

Video to DVD - Movie Clips

These explanatory notes cover the three movie clips contained in this folder and which can be run on a suitable application such as Windows Media Player.

Viewing notes

Depending on which application you use for viewing these clips, the image will most likely appear in a window, at 1:1 scale, i.e. the 576 horizontal lines of the PAL movie will be superimposed over whatever monitor or laptop screen resolution you use (e.g. 1024×768, 1280×1024 or even 1600×1200 pixels). This results in a very 'sharp' movie display.

However, if the application supports it, you might like to try viewing the movies at full-screen size, emulating a television display. In Windows Media Player, for example, that is achieved simply by pressing <alt-enter> (and again to toggle back to a window).

But note that if you're viewing the 576 horizontal lines of the movie, overlaid full-screen onto a much higher-resolution display, the result will be relatively coarse and the horizontal lines will now become apparent.

*This is especially evident on the **Multiple PIPs** movie for example – where the diagonal rails are clearly seen as 'jaggies' and a tad unstable, not helped by the initial ×10 zoom of the camera – and even some heat haze (yes, contrary to popular belief, North Yorkshire does very occasionally get quite hot). But this phenomenon is quite understandable and is exactly the same if you view the television screen close up. So don't do it too much, you know it's bad for your eyes...*

'The Ghost Train'

This illustrates the effect discussed in Part 2, pp4-5 which can be achieved using *Movie Maker* or *VideoStudio*, etc.

It starts with a snapshot, stretched to 30 secs in length and with *Movie Maker*'s **Monochrome** and **Movie Age-Old** effects applied.

Gradually, over a 30 second transition, the full-colour movie clip is merged (cross-faded) with the still image to give the 'Ghost Train' effect.

Note that, to obtain satisfactory results, the use of a tripod is essential and the camera zoom etc must not be altered during the initial, 30 second transition.

Note also that although the steam whistle is heard a little late, the soundtrack is not out of sync... (it takes half a second or so for the sound to slog up the 1 in 49 and reach the microphone!)

The main clip ends with a representative, wipe transition to another clip, the two soundtracks being cross-faded automatically.

Chroma Key

This illustrates the application of a transparent mask using *VideoStudio 9* or later, discussed in Part 3, pp3-4:

1. Apply the overlay, (by default, initially positioned centrally and at quarter-screen size).
2. Select-drag the overlay as required, partially off-screen if necessary (in this case, slightly off-screen to the left).
3. Re-size the overlay as required, in this case by select-dragging the top right-hand yellow drag box (aspect ratio locked).
4. Complete the effect by applying the transparent mask (select **Mask & Chroma Key** then **Apply Overlay Options**).

Alternatively, first apply the transparent mask and then move and/or re-size the overlay as required (discussed in Part 5, pp2-4).

Multiple PIPs

Accepting that this illustration is seriously O.T.T., it shows how multiple PIPs can be applied, using *VideoStudio 9* or later, and as explained in Part 4, p2.

1. The first PIP is a simple snapshot taken from a movie clip, applied as an overlay, moved into the **bottom right-hand corner**, reduced in size and given a white border. The result is saved ('rendered') as the first picture-in-picture (PIP) effect.
2. The resulting composite movie clip (the main movie plus one PIP) is fed back into VideoStudio, now effectively as a source movie.
3. A second overlay is applied, in this case a movie clip in its own right, moved to the **bottom left-hand corner**, re-sized to the same dimensions as the first PIP, given a border and a slow fade-in. Although the PIP soundtrack is still heard, it is reduced to 25% of its original volume level so as not to swamp the main movie soundtrack. Again, the result is saved/ rendered, as a second PIP effect.

4. The composite movie is fed back into VideoStudio and a third overlay applied, in this case a series of movie clips with simple transitions. It is re-sized to match the first two PIPs and animated to enter from the **top left-hand corner**. In this case, the soundtrack is muted. Again, the result is saved/rendered, as a third PIP effect.
5. Finally, the third composite movie is fed back into VideoStudio and a fourth overlay applied, in the **top right-hand corner**. This is a JPEG to which a Monochrome effect has been applied and text overlaid. The clip length has been dragged out to suit. Once again, the result has been saved and rendered to give quite a complex, composite result.

Note that, as all the separate elements are applied in the digital domain, there is no deterioration in quality.

Although seriously O.T.T. – and a prime contender for the Yuck of the Year Cup – it does illustrate how VideoStudio can be used beyond its basic functions, by combining different effects, overlays and text to produce virtually any result you wish to achieve.
