

EDIUS for Adobe Premiere Pro Editors

By Maxim Jago, EDIUS Master Trainer www.123training.co.uk

December 2013

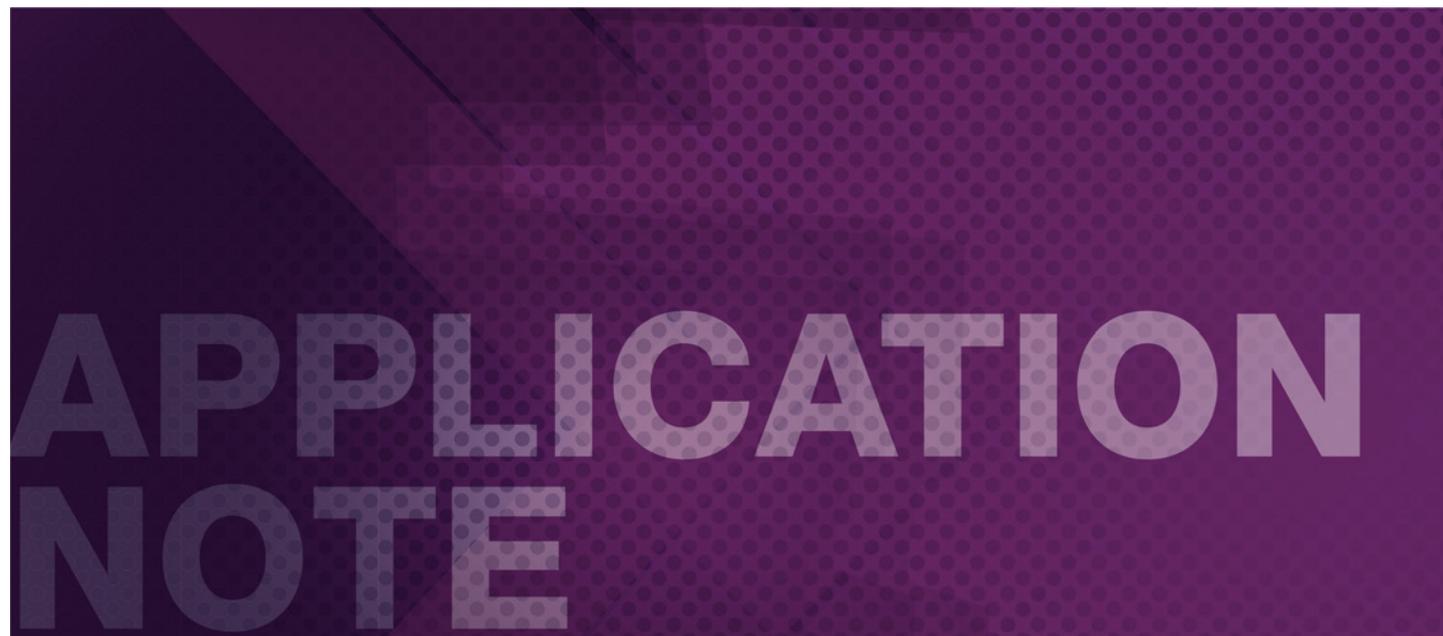


TABLE
OF
CONTENTS

- 3.**
Introduction
 - 3. About this Application Note
- 3.**
Differences and Similarities
- 4.**
Overview of the EDIUS Interface
- 7.**
Importing Media
 - 7. Source Browser
- 8.**
Working with the Asset Bin
 - 9. Additional Tools
- 10.**
Player and Recorder Preview Monitors
 - 11. Preview Monitor Overlays
 - 11. On-Screen Display
- 12.**
Core Editing
 - 12. Adding Clips to a Sequence
 - 12. Removing Clips from a Sequence
 - 13. Moving Clips Around in a Sequence
 - 13. The Proxy Workflow
- 14.**
Working with the Timeline
 - 14. Ripple Mode
 - 14. Group/Link Mode
 - 14. Snap to Event
 - 14. Track Patching
- 15. Track Headers
- 15. About Clip Segments
- 15. Sync Locks
- 16.**
Trimming
- 17.**
Titles
- 18.**
Transitions
 - 18. Adding Fades
- 19.**
Effects
 - 19. Adding Effects
 - 19. Combining Effects
 - 19. Color Correction
- 21.**
Audio
 - 21. Adding Audio Filters
- 22.**
Output
 - 22. Output to Tape
 - 22. Output to File
 - 22. Batch Export
- 24.**
Important Settings
- 24.**
Summary
- 24.**
Further information

Grass Valley, a Belden Brand, EDIUS is an extremely powerful and real-time multiformat NLE capable of handling resolutions up to 4K and 3D material. Many Adobe Premiere Pro editors can benefit by using the additional enhancements found in EDIUS, especially since the editing experience between the two NLEs is almost exactly the same.

Differences exist primarily in colors, button designs, or names of tools. This Application Note provides everything needed to translate existing Premiere Pro editing skills into EDIUS editing skills.

Introduction

Grass Valley, a Belden Brand, EDIUS is a powerful nonlinear editing system used by countless editors all over the world to produce broadcast television, film, multimedia, DVDs and Blu-ray discs.

Nonetheless, many Adobe Premiere Pro editors hesitate to jump in and discover the fast, powerful and easy to use editing tools EDIUS offers.

There can be good reasons to stick with what is already known, of course. No time is required to learn the tools already being used and it takes effort to learn new technologies.

The good news is that the standard Premiere Pro and EDIUS editing experience is not just similar — it's almost exactly the same!

The workflow is similar for ingesting media, editing clips into sequences, applying video and audio filters, and output. EDIUS has native multiformat support, too, so you can work with multiple media file

types without transcoding, just as can be done with Premiere Pro.

Many of the differences between the two editing systems are primarily about colors, button designs, or names of tools. Once the user is familiar with the EDIUS interface, they will be editing just as they always have — with a number of new enhancements.

About this Application Note

This application note provides everything needed to translate existing Premiere Pro editing skills into EDIUS editing skills. Editing with EDIUS is quick and easy to pick up, with a highly flexible approach to post-production.

This document is intended specifically for Adobe Premiere Pro editors but users of any editing system will find this information valuable as a quick way of getting to know EDIUS, without long explanations of technologies they are already familiar with.

Differences and Similarities

EDIUS looks different than Premiere Pro on first inspection, but the two systems have a lot in common.

Starting with the similarities:

Both systems have:

- Software-only and software + hardware modes
- Single or dual Player/Program monitors
- Standard keyboard shortcuts like 'I' for Mark-In and 'O' for Mark-Out
- Track patching
- Sync locks
- Effects applied by drag and drop
- JKL playback
- Standard 3-point edits
- Mono or stereo audio tracks
- Native playback support for multiple video formats
- Sequence and clip markers
- Timeline-based clip rubber-banding for audio level and opacity
- The same standard editing workflow
- Integrated audio loudness monitoring

Then looking at some of the differences:

Only EDIUS has:

- Combined video and audio tracks — great for fast editing
- Dedicated title tracks for graphic and stills media
- Separate configuration settings for all effects (no Effect Controls panel)
- A powerful, automated proxy editing mode
- Monitor overlays with zebra for highlights, shadows and live audio level
- Separate settings windows, including application, user, project and sequence
- Built-in stereoscopic 3D video editing
- Built-in Blu-ray and DVD burning

One major difference between EDIUS and Premiere Pro is that playback settings like frame rate, frame size and pixel aspect ratio are configured in the Project settings, not the sequence settings. New projects are created based on presets and these settings can be changed at any time by going to Settings > Project Settings.

By setting the video conforming options in the project, rather than the sequence, it's quick and easy to switch between presets (perhaps to alternate between HD and SD formats) and all sequences automatically match each other.

The core editing experience is the same, whether cutting with Premiere Pro or EDIUS. When editing, the same expected functionality found in Premiere Pro is available in EDIUS, plus additional built-in features for some of the most demanding real-world editing challenges.

Overview of the EDIUS Interface



The colors may be different, but the key components of the EDIUS interface should be familiar.

Figure 1

Asset Bin

Similar to Premiere Pro, bins are designed like a file browser. Bins are called folders in EDIUS and sub-folders work just as would be expected. Select the folder on the left and see the contents on the right.

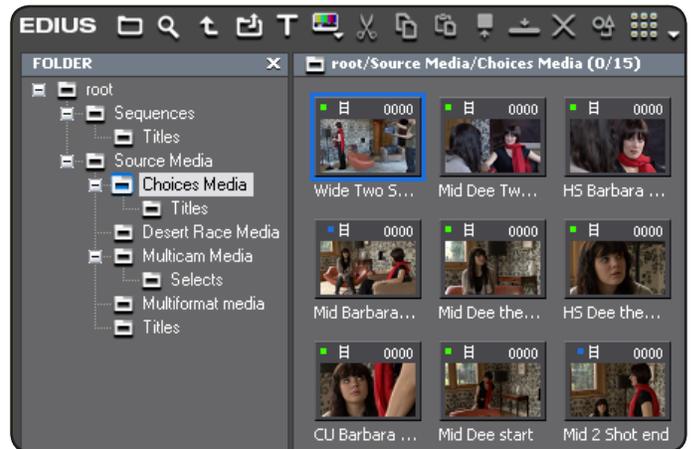


Figure 2

Source Browser

EDIUS and Premiere Pro both link directly to native media files. Just as Premiere Pro has a Media Browser panel to ingest multiple media formats, EDIUS has the Source Browser, which lets users view fragmented file-based media from camera formats like P2 and XDCAM as regular clips. Edit into a sequence directly or organize them first in a bin.

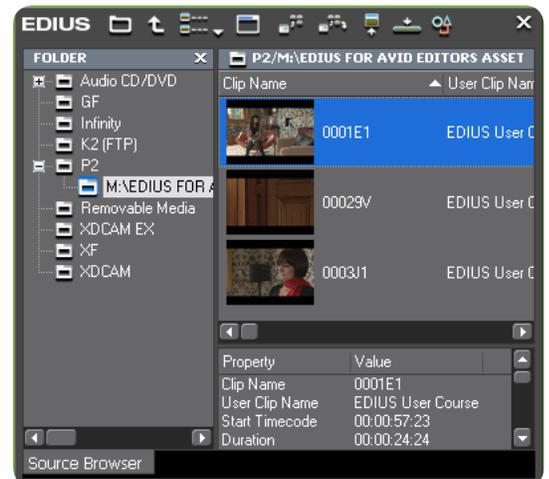


Figure 3

Overview of the EDIUS Interface (CONT.)

Player and Record Monitors

Just the same as the Source and Program monitors in Premiere Pro. These can be set to single or dual mode in the View menu.



Figure 4

Timeline

This is much more similar to Premiere Pro than it first appears, plus EDIUS offers dedicated title tracks and combined video/audio tracks. Unlike Premiere Pro, EDIUS uses an overall mode option for Insert or Overwrite editing. It's quick to switch modes and saves using modifier keys while editing.

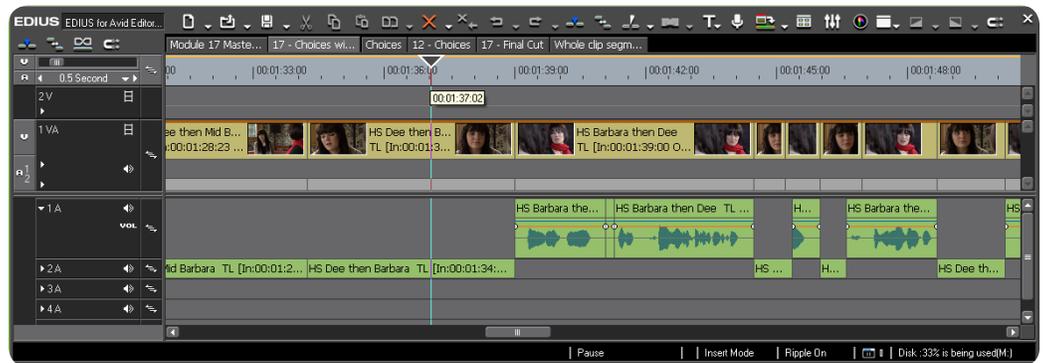


Figure 5

Information Palette

A combination of the Info panel and Effect Controls panel in Premiere Pro.

This panel shows information on selected clips and lists effects that have been applied, as well as providing access to Layouter controls, for scaling, rotation and animated 3D picture in picture (similar to the Intrinsic effects in Premiere Pro).

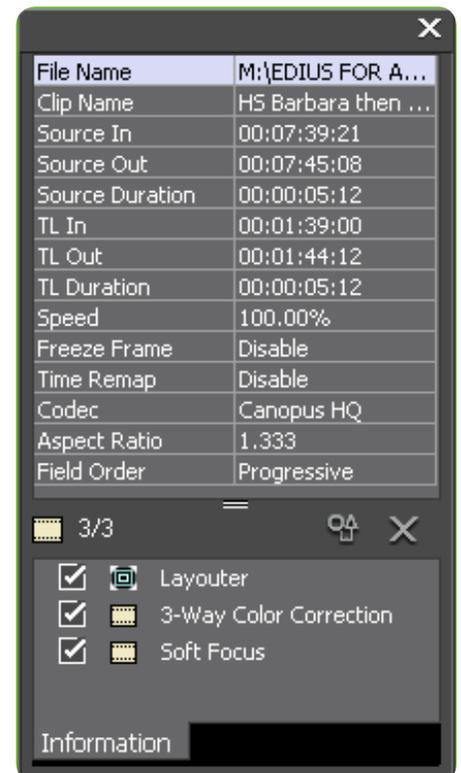


Figure 6

Overview of the EDIUS Interface (CONT.)

Effects Palette

Just like the Premiere Pro Effects panel, with effects organized by type.

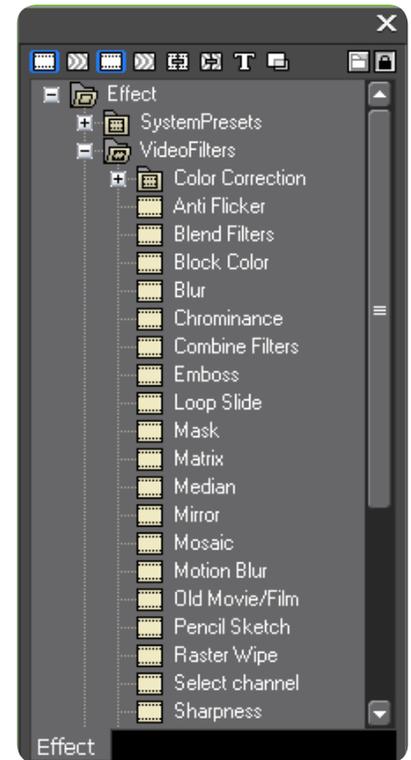


Figure 7

EDIUS Button Menus

Many buttons in EDIUS have sub-menus that extend their functionality, indicated by a “drop-down” triangle. The Delete button in the Timeline, for example, is also a menu containing multiple delete options, including effects and rubber banding.

There’s a small learning curve with these sub-menus but they are well worth the time as they provide direct access to options that often the user must go hunting for in the contextual menus in Premiere Pro.



Figure 8

Timeline Modes

Premiere Pro uses modifier keys and monitor buttons to apply lifts and overwrites or extracts and splice-in edits. There are similar options in EDIUS but there is also an overall Timeline editing mode option:

- Insert/Overwrite mode: Makes every drag-and-drop edit behave as an insert or overwrite, whether from the Asset Bin, Player monitor, or inside the sequence
- Ripple mode: Use this to choose whether to leave gaps or not leave gaps when deleting or trimming in Insert mode
- Group/Link mode: Like the Premiere Pro Linked Selection button, this toggles the option to maintain or break links between sync source audio and video
- Snap to Event: Just the same as the Snap mode button in Premiere Pro

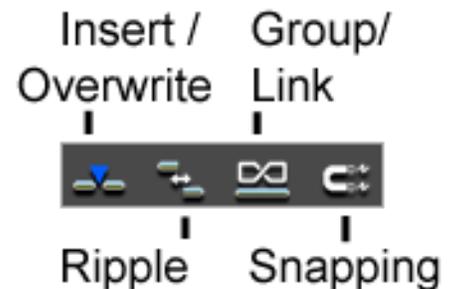


Figure 9

Importing Media



Importing media into EDIUS is just the same as the import process in Premiere Pro.

Figure 10

To import regular “whole” media files:

- Double click on a blank space in the right-hand viewing panel of the Asset Bin
- Right-click on a blank space in the right-hand viewing panel of the Asset Bin and choose Add File
- Press CTRL-O
- Click on the Open button at the top of the Asset Bin

Another option is to click on the File menu and choose Add Clip to open media directly in the Player monitor for use in a sequence without importing it to the Asset Bin.

Unlike Premiere Pro, EDIUS will permit including clips in a sequence that are not also contained in a bin. This provides a way to edit from the Source Browser (see below) or even Windows Explorer directly to the Timeline.

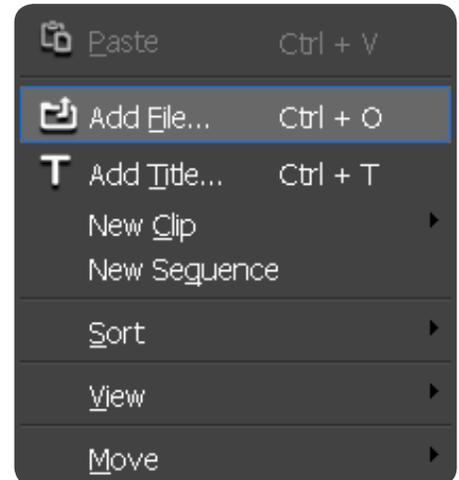


Figure 11

Source Browser

What about importing file-based camera media like P2 or XD-CAM?

With Premiere Pro, the Media Browser would be used to access these files and with EDIUS the Source Browser is used in exactly the same way.

To view the contents of storage media or copied content, right click on the folder type to be used, and choose Open Folder. Browse to the contents and click OK. EDIUS can show the contents of multiple media folders as part of a semi-permanent display—useful for jumping quickly between media sources!

Drag clips from the Source Browser to the Asset Bin to organize them or add them directly to a sequence.

While Premiere Pro will always link to media files in their original location, EDIUS also has the option to transfer content to storage drives.

To do this in the Source Browser, right-click on the selected clips and choose Add and Transfer to Bin, or click the Add and Transfer to Bin button. The media will be transferred to the media drive and the clip created inside a project will link to the new file.

In this way, the original storage media can be removed and editing occurs using the selected copies.

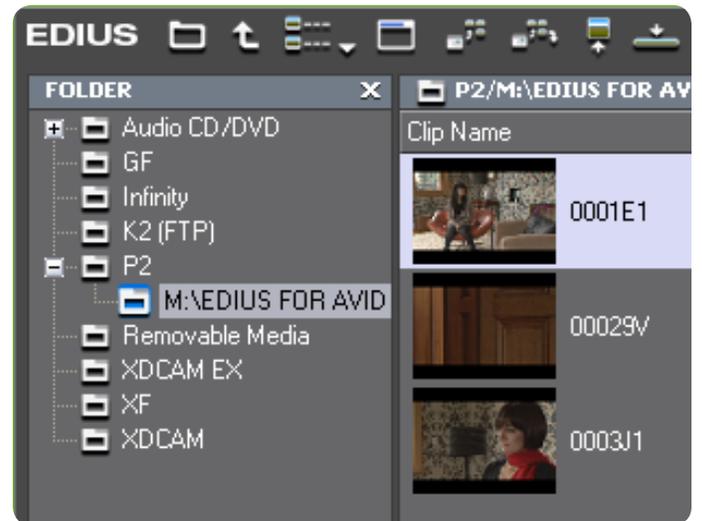


Figure 12

Remember, all imported clips that are not also transferred to media storage behave like clips imported in Premiere Pro: If the original media files are removed, linked clips will go offline.



Figure 13

Working with the Asset Bin

Like Premiere Pro, all EDIUS bins are incorporated into a single EDIUS Project file. Both Premiere Pro and EDIUS can import existing projects, but EDIUS also provides the option to export individual bins, which is helpful for collaborative editing as it makes it easier for other editors to find the content they need.

To access this option, simply right-click on the bin to be shared and choose Export.

The Asset Bin is similar to the Premiere Pro Project Window.

It can contain multiple bins and has shortcut buttons for importing media and generating media.

The Asset Bin is designed like a Windows Explorer browsing window. It has folders, rather than bins, on the left with their contents displayed on the right.

When a project is first created, there will be just one bin folder, called "root." This is the start of organizing media. To create a sub-folder, right-click on the folder list and choose New

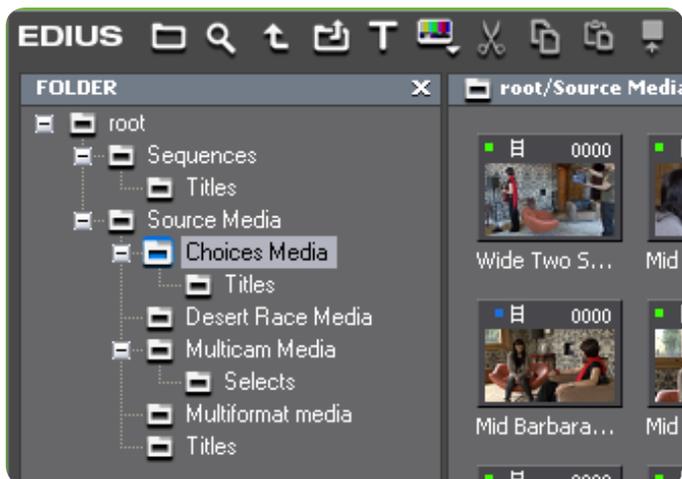


Figure 14

Folders can be moved around just like Premiere Pro bins, by dragging and dropping.

Just as with Premiere Pro, multiple copies of clips can be created that link to the same media file. In fact, regular copy and paste commands can be used, including CTRL-C and CTRL-V to make duplicates of clips.

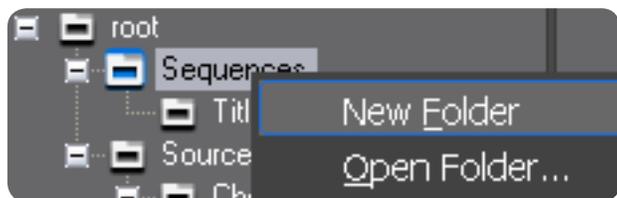


Figure 15



EDIUS has a unique search feature that creates persistent Search results folders. To access this feature:

- Press CTRL-F
- Click on the Search button at the top of the Asset Bin
- Right click on the folder panel and choose Search

Figure 16

The search options are similar to the Premiere Pro bin Find options, but the results remain available indefinitely. It's a little like having dynamic virtual bins that show different contents depending on the search options.

There can be multiple concurrent search folders, making it easy to locate new clips as they are added to a project.

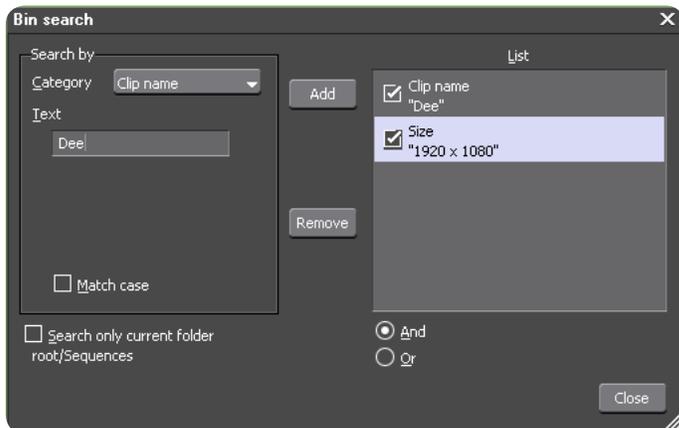


Figure 17

Working with the Asset Bin (Cont.)

In addition, the F3 key can be pressed to display a quick search bar that searches inside the current bin folder. This is similar to Premiere Pro Filter bin option except that the search takes place exclusively in the current bin.

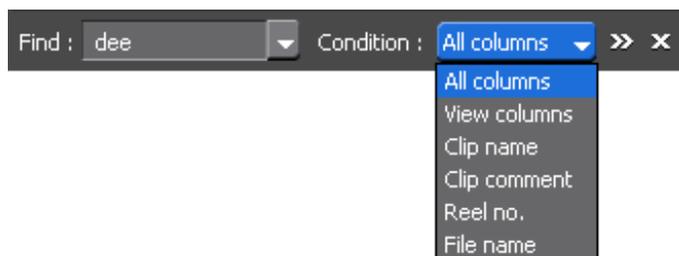


Figure 18



Additional Tools

The Asset Bin has a Tools menu button with the same contents as the regular Tools menu.

Figure 19

These special tools include:

- **Disc Burner:** Burns copies of previously created DVD image files or folders. A sequence can be exported directly to DVD from EDIUS by going to File > Export > Burn to disc
- **EDIUS Watch:** Creates special watch folders. Media files added to a watch folders are automatically imported to a project — a huge time saver when working collaboratively
- **MPEG TS Writer:** Creates .m2t HDV transport streams fast, for fast output to HDV



Figure 20

Player and Recorder Preview Monitors

Most of the standard buttons on the Player and Recorder Preview monitors are easily recognizable. If in doubt, hover the mouse over a button to get the tooltip, which gives the name and the keyboard shortcut.



Figure 21

To give a more natural, analog experience, there are real fast-forward and rewind buttons, as well as the familiar play, next frame and previous frame buttons.

Standard keyboard shortcuts like “I” for In Point and “O” for Out Point are the same; JKL playback works as expected too.

Like Premiere Pro, separate video and audio marks can be set source clips to create J cuts and L cuts. Just use the sub-menu attached to the Set In or Set Out Point buttons.

The default Editing keyboard shortcuts are different to Premiere Pro, though they function in the same way.

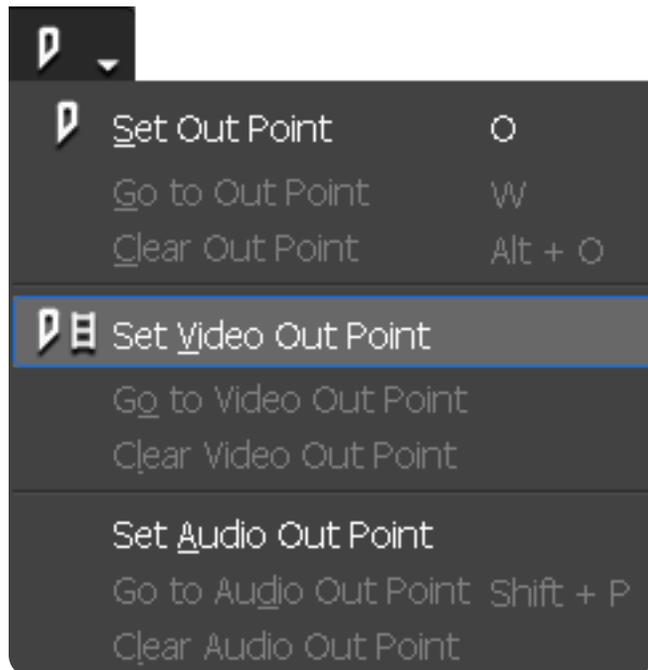


Figure 22



Figure 23

Overwrite is “]” and the Insert (splice in) is “[.”

To remove both In and Out marks, press “X”.

These shortcuts can easily be changed in the User settings.



Figure 24

If long clips are being viewed in the Player monitor, mark a section with In and Out marks, then click the Expand Focus button to zoom the navigation bar to the selection.

Player and Recorder Preview Monitors (Cont.)

As well as the analog playback Fast-Forward and Rewind buttons, EDIUS has Shuttle controls. The further the control is dragged to the right or left, the faster the video will play forwards or backwards — just like a physical shuttle controller.

There is also a powerful mouse-gesture control system:

Click and drag inside the viewing panel of the Player or Recorder monitors invoke the following operations (remember to stay inside the picture):

- **Left click and drag Left to Right:** Mark In
- **Left click and drag Right to Left:** Mark Out
- **Drag Top to Bottom:** Edit into Timeline. The edit will follow the configured track patching and the Timeline Insert/Overwrite mode

Using the right mouse button, by dragging in circles on the video image, the mouse will function as a Jog controller, providing very precise analog playback of digital media with smooth, natural-sounding audio. Finding a precise audio cue is especially easy thanks to this feature.



Figure 25

Preview Monitor Overlays

Both Premiere Pro and EDIUS can show additional information overlaid on the monitors. In EDIUS, the View menu provides access to:

- **Clip/Device:** Displays the current clip name or video deck preset (when capturing)
- **Safe Area:** Displays the Safe Action and Safe Title zones
- **Center Cross:** Splits the screen into 4 equal sections for layout
- **Marker:** Displays the text of any markers
- **Zebra:** Just like in-camera zebra, this shows highlights and shadows

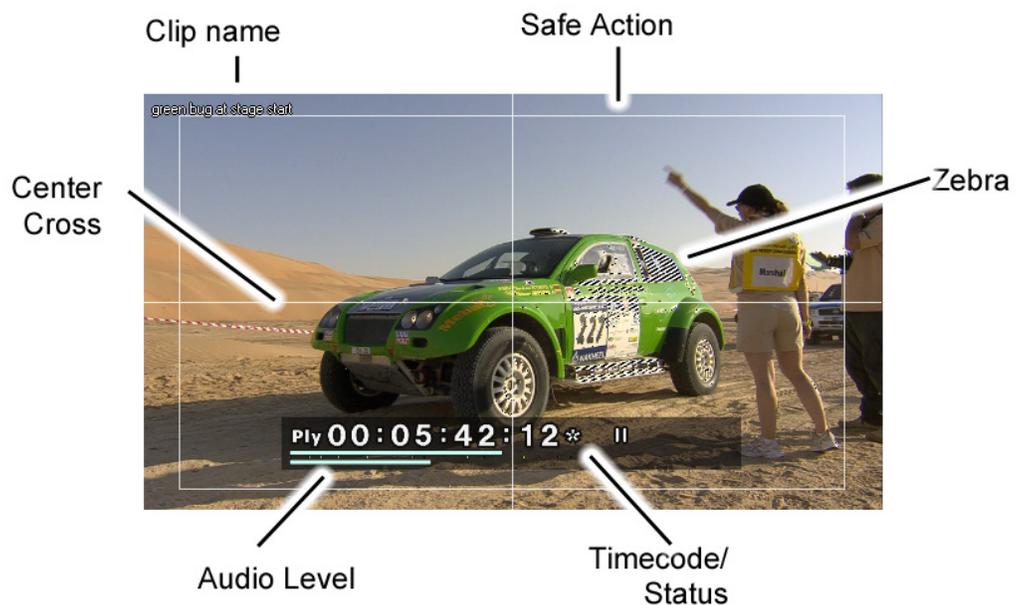


Figure 26

On-Screen Display

Under the View menu, there is also an option to toggle the display of an On-screen Status that shows current Timecode, Playback Status and Audio Level. There is choice to display this just on the computer monitor or also on an external client monitor — great for reviews.

Core Editing

Much of the time in the editing process is spent looking at clips, marking them and adding them to a sequence.

The good news for Premiere Pro editors using EDIUS is that there are very few differences in workflow, naming conventions, button functions, or keyboard shortcuts when performing standard edits.

Adding Clips to a Sequence

To perform a standard edit with on-screen buttons or keys:

- 1) Double click on a clip in the Asset Bin to open it in the Player monitor.
- 2) Use the standard playback controls to preview the clip and then add In and Out marks by clicking on the Add In Point or Add Out Point buttons, or by pressing the I and O keys.
- 3) Set up your track patching, just as you would with Premiere Pro.
- 4) Set your edit position on the Timeline, or use an In mark.
- 5) Click on the Insert or Overwrite button or press the [or] key.

Drag-and-drop directly from the Player Preview monitor or from the Asset Bin to the Timeline is also supported.

The result when dragging and dropping to add a clip to a sequence or when removing a clip from a sequence depends on the Timeline modes — see “Working with the Timeline.”



Figure 27

Removing Clips from a Sequence

To remove a clip segment from a sequence:
Select it and press the DELETE key.

Or

Right click on it and choose Delete (Premiere Pro Lift) or Ripple Delete (Premiere Pro Extract).

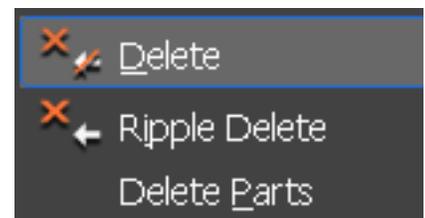


Figure 28

Or

Click on the Delete button at the top of the Timeline (the results follow the current Overwrite/Insert Timeline mode).



Figure 29

Or

Use one of the Timeline Delete button sub-menu options to choose a different delete type or partial delete.

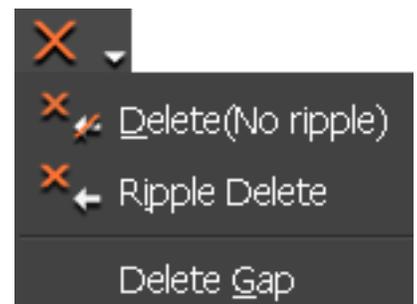


Figure 30

Core Editing (Cont.)

Moving Clips Around in a Sequence

Moving clips that are already part of a sequence is a very similar experience in EDIUS as it is in Premiere Pro. Before beginning, Timeline mode must be chosen (Insert or Overwrite). There are some overrides available to switch modes by using modifier keys but it is simpler, when starting out, to use the mode button.

Like Premiere Pro, EDIUS automatically selects audio clips that are linked with video clips. In both applications, this automatic selection is prevented by using the ALT modifier key.

The Proxy Workflow

EDIUS provides the ability to transcode media to the Grass Valley HQX codec. This is a high-quality mezzanine codec, designed for post-production. When the transcoding process is complete, EDIUS automatically relinks clips to the new media files. Users can even choose to apply a standard-definition downconversion for HD media when working on a low-power editing system (perhaps a mobile workstation) and relink to the original full-resolution media later.

Right click on clips in the Asset Bin to access these options.

EDIUS also has a Proxy mode that dramatically reduces image resolution, improving performance on low-power systems or when working with slower storage drives.

When Proxy mode is turned on, EDIUS automatically creates highly compressed copies of all project media and temporarily links all clips to the new files.

The conversion is a fully automated background process, so editing can continue while it is happening. The user knows when a clip has been converted, as Proxy clips have a patterned texture on the Timeline. One by one, the clips will change appearance.

Working in Proxy mode dramatically reduces the workload on the PC CPU.

Toggle between Proxy mode and regular editing mode at any time, by clicking on the Mode menu and choosing Proxy mode. When toggling back to regular editing mode, EDIUS re-links to the original full-quality media.

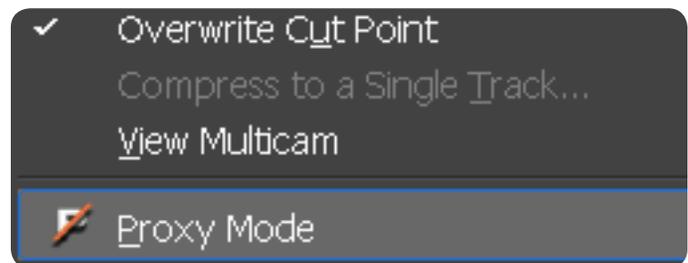


Figure 31

Working with the Timeline

The main editing tools and functions that familiar in Premiere Pro are available in EDIUS, though occasionally with different names and button designs.

Here are the options:

Ripple Mode

As mentioned earlier, EDIUS also has an Insert or Overwrite Timeline mode that applies when performing edits by dragging and dropping. The chosen mode will change the results when dragging clips into a sequence from the Asset Bin, Player monitor, or from another part of the sequence.



Figure 32

These modes are similar to the Timeline modes found in Avid Media Composer.

Insert mode: Clip segments shuffle around each other non-destructively.

Overwrite mode: Clip segments overwrite other clips on the Timeline.

EDIUS has an additional Ripple Mode button that permits the user to choose how to work with gaps in a sequence. The options do not apply in Overwrite mode, because Overwrite edits don't change the duration of the sequence.



Figure 33

If Ripple mode is on, reducing the duration of a clip by trimming will cause other clips to move. If Ripple mode is off, EDIUS will leave a gap instead, leaving other clips in position.

When deleting or moving a clip segment with Ripple mode on, other clips will move to fill the gap. With Ripple mode turned off, EDIUS will leave a gap.

Like Premiere Pro, the result will also be affected by Timeline sync locks.

Group/Link Mode

Like Premiere Pro, EDIUS has a Timeline button that enables or disables the automatic selection of linked video and audio segments. With this option on, links between sync video and audio clip segments, and grouped clip selections will be honored when making selections. With this option off, those links are ignored.



Figure 34

Snap to Event

Both EDIUS and Premiere Pro have a snap mode Timeline button. As would be expected, when this mode is on, clip segments will snap into position to create frame-accurate edits.



Figure 35

Track Patching

EDIUS and Premiere Pro both use track patching to position clips that are edited into a sequence. There is one minor difference:

While Premiere Pro requires setting source audio modes in the bin, EDIUS permits toggling source audio between stereo and dual mono on the Timeline at any time.

To toggle the mode, right click on the source audio button and choose Audio Source Channel.



Figure 36

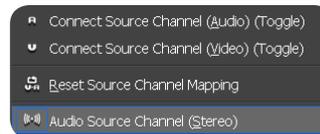


Figure 37



Figure 38

Working with the Timeline (Cont.)



Sync Locks

These behave exactly as would be expected. All sync locks can be toggled on and off by clicking on the Sync Lock toggle at the top of the track header buttons. Sync locks have no effect when making Overwrite mode edits.

Figure 39

Track Headers

EDIUS Timeline tracks have individual options for displaying or hiding audio waveforms and Volume, Pan and Mixer rubber band controls (Mixer, in EDIUS, is the same as Opacity in Premiere Pro).

The options available on each track header vary because there are several kinds of tracks:

- **Audio only**
- **Video only**
- **Title — for graphic/still frame media**
- **Audio and video combined**

Tracks can be added or deleted by right clicking on any of the track header buttons.

There are no rules when it comes to choosing track types. The different options exist to provide the maximum freedom to organize sequences in a way that suits various editing styles. News editors often find the combined video and audio tracks are a valuable time saver, while drama editors tend to prefer separate video and mono audio.

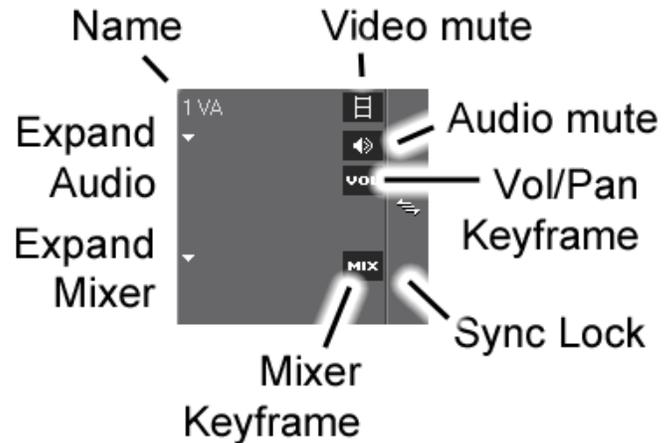


Figure 40

About Clip Segments

EDIUS shows video and audio segments separately in the same way that Premiere Pro does. EDIUS also displays Mixer (Opacity) as a separate segment.

EDIUS permits combining of all media types on special Video/Audio tracks. This makes it very clear which audio is associated with which video but can confuse new users who are not familiar with Video/Audio tracks.

The Video, Audio and Mixer parts of clips all have different colors. The Mixer part of a clip always appears where there is video — this is where rubber band adjustments are made to clip opacity.

The mixer and audio waveforms are only visible when the expansion triangles are clicked for each track header which will then display them.

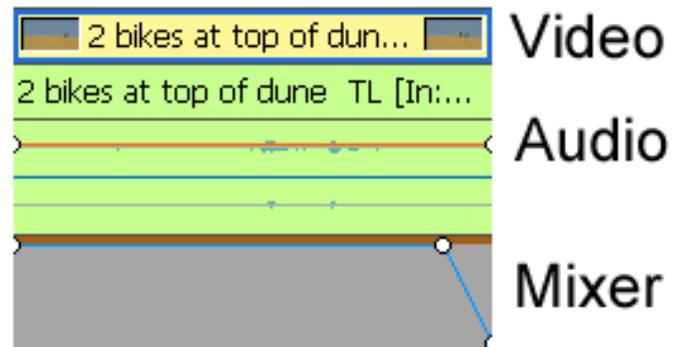


Figure 41

Trimming

Trimming with Premiere Pro is very similar to trimming with EDIUS.

To apply single or dual roller trims directly, simply click-and-drag. To trim multiple clips, lasso to select them and then click and drag.

To apply a complex multiclip trim, hold down the CTRL key to selectively apply multiple trim handles.

To use the dedicated Trimming window, with controls similar to the Trimming mode in Premiere Pro, double click on a clip handle. There's no need to first select a clip handle — just double click the clip handle to be trimmed.

Be sure to click on the clip segment, not the waveform display or Mixer or nothing will happen!

The Trimming mode window has standard controls that are familiar, including shortcuts for various trim types like slip and slide. If in doubt, hover the mouse cursor over a button and the tooltip will display the trim type.

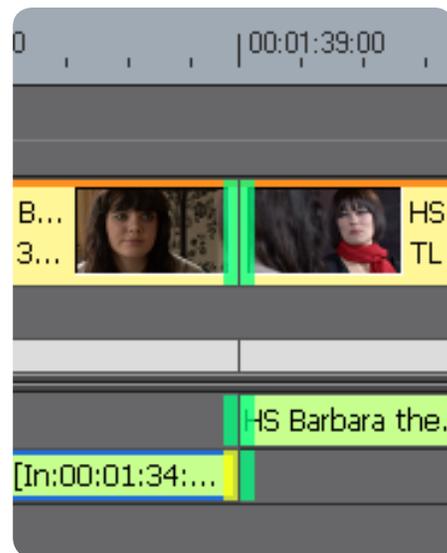


Figure 42

The Trimming mode window appears in place of the Preview monitors. When in Trimming mode, two “X” to close type buttons will be seen on the window. The top right corner X will quit EDIUS, while the larger X at the bottom closes the Trimming window and brings back the Preview monitors.

Users can also toggle in and out of Trimming mode by pressing F6.



Figure 43

Titles

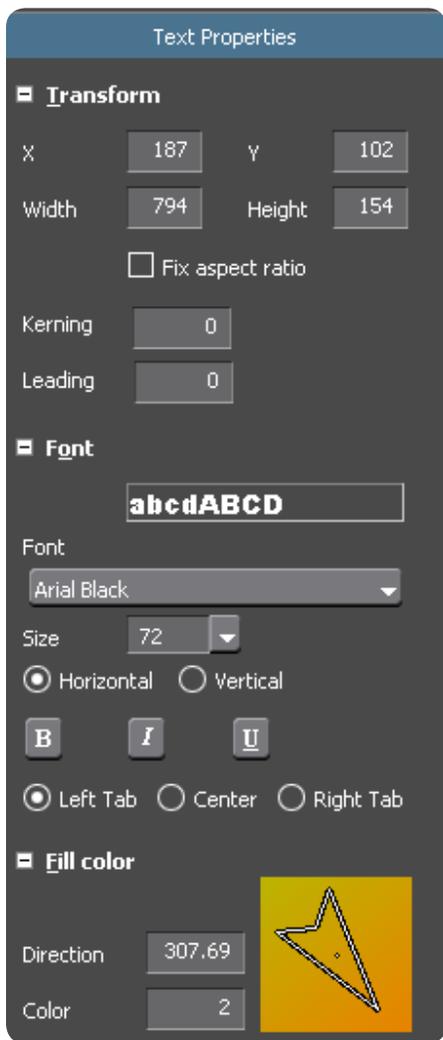


Figure 44

The EDIUS Quick Titler is similar to the Premiere Pro Title tool. If familiar with standard word processing options, like font size, bold and italic, most of the interface is easily recognizable.

The Premiere Pro Title tool and EDIUS Quick Titler use object selection in the same way.

Use the Text tool to create text or one of the shape tools to create a shape.

Use the Select tool to move or resize what has been created.

When an item is selected, the Properties panel displays options for that object in the same way as the Premiere Pro Title tool.

Along the bottom of the Title tool, there are several standard title styles. Apply a style by double-clicking on it.

To create a new style, set up text or graphics as desired and right click inside the Style Bar to choose Save As New Style.

If the background is selected, or no object (no text or graphics), the Properties panel will display the Title properties. This permits setting the title as a still, roll, or crawl, or adds a background image.

The EDIUS Titler can operate at low resolution to maximize responsiveness. To see a finished quality version of a title at all times, go to the View menu (inside the Titler) and make sure Preview Mode is selected. The user can also click the Preview button at the top of the window or press F3.



Figure 45

Like Premiere Pro, EDIUS treats graphic media as having a theoretically infinite duration. The default duration can be set in User settings > Source > Duration, but can also be trimmed to any length desired once the clip is in a sequence.

Transitions

Drag and drop transition effects in EDIUS exactly as is done in Premiere Pro.

To apply a transition effect to multiple clips, lasso to select them and drag-and-drop the desired effect from the Effect palette. To do this with Premiere Pro, holding down the CTRL key is necessary while selecting clips, but EDIUS automatically selects the correct part of the clip for the effect.



Figure 46

To add the default transition on a selected track, set the Timeline position slider near an edit and press CTRL-P.

Like Premiere Pro, EDIUS permits adjusting the duration of transitions by trimming them. Simply click and drag one end of a transition on the Timeline to adjust the duration.

In User settings, the user can choose whether or not to automatically add an audio crossfade when a video transition is added.

Removing a transition is simply a question of selecting it and pressing DELETE.

Access to settings for a transition, including keyframing, is done by double clicking on it.

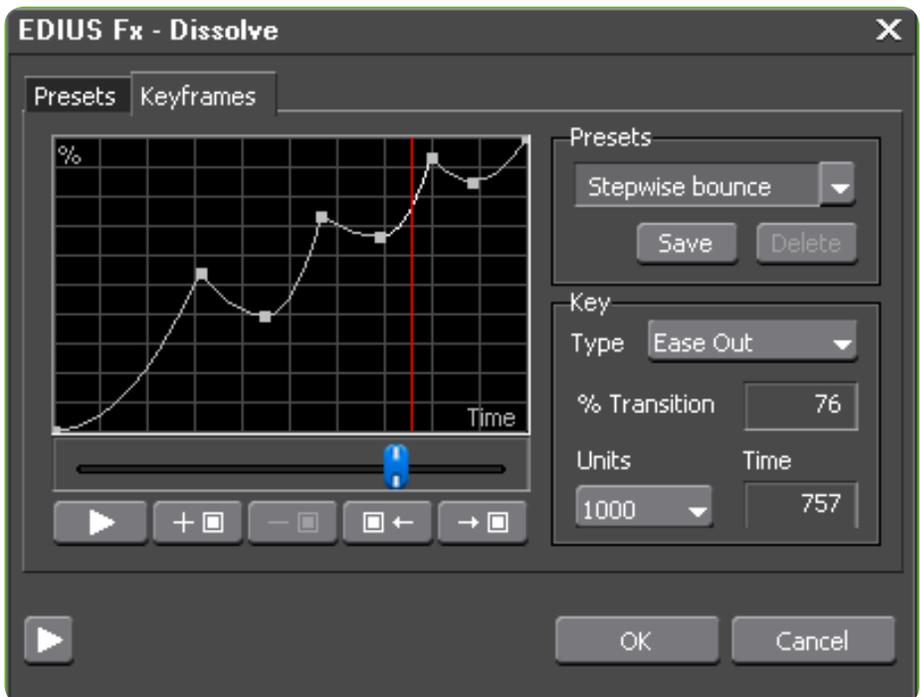


Figure 47

Adding Fades

It's common to use keyframes to create a Fade In or Fade Out effect. You can use transitions with default durations to obtain a similar result, or manually add keyframes, but EDIUS also has fast, simple to use Fade In and Fade Out buttons that let you precisely control the timing of a fade. To apply a fade using these buttons:

Select a Timeline clip (or several clips), position the Timeline Cursor at the time you would like the clip to fade in or fade out, and click the Fade In or Fade Out button.

EDIUS will add keyframes to fade in or fade out the Mixer (Opacity) setting for video clips, or Volume level for audio clips based on the position of the Timeline Cursor. This can be a major time saver when you want to create precisely timed fades for multiple clips.

If your Fade In and Face Out buttons are not displayed, you can easily add them to the EDIUS interface by visiting the User settings. You can also set a keyboard shortcut for this feature, making it a particularly fast way to work with keyframes.



Figure 48

Effects

Adding, working with and removing effects is essentially the same in EDIUS as it is in Premiere Pro. As with so many of the differences between the systems, they are most often only aesthetic.

Adding Effects

When an effect is added by dragging and dropping it onto a clip segment, be sure to drop the effect onto the correct part of the clip.

- Video effects should be added to the Video part of a clip
- Audio effects should be added to the Audio part of a clip
- Keying or blending effects should be added to the Mixer part of the clip

The separation of the video, audio and mixer parts of clips also applies when looking for effect settings. The Information palette shows effects that are applied to the selected part of the clip. For example, audio effects will be listed when the audio part is selected.

This sometimes confuses new EDIUS editors, particularly when working with combined video/audio tracks, where a clip behaves like a “complete” clip on a single track.

If a clip is selected and the effects that have been applied do not show up in the Information palette, double check the correct part of the clip has been selected. A blue outline appears on the selected part of the clip.

Filters can be applied on one clip to another clip (or multiple clips) by dragging them straight from the Information palette to new clip/s.

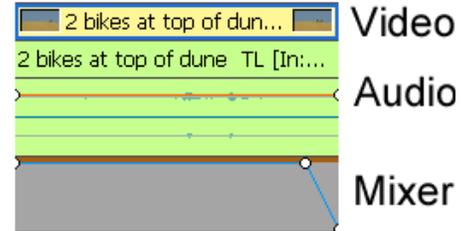


Figure 49

Combining Effects

To combine multiple effects, drag them onto a clip and they will be seen as a list on the Information Palette.

Individual effects can be enabled and disabled by clicking on the effect tick box on the Information Palette.

The order of effects that are applied can be changed by dragging and dropping to move them up or down the list.

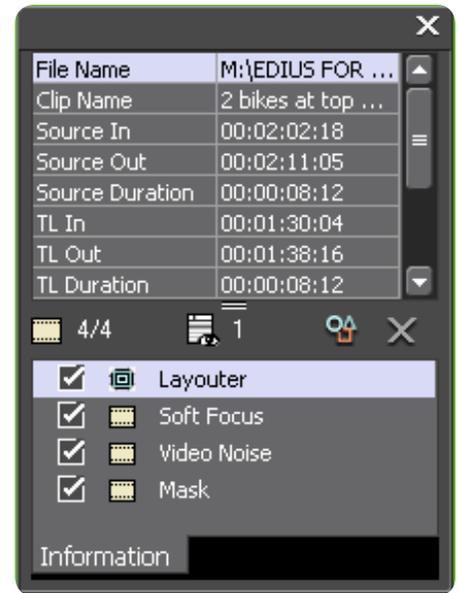


Figure 50

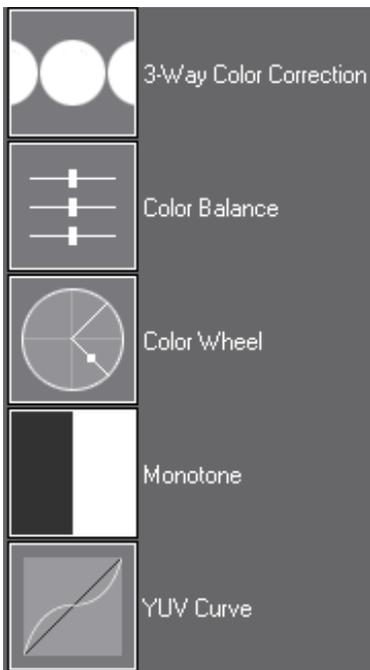


Figure 51

Color Correction

Color correction effects are applied like any other – by dragging and dropping the chosen effect from the Effect list. The 3-Way Color Correction effect provides black, gray and white balance controls and secondary color correction with full keyframe controls.

A vectorscope and waveform are available by clicking on the Vectorscope/Waveform button at the top of the Timeline or by selecting Vectorscope/Waveform on the View menu.



Figure 52

Effects (Cont.)

Just as Premiere Pro uses Intrinsic effects to scale, rotate and reposition clips, EDIUS has an advanced Layouter that is automatically applied to every visual clip. The Layouter is accessed in the Information palette, along with any other effects that might be applied. This is similar to the Motion options in Premiere Pro.

The Layouter provides 2D and 3D adjustments that can be fully keyframed. It's a powerful tool, especially when combined with video filters like the Track Matte and Mask, which can selectively mask or apply effects to regions of the picture.

Take a few moments to get familiar the keyframe controls.

To use keyframing, put a tick in the box for each setting that is to be keyframed.

The user can also tick the 'Layouter' box at the top to turn on keyframing for every setting.



Figure 53

When expanding an individual keyframe setting, the controls are very similar to the expanded keyframe options of Premiere Pro.



Figure 54

The Layouter has a 2D and a 3D mode. Switching between these modes is done by clicking on the appropriate button at the top of the window.



Figure 55

The units of measurement between percentages and pixels can be switched by clicking on the % or px button at the top right of the Layouter window. Calculating position as a percentage makes it faster and easier to align different clips in a composition.



Figure 56

This EDIUS Keyframe control interface design appears in several filters.

Audio

EDIUS has an Audio Mixer that is very similar to the Audio Clip Mixer in Premiere Pro. Access it by clicking on the View menu and choosing Audio Mixer or by clicking on its button at the top of the Timeline.



Figure 57

Most of the options will be familiar, but notice EDIUS includes full Latch/Touch/Write modes, amongst others, for live audio rubber banding — adding audio keyframes.

The Premiere Pro Audio Clip Mixer offers only Latch mode (though the Track Mixer does offer the full range of options).

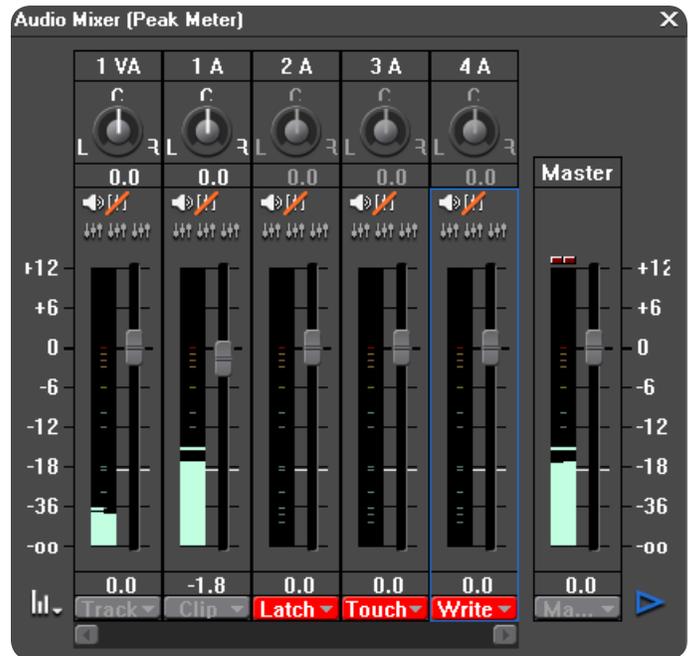


Figure 58

Each track shown in the Audio Mixer has the following modes:

- Track: Adjusts overall level for the whole track
- Clip: Adjusts overall level for the current clip
- Off: Makes no changes to audio level, though the mixer will still display audio level for the track
- Latch: This is the way the Premiere Pro Audio Clip Mixer records audio level keyframes. If audio level keyframes exist, the fader will animate, following them. When using control with a fader, new replacement keyframes are added. When the fader is released, it stays where it is left, overwriting existing keyframes with the new level until playback is stopped
- Touch: Follows existing audio keyframes in the same way as Latch mode. However, when the fader is released after applying an adjustment, it will go back to following existing keyframes, rather than overwriting them
- Write: Does not follow existing keyframes at all. With this mode you can set the fader before beginning and when record is pressed, existing keyframes will be ignored and overwritten

EDIUS even permits the setting of a new master output volume to make last minute adjustments to overall output level.

Adding Audio Filters

Audio filters are applied and adjusted like any other filter in EDIUS — find the desired filter in the Effect palette and drag-and-drop to apply it. Be sure to drop the effect onto the audio part of the clip segment.



Figure 59

Output



The Export button menu at the bottom right corner of the Recorder Preview monitor has all of the output options needed to play out to tape or export a sequence to a file or DVD.

Figure 60 The same export options are under the File menu.

Output to Tape

If crash record is needed, it is usually simply a matter of hitting record on the video deck and playing the sequence because EDIUS always plays sequences and effects at full quality.

If Print to Tape or Print to Tape (Display Timecode) which burns in timecode is chosen, the user can use regular deck controls to mark a cut point on the tape and frame accurately insert edit.

Output to File

Choose File > Export > Print to File to bring up the Print to File window, with a wide range of media formats that can be exported to. The settings that apply to each of the presets should be familiar.

Advanced settings, along with many additional presets, are only available when the Enable Conversion box is ticked, which permits EDIUS to change the frame rate and frame size.

If Display Timecode is selected, EDIUS will burn timecode into the output automatically – very useful for client review. The start timecode value can be changed for a sequence in the sequence settings.

Batch Export

If Add to Batch List is selected, rather than Print to File, EDIUS will add the output to the Batch Export window, which is also accessed by going to File > Export.

EDIUS will not begin processing the Batch of encoding jobs until manually set for this, so a number of outputs can be prepared before leaving the system, and then EDIUS will begin working on them.

The Batch Export window has buttons to add extra jobs, permitting quick building of a list of output versions.

EDIUS does not use a standalone encoder like the Adobe Media Encoder. The advanced encoding features are built in.

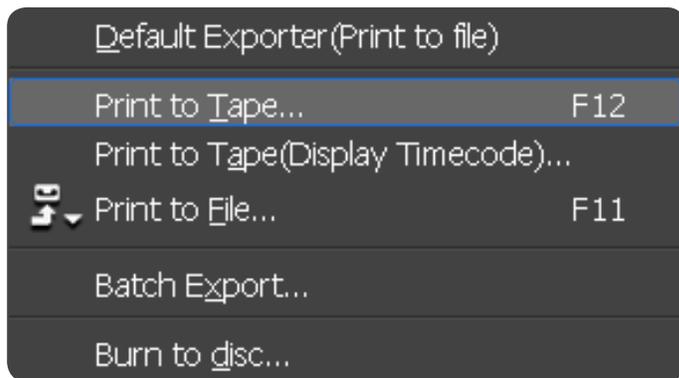


Figure 61

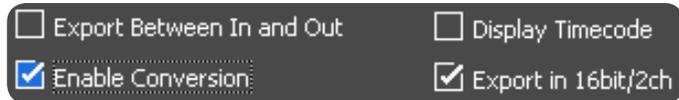


Figure 62

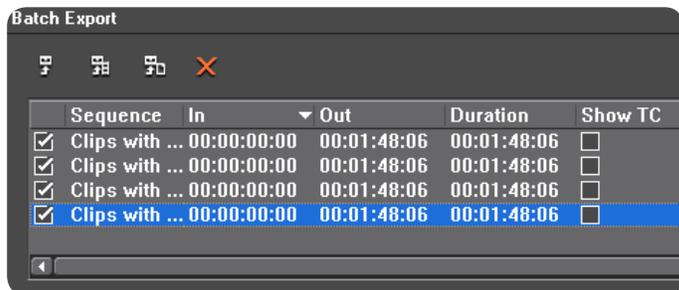


Figure 63

Output (Cont.)

EDIUS has a comprehensive integrated Blu-ray and DVD authoring application called Disc Burner, accessed by going to File > Export > Burn to disc.

Single- and dual-layer Blu-ray discs and DVDs can be created, straight from the Timeline, without creating intermediary files for a separate DVD authoring application.



Figure 64

To simply burn a disc with the current sequence, go directly to the Write tab and click on Create Disc. EDIUS will burn the disc with an automatically generated main menu that links to a sequence.



Figure 65

Note that the Movie tab has an Add File button. This permits browsing of a media file on a storage drive and includes it on the disc. The Add Sequence option permits choosing any combination of sequences in the current project for inclusion.

Clicking on the Setting button for a movie title, under the Movie tab, gives access to the detailed encoding settings.

The Style tab has a number of prebuilt menu designs to choose from. Use the tabs at the bottom of the window to browse them. Whichever style is chosen, EDIUS automatically links buttons and adds text based on the project and sequence names.



Figure 66



Figure 67

The Edit tab permits making of detailed adjustments to the menu designs.

Under the Write tab, there's a tick box to Enable Detailed settings. These include the option to create a disc image. Use the Disc Burner, in the EDIUS Tools menu, to create multiple copies of an existing image.

Important Settings

The standard settings will enable jumping right in and getting to work with EDIUS. A system may already be configured with shortcuts to connected video decks and storage drives organized and ready to use.

Under the System Settings, the User Profile management options are found. This permits creation of multiple user profiles, and to export and import them. Export and import by right clicking on the profile entries.

To change the current profile, choose Change Profile... in the Settings menu.

User settings provide many detailed options to adjust EDIUS to operate exactly as the user wants it to. Note in particular the User Interface category that includes Button and Keyboard Shortcut options. There are many additional keyboard shortcuts, providing the flexibility to edit in a way that suits the user best.

EDIUS permits switching of Project settings at any time, and with multiple user-defined project presets ready to hand, the user can toggle between different resolutions. Use the Project settings to choose a different Preset or make specific changes to the current settings.

New project presets are created in the System Settings.

Summary

The overall EDIUS editing experience is very similar to editing with Premiere Pro.

After getting used to the buttons being different colors and the new naming conventions, a user will find everything known about editing in Premiere Pro is still useful in EDIUS.

Many experienced Adobe Premiere Pro editors fall in love with the speed and ease of use EDIUS gives.

Further information

For further information about EDIUS visit www.grassvalley.com/EDIUS and www.EDIUSWorld.com.

