



# Vegas + DVD

## Tips, Tricks, and Scripts

### Learning and using Vegas and DVD Architect

## Color Pass Reprised - Passing Multiple Colors

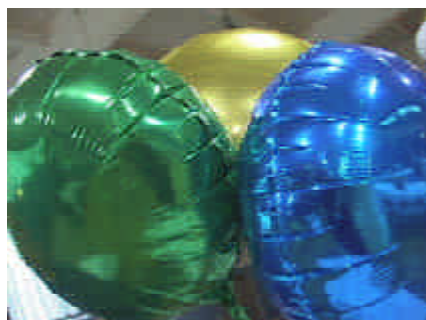
By Edward Troxel

A few issues back in Volume 1 #11, the process of creating a color pass using Vegas 4 was discussed. The process is actually much easier to do using the secondary color corrector. The revised process works as follows:

1. Add the secondary color corrector to the clip
2. Click on the “Select Effect Range” eyedropper and pick the color to keep.
3. Click on “Invert Mask”
4. Click on “Mask” and use the “Limit” tools to adjust the mask to the correct area.
5. UNCheck “Mask”
6. In the top section, change “Saturation” to 0.

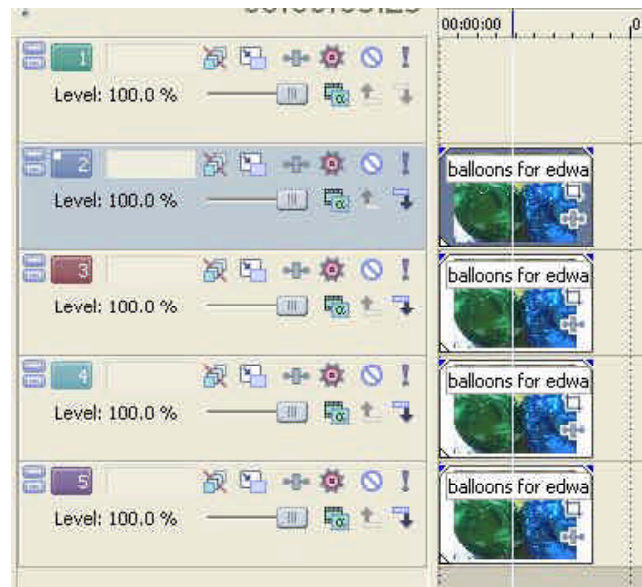
The big problem with the process is that it only allows a single color to be selected. If you have two or three colors you wish to pass, the process fails. Fortunately, there IS a way to pass multiple colors.

To illustrate this procedure this balloon image will be used. In this case we will let the yellow and blue balloons remain full color while



changing the green and background to black and white.

To begin, we first need to isolate the colors we wish to keep. You will need separate tracks for each color you wish to pass, one for the black and white version, one for the color version, and one dummy parent track. Since we are passing two colors, a total of 5 tracks will be needed.



Now on tracks 2 and 3 the desired colors will be isolated. Add a secondary color corrector effect to the event on track 2 so the blue color can be selected. Click

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on the “Select effect range” color selector and select part of the blue selection. Next check the “Show Mask” and “Invert Mask” options. Adjust the three “Limit” sections as needed to get the best key and you will end up with something similar to this image.



Now we have to repeat the same procedure with the yellow color. Add the secondary color corrector and follow the same procedure used to select the blue color. Remember to solo track three so you can see the mask and remove the solo once you are finished.

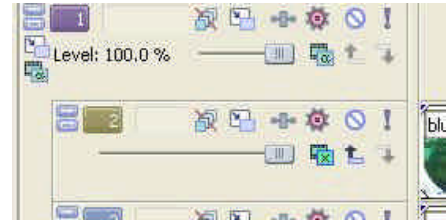


If more colors are to be passed, you can now solo each of those tracks and select the additional colors as needed. Once all the colors have been isolated, the next track will be the black and white version. Make it black and white using any of the available methods such as adding the Black and White Effect or any of the other effects that control saturation. The last track will have the full color version.

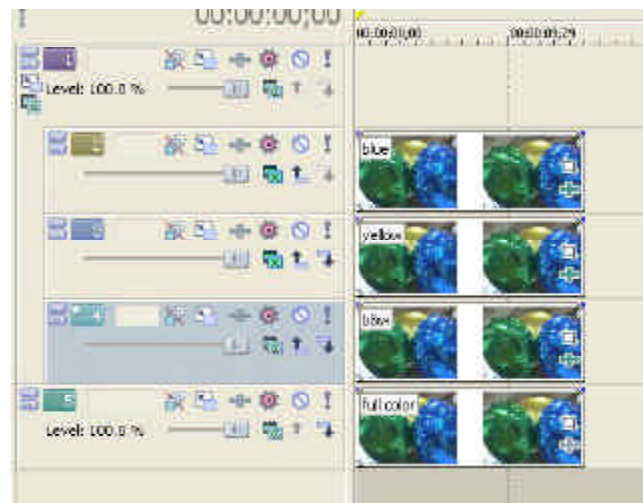
In summary, we now have Track 1: Blank, Track 2, blue color mask, Track 3, yellow color mask, Track 4, black and white version, and Track 5, full color version. Now let's make the final modifications to get these results.



The first step is to make the color selection tracks and the black and white track children to track 1. This is done by clicking the down arrow on the right side of the track header on tracks two, three, and four. These tracks will then be slightly indented from track one.



Now on all of the color isolation tracks - tracks two and three in this example, the compositing mode must be changed. Click the green compositing mode button just to the right of the levels slider and pick “Multiply (Mask)” in the menu.



Remember that any number of colors can be passed - you simply need one track per color. You can also mute individual tracks if you wish to omit a particular color. Experiment to discover the possibilities.

## Contact Information

Send your tips, tricks, article ideas, script ideas, questions, or articles to:

**editdv@jetdv.com**

To register on the web to receive this newsletter, browse to: **www.jetdv.com/vegas**

Thank you, Edward Troxel

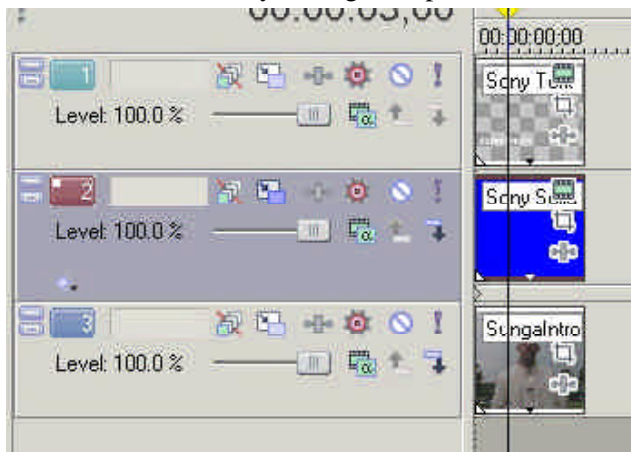
## Beginner's Corner - Creating Lower Thirds

By Edward Troxel

Anytime you watch the news you will see names and other information placed on the screen. These usually also have a background of some sort so that the text can be easily read and add consistency to the "look" of the program. These graphics and text areas usually occupy roughly the lower 1/3 portion of the screen and are commonly known as a Lower-Thirds.

Lower-thirds can be created in a variety of ways. You can use your paint program, such as PhotoShop, to create a graphic with transparency. You can also create lower-thirds directly in Vegas. No matter which method you choose, make sure your placement is appropriate for the video and remains within the Safe Area boundary.

To create a lower-third with a blue background behind the text, start by adding a couple of video tracks



above the video. Add a blue generated media on track two. Now the entire background is covered by the blue. Instead, we only want the background to cover a small portion of the video.

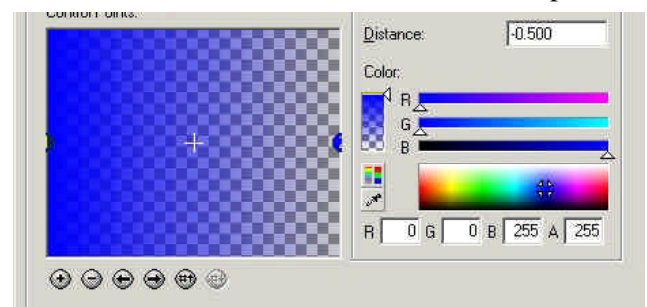
For this example I adjusted the size using Track Motion. First I had to turn off "Lock Aspect Ratio" so I could adjust the height without adjusting the width. I then changed the height to 75. This should give you a blue bar across the center of the screen. To move it down, I changed the "Y" position to -144. This gave me a good background on which I could place the title.

The title itself was created by simply adding a text generated media to track one. The proper text was en-

tered, sized, and positioned. For the size I used 36 points and to position it I used the "Placement" tab. Simply adjust the placement until the text appears within the safe area and is properly centered on the bar. By turning on the Safe Area indicator, I can easily tell that the name is totally inside the title Safe Area.



More variety can be added to the backgrounds as well. For example, If I pick the Color Gradient generated media to put on track two I can get an interesting effect. Once the color gradient box is open, change the color numbers to 0, 0, 255, 255 for the first point as



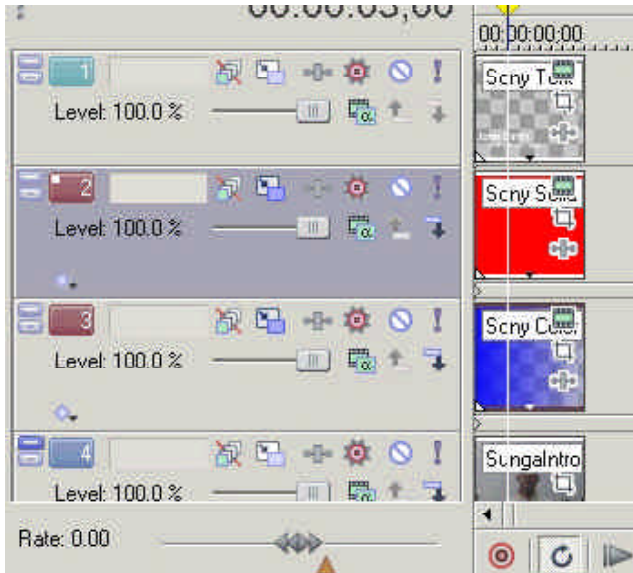
shown here. Now click the small right arrow below the gradient screen and change the colors for the second point to 0, 0, 255, 0.

The fourth number is the transparency level and setting it to zero will make the background totally transparent on the right edge. Making it graduate from solid to totally transparent, as shown in this image, adds a new dimension to the lower third.



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Carrying this process a step further, I then added another track which I placed between tracks one and two. On this track I then added a red generated media.



Opening Track Motion on track two, I made sure that "Maintain Aspect" was not selected and adjusted the height to 40 and width to 600. The "X" position was then set to 54 and the "Y" position was set to -180. This gave me a smaller red section over a portion of the blue gradient.

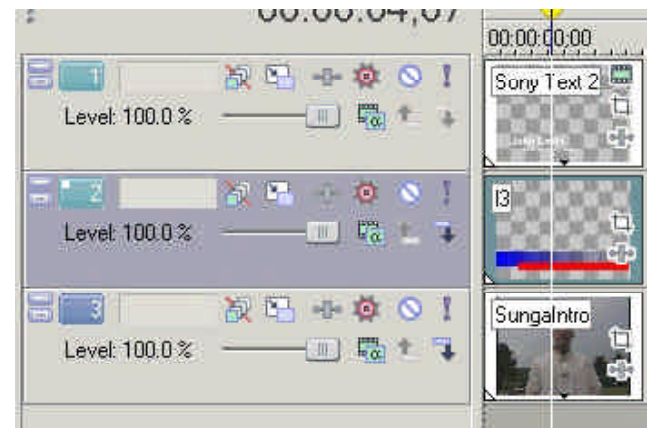
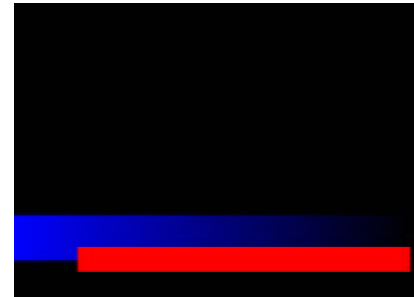
In the text generated media on track one a title for the person was added on the second line. This was then resized appropriately and indented slightly to fit within the red area.



Once you have the background for the title created, you can easily save that as a single file for reuse. In our project, simply Mute tracks one and four to get rid of the text and background video. Change the quality of the preview to "Best (Full)" and click on the "Save Snapshot" button. In the Save As box that opens, make sure the file type is set to "PNG" and give it an appropriate name.

The saved file will now contain only the lower third

background and, because it was saved as a PNG file, will maintain transparency - even on the gradient. This file can now be used wherever we wish to add a title without need for Track Motion and multiple tracks. We simply have one track for the text, one track for the complete lower third, and a third track



for the underlying video. When added to the track you will also notice that the lower third appears with the checkerboard background giving you another indication that it is transparent.

So far these examples have simply used a static background. There's no reason that movement of some sort can't be added. One way to add movement is to simply use Pan/Crop to slide the PNG file into place. Keyframes could be used to start with the image off-screen with it slowly sliding into place over a period of a second or two. Volume 1 Issue 3 gave a script that can add a lower third to the timeline. Volume 1 Issue 4 gave a script that can be used to slide a lower-third into place once it is added to the timeline.

Another way to add motion is to use a Noise Texture generated media or even another video clip. Many companies also offer lower-thirds packages or video clips useful for creating motion in lower-thirds. Just watch TV for many ideas on how lower-thirds can be applied.

## Scripting - Going Through Tracks and Events

By Edward Troxel

Over the last several issues many of the basic building blocks for scripts were discussed. This month we start combining these elements into a useful script that can be run in Vegas.

To write a script, we need to start with a few basic elements. Each script must have the proper import statements followed by the code required to perform the desired function. It is nice to also include some error catching so the code is frequently placed in a “Try - Catch” statement. The exact imports needed are based on the calls made in your program but the following should provide a good base:

```
/**
 * This script will
 * Written By:
 * Revised:
 */

import System.Windows.Forms;
import SonicFoundry.Vegas;

try {
    // Your code goes here
} catch (e) {
    MessageBox.Show(e);
}
```

Beginning with this basic framework we will now write a script that will go through every track in the project and every event on each track. There are multiple ways to perform this task and three will be demonstrated.

The code below shows how to see each track and event through the use of Enumerators and While loops. The variable “track” contains the current track being checked and the variable “evnt” contains the current event on that track.

The next code block show how to perform this exact same task using For loops. The For loop will allow you to process each track and each event as if they were part of an array. Ultimately, this method give you the most flexibility as you can process the events both forward or backwards, or only some of the events, with a simple change to the FOR statement.

The last code block uses the “For - In” variation of the For loop. It is slightly less flexible than the first method but requires much less code. Any of these three versions will go through all events. Simply pick the version that works best for your current needs.

### Go through all events on all tracks via Enumeration.

```
/**
 * This script will find all events on all tracks.
 * Written By: Edward Troxel
 * 12-14-2003
 */

import System.Windows.Forms;
import SonicFoundry.Vegas;

try {
    var trackEnum = new Enumerator(Vegas.Project.Tracks);
    while (!trackEnum.atEnd()) {
        var track : Track = Track(trackEnum.item());
        var eventEnum = new Enumerator(track.Events);
        while (!eventEnum.atEnd()) {
            var evnt : TrackEvent = TrackEvent(eventEnum.item());
            // Do something with the events here
            eventEnum.moveNext();
        }
        trackEnum.moveNext();
    }
} catch (e) {
    MessageBox.Show(e);
}
```

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## Go through all event on all tracks via “For” using an array.

```
/**
 * This script will find all events on all tracks.
 * Written By: Edward Troxel
 * 12-14-2003
 **/
import System.Windows.Forms;
import SonicFoundry.Vegas;

try {
    for (var ti=0; ti <= Vegas.Project.Tracks.Count - 1; ti++) {
        track = Vegas.Project.Tracks[ti];
        for (var ei=0; ei <= track.Events.Count - 1; ei++) {
            evnt = TrackEvent(track.Events[ei]);
            // Do something with the events here
        }
    }
} catch (e) {
    MessageBox.Show(e);
}
```

## Go through all events on all tracks via “For - In”.

```
/**
 * This script will find all events on all tracks.
 * Written By: Edward Troxel
 * 12-14-2003
 **/
import System.Windows.Forms;
import SonicFoundry.Vegas;

try {
    for (var track in Vegas.Project.Tracks) {
        for (var evnt in track.Events) {
            // Do something with the events here
        }
    }
} catch (e) {
    MessageBox.Show(e);
}
```

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