WEORCLIP

User Guide

Every setting, one by one

The complete reference to **every control** in the program, from the download screen to Design Studio. Each chapter carries a replica of the interface, tables of settings and a troubleshooting guide.

3	45	923	3.9.441
PARTS	CHAPTERS	PAGES	VERSION

How to use this guide

You are not meant to read 923 pages front to back — this is a **reference book**. There are three ways to reach the setting you want.

① By where it sits in the program

Chapters follow **the order of the program**. Wherever you saw a setting on screen, you will find it in roughly that place here. Every chapter opens with a **«Where the panel is»** section containing an exact replica of the interface.

② By the name of the setting

The **Settings Index** at the back is alphabetical: find the name, go to the page. **1465** settings are listed there.

③ By the problem

Every chapter ends with a **troubleshooting** table: *symptom → cause → fix*. If something is not behaving the way you expected, the last page of that chapter is the first place to look.

How a chapter is laid out

Every chapter follows the same order; once you are used to it you will find things fast.

1. **What it does**
   The purpose of the feature and how it is typically used — with a diagram.
2. **Where the panel is**
   An exact replica of the interface: which tab, which section, which button.
3. **Settings one by one**
   For each setting: name · type · default value · when to use it.
4. **Limits**
   What it will not do, what it breaks, when it does not work.
5. **Troubleshooting**
   A symptom · cause · fix table.

What the boxes mean

The coloured boxes in the text come in four kinds: **blue** = how it works · **yellow** = example / tip · **red** = careful · **green** = good news / safety net.

> **Page numbers:** the number printed in the contents and the index is **the same** number you type into your PDF reader's page box. You can also navigate part → group → chapter from the bookmark list on the left.

Quick start

If this is the first time you have opened the program, start here. Five steps take a video from a link to something ready to publish.

1. **Bring the video in**
   Paste the link into the **Video URL** box. To grab a section of a live stream, use the **Live Clip Capture** card instead.
   Detail: chapters 01 and 02

2. **Choose the format**
   In **Output Format**, decide whether the result is landscape or vertical — many other settings depend on this one.
   Detail: chapter 15

3. **Mark the sections**
   If you want parts of the video rather than all of it, enter start and end times under **Clips**.
   Detail: chapter 05

4. **Download**
   Press the big **Download** button. Progress shows in the status bar, in the **Queue** tab and in the notification when it finishes.
   Detail: chapters 08 and 12

5. **Edit it (optional)**
   If you need more, open **Super Edit**: cuts, subtitles, effects, automatic editing.
   Detail: chapter 16 onwards

> **In a hurry:** set things up in Super Edit and press the big **APPLY** button at the bottom — the program handles the cuts, the framing, the subtitles and the censoring itself (chapters 35–37).

Three things people mix up

Three separate «quality» settings

Only **Output quality** decides the file you publish. The other two affect only **what you see on screen** — chapter 40.

APPLY versus the section buttons

The big **APPLY** button builds the edit **from scratch** and clears subtitles and B-roll. To add just one thing, use that section's own button — chapter 37.

Turning a setting off does not undo it

Censoring, audio cleanup and rhythm cuts are **written into** the edit. Removing them needs the matching 🧹 **Remove** button.

Contents

Chapters are arranged in **the order of the program** — the file numbers show the order they were written, not the order you use them.

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PART I

I DOWNLOAD SCREEN

Finding a video, setting it up and downloading it

Download tab

Live Clip Capture · Video URL and Source · Platform Presets · Custom Name and Metadata · Clips · Output Format · Editing and Subtitles · Overlays · Quality and Output · Bulk URL download

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Discover tab

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Queue · History · Settings

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Live Clip Capture

When something good happens in a live stream or a game, this lets you **rewind the last few minutes with one key** and save them. You press the key *after* you have missed the moment — that is the whole point.

EXPERIMENTAL FEATURE

WHAT'S IN THIS CHAPTER

1. What it does, and how it differs from a normal download
2. How it works in the background — the ring buffer diagram
3. The buttons: start clip mode · grab clip · stop
4. Source — Browser and OBS Replay
5. Duration · shortcut key · what happens after a clip
6. Editing in the background — without opening Super Edit, within a processing-power limit
7. Step by step · troubleshooting

SECTION 1

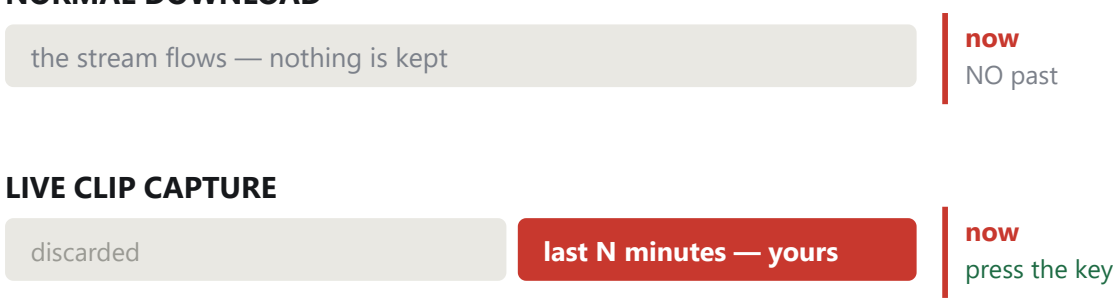
What it does

Understanding how it differs from a normal download also tells you when to use it.

The problem: you cannot download a live stream after the fact. Something good happens, you say "I wish I had recorded that" — and there is no going back. Games are the same: the recording is never running at the moment you pull off the good move.

The solution: while clip mode is on, the program records *continuously* but keeps only **the last N minutes**. You press the key *after* the moment has passed.

HOW IT DIFFERS FROM A NORMAL DOWNLOAD



The red band slides continuously — at any moment it holds "N minutes back from now".

SITUATION	WHAT TO USE
I have the address, I will download later	Normal download
I am watching a live stream	**Live Clip Capture**
I am playing a game	**Live Clip Capture** · OBS source

HOW IT DIFFERS FROM SCREEN RECORDING

A screen recorder captures *the screen*: the browser interface, the mouse pointer and any notifications go in too, and the quality is limited by your display. This feature takes **the video's own picture stream** — no interface, no pointer, at whatever quality the video is, in the correct aspect ratio.

WHY "EXPERIMENTAL"

It connects directly to the browser's video stream. Encrypted platforms (Netflix, Disney+ and so on) do not allow access to that stream — it will not work there. It does work on open streams (YouTube Live, Twitch, Kick).

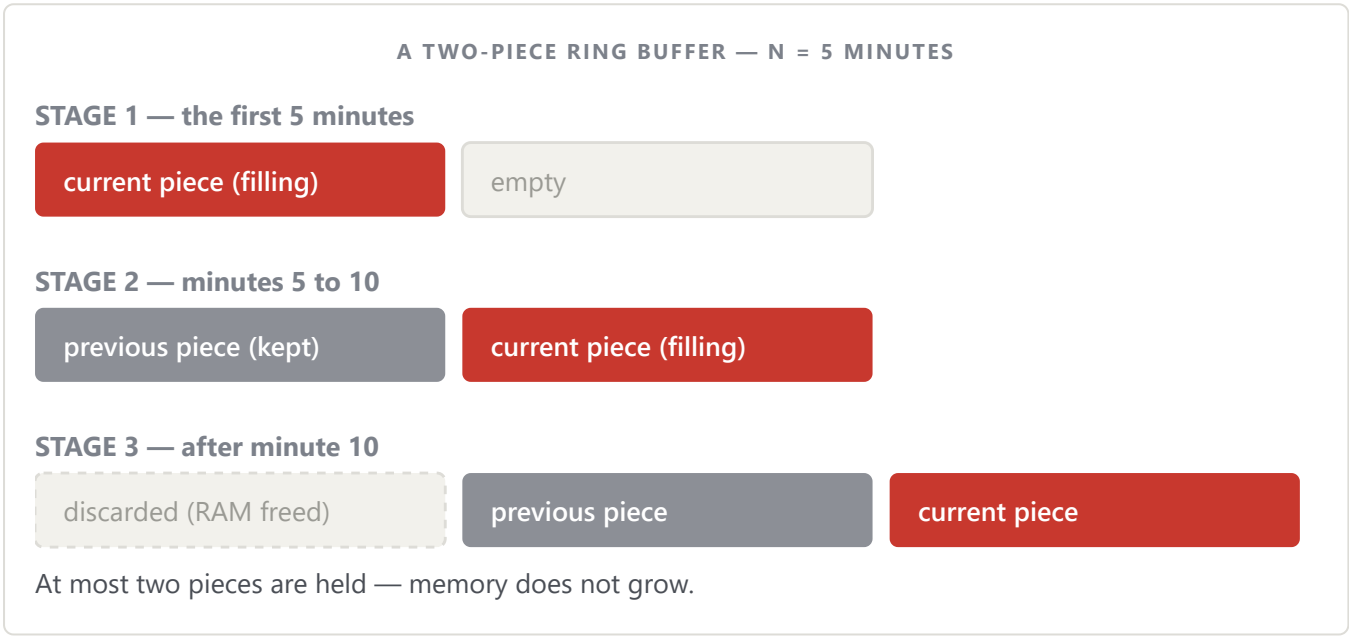
SECTION 2

How it works in the background

This is where “why isn't my computer filling up” and “why did I get eight minutes instead of exactly five” are answered.

The ring buffer

The program records in two pieces: **the previous complete piece** and **the piece filling now**. When the new piece fills up, the oldest is discarded. Memory never grows — the ceiling is always **2 × N minutes**.



WHAT FOLLOWS FROM THIS

The moment you press the key, **the two pieces are joined** and handed to you. That is why the clip you get is sometimes not exactly five minutes but **somewhere between five and ten**. The extra does no harm — you trim the front in the editor, which is better than coming up short.

It records while the tab is in the background

The recording is fed by the video's **decoder**, not by the screen. It keeps going even if you switch to another tab or minimise the window. This is exactly what screen recorders cannot do.

BUT IT STOPS IF THE VIDEO PAUSES

If you **pause** the video the stream stops and so does the recording. If you close the tab, everything in memory is gone. Leave the video playing while clip mode is on.

It handles quality changes itself

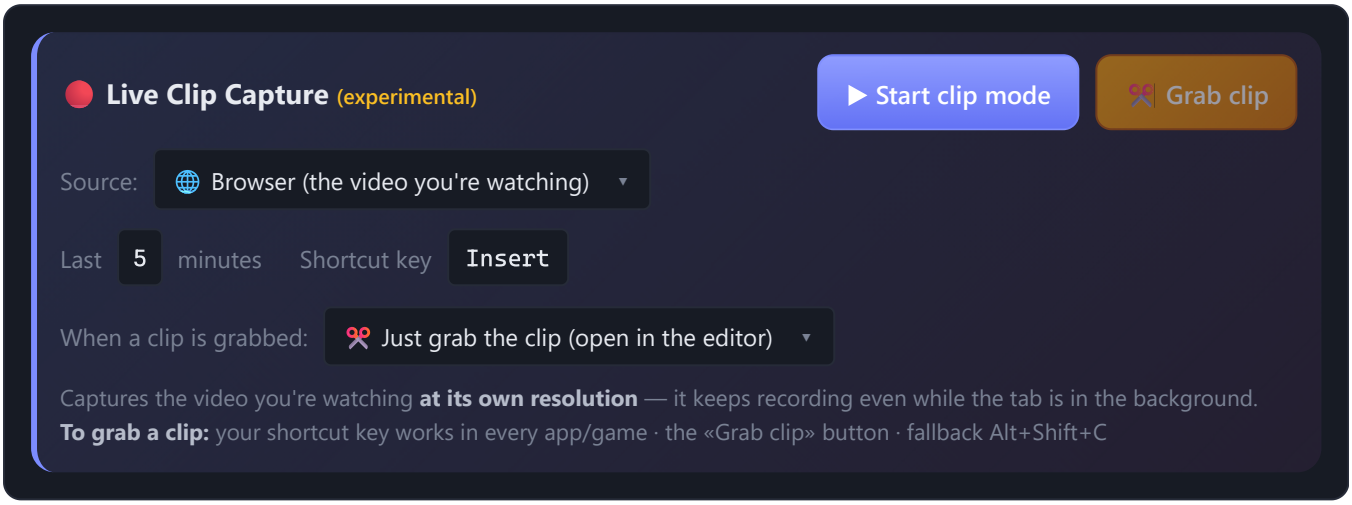
Live streams switch quality mid-flow according to connection speed (720p ↔ 1080p). The program notices and works from **the highest resolution** it saw during the piece — the clip comes out as one continuous file.

SECTION 3

The whole card

The section sits at the very top of the download screen. You can pick it out by the violet line down its left edge.

HOW IT LOOKS IN THE PROGRAM — EXACT



1. **The violet button** (Start clip mode) starts the recording. Nothing is kept until you press it.
2. **The orange button is greyed out** — Grab clip cannot be pressed because clip mode is off. It comes alive once you start.
3. **The violet line on the left and the red dot in the title** mark this card as doing “live / recording” work.

> **IT WORKS IN THE BROWSER EXTENSION**
>
> Recording works by connecting to the video playing in the browser. That is why the card lives in Weorclip’s **browser extension**; it does not appear in the Weorclip program’s own window. **Super Edit**, which opens after you grab the clip, opens **in the program’s window** if the Weorclip program is installed.

SECTION 4

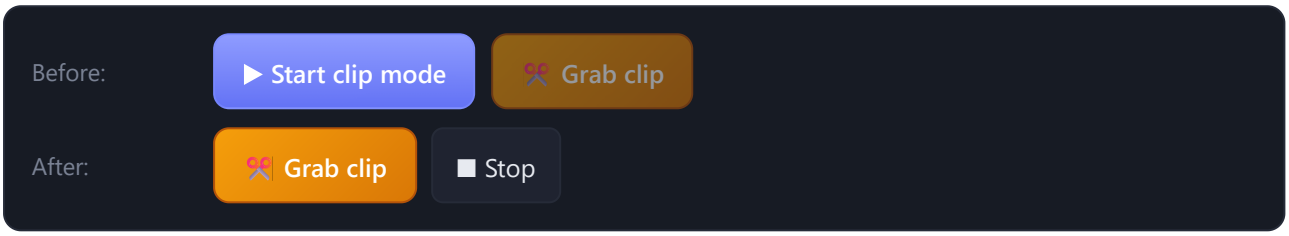
The buttons

Three buttons, three states. Which one is showing is information in itself.

▶ Start clip mode BUTTON

Turns on background recording. From this moment the program keeps refreshing the last N minutes.

BEFORE PRESSING · AFTER PRESSING



THE BUTTONS CHANGE

Once you start, **"Start clip mode" disappears** and **■ Stop** takes its place, while **✂ Grab clip** comes alive. So a glance at the screen tells you whether recording is on.

THE VIDEO HAS TO BE PLAYING

Recording will not start on a paused video. Play it first, then press.

✂ Grab clip BUTTON

Initially **disabled**

Turns the last N minutes into a file. It does the same job as the shortcut key — the difference is that this needs the program window to be in front of you.

WHICH TO USE

If you are looking at the browser, **the button** is convenient. If you are in a game or full screen, **the shortcut key** — because you do not have to leave.

■ Stop BUTTON

Only while **recording**

Stops the recording and clears the pieces from memory.

IF YOU FORGET

Closing the tab clears it too. Still, stopping when you are done is a good habit — your computer's memory is freed immediately.

SECTION 5

Setting: Source

What gets recorded. This choice also changes which other settings appear.

Source DROPDOWN — Default: **Browser**

🌐 Browser

- Records the video playing in the tab
- No extra software needed
- At the video's own quality
- The browser interface does not appear in the picture

When: watching YouTube Live, Twitch or Kick.

🎮 OBS Replay

- Uses OBS's replay buffer
- OBS must be installed and running
- A game, the desktop — whatever you are capturing
- The duration comes from OBS, not from here

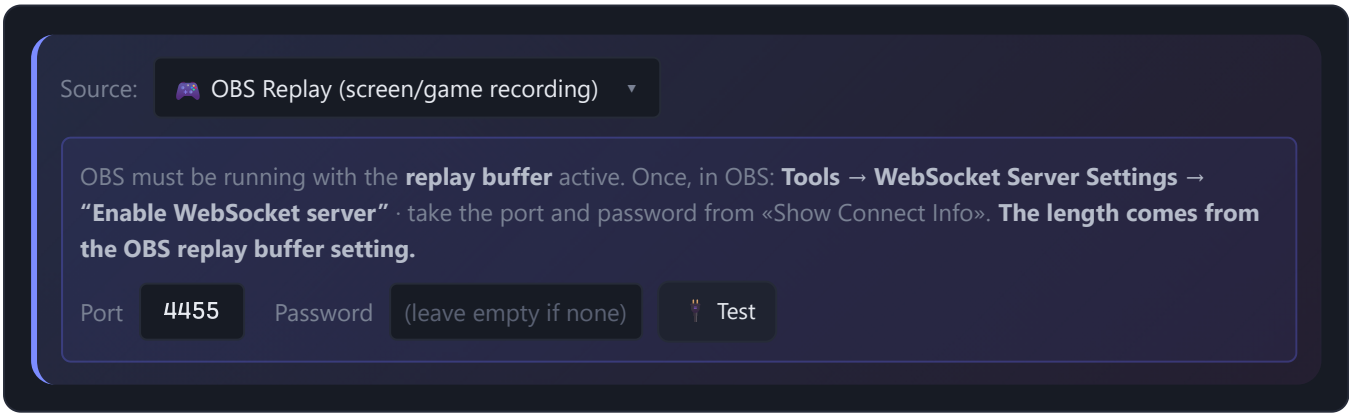
When: playing a game, or capturing anything outside the browser.

EXAMPLE

The streamer on Twitch did something funny → **Browser**.
You got a triple kill in a game → **OBS Replay**.

The settings that appear if you choose OBS

THE OBS ROW — THE PURPLE BOX



Port NUMBER

Default: **4455**

The port number OBS listens on. If you have not changed it in OBS, **4455 is correct** — leave it alone.

> **WHERE TO LOOK IT UP**
>
> OBS → **Tools** → **WebSocket Server Settings** → **Show Connect Info**. The port and the password are there.

Password TEXT

Default: **empty**

If a WebSocket password is set in OBS, it goes here. If none is set, leave it empty. (Password — password.)

Test BUTTON

Tries the connection and writes the result directly underneath. **Press it before you start clip mode** — you do not want to be sorting out a connection problem when the good moment arrives.

RESULT	WHAT IT MEANS	WHAT TO DO
Connected	Ready	Start clip mode
Could not connect	OBS closed / server off	Open OBS, enable WebSocket
Password error	The password is wrong	Copy it from “Show Connect Info”

> **TWO CONDITIONS FOR OBS**
>
> ① OBS must be running. ② The **Replay Buffer** must be running in OBS — “Start Replay Buffer” must have been pressed. If either is missing, no clip can be taken.

SECTION 6

Duration and shortcut

Last … minutes NUMBER · 1–60

Default: 5

How many minutes back the key takes you. It also decides how much memory is used.

VALUE	MEMORY (1080p)	WHAT IT SUITS
`1–2 min`	`~150–350 MB`	Games — if you press the key immediately
`5 min`	`~700 MB`	**Right for most cases**
`10–15 min`	`~1.5–2 GB`	Long explanations, talk streams
`30–60 min`	`over 4 GB`	Only on a powerful computer

THE ARITHMETIC

Roughly: **duration × 2 × the video's bitrate**. The factor of two is because two pieces are held. On a 4K stream the figures go up **threefold** — keep the duration short at high resolutions.

EXAMPLE

If you press ten seconds after the good move in a game, **two minutes is enough**.
If the topic on a talk stream started eight minutes ago, set it to **ten**.

IF YOU CHANGE IT WHILE IT IS RUNNING

The new value only takes effect from the next piece onwards. For a definite result, stop the mode and start it again.

Shortcut key KEY ASSIGNMENT

Default: **Insert**

The key you press to take a clip. It **works in every application** — even in a full-screen game, so you never have to switch back to the browser.

1. **Click the box**

   Click once in the box labelled Shortcut key.

2. **Press the key you want**

   The key you press is written into the box and saved.

CHOOSING A GOOD KEY

Keys that games do not use — `Insert`, `F9`, `F10` — are ideal. Do not pick `F5` (refresh) or `Space` (play/pause); they will clash.

THE BACKUP SHORTCUT

`Alt` + `Shift` + `C` always works, but only while **the browser is in front**. Try it if the main shortcut does not respond.

SECTION 7

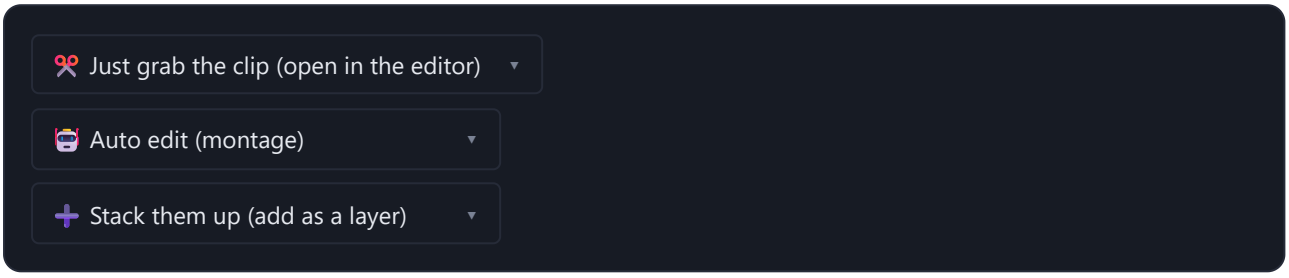
What happens once a clip is taken

The behaviour after you press the key. One of three options.

When a clip is grabbed DROPDOWN

Default: **Just grab the clip**

THREE OPTIONS

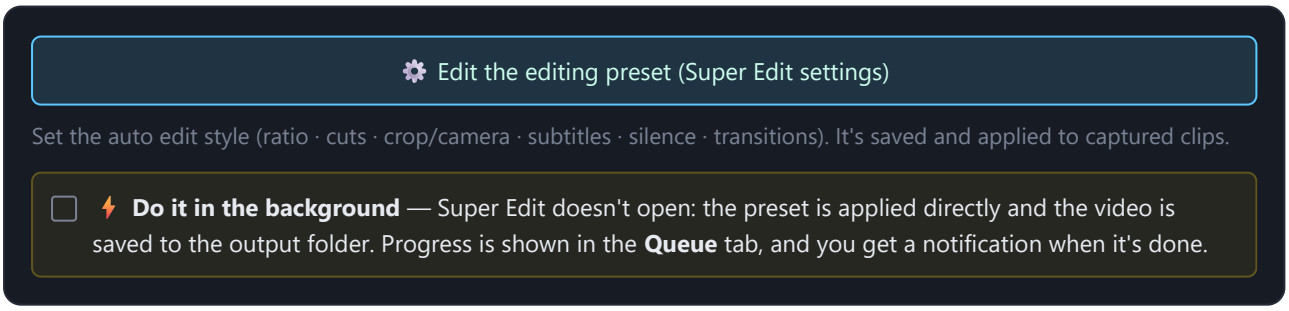


OPTION	RESULT	WORK LEFT TO DO
Just grab the clip	The raw clip opens in the editor	Yes — you do the editing
Auto edit	A video ready to share	No
Stack them up	Clips accumulate in the editor	All at once, at the end

If you choose auto edit

A button and a checkbox appear below it. The first time, you press the button and set the editing style once — it is saved and applied to every clip after that. The checkbox has the edit done in the background, without opening Super Edit (Section 8).

THE ROWS THAT APPEAR



WHERE SUPER EDIT OPENS

If the Weorclip program is installed, **Just grab the clip**, **Stack them up** and **Edit the editing preset** open Super Edit **in the program's window**, and the captured clip is passed there. If the program is already open, no second copy starts — the clip goes to the open one. If the program is not installed, the editor opens in the browser.

EXAMPLE

You are watching a three-hour stream and there will be eight or ten good moments → **stack them up**. You do not have to go to the editor each time; when the stream ends they are all sitting there and you finish them in one edit.

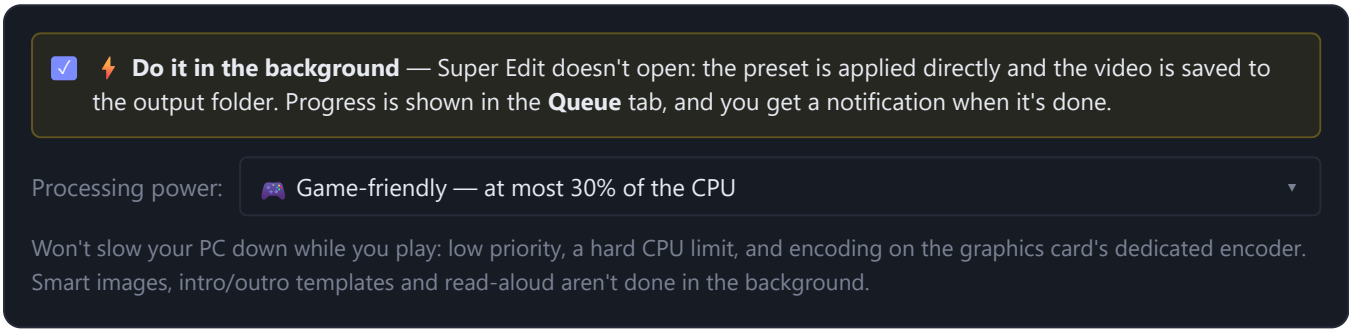
SECTION 8

Editing in the background

For having the clip edited while you play or watch a stream — without opening Super Edit and without slowing your computer down.

With 🤖 **Auto edit** selected, tick ⚡ **Do it in the background** and no window opens when the clip is grabbed. Your editing preset — ratio, cuts, framing, subtitles, silence, transitions, censoring, dubbing, title — is applied directly and the finished video is saved to the output folder. Because Super Edit does not export the whole edit again from scratch, the job is also shorter.

ONCE TICKED — THE PROCESSING-POWER CHOICE APPEARS



⚡ Do it in the background

CHECKBOX

Default: **off** · only with 🤖 **Auto edit**

When the clip is grabbed, the job goes into the **Queue** and runs in the background when its turn comes. No progress window opens and nothing appears over your game; the Queue row shows what is happening, step by step.

STAGE	IN THE QUEUE ROW	WHAT HAPPENS
1	Looking for the best moments	Audio level and scene changes are measured
2	Turning speech into text	Speech is turned into text (skipped for music and the “Fast” method)
3	AI is scoring the moments	Only with Balanced and Full power
4	Choosing moments	The same selection as AI Edit in Super Edit
5	Starting processing · %…	Cuts, framing, subtitles, censoring, dubbing and title in one video

WHEN IT FINISHES

A “ ⚡ **Background edit ready**” notification arrives; its 📁 **Open folder** button shows the video in its folder. The job is also written to History. If something goes wrong, a “ ⚡ **Background edit error**” notification gives the reason.

ONE PRESET EVERYWHERE

The background edit uses the AI Edit preset from Super Edit. If you change the preset in the Super Edit that ⚙️ **Edit the editing preset** opens, the next clip is edited with the newest one.

Processing power DROPDOWN

Default: 🎮 Game-friendly

How big a share of the computer the background edit may take. The limit is a real ceiling: all parts of the job — video processing, speech recognition, AI — together cannot go over it.

OPTION	CPU	PRIORITY	AI ON THE GRAPHICS CARD
🎮 **Game-friendly**	at most 30%	Lowest — the game always comes first	None: no scoring, no dubbing, the title is not read aloud
🎛️ **Balanced**	at most 50%	Below normal	Yes
🚀 **Full power**	no limit	Normal	Yes

ENCODING ON THE GRAPHICS CARD

With every option the video is encoded on the graphics card's **separate encoder** — it does not compete with the cores your game uses. If the card cannot do this encoding, the CPU does it; the limit still applies.

WHICH ONE

While gaming, **Game-friendly**: the job takes a little longer but the game does not stutter. If you are only watching a stream or want dubbing, **Balanced**. If you are away from the computer, **Full power**.

THE SAME SETTING IN SETTINGS

⚡ **Background edit — processing power** under Settings › Download speed is the same setting; change one and the other follows (chapter 14).

Output and the raw recording

The finished video is written to the folder your downloads go to; the folder and file-name template from Settings apply as usual. The name is built from the tab's title and the capture time, with a suffix that marks it as the edited version.

THE RAW RECORDING IS NOT LOST

Before the edit, the recording is written to the **Capture vault** in Super Edit. If you don't like the edit, open the raw recording from there and edit it by hand; if the job fails, the notification reminds you of this too. If the source is 🎮 **OBS Replay**, the file OBS saved is used — the file is left untouched.

What is not done in the background

Not everything in the preset can be done in the background. Every setting that is on in your preset but cannot be done in the background is written as a **note** in the job's Queue row and in the finish notification — nothing is dropped silently.

ASKED FOR IN THE EDIT	IN THE BACKGROUND
Intro, outro, templates	Not added — Super Edit only
Smart images, number highlights	Not added — Super Edit only
Reading text aloud	Not done
Audio cleanup / separation	Not done
AI scan for censoring	Not done; the built-in list and your own words are applied
Dubbing script as subtitles	Not burned in; if subtitles are on, the speech subtitles are burned in
Subtitle design from My designs	Not used; the closest subtitle style is burned in
Smart framing, blurred fill	Only in 9:16; 4:5 and 1:1 are cropped from the centre
Camera zoom focused on the face	The zoom goes to the centre of the frame
An intro transition on every clip	Transitions are applied only between clips
Dubbing, reading the title aloud	Not done with Game-friendly; done with Balanced or Full power
AI scoring	Not done with Game-friendly; moments are picked by audio, scenes and speech

EXAMPLE

A great moment just happened in your game and you press the shortcut. The game stays smooth; a few minutes later a **" ⚡ Background edit ready"** notification arrives and the vertical, subtitled video is waiting in its folder. Grab several clips in a row and they line up in the Queue and are done one by one.

SECTION 9

Step by step

1. **Open the video and play it**

   Recording does not work on a paused video.

2. **Set things up**

   Source, duration, shortcut, what happens after a clip. You do this once; it is saved.

3. **Press «▶ Start clip mode»**

   Recording starts. You can close the window.

4. **Carry on watching**

   There is nothing for you to do.

5. **Press the shortcut once the good moment has passed**

   After you have missed it — that is the point.

6. **The clip is processed**

   According to what you chose. The progress window shows how it is going; with " ⚡ Do it in the background" on, no window opens and the progress is in the Queue tab.

7. **Press «■ Stop» when you are done**

   Memory is freed.

> **A HABIT WORTH FORMING**
>
> Start clip mode as soon as you open the stream, and forget about it. The memory cost is fixed, but if the good moment passes while it is off there is no way back.

SECTION 10

Troubleshooting

SYMPTOM	CAUSE	FIX
«Grab clip» is greyed out	Clip mode was not started	Press «▶ Start clip mode» first
The shortcut does nothing	Another program uses the same key	Assign a different key; or use `Alt` + `Shift` + `C`
“No video stream”	The site does not allow it (encrypted)	It will not work on this site; use OBS
The clip is shorter than expected	Recording had only just started	Wait for the buffer to fill
The clip is longer than expected	Two pieces were joined — normal	Trim the front in the editor
The recording breaks off in the middle	The video was paused / an ad played	Leave the video playing
The browser slowed down	Duration too long / resolution too high	Lower the duration (5 min is recommended)
No clip comes from OBS	The replay buffer is not running	Press “Start Replay Buffer” in OBS
OBS connection error	The WebSocket server is off	Tools → WebSocket Server Settings → Enable
“Couldn't move it to the background” — Super Edit opened	The Weorclip program could not be reached	The clip is not lost; it opens in Super Edit. Check that Weorclip is installed
“The capture came out empty”	The recording got no picture at all	Try again while the stream is playing
No intro/outro or smart image in the edit	These are not done in the background	Open the raw recording from the Capture vault in Super Edit
No dubbing or title read-aloud	With Game-friendly the graphics card is left to the game	Set the processing power to Balanced or Full power

SYMPTOM	CAUSE	FIX
The background edit is slow	Game-friendly uses at most 30% of the CPU	Normal; once the game is over you can pick Full power

IF IT IS STILL NOT SOLVED

Press **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Video URL

— the source —

Where every job begins. You type in the address of the video you want to download. The program recognises the address, fetches the video's details and estimates how long the job will take. This chapter explains every control here, one by one.

WHAT'S IN THIS CHAPTER

1. The address box — where to copy from, which sites work
2. Adding more than one link, and the row numbers
3. The video info card — title, duration, thumbnail
4. Sign in to the site — the program's own sign-in window
5. Use cookies automatically
6. The estimate panel — how long it will take
7. The “you have downloaded this before” notice
8. Step by step · troubleshooting

SECTION 1

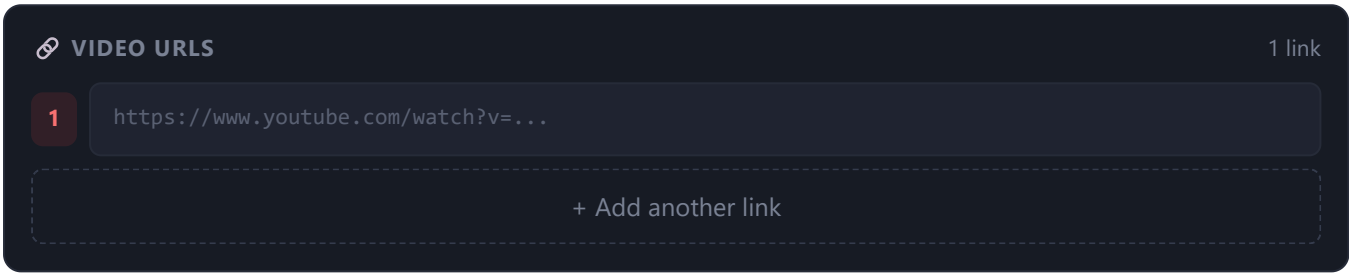
What this section is for

The first thing you see when you open the program. Everything starts here.

Its purpose: to give the program the *address* of the video you want. Without an address the program cannot know which video you mean.

The moment you enter an address the program identifies the video in the background: it fetches the title, the duration and the thumbnail, and estimates how long the job will take. You do nothing — it happens on its own.

HOW IT LOOKS IN THE PROGRAM — EMPTY



1. **The red number** — the position of the link. With a single link it is always `1`.
2. **The faint text** — an example address. It disappears as soon as you type.
3. **The dashed button** + *Add another link* — for a second and third address.

Which sites it downloads from

The program is not limited to YouTube. It works on **most sites that carry video**.

KIND OF SITE	EXAMPLE	STATUS
Video platforms	YouTube, Vimeo, Dailymotion	Works
Social media	Twitter/X, Instagram, TikTok, Facebook	Works
Live streaming	Twitch, Kick (stream recordings)	Works
News / education	News sites, course platforms	Usually works
Encrypted platforms	Netflix, Disney+, Spotify	**Does not work** — protected

> **IF YOU ARE NOT SURE, TRY IT**
>
> The list of sites is very long and keeps growing. Paste the address — if the program cannot recognise it, it says so straight away and nothing is broken.

SECTION 2

How to get the address

Copying the right address also prevents the single most common mistake.

1. **Open the video in your browser**
   Go to the page of the video you want to download.
2. **Click the address bar**
   The long line of text at the top of the browser, starting with `https://`.
3. **Copy**
   With the address selected, press **Ctrl+C**.
4. **Paste it into the box in the program**
   Click the box and press **Ctrl+V**. The details load by themselves.

AN EASIER WAY

If you click the program's icon while you are on the video page, **the address fills in by itself** — you do not even need to copy it.

IT MUST BE A SINGLE VIDEO PAGE

The address has to be the page of *one* video. A home page, a channel page, a page of search results or a feed address will not work — the program cannot tell which video you mean.

Right: `youtube.com/watch?v=aBc123`
Wrong: `youtube.com` · `youtube.com/@channelname`

KICK STREAM RECORDINGS

Copy the address of a past stream just as Kick shows it: `kick.com/channelname/videos/…`. The program converts it by itself to the permanent address the downloader knows; under the box it says "🔗 *The link was replaced with this video's permanent address — the download will use this address.*" No sign-in or cookies are needed; if you wrote a clip range, only that range is downloaded. Kick keeps stream recordings for about **30 days** — a recording past that cannot be downloaded.

SECTION 3

Settings one by one

What each control in this section does.

The address box TEXT

Default: **empty**

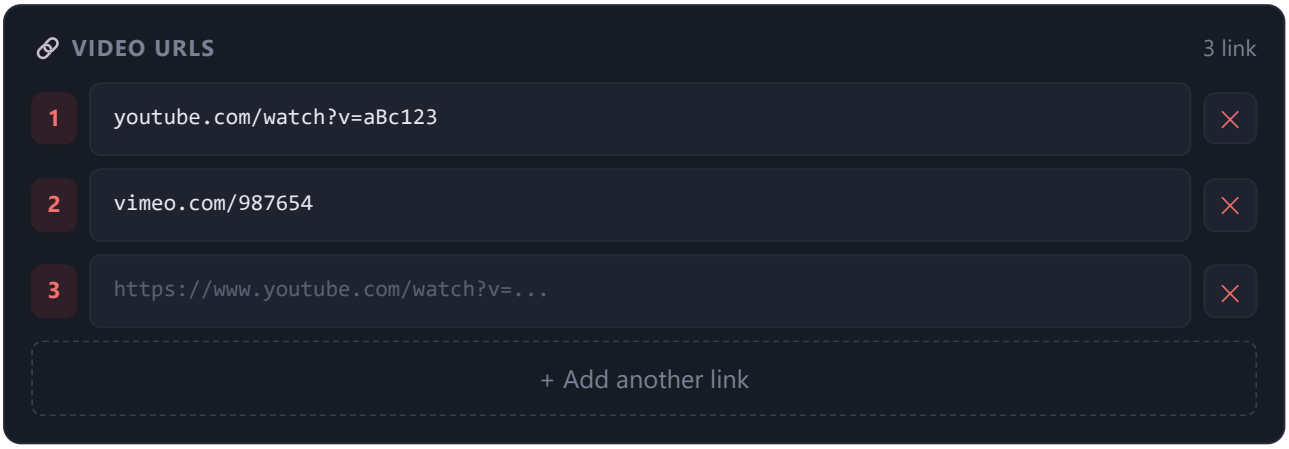
Where the video address goes. The typeface is monospaced (all characters the same width) so that individual characters stay easy to tell apart in long addresses.

> **WHAT HAPPENS AFTER YOU TYPE**
>
> Within a second or two the program recognises the address and shows **“🔍 Loading details automatically…”**. The video info card then appears. You do not have to wait — you can carry on with the other settings in the meantime.

+ Add another link BUTTON

Adds a second and third address box so you can download several videos at once. Each box carries a row number on its left.

WITH THREE LINKS ADDED



1. The **“3 link”** label at the top right tells you how many addresses there are.
2. ✕ removes that row. When only one link is left the button disappears.
3. The row numbers matter — other settings refer to them as “1. link”, “2. link”.

WHAT IT IS GOOD FOR

You want five videos from a playlist downloaded separately, each with different settings. You add five links and start them all in one go. The program works through them in order.

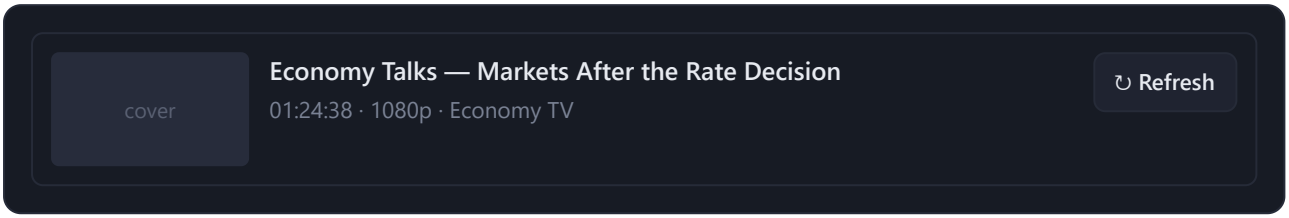
THE TIME MULTIPLIES

Five links means roughly five times the duration and five times the data. The estimate panel shows the **total**, not one video.

The video info card AUTOMATIC

The card that appears once the address is recognised. It lets you see that you gave the right video **before** the download starts.

THE INFO CARD



WHAT IS SHOWN	WHAT IT MEANS
Thumbnail	The fastest check that you gave the right video
Title	The file name is built from this too
Duration	You write your clip ranges against this
Quality	The best quality the source actually carries
↻ Refresh	Asks again if the details did not arrive or look wrong

QUALITY IS SETTLED HERE

If the card says **1080p**, choosing 4K in the settings gains you nothing — the source does not have it. The program downloads the best that exists.

🔑 Sign in to the site BUTTON

The recommended route

To download a video that is age-restricted, members-only or says “you must sign in”, you have to show the program that **you are signed in to that site**. This button is how.

HOW IT LOOKS IN THE PROGRAM

🔑 Sign in to the site
Not signed in yet.

What happens

STEP	WHAT HAPPENS
1	You press the button
2	The program opens that site **in its own window** — the site of the link in the address box; YouTube if the box is empty
3	You sign in there as you normally would
4	You close the window
5	The program says “Signed in” and **ticks the cookie box for you**

YOUR BROWSER IS NOT TOUCHED

This window is **the program's own profile**. It does not open your Chrome or your Edge, it does not read cookies from them, and it does not interfere with your sessions there. What you enter stays in the program's own folder and goes only to the download engine on your own computer.

ONCE IS ENOUGH

You sign in once; the session survives closing and reopening the program. If the status line says *“In the program’s own profile: 42 cookies.”* (42 cookies in the program's own profile), you are still signed in. If it says *“Not signed in yet.”* (not signed in yet), press the button.

IT APPEARS BY ITSELF WHEN THERE IS AN ERROR

If a download fails with “you must sign in”, “members only” or “you may be a bot”, the same button appears **directly under the error**: *“Sign in on the window that opens, then restart the download.”* (sign in on the window that opens, then restart the download). You do not have to go looking in the settings.

SIGN IN WITH YOUR OWN ACCOUNT

To download a members-only video you have to be signed in with the account that **is a member of that channel**. Signing in with a different account will not open the video.

🍪 Use cookies automatically ON / OFF

Default: **off**

Decides **whether the session obtained from the sign-in window above is used** for the download. After you sign in, the program **ticks this itself** — there is rarely any reason to turn it on by hand.

HOW IT LOOKS IN THE PROGRAM

☑ 🍪 **Use cookies automatically** browser: Edge

Takes only the necessary auth cookies from this browser — access to age-restricted, members-only and private videos, and getting past bot detection. Tracking and analytics cookies are not sent.

SITUATION	WHAT TO DO
The video is public	Leave it off — faster
"You must sign in" error	Turn it on
Age-restricted content	Turn it on
"You may be a bot" warning	Turn it on

PRIVACY — IMPORTANT

The program takes **only the session cookies it needs**. Tracking cookies such as Google Analytics or the Facebook pixel are **filtered out and not sent**. None of them leave your machine; they go only to the download engine on your own computer. And they come from **the program's own sign-in window** — not from your browser.

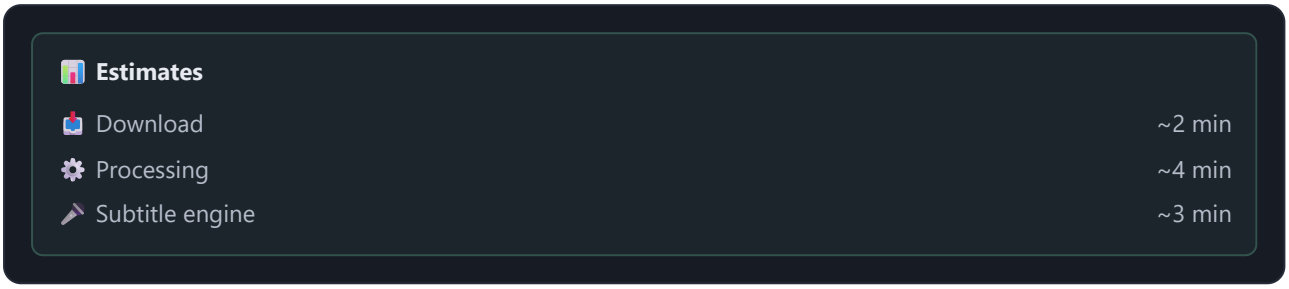
IF IT STILL SAYS "YOU MUST SIGN IN"

The session may not actually have been opened in the sign-in window — that is what happened if the program warned *"no cookies obtained"* (no cookies obtained) as you closed it. Press the button again, make sure you can see your own name on the site, then close the window.

📊 Estimates AUTOMATIC

Shows in advance how long the job will take with the settings you have chosen. The figures change as you change the settings.

THE ESTIMATE PANEL



ROW	WHAT IT MEASURES	WHAT CHANGES IT
📥 **Download**	Fetching the video	Quality, duration, connection speed
⚙️ **Processing**	Cutting, cropping, joining	Format, crop mode, number of clips
🎤 **Subtitle engine**	Turning speech into text	The subtitle quality you chose

USE IT TO DECIDE

If the subtitle row says "~9 min" and you are in a hurry, lower the subtitle quality and look again — the figure updates immediately. That way you do not spend nine minutes waiting and then wish you had.

AN ESTIMATE, NOT A PROMISE

Your connection speed and the power of your computer change the outcome. The figures are there so you can see the ranking — "subtitles take the longest", for instance.

⚠️ You have downloaded this before AUTOMATIC NOTICE

If you have downloaded the same video before, the program reminds you — and tells you when, and into which folder.

THE NOTICE STRIP



IT REMINDS, IT DOES NOT BLOCK

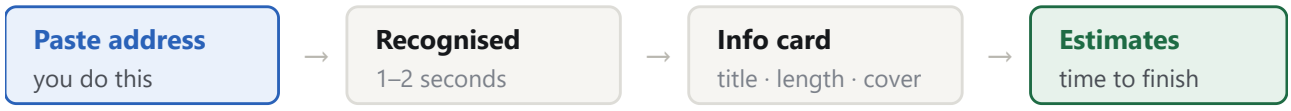
You can carry on downloading even when the notice appears. You may well want the same video again with different settings — a different crop, a different quality — and the program does not get in the way.

SECTION 4

The flow from start to finish

What happens, in order, as you use this section.

AFTER YOU PASTE THE ADDRESS



Everything after step two happens **by itself** — you need not wait, and you can carry on with the other settings meanwhile.

If no info card arrives, the address was not recognised — see chapter 5.

A SUGGESTED ORDER

Paste the address first, **wait for the info card**, then move on to the other settings. You cannot write a clip range without seeing the duration, and you cannot choose a quality without seeing what the source has.

SECTION 5

Troubleshooting

SYMPTOM	CAUSE	FIX
The info card never arrives	The address was not recognised	Make sure it is a single video page; press ↻ Refresh
“Not supported” error	The site is unknown or protected	It does not work on encrypted platforms
“You must sign in”	Members-only / age-restricted	The 🔑 **Sign in to the site** button under the error
I signed in, the error persists	The session did not open, or it is a different account	Sign in again — check you can see your own name on the site
The wrong video appeared	The address belongs to another video	Look at the thumbnail on the info card and copy the address again
The estimates show “~?”	The video details have not arrived yet	The figures fill in once the card appears
The whole playlist downloaded	The address belongs to a playlist	Choose “this video only” in the Clips section
“Kick no longer offers this stream recording”	The recording was deleted, its 30-day retention ran out, or the link is wrong	Copy the link from Kick again; a deleted recording cannot be downloaded
“The app couldn't match this Kick stream recording …”	Kick may have changed its address format	Try again a little later; if it persists, 💬 report a problem
“Kick isn't responding right now”	Kick's server is not answering for the moment	Try again in a minute
The ✕ button is missing	There is only one link	Normal — the last link cannot be removed

IF IT IS STILL NOT SOLVED

Press 💬 **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Platform Presets

You set things up once, give it a name and save it. On later videos you restore it with a single click. Better still: you can download **the same video with several presets at once** — one video, five separate outputs for five platforms.

WHAT'S IN THIS CHAPTER

1. What a preset is, what it stores and what it does not
2. Saving a preset — naming it and pressing 💾
3. How to read a saved preset row
4. 📥 Load and 🗑️ Delete
5. 🚀 Multi-platform download — one video, many outputs
6. An example set of presets · troubleshooting

SECTION 1

What a preset is

Its purpose: not having to redo the same settings on every video.

The problem: for a video destined for TikTok you choose vertical format, blurred crop, burnt-in subtitles, centre position and 1080p. The next day, downloading a different video, you do *exactly the same settings* all over again. Tedious, and easy to get wrong.

The solution: set it up once and save it as **"TikTok"**. You never touch those settings again — one click loads them.

What it stores

✓ GOES into the preset

- Format and crop mode
- Quality, video container
- Subtitles: style, position, model
- Audio: normalisation, speed, silence trimming
- Overlays: intro / outro / on-screen items
- **The media files you added** (up to 50 MB each)
- Region settings

✗ Does NOT go into the preset

- **Clips** — written afresh for each video
- **The video address** — specific to the video anyway

These two are left out because they are *specific to the video*. When you load a preset, the clips and the address you typed are **not cleared**; they stay exactly as they were.

MEDIA FILES ARE EMBEDDED TOO

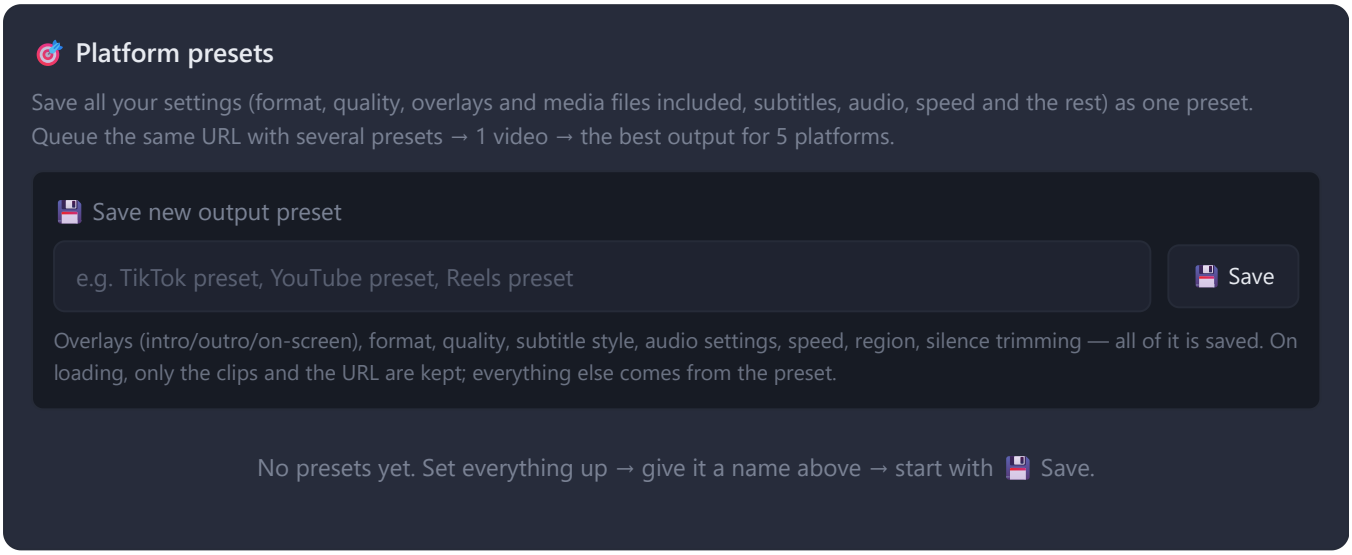
If you added a logo, an intro video or a background track, they are **embedded inside the preset**. Loading that preset on another video does not ask you to pick the files again — they arrive ready.

SECTION 2

Saving a preset

The section sits under the heading 🎯 **Platform presets** (platform presets) on the download screen. The badge beside it shows how many presets you have.

WITH NO PRESETS YET



How to save one

1. **Do the settings first**

   Format, quality, subtitles, audio — **set them the way you want.** The preset photographs the state at that moment.

2. **Give it a name**

   Write something meaningful in the box: `TikTok`, `YouTube long`, `Reels subtitled`. Up to 40 characters.

3. **Press 💾 Save (save)**

   The preset is added to the list and the badge count goes up.

> **THE ORDER MATTERS**
>
> **Do the settings first**, then save. If you save with nothing set, the preset will be empty too. The program records the screen as it is at that moment — not what it was earlier.

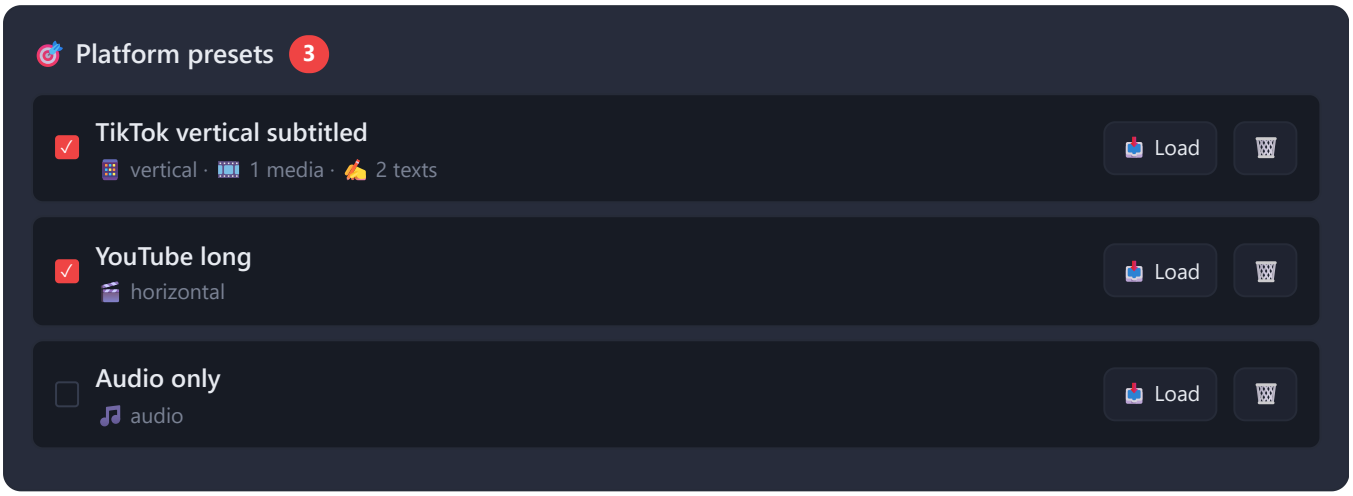
> **NAMING THEM WELL**
>
> **Good:** `TikTok vertical subtitled` — you can tell what it is.
> **Bad:** `test1`, `new` — three presets later you will have no idea which is which.

SECTION 3

Saved presets

Each preset becomes a row. Every part of the row carries information.

WITH THREE PRESETS SAVED



1. **The checkbox** — selection for multi-download. Nothing to do with loading (chapter 5).
2. **The bold line at the top** — the name you gave it.
3. **The line below** — a summary of the preset: the format icon plus how many media files and how many text items were added.
4. **Load** (load) restores the settings · deletes the preset.

Format icons

ICON	FORMAT	WHAT IT MEANS
	horizontal	Landscape 16:9 — YouTube
	vertical	Portrait 9:16 — TikTok, Reels, Shorts
	ig_portrait	Instagram portrait
	audio	Sound only
	gif	Animated GIF
	webp	WebP image
	region	A selected area

Load BUTTON

Applies the preset's settings to the screen. **Your clips and your address are preserved** — only the settings change.

> **WHICH IS WHAT MAKES IT SAFE**
>
> You can load a preset *after* pasting the address and writing the clips. The work you have done is not lost.

Delete BUTTON

Removes the preset from the list.

> **IT CANNOT BE UNDONE**
>
> A deleted preset does not come back; you have to redo the settings and save again. The media files embedded in it are deleted too.

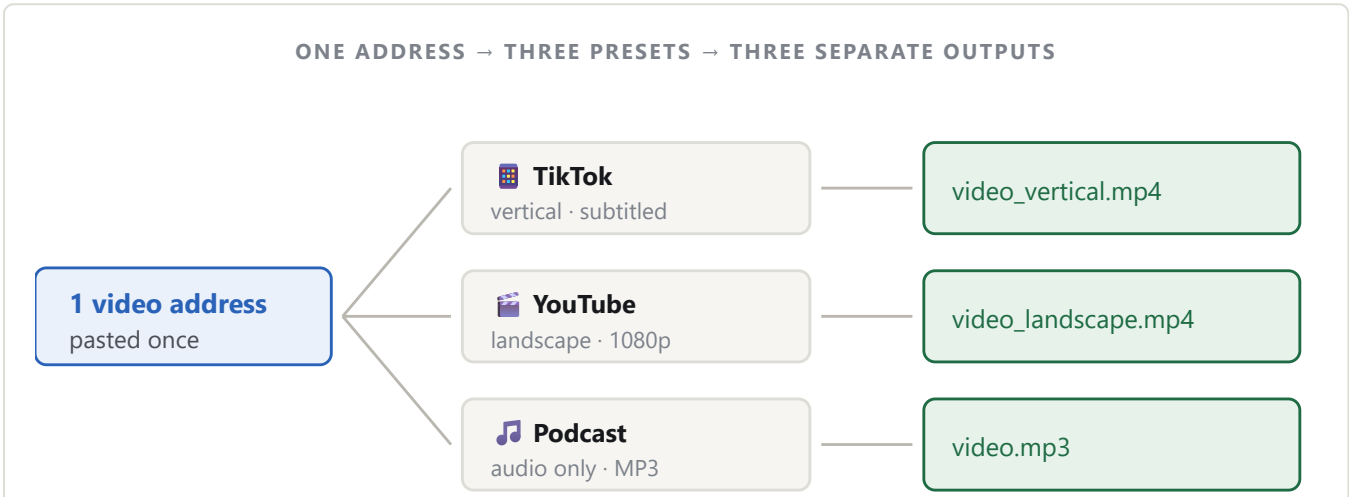
SECTION 4

Multi-platform download

This is where the real power of the section lies: **one video, several outputs.**

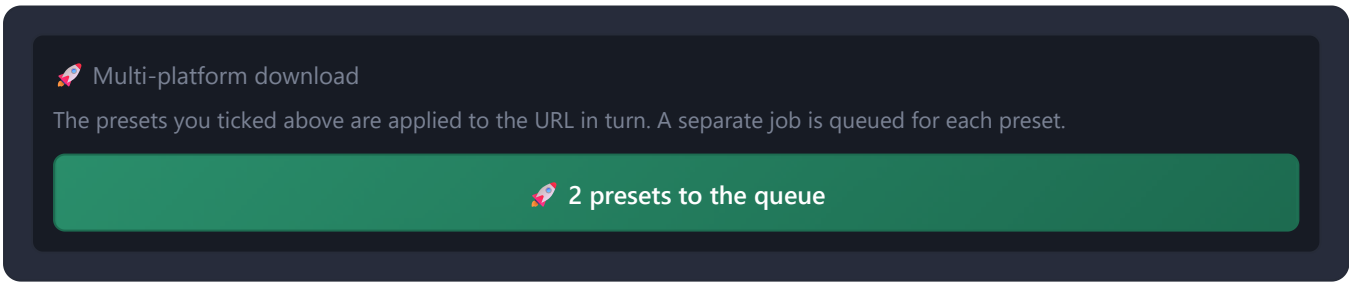
You are going to put the same video on YouTube and on TikTok. The two want different formats. Ordinarily you would download the video twice and do the settings twice.

If you tick the presets and press **one button**, the program opens a separate job for each preset and produces them all in turn.



The video is downloaded ONCE; each preset is processed separately and saved as its own file.

THE MULTI-DOWNLOAD BOX



🚀 … presets to the queue BUTTON

The number is **how many are ticked**

1. **Paste the address**
   A single video address is enough.
2. **Tick the presets**
   Tick the box of every platform you want an output for.
3. **Press the button**
   The number on the button tells you how many jobs will be created.
4. **Wait**
   The jobs run in turn; each one produces its own file.

EXAMPLE

You have recorded an interview. TikTok gets a short vertical subtitled version, YouTube gets the full landscape one, and the podcast channel gets the audio alone. You tick three presets and press once. Three files come out together.

THE TIME ADDS UP

Three presets means roughly three times the processing time. The video is downloaded once, but **the processing is repeated for every preset** — and that is what takes the time.

THE CLIPS ARE SHARED

The clip ranges you wrote apply to **all the presets**. If you want different ranges for different presets, you have to download them separately.

SECTION 5

An example set of presets

Three presets worth setting up to begin with. Do it once, use it forever.

📱 TikTok / Reels / Shorts

Format	Vertical 9:16
Crop mode	Blur + close
Quality	1080p
Subtitles	On · Bold Banner · centre position
Audio	Normalisation on

> **WHY THE CENTRE POSITION**
>
> These apps lay their own interface over the lower part of the frame — subtitles at the bottom get covered.

🎬 YouTube long

Format	Landscape 16:9
Quality	1080p or 1440p
Subtitles	Off — YouTube generates its own
Audio	Normalisation on

🎵 Audio only

Audio format	MP3 320 kbps
Cover art	Embed in the file — on

> **ONCE THESE THREE ARE SET UP**
>
> From then on, all you do for each video is: paste the address, write the clips, tick the presets, press. You **never touch the settings again**.

SECTION 6

Troubleshooting

SYMPTOM	CAUSE	FIX
Save cannot be pressed	The name box is empty	Write a name first
I loaded a preset and my clips vanished	They do not — clips are preserved	Look in the clips section, they are there
Settings are missing from the preset	They had not been set when it was saved	Set them and save again under the same name
The multi-download box is not showing	There are no presets yet	Save at least one preset
The button says "0"	Nothing is ticked	Tick the boxes on the rows
The logo I added did not come through	The file is over 50 MB	Use a smaller file
The multi-download took a very long time	Each preset is processed separately	Normal — time scales with the number of presets
My presets have disappeared	Browser data was cleared	Presets are stored in the browser; a cleanup may have removed them

IF IT IS STILL NOT SOLVED

Press **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Custom name & Metadata

What the downloaded file is called, which folder it goes into, and what information is embedded *inside* it. Once you have downloaded a few hundred videos, this is the only way you will ever find anything again.

WHAT'S IN THIS CHAPTER

1. Title mode — manual or AI
2. Custom file name
3. File name template — all eight options with examples
4. Channel folders and multi-link layouts
5. Embedding video metadata — four fields
6. Troubleshooting

SECTION 1

What it does

It does two separate jobs: it arranges the *outside* of the file (its name, its folder) and the *inside* (the embedded information).

THE SECTION'S TWO JOBS

OUTSIDE — the file name

What it is called
Which folder it goes into
What you see in Windows

INSIDE — metadata

Title, artist, description, year
Embedded inside the file
What a player or Details shows

The two are independent: the file can be called “video.mp4” and still carry a full title inside.
If you are building an archive, fill in both — search finds either.

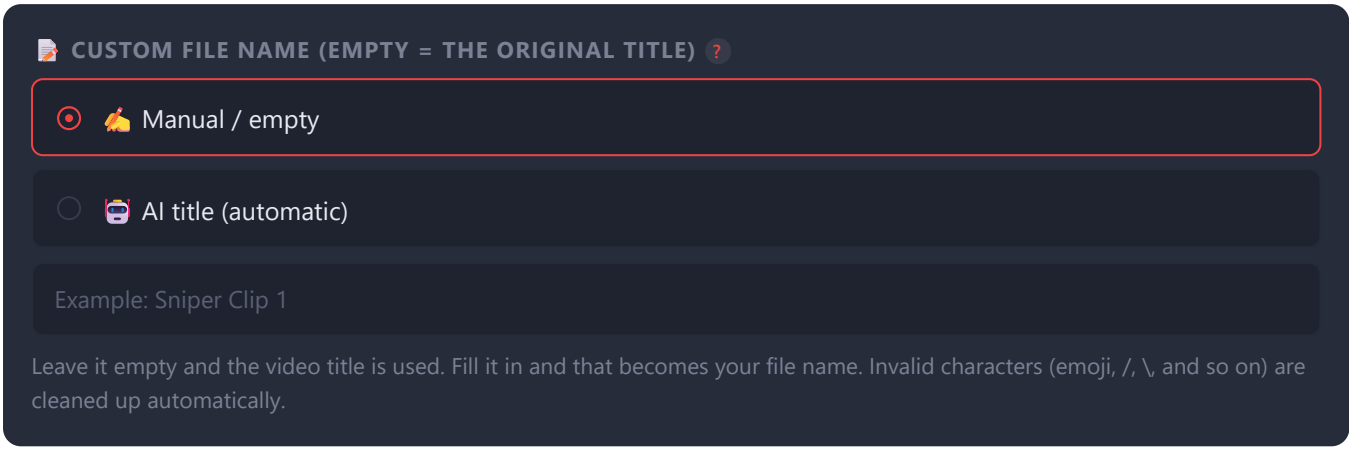
WHY IT MATTERS

You have downloaded two hundred videos. They are all called `video.mp4`, `video_1.mp4`... Six months later, finding the one you want is impossible. This section solves exactly that problem.

SECTION 2

Title mode and custom file name

HOW IT LOOKS IN THE PROGRAM



✍️ Manual / empty

CHOICE

Default: **selected**

You decide the file name yourself — or leave it empty and let the video's own title be used. (Manual / empty — manual / empty.)

THE BOX	RESULT
Empty	The video's original title is used
Filled in	What you typed becomes the file name

INVALID CHARACTERS ARE CLEANED UP

Windows does not accept `/ \ : * ? " < > |` in a file name. If the video title contains them, the program **removes them automatically** — you do not have to. Emoji are removed too.

TURKISH AND OTHER ALPHABETS ARE PRESERVED

Turkish, Arabic, Chinese and Russian letters are **not stripped**. Only the characters Windows actually forbids are removed.

🤖 AI title (automatic) CHOICE

The file name is produced by the AI. When you select it, the program says:

> 🤖 AI title mode is on. The custom file name below fills in automatically as the AI produces titles. The titles on the clip rows can be used as captions.

Because the AI produces a title for every clip while it is finding them, those titles also carry over into the file name. The *style* of the title is set by 🎬 **Title style** (title style) in the clips section.

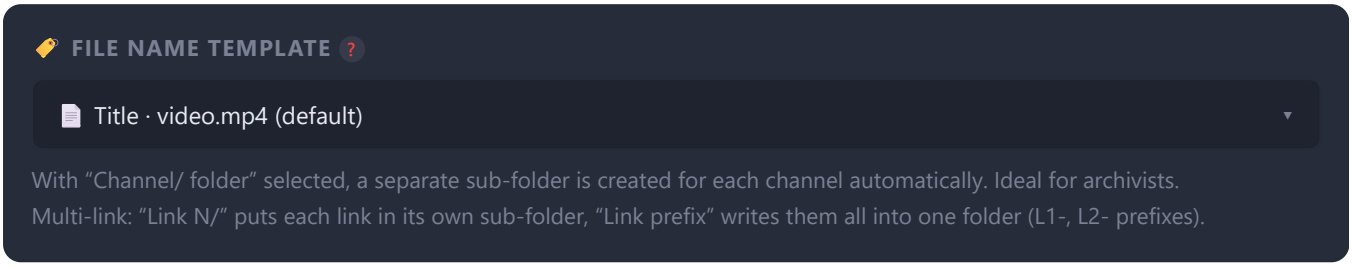
> **IT NEEDS THE AI ASSISTANT**
>
> This mode does not work on its own — the AI has to have found the clips first, via 🎯 **Find clips** (find clips) in the clips section. Otherwise there is no title to fill in.

SECTION 3

The file name template

Which parts the file name is built from. There are eight ready-made layouts, each with its example written beside it.

HOW IT LOOKS IN THE PROGRAM



The eight options

OPTION	THE FILE NAME YOU GET	WHEN
Title	`video.mp4`	**The default.** Enough if you are downloading one video
Channel - Title	`MKBHD - iPhone Review.mp4`	If you want to sort by channel
Title - Channel	`iPhone Review - MKBHD.mp4`	If you want to sort by title
Date - Title	`2026-05-13 - iPhone Review.mp4`	If chronological order matters
Date - Channel - Title	`2026-05-13 - MKBHD - iPhone Review.mp4`	Both date and channel
Channel/ folder	`MKBHD/iPhone Review.mp4`	**Ideal for archivists**
Link N/ folder	`link_1/video.mp4`	Multi-link — each in its own folder
Link prefix	`L1-video.mp4`	Multi-link — all in one folder

WHY THE DATE IS WRITTEN THAT WAY ROUND

The `2026-05-13` form is deliberate: when Windows sorts files by name, this form falls into **chronological order by itself**. Written as `13-05-2026` the days would jumble first.

Channel folders — if you are building an archive

With “ Channel/ folder” selected, the program **creates a separate sub-folder for each channel** and puts the video inside it. You never have to make folders by hand.

```
Downloads/
├── MKBHD/
│   ├── iPhone Review.mp4
│   └── Mac Studio.mp4
├── Economy TV/
│   └── Rate Decision.mp4
└── Cooking Channel/
    └── Lentil Soup.mp4
```

Multi-link layouts

These two options come into their own when you added more than one link in the source section.

Link N/ folder

```
link_1/
└── video.mp4
link_2/
└── video.mp4
```

Each link in its own folder. Nothing gets mixed up.

Link prefix

```
Downloads/
├── L1-video.mp4
├── L2-video.mp4
└── L3-video.mp4
```

All in one folder, kept apart by the prefix.

THE TEMPLATE APPLIES ON EVERY ROUTE

Whichever template you choose is applied on **all download routes** — plain download, clip cutting, separate files, merged output. Wherever you are, the file name follows the same rule.

DO NOT USE A VERY LONG FOLDER PATH

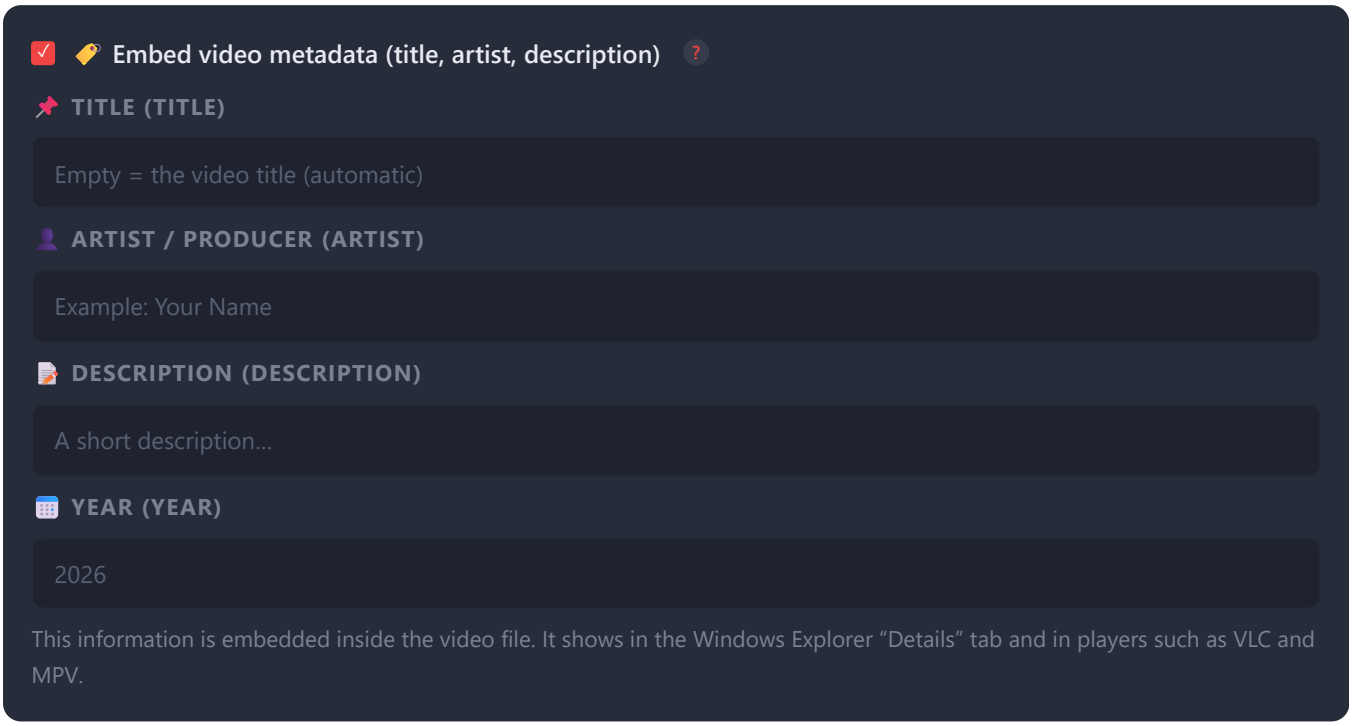
Windows has a limit on path length. If your folder path is very long the program shortens the file name automatically. Choose a folder with a short path and the name stays intact.

SECTION 4

Embedding video metadata

Information written *inside* the file. Independent of the file name.

HOW IT LOOKS IN THE PROGRAM



The four fields

FIELD	WHAT GOES IN	WHERE IT SHOWS
📌 **Title**	The video title, if left empty	The top of the player window
👤 **Artist**	Your name or the channel name	Grouping in media libraries
📝 **Description**	A short note — what it is	The Details tab
🗓️ **Year**	The year of publication	Sorting by date

WHAT IT IS GOOD FOR

If the video is going onto a media server such as Plex or Jellyfin, this information is **essential** — those systems read the embedded fields, not the file name. Leave them empty and the library shows "Unknown".

HOW TO CHECK IT

Right-click the downloaded file → **Properties** → **Details**. What you typed appears there.

IF YOU LEAVE IT OFF

Nothing is embedded and the file still plays. All you lose is the convenience of sorting and searching. For one-off downloads, leaving it off is no problem.

SECTION 5

Step by step · troubleshooting

Setting up an archive layout

1. **Set the template to "📁 Channel/ folder"**
   Each channel goes into its own folder.
2. **Turn metadata embedding on**
   Put the channel name in the artist field.
3. **Save these settings as a preset**
   Save it as "Archive" in the platform presets section — and never do it again.

Troubleshooting

SYMPTOM	CAUSE	FIX
The file came out as "video.mp4"	The title could not be fetched	Check that the info card arrived in the source section
The name I typed was not used	AI title mode is selected	Switch to "✍️ Manual / empty"
The emoji disappeared	Windows does not allow it in a file name	Normal — it is stripped automatically
The name was shortened	The folder path is too long	Choose a folder with a shorter path
No channel folder was created	The channel name could not be fetched	Check whether the channel shows on the info card
The metadata is not showing	Embedding is off	Tick the checkbox
The Details tab is empty	Your player or explorer may not read it	Open it in VLC — it shows there
The same name twice	The same video was downloaded again	The program appends "(1)"; it does not overwrite

IF IT IS STILL NOT SOLVED

Press 💬 **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Clips

Taking short pieces out of a long video. You can type the times by hand, have the program generate them at random, or **let the AI find the best moments for you**. This chapter explains every setting in the clips section, one by one.

WHAT'S IN THIS CHAPTER

1. What a clip is, and what happens if you leave it empty
2. Three ways to add clips — by hand, at random, by AI
3. AI settings: model, focus mode, title style
4. Cover generation: mode, style, overlay text, extra instruction
5. Playlist settings
6. Transitions between clips
7. The quality warning — why the whole video sometimes downloads
8. Troubleshooting

SECTION 1

What a clip is

Finding the section, and understanding what happens when you leave it empty.

A **clip** is a particular time range of the video. You say “from minute 12 to minute 12½” and only that piece comes out. You can add as many clips as you like.

You open the section from the ✂️ **Clips** (clips) heading on the download screen. The number of clips you have added appears as a badge beside the heading:

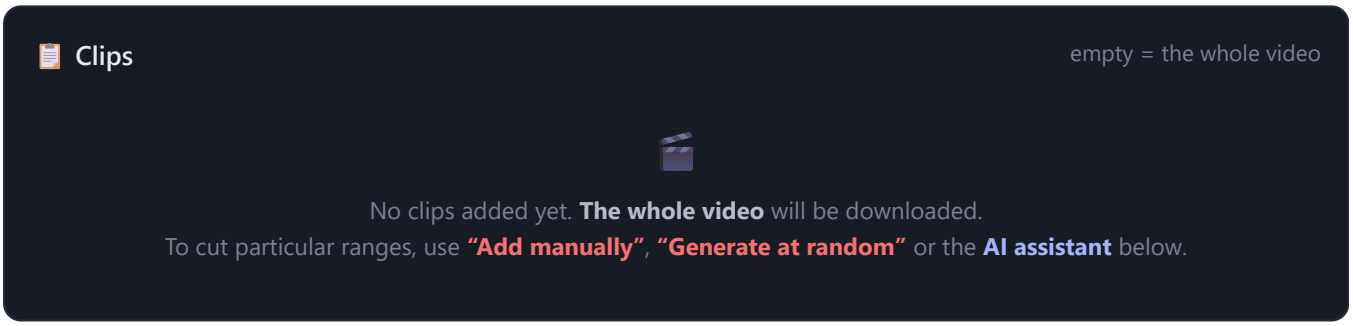
HOW IT LOOKS IN THE PROGRAM



IF YOU LEAVE IT EMPTY

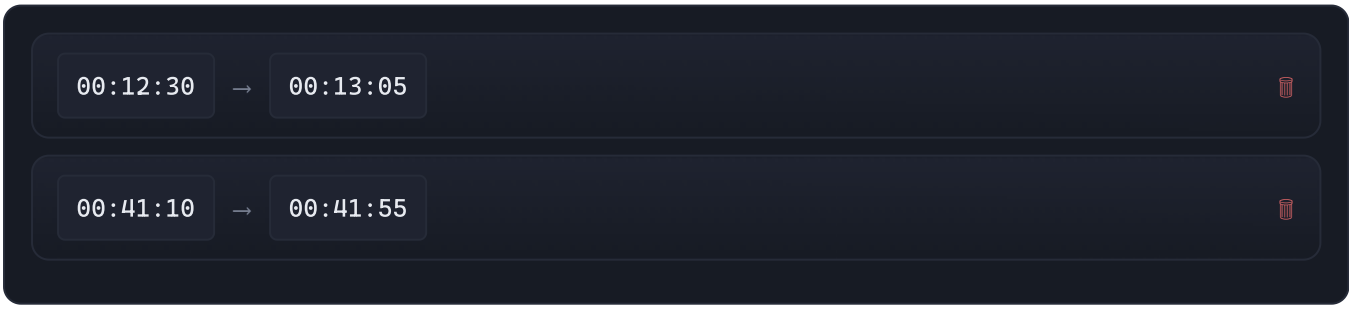
Add no clips at all and **the whole video** is downloaded. The program reminds you of this on screen — it says “empty = the whole video” (empty = the whole video).

THE SCREEN YOU SEE WITH NO CLIPS



This is what an added clip looks like

A CLIP ROW



1. The left box is the **start** time, the right one the **end**.
2. The format is `hours:minutes:seconds`. On a short video you can also write `1:20`.
3. The 🗑 icon removes that clip from the list.

A BIG SAVING ON LONG VIDEOS

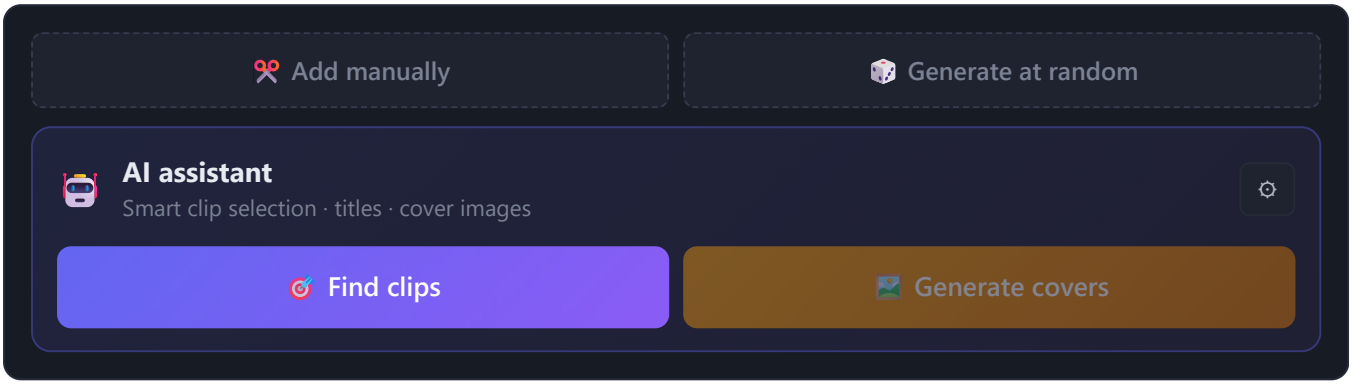
If the video is longer than ten minutes the program **does not download all of it** — it pulls only the ranges you wrote. Taking a forty-second clip out of a two-hour stream is minutes faster and gigabytes lighter than downloading the whole thing. The same rule applies to the **Free** and **Multi-Panel** output formats: from each link only the ranges its pieces use are downloaded (chapter 15).

SECTION 2

Three ways to add clips

Three different methods doing the same job. Which you pick depends on whether you already know the range.

THE THREE BUTTONS IN THE PROGRAM — EXACT



1. **The faint dashed buttons** — things done by hand. The program produces nothing; you type.
2. **The purple card** — the AI section. Its colour marks it as the "main action".
3. **Generate covers is greyed out** — there are no clips yet. It comes alive once clips are found.

ROUTE	WHEN	HOW LONG	INTERNET NEEDED
By hand	You know the range exactly	Instant	No
At random	It does not matter; you want sample pieces	Instant	No
AI (find clips)	Let the program find the good moments	1–3 minutes	**Yes**

✂️ Add manually — adding by hand

Add manually BUTTON

Opens an empty clip row. You write the start and end times yourself.

1. **Find the range in the video**
   Note from which minute to which.
2. **Press «✂️ Add manually»**
   An empty row is added to the list.
3. **Write the times**
   Start on the left, end on the right. For example: `12:30` → `13:05`
4. **Repeat for any other ranges**
   You can add as many clips as you like.

> **EXAMPLE**
> In a one-hour interview there are three interesting passages: at minute 8, minute 23 and minute 51. You add three clips; the program downloads only those three pieces and, if you want, joins them.

🎲 Generate at random — generating at random

Generate at random BUTTON + SETTINGS

Looking only at the duration, it picks as many ranges as you ask for. It pays no attention to the content — it just divides the time.

THE SETTINGS THAT APPEAR

HOW MANY CLIPS 5 LENGTH (S) 30

☑ Random length on: anything between 5 s and the value above

SETTING	WHAT IT DOES
How many clips	How many pieces to produce. They are spread across the video.
Duration	If random duration is *off*, every clip is exactly this long.
Random duration	If on, each clip gets a random length between 5 seconds and this value.

IT IGNORES THE CONTENT

Random generation **does not care what is being said**. It can land on an ad break, on silence or on the credits. If you want “find me the good bits”, you need the **AI assistant**, not this.

WHAT IT IS GOOD FOR

It is useful for getting a sense of a video or pulling out sample pieces. Take ten twenty-second pieces from a three-hour stream and you can skim the content quickly.

SECTION 3

The AI assistant

Having the AI analyse the video and find *the most interesting moments*. It can also produce a title and a cover image for every clip.

THE AI ASSISTANT CARD



Find clips BUTTON

It analyses the transcript of the video, picks the most striking passages and produces a title for each. (Find clips — find clips.)

1. **The video is analysed**
   Speech is turned into text and the topics are extracted.
2. **The interesting moments are chosen**
   According to the focus mode — a funny moment, information, an argument.
3. **The clips are added to the list**
   Each arrives with its title; you can delete the ones you do not like.

> **INTERNET AND A KEY ARE REQUIRED**
>
> This feature uses the **Gemini** service; it needs an internet connection and an API key. It will not work without a key. There is a free model (below).

🖼️ Generate covers BUTTON

Disabled with no clips

Produces a cover image for each clip with the AI. Clips have to be found first — which is why it looks greyed out at the start. (Generate covers — generate covers.)

PROVIDER	COST	NOTE
🟢 Google Gemini	Paid	Billing must be enabled
🟣 OpenAI	Paid	A separate key is needed

BOTH ARE PAID

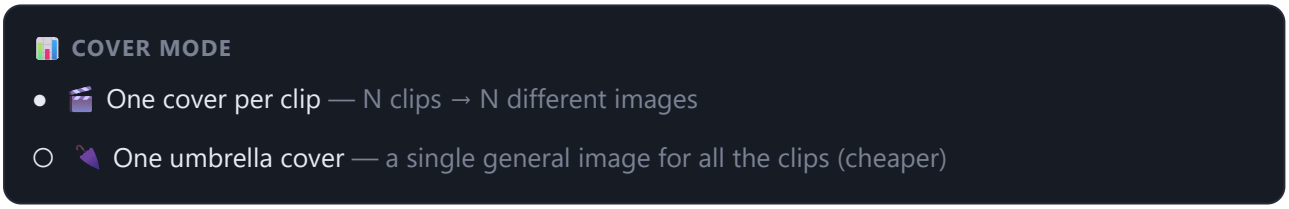
Cover generation requires your own API key. Gemini has no free tier for image generation — billing has to be enabled on the Google account.

📊 Cover mode APPEARS ON PRESSING THE BUTTON

Default: **one per clip**

Pressing **Generate covers** does not start generation straight away; a small window opens first and asks *how many images* to produce. That question means **money, directly** — covers come out of your own paid key.

HOW IT LOOKS IN THE PROGRAM



OPTION	HOW MANY IMAGES	WHEN
🎬 **One cover per clip**	As many as there are clips	**The default** — if the clips are shared separately
🌂 **One umbrella cover**	Just one	If they all go out as one series — **far cheaper**

TEN CLIPS, TEN TIMES THE COST

If you found ten clips, “one per clip” produces ten images — so you are charged ten times. If the clips from the same video are all going to carry the same cover, the **umbrella** option finishes with a single image. Starting with umbrella while you experiment is the sensible move.

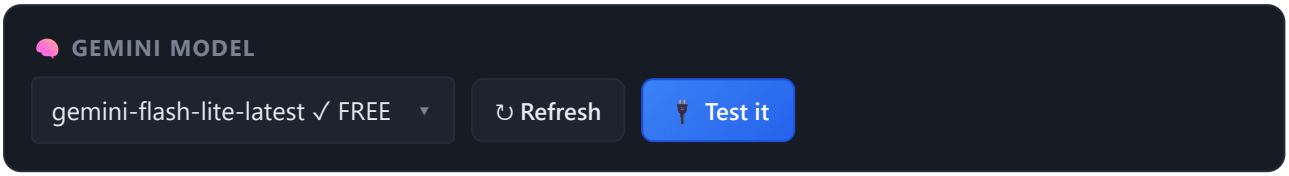
⚙ The AI settings panel

It opens when you press the gear icon on the card. The settings here decide *how* the AI makes its choices.

Gemini model DROPDOWN

Default: **flash-lite**

HOW IT LOOKS IN THE PROGRAM



MODEL	COST	WHEN
flash-lite-latest	**Free**	**The default — start with this**
flash-latest	Small free quota	If you want more accurate choices
2.5-flash-lite	Old	**Does not work** on new accounts
2.5-flash	Paid	If billing is enabled

TWO HELPER BUTTONS

↻ **Refresh** (refresh) — pulls the list of models your account actually has.
Test it (test) — checks whether your key works. *Press it before you look for clips*; it beats waiting three minutes to be told the key is invalid.

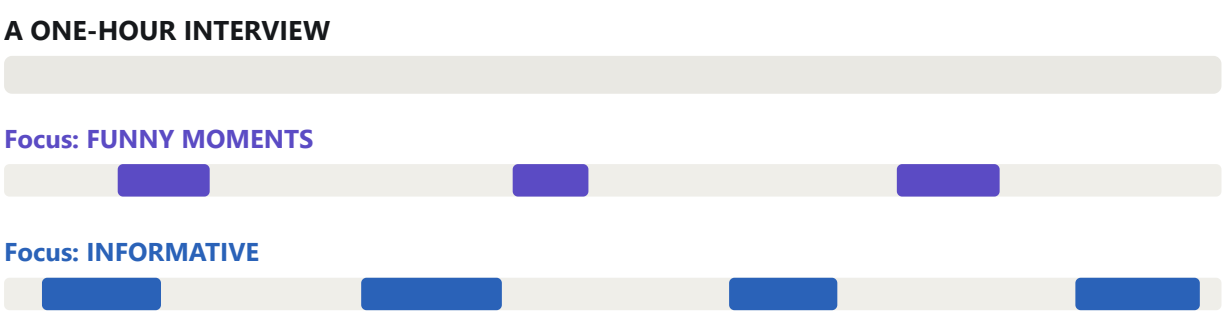
MODELS MARKED AS OLD

The list can include older models. Do not pick the ones marked **OLD** — they fail on recently created accounts.

🎯 Focus mode DROPDOWN

What the AI bases its selection **on**. It is the setting that makes the biggest difference — the same video yields completely different clips. (Focus mode — focus mode.)

SAME VIDEO, DIFFERENT FOCUS → DIFFERENT CLIPS



The coloured blocks are the chosen ranges — change the focus and entirely different places are picked.

EXAMPLE

Take clips from a podcast with the **funny** focus and you get the places where everyone laughs. Take them from the same podcast with the **informative** focus and you get the passages where the subject is explained. Same video, entirely different result.

🔍 Topic keyword TEXT

Default: **empty**

For searching a particular topic. Fill it in and the AI takes clips only from the places where that topic comes up. (Topic keyword — topic keyword.)

HOW IT LOOKS IN THE PROGRAM



EXAMPLE

In a two-hour economics stream you want only the parts about interest rates → write `interest rates` here. The program skips the other topics.

✍️ Custom instruction LONG TEXT

You tell the AI what you want in your own words. For the cases where the focus mode is not enough. (Custom instruction — custom instruction.)

EXAMPLE INSTRUCTIONS

“Pick only the passages where the guest tells their own story; leave out the parts where the host is talking.”
“Find the sections that mention numbers and statistics.”
“Pick the moments where an argument breaks out and voices are raised.”

📚 Presets SAVE / LOAD / DELETE

You save the set of settings you use often under a name, then restore it with one click. (Presets — presets.)

HOW IT LOOKS IN THE PROGRAM



HOW TO USE IT

Set things up the way you want → type a name in the lower box → press 💾. On later videos, picking that name from the list above is all you need.

🎬 Title style DROPDOWN

The register of the title produced for each clip. (Title style — title style.)

STYLE	THE KIND OF TITLE IT PRODUCES
🚀 **Viral / TikTok**	Short, punchy, curiosity-provoking
😂 **Funny / light**	Witty, informal
😱 **Shock / sensational**	Overstated, attention-grabbing
🤔 **Mystery / curiosity**	Asks a question and does not answer it
💼 **Professional / SEO**	Clear, searchable, serious

THE SAME CLIP, DIFFERENT STYLES

Viral: “Nobody knew this”
Professional: “How mortgage interest is calculated in 2026”
A viral title backfires on a corporate account; a professional title falls flat on a personal one.

🖼️ The cover tab — how the image will look

The **cover** tab of the AI settings panel decides the *style* of the image produced. None of the settings here is compulsory; all of them can be left empty.

🎨 Tarz DROPDOWN

Default: 🎬 **Cinematic**

STYLE	WHAT IT LOOKS LIKE
🎬 **Cinematic**	A film frame — **the default**
📸 **Realistic photo**	Photographic, understated
🎨 **Anime / manga**	Comic-book
🖌️ **Vintage / artistic**	The texture of an old print
🔥 **TikTok / viral thumbnail**	High contrast, eye-catching
🎭 **Abstract / art**	Not an object, a feeling
🎞️ **Film poster**	Poster layout
✍️ **Custom**	You **write the style yourself** — the box below opens

> **WHAT TO WRITE IF YOU CHOOSE "CUSTOM"**
>
> The ✍️ **Custom style prompt** (custom style prompt) box describes the mood of the *whole* image, in words: `Cyberpunk neon city, blue and purple lights, futuristic`. Choose any other style and this box does not appear.

📝 Overlay text THREE OPTIONS

Default: **clip title**

OPTION	WHAT IS WRITTEN ON THE IMAGE
🚫 **No text**	Nothing — if you will add the text yourself later
📝 **The clip title**	The title the AI produced for that clip — **the default**
🖍️ **Custom**	Text you write (up to 80 characters)

✍️ Extra instruction FREE TEXT

Always applied

A request added to **every cover**, independent of the style. Examples: `Put a Turkish flag in the bottom left corner`, `Use blue tones`.

SAVE THE ONE YOU USE OFTEN

The 💾 under the box lets you save your instruction under a name; on later videos it comes back with one click from the 🛍️ **Load instruction preset…** list. The same exists for title instructions.

SCENE DESCRIPTIONS FILL IN ONCE CLIPS ARE FOUND

The 🎬 **Scene prompts** (scene prompts) area is empty at first; after *Find clips* has run, the scene description of every clip appears there and can be edited by hand. No covers can be produced with no clips.

Apply to which link? DROPDOWN

Appears only with **more than one link**

If you added several links in the address box, the AI does not analyse them all at once — you choose **which one** it looks at from this list. With a single link the list does not appear at all. (Apply to which link? — which link to apply it to.)

RANDOM GENERATION HAS THE SAME THING

Under the **Generate at random** box a twin list appears: **“Generate from which link?”** (which link to generate from). The two are chosen separately — you can give one link to the AI and another to the random generator.

SECTION 4

Playlists and transitions

The options that appear if the link belongs to a playlist, and the effect placed between clips when several are joined.

Playlist mode CHOICE

Default: **this video only**

If the address you gave belongs to a video in a playlist, the program notices and asks.

HOW IT LOOKS IN THE PROGRAM

This is a playlist: Ekonomi Sohbetleri
48 videos found.

◉ Download this video only

○ Download the whole playlist

WHICH VIDEOS? (EMPTY = ALL)

1,3,5-7 (e.g. 1, 3, and 5 through 7)

BEFORE YOU SAY "THE WHOLE PLAYLIST"

A list of 48 videos can run to **20–40 GB** at 1080p and take hours. If you want particular videos, write their numbers in the box below: `1,3,5-7` downloads the first, the third, and the fifth through seventh.

Transitions between clips ON/OFF + LIST

Default: **off**

When several clips are joined into one video, this places a soft transition between them. With it off, the clips cut hard.

Off

- Clips cut abruptly
- Processing is fast
- Suits news and teaching

On

- A soft transition
- The audio crosses too
- Suits montage and trailers

EFFECT	HOW IT LOOKS
Fade	Passes through black — the calmest
Dissolve	The two pictures melt into one another
Slide (4 directions)	The new clip slides in
Circle open	A circle opens outwards — the showiest

THE AUDIO CROSSES TOO

While the picture crosses, so does the sound. If the clips are at different volumes it is worth also turning on **normalise audio level**.

SECTION 5

The quality warning

Sometimes you get “I asked for a forty-second clip and 8 GB came down”. This is the reason, and the program tells you in advance.

The fast way to take a clip is to pull **only that range** from the source. But that route works **only up to 1080p**. Ask for higher quality and the route closes: the program downloads **the whole video** and cuts it afterwards.

THE PROGRAM SHOWS THIS WARNING

⚠ The selected quality is above 1080p — range downloading is unavailable. The whole video will be downloaded, then cut.

1080P AND BELOW · ABOVE 1080P — THE SAME FORTY-SECOND CLIP

1080p — range download ON

only this piece comes down · ~25 MB · seconds

1440p / 4K — range download OFF

the whole video comes down (~8 GB · minutes), then the dark piece is cut out

The resulting file is identical — the only difference is data and time.

WHAT TO DO

If you are taking short clips, **leave the quality at 1080p**. Social media re-compresses everything anyway, so 4K brings no visible benefit — but the download time and the data go up **many times over**.

WHY IT WORKS THIS WAY

Range downloading uses the source's segmented streaming format, and that format offers 1080p at most. Anything higher exists only as a single whole file — so all of it has to come down.

SECTION 6

Troubleshooting

SYMPTOM	CAUSE	FIX
The whole video came down, no clips	The clip list was left empty	Add a range; an empty list means “the whole video”
A lot of data for a small clip	Quality is above 1080p	Set the quality to 1080p (chapter 5)
“Generate covers” cannot be pressed	There are no clips yet	Find or add clips first
The covers cost too much	One was produced per clip	Cover mode → **one umbrella cover**
The AI found no clips	No key, or the model is old	Press Test it; set the model to flash-lite
The AI picked irrelevant places	The focus mode does not suit the content	Change the focus, or write a topic keyword
The random clips came out empty	They landed on ads or silence	Use the AI assistant — it looks at the content
The clip times are off	The time format was entered wrongly	`minutes:seconds` or `hours:minutes:seconds`
The whole playlist downloaded	“The whole playlist” was left selected	Switch to “this video only”

IF IT IS STILL NOT SOLVED

Press **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Output Format

The **most connected** setting in the program. This one choice decides the shape of the file, its type, which panels open and which settings *close* — all at once. This chapter walks that chain from one end to the other, screen by screen.

WHAT'S IN THIS CHAPTER

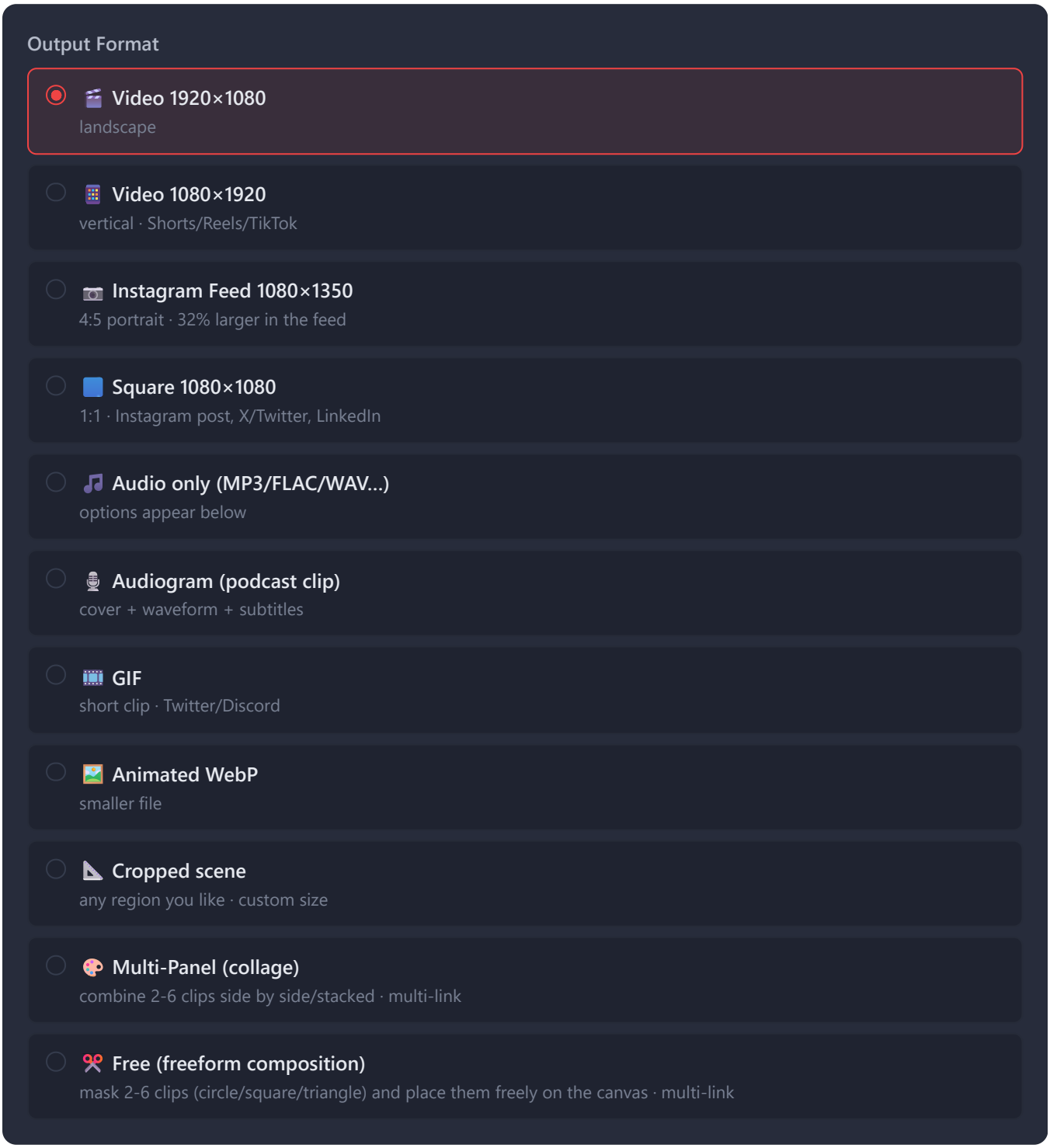
1. What "format" means — 11 options, drawn to real proportions
2. **What else changes when you pick a format** — the map and the matrix
3. Video formats — landscape · vertical · Instagram feed · square
4. **Vertical crop modes** — all six, drawn
5. Audio formats — the MP3 family and the Audiogram
6. GIF and WebP
7. Cropped scene — step by step
8. **The Multi-Panel Editor** — the whole window
9. **The Free Composition Editor** — the whole window
10. A decision guide and troubleshooting

SECTION 1

What "format" means

The format is the **shape** of the file that comes out (its aspect ratio) and its **type** (video, audio or animation). It sits near the top of the Download tab, under the 📐 **Output Format** heading — because a good many other settings have to be chosen *after* it.

HOW IT LOOKS IN THE PROGRAM — THE FORMAT LIST



THERE IS A "🎬 SUPER EDIT" IN THE LIST TOO

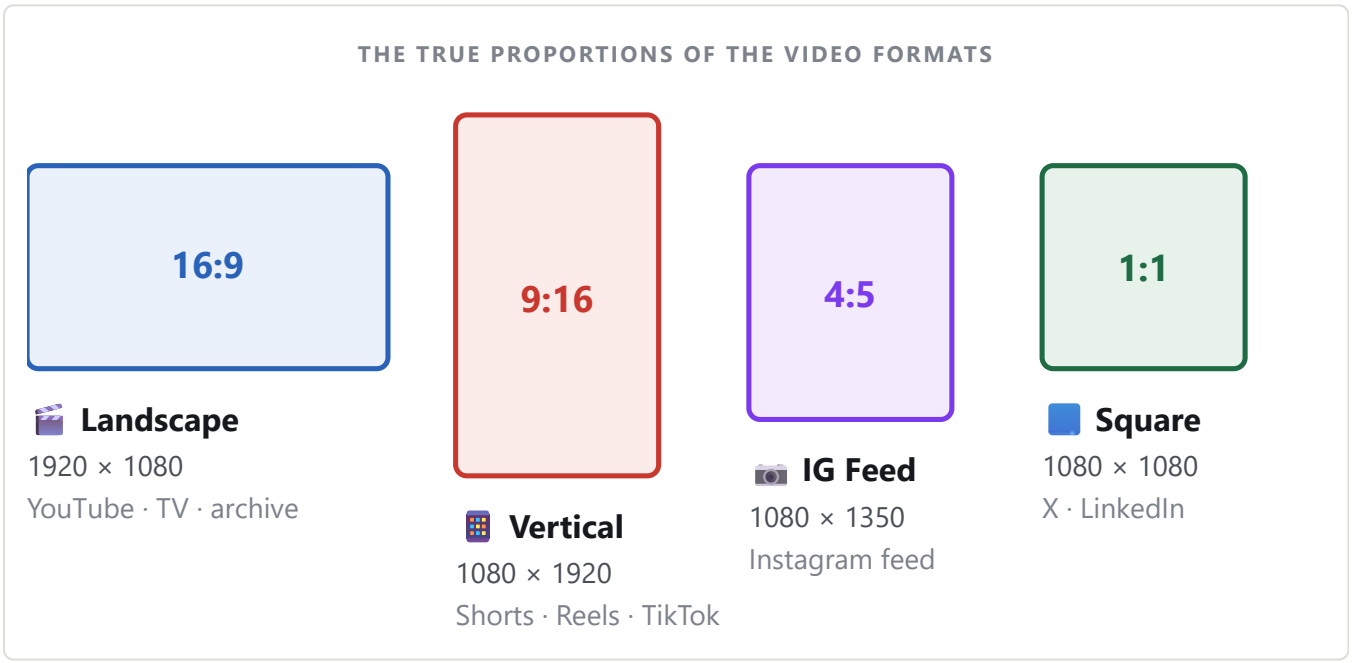
It is a full video editor and a large subject of its own — it gets **its own chapters**. This chapter covers the other 11 formats.

THE "EDITOR" BUTTON

In the program there are four buttons above the format picker: **Video** · **Audio** · **Animated** · **Editor**. The first three show that family's formats. **Editor** takes you to the editor rows under the list (Multi-Panel · Free · Super Edit): press it and the rows light up briefly and the focus moves to the selected row — you can pick with the keyboard too.

The four video ratios — drawn to scale

The boxes below are drawn **in their true proportions** relative to each other. Take the same video and you can see here how much area is left over whichever one you pick.



Which format for which platform

WHERE IT IS GOING	FORMAT	WHY
YouTube (ordinary video)	🎬 Landscape	This is the standard
YouTube Shorts	📱 Vertical	Full-screen vertical
TikTok · Instagram Reels	📱 Vertical	Full-screen vertical
Instagram post (feed)	📷 IG Feed	Shows up **32% larger** in the feed
X/Twitter · LinkedIn	🟦 Square	Sits well in a timeline
Sharing a podcast clip	🎙️ Audiogram	Audio + cover + waveform + subtitles
Just to listen to / music	🎵 Audio only	The picture is not needed
Discord · forum · messaging	🎞️ GIF or 🖼️ WebP	Plays by itself, no click needed
Only one corner of the screen	📐 Cropped scene	You pick the region
Comparison / reaction video	🎨 Multi-Panel	2-6 clips side by side
A creative, free-form collage	✂️ Free	Masked, rotated pieces

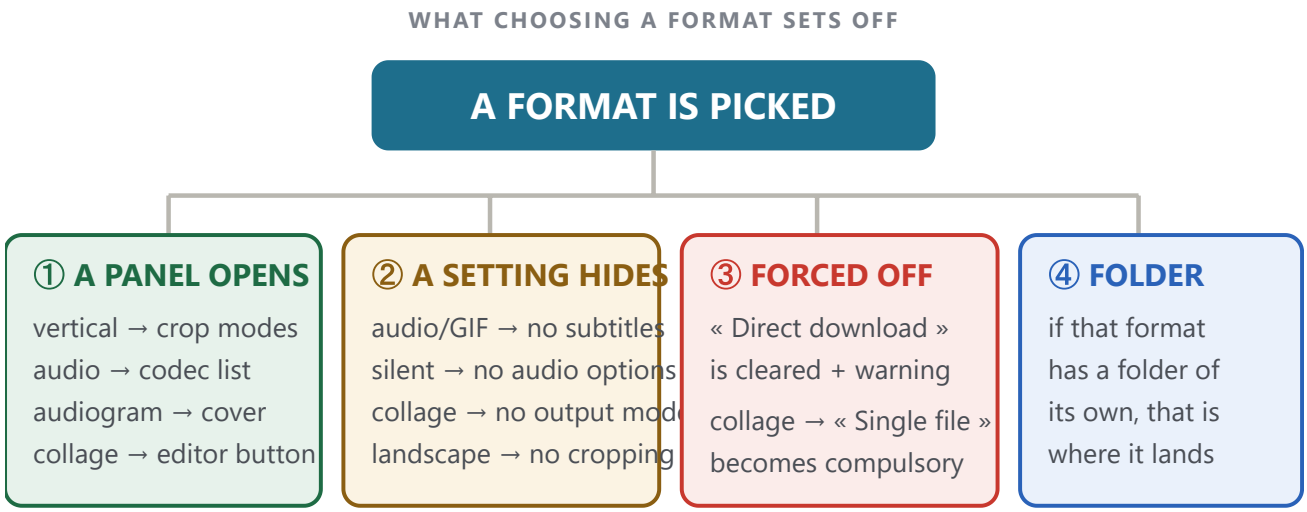
PICK THE FORMAT FIRST

Some settings — the crop mode, the audio options, the cover and the subtitles — appear **only for certain formats**. Choose the format first, then work down into the sub-settings. Do it the other way round and you will watch settings you just adjusted disappear.

SECTION 2

What else changes when you pick a format

The most important page in this chapter. The format is not a "pick a shape" setting, it is a **switch**: some panels open, some settings are hidden, and some are *turned off for you*. If you are wondering why a setting vanished, the answer is here.



THE BIGGEST SURPRISE: « Direct download » switches itself off

Pick vertical · IG feed · GIF · WebP · cropped scene · audiogram · collage · free, and the program warns you and clears that box.

The reason: these formats have to re-process the video. « Direct download » skips the processing step — left on, the program would fetch the raw file and your chosen format would never be applie

So it is not a fault; it is a safety catch that protects your choice.

The connection matrix — what exists in which format

FORMAT	CROP MODE	CONTAINER	SUBTITLES	VIDEO ONLY	OUTPUT MODE	DIRECT DOWNLOAD
🎬 Landscape	—	✓	✓	✓	✓	✓
📱 Vertical	✓	✓	✓	✓	✓	**cleared**
📷 IG Feed	—	—	✓	✓	✓	**cleared**
🟦 Square	—	—	✓	✓	✓	✓
🎵 Audio only	—	—	—	—	✓	✓
🎙️ Audiogram	—	—	its own	✓	✓	**cleared**
🎞️ GIF	—	—	—	—	✓	**cleared**
🖼️ WebP	—	—	—	—	✓	**cleared**
📐 Cropped scene	—	—	—	unless GIF	✓	**cleared**
🎨 Multi-Panel	—	—	✓	✓	**hidden**	**cleared**
✂️ Free	—	—	✓	✓	**hidden**	**cleared**

HOW TO READ THE TABLE

✓ = the setting is there and usable. — = it is not shown in that format (because it would mean nothing). **cleared** = if the setting was on, the program turns it off and tells you. **hidden** = the choice is taken out of your hands and fixed at the one correct value.

CROP MODES EXIST ONLY IN VERTICAL

The six crop modes appear only in the 📱 **Vertical** format. Instagram Feed and Square are always cropped **from the centre** and offer no choice. Pick a mode in vertical and then switch to square, and that choice goes unused; switch away from vertical while "Two areas" is selected, and the mode reverts to "Blur + close" automatically.

AUDIO SETTINGS DISAPPEAR ON SILENT OUTPUT

GIF, WebP, audio only and a cropped scene with "export as GIF" ticked have no such thing as audio — which is why the **video only** option is hidden, and turned off if it was on. The setting has not been lost; it has no meaning for that output.

SECTION 3

Video formats

🎬 Video 1920×1080 — landscape 16:9 Default

The classic video ratio. The source video is landscape already, so **nothing is cropped** — this is the fastest and the lossless option.

SUBJECT	RESULT
Cropping	None — the whole picture is kept
Processing time	The shortest
Container choice	Yes (MP4 · MKV · WebM)
Direct download	Available

> **THE RIGHT CHOICE FOR ARCHIVING**
> If you want to keep the video exactly as it is, landscape plus direct download is the fastest and the highest-quality route.

📱 Video 1080×1920 — vertical 9:16

The Shorts, Reels and TikTok format. Turning a landscape video into a vertical one means **losing information**; the program asks you how to do it — and that is exactly what the **crop mode** (the next chapter) decides.

> **THREE THINGS HAPPEN AT ONCE**
> Choose vertical and: ① the crop-mode grid **opens**, ② "Direct download", if it was on, **is cleared**, ③ the overlay preview **locks** to the 9:16 ratio.

📷 Instagram Feed 1080×1350 4:5

It takes up **32% more room** in the Instagram feed — the same content simply looks bigger. Cropping is **fixed to the centre**; there is no mode to choose.

> **PICK THIS INSTEAD OF SQUARE**
> For an Instagram post, 4:5 is **always better value** than 1:1: it fills more of the screen, and the viewer sees it for longer before scrolling past.

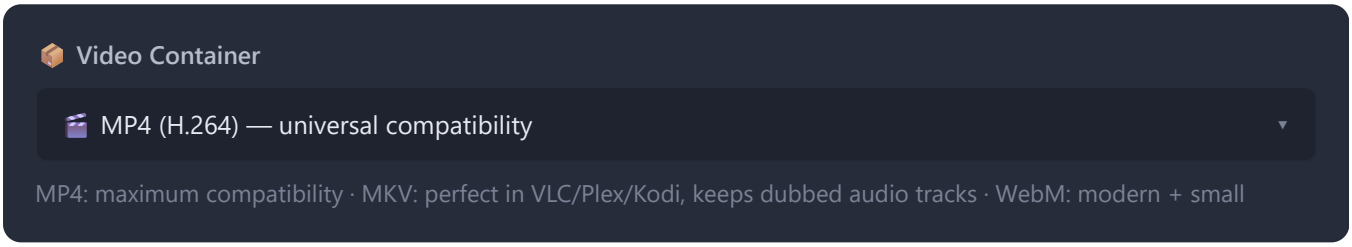
🟦 Square 1080×1080 `1:1`

X/Twitter, LinkedIn and the classic Instagram post. Cropped from the centre, fixed.

> **THE EDGES ARE CUT OFF**
> Taking a square out of a 16:9 video means **throwing away the left and right edges**. If something important lives out there (a caption, a game interface), square is the wrong choice — **Cropped scene**, where you pick the region yourself, is the better route.

📦 Video Container — landscape and vertical only

HOW IT LOOKS IN THE PROGRAM



OPTION	WHAT YOU GAIN	WHAT YOU GIVE UP	WHO IT IS FOR
🎬 **MP4 (H.264)**	Opens anywhere — phone, TV, social media	—	**Everyone** (default)
🗂️ **MKV**	Multiple subtitle and dubbed audio tracks survive	Social media will not take it	Archivists · Plex/Kodi users
🌐 **WebM (VP9)**	Roughly **30% smaller** file	Older devices and programs may not open it	Web sites · tight disks

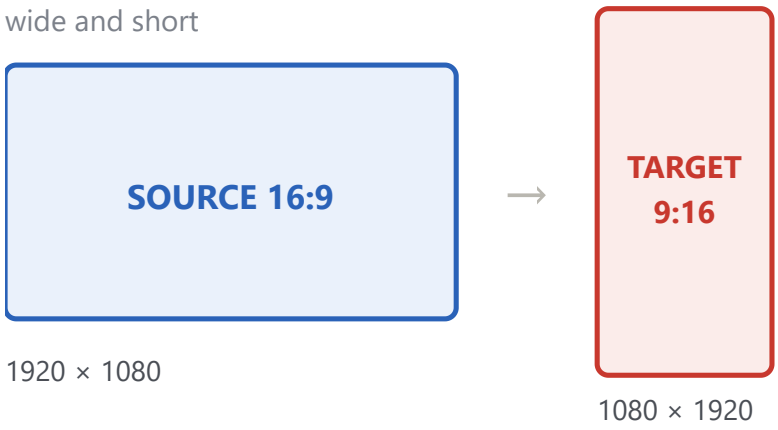
> **STAYING ON MP4 IF IT IS GOING TO SOCIAL MEDIA**
> Instagram, TikTok and the rest usually **refuse** MKV and WebM files. When in doubt, pick MP4.

SECTION 4

Vertical crop modes

These appear in the 📱 **Vertical** format only. There are six ways to fit a landscape frame into a vertical one, and the choice decides **how much of the picture you lose**.

THE PROBLEM: A 16:9 SOURCE INTO A 9:16 FRAME



It does not fit. Three ways out

① THROW the edges away
→ picture is lost

② FILL the top and bottom
→ nothing is lost

③ SPLIT it in two
→ two areas stacked

① Crop center · ② Blur + close · ③ Blur + small

THE FIRST THREE MODES — ONE PICTURE

① Crop center

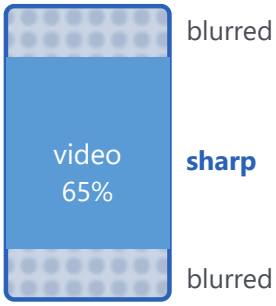


A vertical strip from the middle is kept; left and right go entirely.

✓ Sharpest, biggest
✗ Loses the most picture

Ideal if the subject is centred

② Blur + close

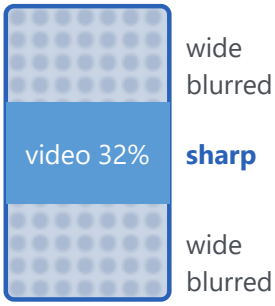


The middle video is large (~65%), a blurred zoom above and below.

✓ Nothing lost + screen full
✓ RECOMMENDED · default

Pick this if you are unsure

③ Blur + small



The middle video is small (~32%), leaving wide blurred bands top and bottom.

✓ Room for text above/below
✗ The video stays small

If you have a title + subtitles

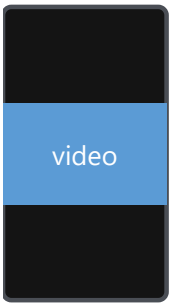
THE ONLY DIFFERENCE BETWEEN ② AND ③

The **size** of the video in the middle. Neither loses a single pixel. If you are putting a title on top and subtitles underneath, take ③; if you want the video itself to dominate, take ②. Those "blurred" bands are not black padding — they are the video's own picture, enlarged and blurred.

④ Black bars · ⑤ Top 16:9 + bottom · ⑥ Two areas

THE LAST THREE MODES — BARS AND SPLITTING

④ Black bars



plain black

plain black

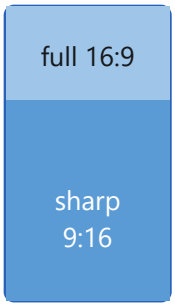
Plain black bands above and below (letterbox).

✓ **Nothing lost at all**

✓ **Fastest to process**

✗ **The screen feels empty**

⑤ Top 16:9 + bottom



the whole

the close

A 16:9 preview on top, a sharp centre crop underneath.

✓ **The whole and the close-up**

Ideal for games and matches

⑥ Two areas



two boxes that you choose

You draw two separate regions; they are stacked.

✓ **Total control**

✗ **Needs setting up by hand**

⑥ HOW "TWO AREAS" IS SET UP

① Write your clips (without them the whole video is taken). ② Click the **« Two areas »** card — the editor opens in its own window and the clips are **listed on the left**. ③ Click a clip: its frame is captured inside the window; place the two boxes over that scene. ④ **Save** — the boxes for every clip are written back to the download screen in one go. During the download **each clip uses its own boxes**. Details: chapter 43.

Which mode to pick

SITUATION	MODE	WHY
I am not sure	**② Blur + close**	Nothing lost, screen full — **the default**
The subject is dead centre (one person, a face)	**① Crop center**	Sharpest, largest picture
I want a title on top and subtitles below	**③ Blur + small**	Makes room for text
I do not want to lose a single pixel	**④ Black bars**	No cropping
A game or a match — both the whole and the close-up	**⑤ Top 16:9 + bottom**	Two views on one screen
The camera is in one corner, the action elsewhere	**⑥ Two areas**	You pick each one separately

DO NOT SAY "CROP CENTER" IF SOMETHING MATTERS AT THE EDGE

A scoreboard, a minimap, a name caption — these usually live **at the edges** and cropping the centre removes them completely. On that sort of video ② or ⑥ is the right choice.

CHANGE THE MODE AND THE PREVIEW CHANGES TOO

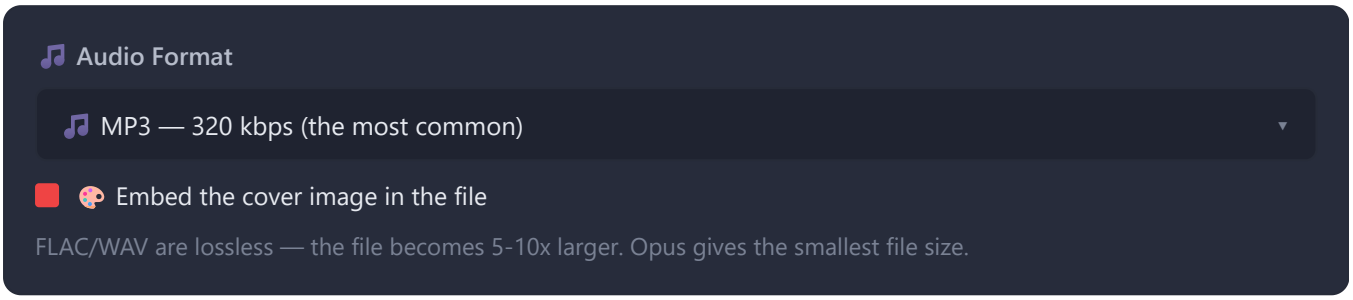
The overlay preview (logo, text) redraws itself for the mode you chose. Settle the mode **before** you place your text; change it afterwards and the placement can shift.

SECTION 5

Audio formats

🎵 Audio only

HOW IT LOOKS IN THE PROGRAM



OPTION	QUALITY	SIZE (a 3-minute song)	WHO FOR
🎵 **MP3 320 kbps**	High	~7 MB	**Everyone** (default)
🎵 **MP3 192 kbps**	Medium	~4 MB	Saving space
🎵 **MP3 128 kbps**	Low	~3 MB	Phone, spoken recordings
💎 **FLAC**	**Lossless**	~25 MB	Musicians, archivists
🎙 **WAV**	Uncompressed	~32 MB	Audio engineers, editing
📦 **Opus 128 kbps**	High (modern)	~3 MB	Smallest possible file
🍎 **AAC/M4A 256 kbps**	High	~6 MB	iPhone / iTunes users

FLAC IS NO USE WITHOUT A LOSSLESS SOURCE

Audio on the internet is **already compressed**. Converting it to FLAC does not bring back the quality that was thrown away — it only makes the file four times bigger. If you do not know what the source was, **MP3 320** is the sensible choice.

🎨 EMBED THE COVER IMAGE IN THE FILE

On by default. The video's thumbnail is written inside the audio file, and players such as Spotify, iTunes and foobar show it as **album art**.

🎙 Audiogram

It makes audio **watchable**: a still cover image, a waveform moving across it and automatic subtitles.

WHAT AN AUDIOGRAM IS MADE OF



① Cover image

You supply it (PNG/JPG/WebP). It stays still.

② Waveform

Moves with the audio. You pick its colour and style.

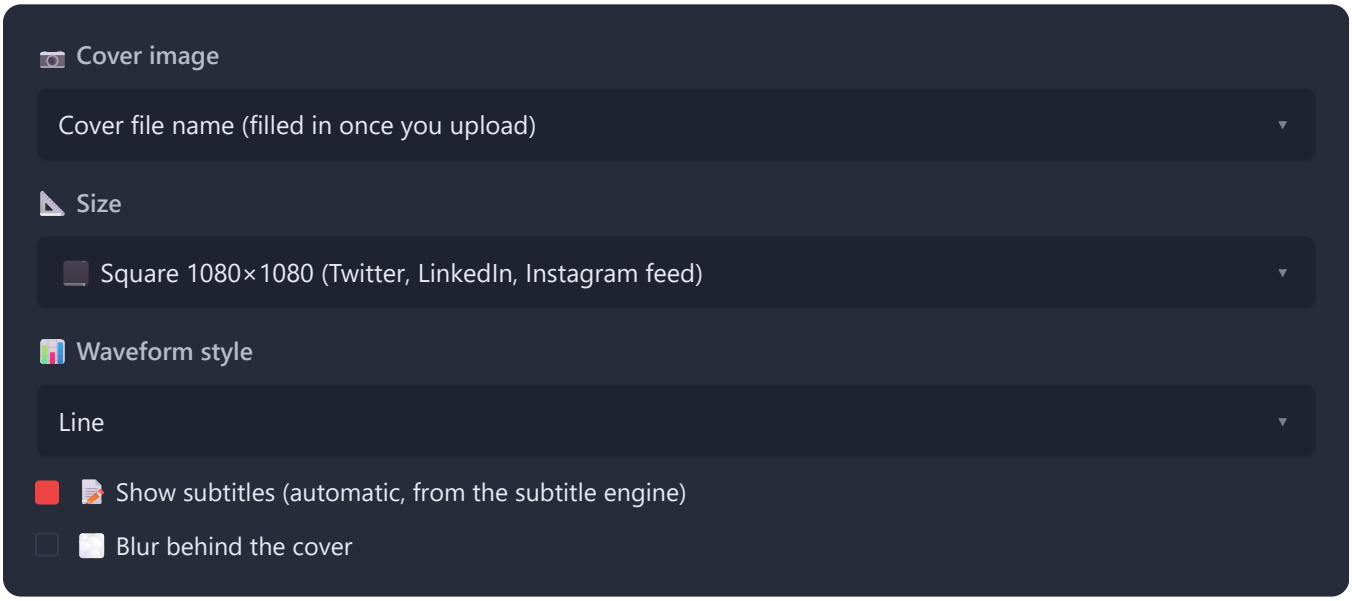
③ Subtitles

Generated from the speech. Can be switched off.

④ Size

Square · vertical · landscape — by where it is going.

HOW IT LOOKS IN THE PROGRAM — AUDIOGRAM SETTINGS



SETTING	OPTIONS	DEFAULT
📷 **Cover image**	PNG · JPG · WebP	Empty — you upload it
📐 **Size**	Square 1080×1080 · Vertical 1080×1920 · Landscape 1920×1080	**Square**
🎨 **Waveform colour**	Free colour picker	Red
📊 **Waveform style**	Line · Bars · Dots	**Line**
📝 **Subtitles**	On / off	**On**
🌫️ **Blur behind the cover**	On / off	Off

TYPICAL USE — STEP BY STEP

① Mark a **30-60 second** clip range in the podcast video → ② set the format to **Audiogram** → ③ upload the cover image → ④ pick the size that suits where you are posting it → ⑤ download.

DO NOT FORGET TO UPLOAD A COVER

The cover image *is* the visual part of an audiogram. Without one the output looks empty. A square image (1080×1080) looks good at every size.

SECTION 6

GIF and WebP

Silent, short, self-playing moving images. For messaging, forums and Discord.

THE WARNING THAT APPEARS WHEN YOU PICK THE FORMAT

A landscape MP4 is produced first, then converted to GIF/WebP. Memory use and processing time grow with long videos — **clips** are recommended.

PRODUCTION IN TWO STAGES

① LANDSCAPE MP4
an ordinary video first

→

② CONVERSION
turned into GIF or WebP

→

③ SILENT FILE
there is no audio

Which is why a long video = a lot of memory + a long wait.

Do not try to turn a whole video into a GIF; mark a short range under « Clips » first.

Ideal length: 5-15 seconds.

SUBJECT	🎞 GIF	🖼 WEBP
File size	Large	**Noticeably smaller**
Colour quality	Limited (banding is possible)	**Better**
Where it opens	**Everywhere — the oldest standard**	Modern browsers and apps
Audio	None	None

WHICH ONE TO PICK

If you do not know what the other person will open it in, **GIF**. If it is going on your own site, or file size matters, **WebP**.

THE AUDIO SETTINGS GO AWAY

GIF and WebP **carry no audio**. Burning subtitles and the video-only option are hidden; if they were on, they are turned off.

SECTION 7

📐 Cropped scene

Pick **any region you like** of the picture and turn only that into a video. The rectangle you draw sets the size of the output (412×634, say).

HOW IT WORKS

the captured frame



You draw it by dragging

→

output

412 × 634

your own size

What it is for

· Taking one corner of the screen
· Leaving a game interface out
· Framing a single speaker
· Sizes no standard ratio fits

Every clip remembers its own region separately.

1. **Add a clip first** — from the "Clips" section above. This format does not work without one.
2. Pick the **source clip** from the list.
3. Choose a moment with the 📏 **Frame time** slider and press 📸 **Capture frame** — the picture at that second lands on the canvas.
4. **Drag** on the canvas to draw the region. You can fine-tune it in the **X / Y / W / H** boxes; the output size is shown live underneath.
5. ✓ **Save the region crop** — skip this step and the selection is not applied.

DO NOT FORGET TO SAVE

Drawing the region is not enough; you have to press ✓ **Save the region crop**. The 🗑 **Delete for this clip** button next to it removes that clip's saved region (it will not be applied even if you change the format).

📏 EXPORT THIS SCENE AS A GIF

It turns the same cropped region into an animated GIF. **Tick it and the output is silent** — the audio settings are hidden. The ordinary cropped scene keeps its audio.

OVERLAYS ADAPT BY THEMSELVES

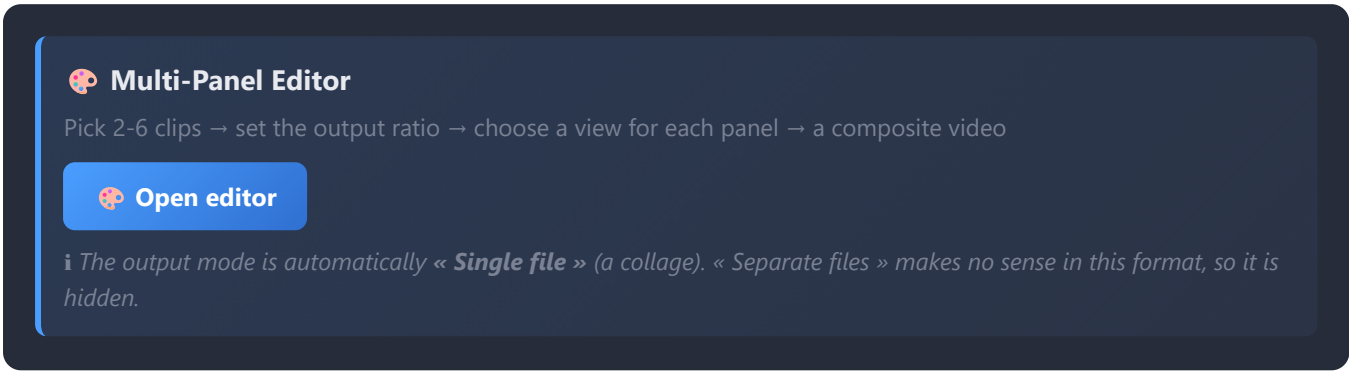
The overlay preview (logo, text) locks itself **automatically** to the ratio of the region you cropped.

SECTION 8

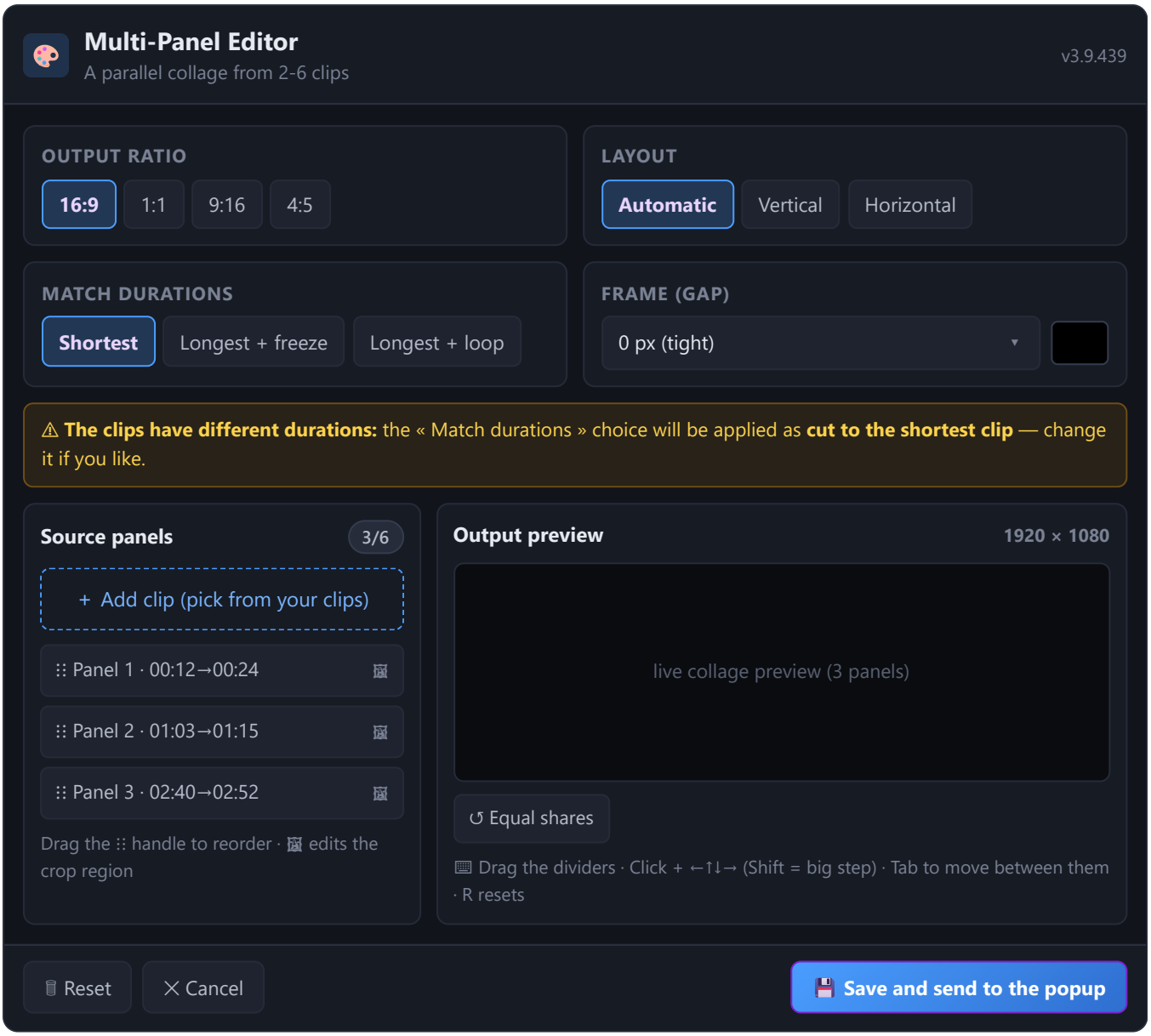
🎨 Multi-Panel Editor

It joins **2-6 clips** side by side or stacked. Choose the format and a panel appears on the Download tab; the 🎨 **Open editor** button opens *a separate window*. This chapter covers that window in full.

STEP 1 — THE PANEL THAT APPEARS ON THE DOWNLOAD TAB



STEP 2 — THE EDITOR WINDOW THAT OPENS



The four setting cards at the top

Output ratio 4 OPTIONS

Default: **16:9**

The overall shape of the collage. The panels are laid out inside this frame.

OPTION	WHERE FOR
16:9	YouTube · landscape screens — **the default**
1:1	X/Twitter · LinkedIn
9:16	Shorts · Reels · TikTok
4:5	The Instagram feed

> **THE RATIO AFFECTS THE LAYOUT TOO**
> Pick 9:16 and the panels naturally sit **one above another**; pick 16:9 and they look better **side by side**. The "Automatic" layout already handles this for you.

Layout 3 OPTIONS

Default: **Automatic**

OPTION	WHAT IT DOES
Automatic	Decides by itself from the number of panels (1×N, 2×2, 2×3…) — **the default**
Vertical	Stacks them all **one above another**
Horizontal	Lines them all up **side by side**

> **EXAMPLE RESULTS**
> **2 panels + Automatic + 16:9** → two wide boxes side by side (a comparison).
> **2 panels + Vertical + 9:16** → one on top, one below (a reaction video).
> **4 panels + Automatic** → a 2×2 grid.

Match durations

3 OPTIONS

Default: **Shortest**

If the clips are different lengths, how long should the collage be? When the program notices this it also shows a yellow warning strip at the top.

OPTION	WHAT HAPPENS	RESULT
Shortest	Everything is cut to the shortest clip	**Recommended** — no gaps anywhere
Longest + freeze	Stretched to the longest; the short ones **freeze** on their last frame	Short panels become still pictures
Longest + loop	Stretched to the longest; the short ones **play again from the start**	The movement carries on

AN EXAMPLE

Clips of **10 s** and **25 s**:
· *Shortest* → a 10-second output; the long clip is cut early.
· *Longest + freeze* → a 25-second output; the short panel freezes after 10 seconds.
· *Longest + loop* → a 25-second output; the short panel goes round 2.5 times.

Frame (gap)

THICKNESS + COLOUR

Default: **0 px · black**

The separating gap placed between the panels, and its colour.

VALUE	APPEARANCE
0 px	Tight — the panels touch (**the default**)
2 px	A thin dividing line
4 px	Medium
6 px	Thick
10 px	Wide
16 px	A poster look

A WHITE FRAME LOOKS CLEAN

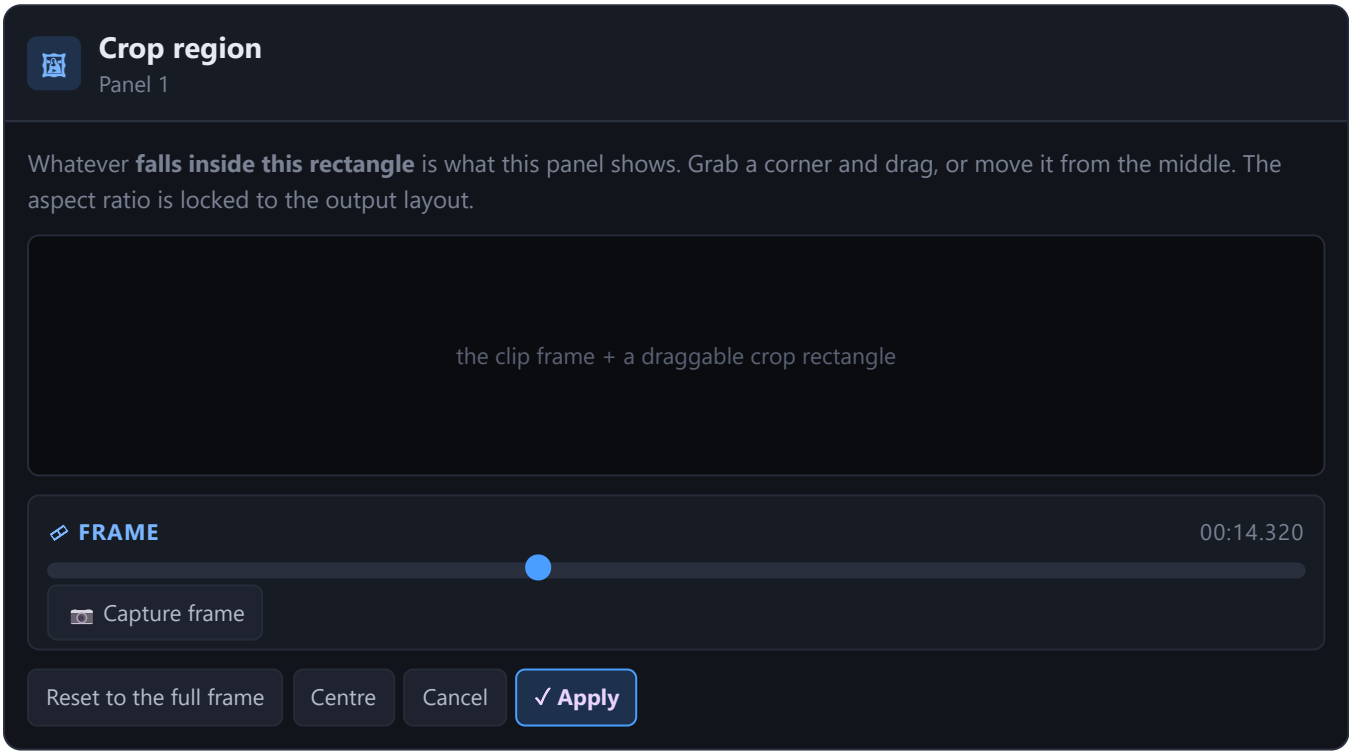
White from the colour box at 6-10 px gives the collage a **magazine page** feel. On dark videos the separation becomes very clear.

The left column — Source panels

1. **＋ Add clip** — opens a window so you can pick from the clip list in the popup. You can add **the same clip to more than one panel** (with different crops).
2. **The ⁝⁝ handle** — drag it to change the panel order. The order decides the placement in the collage.
3. **The 🖼 button** — opens the **crop region** window for that panel (below).
4. The **counter** at the top shows how many panels you have added — the maximum is **6**.

🖼 The crop region window (on the panel: 📐 Region to crop)

THE CROP WINDOW THAT OPENS PER PANEL



CONTROL	WHAT IT DOES
The crop rectangle	It has 8 handles: the corners and the edges. Grab the middle to move it
📏 Frame slider	Goes to another moment **inside** the clip
📷 Capture frame	Fetches the picture at the moment the slider shows
Reset to the full frame	Cancels the crop; the whole frame is selected
Centre	Moves the current rectangle to the middle of the source
✓ Apply	Saves the crop to this panel

THE RATIO IS LOCKED — DELIBERATELY

The aspect ratio of the crop rectangle is **locked automatically** to where that panel sits in the collage. You cannot change it freely, because the panel's shape is decided by the layout. That way no panel is ever stretched in the output.

IF THE SCENE CHANGES, USE THE FRAME SLIDER

The frame you see while choosing the crop region is the **first** frame of the clip. If the subject moves somewhere else halfway through, go to that moment with the slider, press 📷 **Capture frame**, and crop against that.

The preview and the divider lines

YOU SET THE PANEL SIZES YOURSELF

In the preview on the right you can change how big the panels are by **dragging the divider lines** between them. Click a line and fine-tune it with the ←↑↓→ keys, take a big step with **Shift**, and move between the lines with **Tab**. ↺ **Equal shares** (or **R**) evens them all out.

Saving

1. 💾 **Save and send to the popup** — sends the composition to the Download tab. This button stays inactive until **at least 2 panels** have been added.
2. ✕ **Cancel** — closes without saving anything.
3. 🗑 **Reset** — deletes every panel so you can start again.

AFTER SAVING, REMEMBER TO PRESS DOWNLOAD

The editor only prepares the **recipe**. The video is produced when you press the download button on the Download tab. Overlays (logo, text) are applied to the collage in the normal way.

What the editor can do

The editor speaks the same language as the rest of the program: a graphite ground, an azure accent, line icons and a version badge in the title bar. These are the tools it gives you:

FEATURE	WHAT IT DOES	WHERE
Ready-made layouts	Equal · 70/30 · 30/70 · 60/40 · Wide top · Wide left — sets the divider shares in one click. Only grid patterns the engine **can draw** are listed; there is no overlapping (picture-in-picture) pattern	Above the preview
Undo / redo	Up to 40 steps; adding and removing panels, reordering, crops and ratio changes	Title bar · `Ctrl+Z` / `Ctrl+Y`

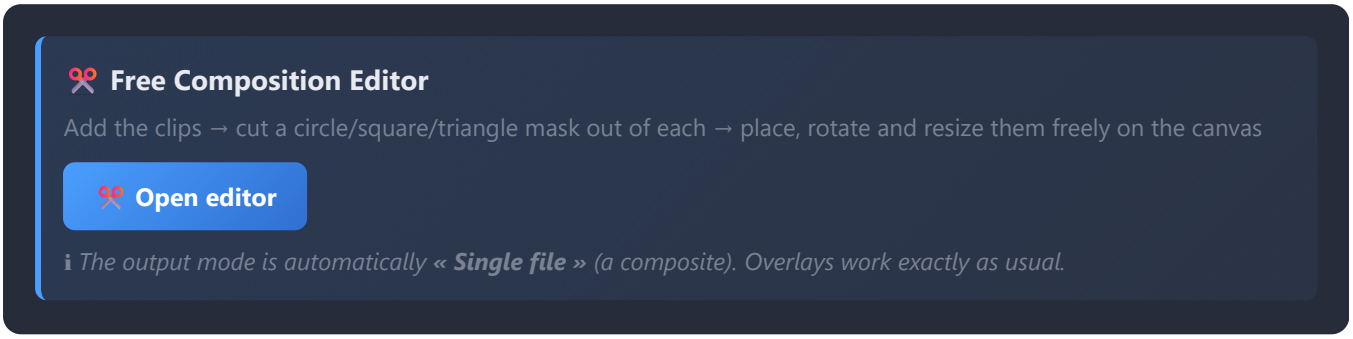
FEATURE	WHAT IT DOES	WHERE
Duplicate panel	Copies the selected panel along with its crop	The panel row
Refresh all frames	Fetches every panel's picture again (if the scene has changed)	Left column
Keyboard	↑/↓ select a panel · `Alt`+↑/↓ reorder · `Del` delete · `Ctrl`+`S` save · `?` the shortcut list	Everywhere
At least 2 panels	The Save button is disabled with a single panel and **says next to itself why** — it used to glow green and produce no collage at all	Bottom row

SECTION 9

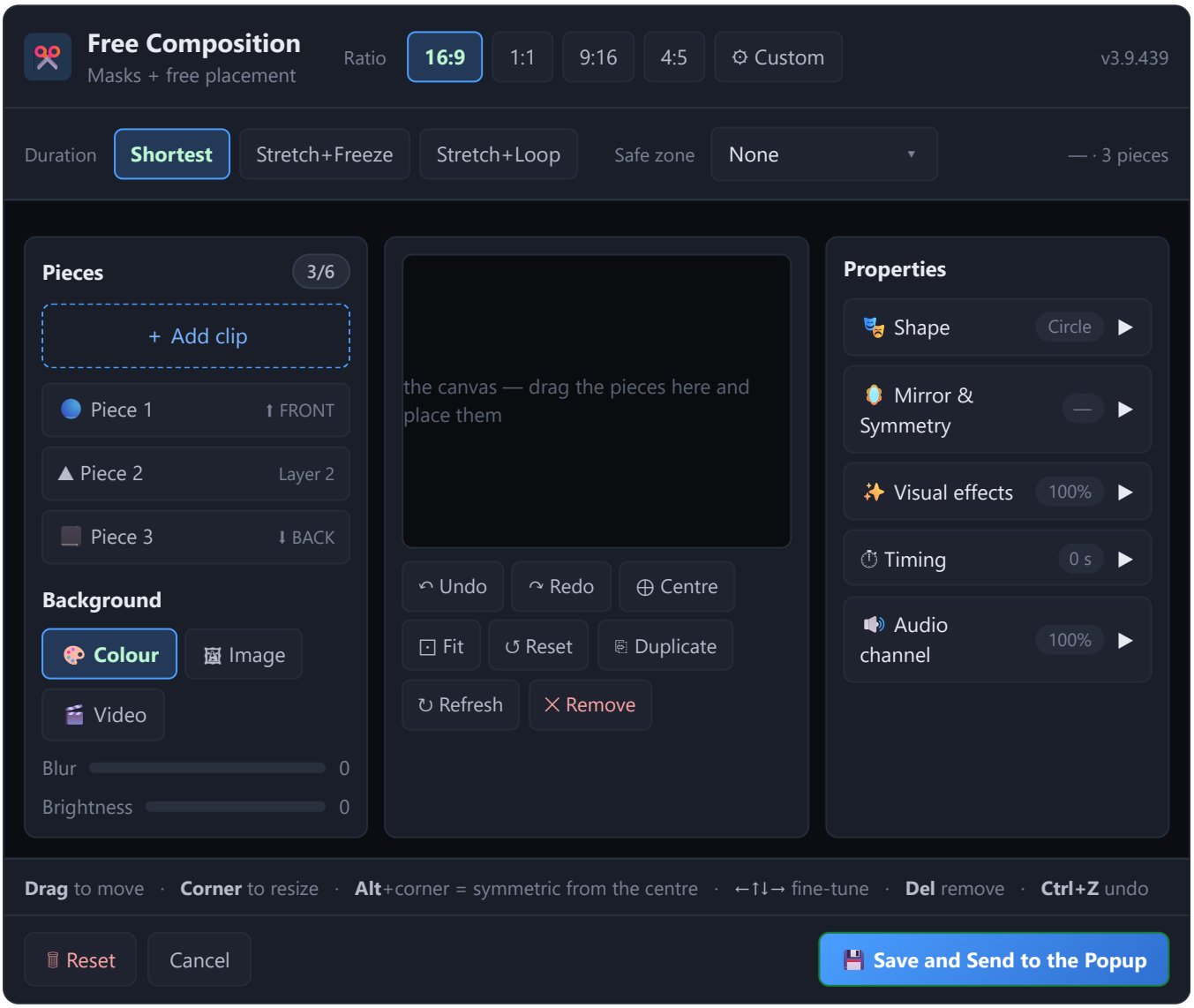
Free Composition Editor

Multi-Panel with the rules taken off. It cuts **masks** — circles, triangles, hexagons — out of **2-6 clips**, and lets you place, rotate, resize and filter every one of them on a canvas however you like.

STEP 1 — THE PANEL THAT APPEARS ON THE DOWNLOAD TAB



STEP 2 — THE EDITOR WINDOW THAT OPENS (THREE COLUMNS)



The top strip — three general settings

SETTING	OPTIONS	EXPLANATION
Ratio	16:9 · 1:1 · 9:16 · 4:5 · ⚙ **Custom**	The shape of the canvas. With "⚙ Custom" you type **your own width × height** (between 64 and 7680 px)
Duration	Shortest · Stretch+Freeze · Stretch+Loop	The same logic as in Multi-Panel — how clips of different lengths are matched up
Safe zone	None · TikTok · YT Shorts · Reels · X	Marks the areas **the platform's own interface covers** on the canvas

> **THE SAFE ZONE IS A LIFESAVER**
> On TikTok the like and share buttons sit down the right-hand side, and the user name and description along the bottom. Put something important in those areas and **the platform's interface covers it**. Choose a safe zone and those areas are marked on the canvas, so you can keep clear of them. Pick the platform you are publishing to first, then place your pieces.

The left column — Pieces and Background

Pieces 6 AT MOST

You choose from the clip list with **+ Add clip**. The **order in the list is the layer order**: the topmost piece is **⬆ FRONT** (over all the others), the bottom one **⬇ BACK**.

> **WHY THE LAYER ORDER MATTERS**
> Because the pieces can overlap, which one is in front changes the visual result completely. Drag them in the list to change the order.

Background 3 KINDS

Default: **Colour · black**

KIND	WHAT IT DOES	NOTE
🎨 **Colour**	A flat colour ground	Black by default
🖼 **Image**	Uses your own picture as the ground	PNG · JPG · WebP
🎬 **Video**	A moving background video	**15 MB at most**

There are two sliders as well:

SLIDER	RANGE	WHAT IT IS FOR
Blur	0 – 40	Blurs the ground — the pieces stand out
Brightness	−100 … +100	Darkens or lightens the ground

THE CLASSIC RECIPE

Background = **Image** + **Blur 20** + **Brightness −30**. The ground goes soft and dark, and the masked pieces on top stand out sharply.

A BACKGROUND VIDEO IS CAPPED AT 15 MB

A larger video **cannot be chosen**. A background video has to be short and small; if you want to use a long video, adding it as a piece is the better route.

The middle — the canvas and its toolbar

BUTTON	WHAT IT DOES	SHORTCUT
↶ **Undo**	Undoes the last action	`Ctrl+Z`
↷ **Redo**	Redoes what was undone	`Ctrl+Y`
⊕ **Centre**	Moves the selected piece to the middle of the canvas	—
⊡ **Fit**	Fits the selected piece to the canvas	—
↺ **Reset**	Returns it to its first position and size	—
⎘ **Duplicate**	Adds a copy of the selected piece	`Ctrl+D`
↻ **Refresh**	Freshens the piece's picture	—
✕ **Remove**	Deletes the selected piece	`Del`
Align	Aligns the selected pieces to the canvas in **6 directions** (left · centre · right · top · middle · bottom)	—
Distribute	Lays three or more selected pieces out at **equal spacing**, horizontally or vertically	—
Lock	Locks a piece in place: dragging, the arrow keys and aligning leave it alone	—

MOUSE AND KEYBOARD

Drag moves · **pull a corner** resizes · **Alt + corner** grows it symmetrically from the centre · ←↑↓→ fine-tunes · **Shift + click** selects several pieces · **Tab** moves between the pieces.

THE PREVIEW GROWS WITH THE WINDOW · CTRL + WHEEL ZOOMS

The canvas fills whatever room the window has left: enlarge the window and the preview grows with it. To look closer, hold **Ctrl** and turn the mouse wheel — the point under the cursor stays where it is. Clicking the **percentage badge** at the top right (or `Ctrl+0`) fits it to the window. The wheel without Ctrl scrolls normally; the browser's own page zoom never kicks in.

SNAPPING SEES THE OTHER PIECES TOO

While you drag a piece it snaps not only to the edges of the frame but also to the left/centre/right and top/middle/bottom lines of **the other visible pieces**; the line it lines up with is shown as a guide. For fine adjustment, hold **Shift** while dragging: snapping is switched off. Hidden pieces take no part in snapping.

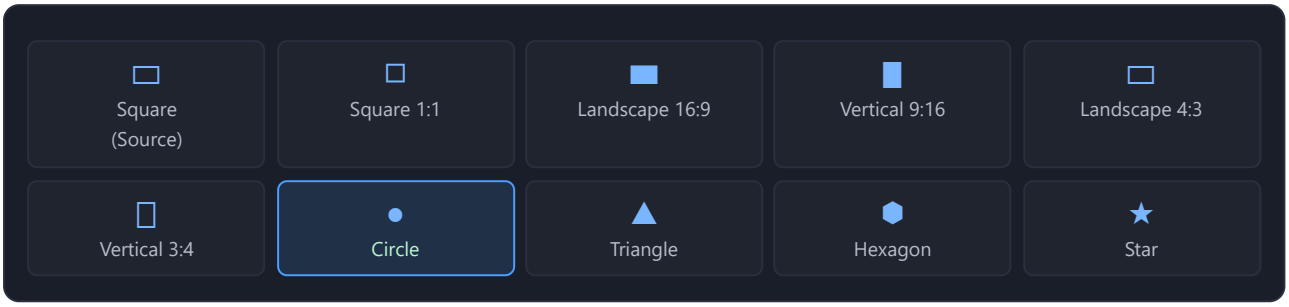
The right column — Properties (5 accordions)

Select a piece and five collapsible sections open in the right-hand panel. Each of them affects **the selected piece only**.

Shape (mask) 10 SHAPES

The shape the piece is cut into. You pick it by clicking one of the tiles.

THE MASK GRID



GROUP	SHAPES	WHEN
Rectangular	Square (Source) · Square 1:1 · Landscape 16:9 · Vertical 9:16 · Landscape 4:3 · Vertical 3:4	An orderly, classic collage
Shaped	Circle · Triangle · Hexagon · Star	A creative composition that catches the eye

There are two more controls underneath:

CONTROL	RANGE	NOTE
▢ **Rounded corners**	0% – 50%	Has an effect on **square and rectangular** shapes only
✂️ **Edit crop area**	A separate window	Which part of the source picture goes into the mask

A ROUNDED SQUARE LOOKS MODERN

A square shape with **15-20% rounded corners** is the look used most on social media. Not as hard as a circle, not as sharp as a square.

Mirror & Symmetry 4 BUTTONS

BUTTON	WHAT IT DOES
⇆ **Horizontal mirror**	Flips the piece left↔right (fixes a selfie camera)
⇅ **Vertical mirror**	Flips the piece top↔bottom
⇆+ **Horizontal symmetric**	Adds its mirror image **on the opposite side as a new piece**
⇅+ **Vertical symmetric**	Adds its mirror image above or below as a new piece

> **THE DIFFERENCE BETWEEN "MIRROR" AND "SYMMETRIC COPY"**
>
> **Mirror** flips the same piece — the number of pieces does not change. A **symmetric copy** adds **a second piece**, mirrored about the centre line of the canvas; that copy is independent and can be edited separately.

✨ Visual effects 6 SETTINGS

SETTING	RANGE / OPTIONS	EFFECT
◐ **Opacity**	5% – 100%	Makes the piece see-through (5% minimum — so it stays visible)
↻ **Rotation**	−180° … +180°	Tilts the piece · **Shift+drag** for 1° steps
Filter	Original · ⚫ Black & white · 🟤 Sepia · 📷 Vintage · 🌈 Vivid · ❄ Cool · 🔆 Warm	Colour grading
▦ **Filter strength**	0% – 100%	How strong the filter is (inactive with no filter)
Border	0 – 30 px + colour	Draws a frame around the piece
Shadow	On/off + 0-100%	Puts a shadow behind the piece — it gives depth

EXAMPLE: THE "STICKER" LOOK

A circle mask + a **6 px white border** + **60% shadow**. The piece looks lifted off the ground, as though stuck on top of it.

EXAMPLE: A THEN-AND-NOW COMPARISON

Sepia 80% on the left piece, **Original** on the right. The viewer works out which one is "the old one" without being told.

OPACITY DOES NOT GO BELOW 5%

Deliberately: a completely invisible piece would be lost while you were looking for it.

⏱ Timing 3 SETTINGS

SETTING	RANGE	WHAT IT DOES
Delay	0 – 60 s	The piece appears this many seconds **later**
Fade in	0 – 10 s	It comes into view slowly
Fade out	0 – 10 s	It disappears slowly

BRINGING THEM IN ONE AFTER ANOTHER

Give three pieces a **delay of 0 / 0.5 / 1** second and each a **0.3 second fade in**, and they appear softly one after the other. That alone lifts a composition out of the amateur bracket.

🔊 Audio channel PER PIECE

Every piece's audio is set separately — one of the strongest things about this editor.

CONTROL	RANGE	NOTE
🔊 **Clip audio**	0% – 200%	0 = mute · 100 = original · above that boosts it
📁 **Add MP3 to this clip**	A file	Music for **that piece** alone
🎵 **MP3 level**	0% – 200%	The level of the MP3 you added

THE SOUNDS MIX

Add an MP3 and it **mixes** with the clip's own audio. If you want to hear the MP3 alone, pull the clip audio down to **0**. The MP3 you add is matched to the video's length: a long one is cut, a short one is looped.

A TYPICAL SETUP

The talking piece at **100%**, the decorative background pieces at **0%**, and quiet music on one piece. The result: clear speech with a light musical bed.

Multi-Panel or Free?

SUBJECT	🎨 MULTI-PANEL	🎀 FREE
Placement	A grid — panel by panel	Completely free
Shape	Rectangles only	10 masks (circle · triangle · hexagon · star…)
Rotation	None	−180° … +180°
Can the pieces overlap	No	**Yes** — by layer order
Background	None (there is a frame colour)	Colour · image · video + blur/brightness
Audio per piece	No	**Yes** — each piece separately + an MP3
Effects/filters	None	Opacity · filter · border · shadow
Timing	None	Delay · fade in/out
Safe zone	None	TikTok · Shorts · Reels · X
Custom output size	4 ready-made ratios	4 ratios + ⚙ **Custom W×H**
Difficulty	Easy — a few clicks and it is done	Takes longer, and gives you full control for it

WHICH ONE

If you want an orderly **comparison** or a **side-by-side** picture → **Multi-Panel**. If you want a **creative** composition with shapes, overlaps, filters and separately balanced audio → **Free**.

BOTH WANT AT LEAST 2 PIECES

The Save button **stays inactive until 2 pieces have been added**. And in both of them the video is produced not in the editor but when you press the download button on the Download tab.

With a long video only the pieces' ranges are downloaded

Multi-Panel and Free download by **the same rule** as normal clips: if the video is long, only the ranges the pieces use are downloaded from each link, not the whole video. Ranges on the same link that overlap or are less than 2 seconds apart are downloaded as one piece; a hidden piece is not downloaded at all.

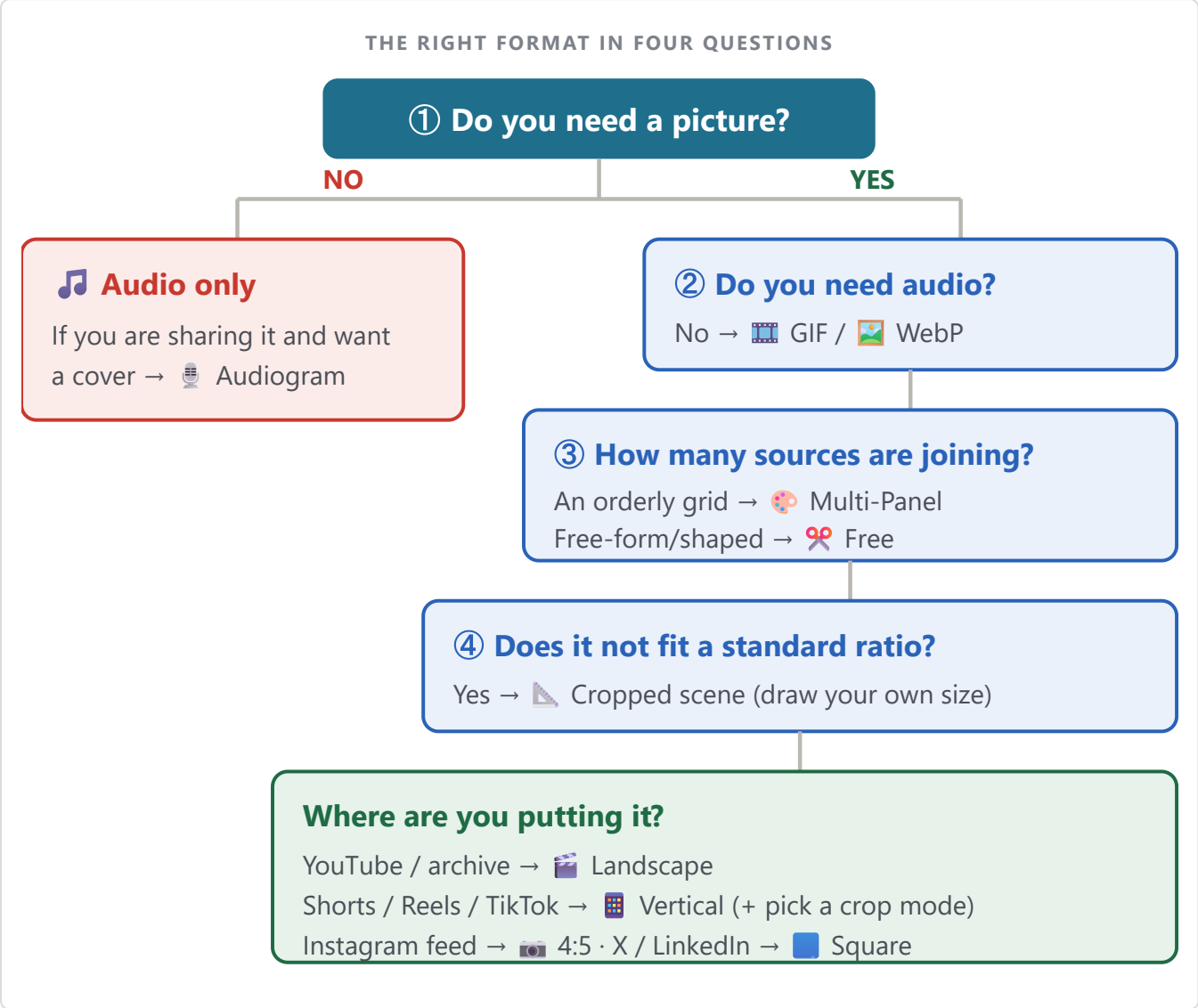
WHEN	WHAT IS DOWNLOADED
The video is longer than 10 minutes	**Only the pieces' ranges** (the same for a video whose length cannot be found)
The video is shorter than 10 minutes	The whole video — with a short video, range downloading gains nothing
A piece uses the whole video	That link's whole video
Quality above 1080p	The whole video — range downloading gives at most 1080p
The whole playlist is selected	The whole video

IF A RANGE FAILS TO DOWNLOAD

If the video is shorter than 30 minutes, the program downloads the whole video and carries on. If it is longer — or its length is unknown — it does not download the whole video on your behalf: the job stops with an error that says why. Try again shortly.

SECTION 10

A decision guide



IF YOU CANNOT DECIDE

Landscape is always a safe start — you lose nothing, and you can convert the same video into any format you like afterwards.

Troubleshooting

SYMPTOM	CAUSE	FIX
"Direct download" switched itself off	The chosen format needs processing	Normal — it is a safety catch
I cannot find the crop mode options	They appear in 📱 Vertical only	Set the format to vertical
I cannot choose a crop in square/IG feed	These formats crop from the centre, fixed	Use 📐 Cropped scene to pick a region
The subtitle option has gone	Audio/GIF/WebP/cropped scene is selected	Normal — subtitles are not burnt into that output
"Video only" has gone	The output is a silent format	Normal — switch to a format with audio
The output mode (separate/single) has gone	Collage or free is selected	Normal — a single file is compulsory
I cannot choose a container	It exists in landscape and vertical only	Normal
The edges of the video were cut off	The vertical/square crop	Pick ② Blur + close or ④ Black bars
The video in the middle came out too small	The ③ Blur + small mode	Switch to ② Blur + close
The GIF is too big / too slow	The clip range is long	Mark a range of 5-15 seconds
The cropped region was not applied	The save button was not pressed	✓ Save the region crop
The canvas is empty in the cropped scene	No frame was captured	Pick a clip → 📸 Capture frame
The audiogram looks empty	No cover was uploaded	Choose a 📷 Cover image
"Save" is inactive in the editor	There are fewer than 2 pieces	Add at least 2 clips
A panel freezes in the collage	Match durations is "Longest + freeze"	Choose "Shortest" or "Longest + loop"

SYMPTOM	CAUSE	FIX
I cannot change the crop ratio in the collage	The ratio is locked to the layout	Normal — change the layout or the output ratio
A background video will not be accepted in Free	The file is larger than 15 MB	Shrink it, or add it as a piece
My text was covered up on TikTok	No safe zone was used	Set Safe zone = TikTok in the free editor
A piece is invisible in Free	It has ended up behind the others in the layer order	Drag it up in the left-hand list
I took FLAC and the quality did not improve	The source was compressed already	Normal — MP3 320 is enough
The file will not upload to social media	An MKV/WebM container	Switch to MP4
I saved in the editor but there is no video	The download was never started	Press the download button on the Download tab

IF IT IS STILL NOT SOLVED

Press **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Editing & Subtitles

The **speed, the audio and the subtitles** of the video. Subtitles are the largest part of the section: speech is turned into text, translated into another language if you want, and burnt permanently into the picture in the style you choose. There are 14 ready-made designs, 4 presentation modes, 12 entrance effects, speaker colouring, and an AI emphasis word and emoji. The AI-written opening title has its own section below the subtitles: **Auto title**.

WHAT'S IN THIS CHAPTER

1. Face framing — keep the shot on whoever is speaking, split the screen, game + camera
2. The camera zoom effect
3. Speed · volume · silence trimming
4. Burning subtitles into the video — how it works
5. 14 subtitle designs — every one of them as it really looks
6. Presentation mode and size — single word, karaoke, build-up
7. Position and 12 entrance effects
8. Separating and colouring speakers
9. Smart subtitles — emphasis word and emoji
10. Language, translation and recognition quality
11. Dubbing — YouTube's ready-made dub, or voicing the speech again with AI
12. Auto title — an AI-written title, a design for each line
13. Troubleshooting

SECTION 1

Face framing and camera zoom

In vertical output (Reels / TikTok / Shorts): who the frame stays on, and when the camera moves in. Both only mean anything with the **« Crop center »** and **« Blur + close »** styles — in the others the frame already shows the whole source and there is nothing to pan across. **Game + Camera**, though, does not depend on the crop style: it builds its own two-band layout.

🎯 Face framing

THREE CARDS

Default: **Off**

OPTION	WHAT IT DOES	WHERE
Off	The frame is always cropped from the centre	When a single person is already centred
Smart framing	Finds the person who is **really speaking** at that moment and centres the frame on them. While the person stays put the frame stays **fixed**; if they get up and walk it **follows them**; when the speaker changes it switches **at once**	Podcasts, interviews, series, films, cartoons
Game + Camera	Finds the streamer's camera **on its own** and stacks the camera and the game in two bands. The streamer stays fully visible; the other band shows the middle of the stream (below)	Gaming and chat streams

HOW IT FINDS THE SPEAKER

The program checks whether the lips move **together** with the voice — not everyone whose mouth moves, but the person who is **really speaking** is chosen. A picture or poster on the wall, footage playing on a screen in the background (even a cartoon) and distant audience members never become the target. If a picture or video that is being talked about cuts in, the frame moves to that image; if nobody is in the shot it looks at the busy part of the picture. If there is no face or person to follow anywhere in the video, the frame is cropped from the centre. You do not choose between holding still and following: the program decides for itself, shot by shot.

SHORT INTERJECTIONS DO NOT MAKE THE FRAME JUMP

If the other person says "yes" and falls quiet, laughs, or says "uh-huh", the camera does not go to them. Unless a new person speaks for **at least ~3 seconds**, the frame stays on the first speaker — otherwise the picture would bounce back and forth. For someone who speaks at length, though, the frame switches at the **very first moment** of their speech; it is never late.

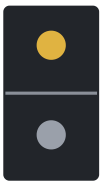
🧩 Split the screen THREE CARDS

Default: **Single frame** · only with **Smart framing** chosen

Splits the vertical frame into **areas stacked one above the other**. The diagram on each card shows what goes where: **yellow** is the speaker, **grey** the other person, **blue** the topic image.



Single frame
The person speaking fills the whole screen.



Split in two
The speaker on top, the other person or the image below.



Split in three
Speaker on top, the others or an image in the middle and below.

> **WITH FEWER PEOPLE IT DROPS BACK ON ITS OWN**
>
> The split is decided again in every shot. When only one person is left in the shot the video goes back to a single frame, and when a second person appears it splits again. An audience member barely visible at the edge does not count as a person. If you chose **Split in three** but the shot only holds two things (say the speaker and a topic image), it drops to two — no empty area is left.

🎮 Game + Camera

In a gaming stream the streamer's camera is usually a small box in a corner. **Game + Camera** finds that box on its own and splits the vertical frame into two bands: one band shows the streamer **in full**, the other shows the game — the middle of the stream. It works with **vertical (9:16), 4:5 or square** output.

Where should the camera go? TWO CARDS

Default: **Camera at bottom** · only with **Game + Camera** selected

OPTION	WHAT HAPPENS
Camera at bottom	Game on top, the streamer's camera at the bottom
Camera on top	The streamer's camera on top, the game at the bottom

> **YOU DON'T POINT OUT THE CAMERA**
>
> The program finds the stream's camera frame by itself during processing — the same way as Game + Camera in Super Edit. If no camera is found in the video, the two bands are not built; the video is cropped normally with the selected crop style.

HOW IT LOOKS IN THE PROGRAM — GAME + CAMERA SELECTED, CAMERA AREA SET BY HAND TO 45%

Face framing — who stays centered in vertical output?

Off | Smart framing | ✓ Game + Camera

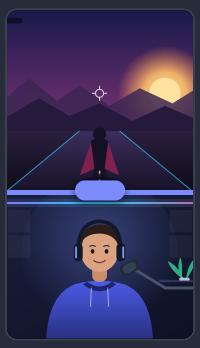
🎮 **Game + Camera** — finds the streamer's camera on its own and stacks the camera and the game. The streamer stays fully visible; the other band shows the middle of the stream. For gaming and chat streams.

Where should the camera go? — the streamer's camera is found automatically

✓ Camera at bottom | Camera on top

Game on top, the streamer's camera at the bottom.

Camera area — how much of the screen should the camera take?



☐ Auto 45%

20% 40% 60%

The camera band uses the height you chose; the camera is cropped around the streamer's face to fit the band, and the game fills the rest.

The images in the preview are samples; the real camera is found during processing.

Camera area AUTO + SLIDER

Default: **Auto** · only with **Game + Camera** selected

How much of the screen the camera band takes.

STATE	WHAT HAPPENS
Auto	The band keeps the camera's own shape, so the streamer is fully visible and never cut off. In vertical output that is about 32% — the slider shows that value faded
By hand, 20–60%	The camera band uses the height you chose; the camera is cropped around the streamer's face to fit the band, and the game fills the rest

DRAG THE LINE OR MOVE THE SLIDER

In the preview, drag the **dividing line** between the two bands up or down with the mouse, or move the slider — the moment you touch either, **Auto** turns off. Click the line and use ↑ ↓ to adjust by 1%, with `Shift` by 5%. To go back to Auto, tick the box again.

THE IMAGES IN THE PREVIEW ARE SAMPLES

The preview does not know the stream's real camera — the camera is found during processing. That is why **sample images** are drawn in the bands; the band heights and the way the camera is cropped come from the same calculation as the output. The Overlays preview shows the same two-band shape too (chapter 7).

EXAMPLE

If the streamer's reactions matter, make the camera bigger (**45%**); if the detail in the game matters, make it smaller (**25%**).

IT DOES NOT WORK WITH LANDSCAPE OUTPUT

If landscape (16:9) is selected, the warning "⚠️ Game + Camera works with vertical (9:16), 4:5 or square output — pick one in the Format section." appears above the box. Pick vertical, 4:5 or square in the Format section.

🔍 Camera zoom effect ON / OFF

Default: **Off**

On real camera cuts the picture eases in — it brings a static shot to life. The unit is **not the clip but the real camera cut in the video**: the program finds the scene changes itself. (Camera zoom effect — camera zoom effect.)

SETTING	WHAT IT DOES
Strength	Subtle (8%) · medium · pronounced — how far it moves in
Snap zoom	How often a cut gets a **sudden** move in
Direction	In (closer) · out (wider) · alternating
Apply together with face framing	The zoom rides on top of the face the framing chose. With **Game + Camera** the zoom only ever goes into the camera band, toward the streamer's face

THE ZOOM HAPPENS AT THE CENTRE OF THE FRAME

With "apply together with face framing" on, the move in happens from wherever the frame already is — on the speaker's face. So nothing is lost; it goes straight to the face.

SMOOTHER ON LONG SHOTS

On shots longer than 2.5 seconds the move is gentle; on short shots it is **sudden**. On very short cuts no zoom is applied at all — a half-finished movement is worse than none.

SECTION 2

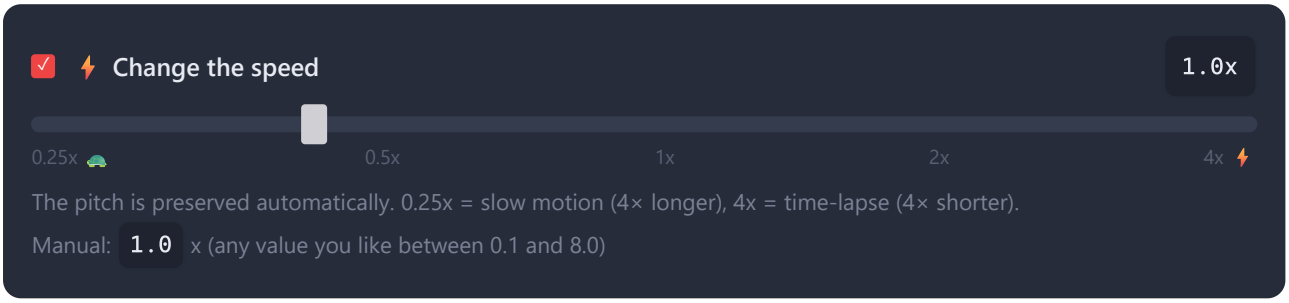
Speed and audio

Three settings before we get to subtitles. The pace of the video and the balance of its sound.

Change the speed SLIDER

Default: **1.0×**

HOW IT LOOKS IN THE PROGRAM



VALUE	A 10-MINUTE VIDEO	USE
`0.25×`	`40 min`	Slow motion, technical demonstration
`0.5×`	`20 min`	Detailed examination
`1.0×`	`10 min`	Normal
`1.25×`	`8 min`	Barely noticeable, lifts the pace
`2.0×`	`5 min`	A summary
`4.0×`	`2.5 min`	Time-lapse

THE PITCH IS NOT DISTORTED

Speeding up does not make the voices sound like chipmunks — the program **corrects the pitch automatically**. Speech gets faster but the voice stays normal.

THE MANUAL BOX

The slider snaps to preset values. If you want exactly `1.35`, type it in the box beside it — anything between 0.1 and 8.0 is accepted.

Normalise the audio level ON / OFF

Default: **off**

Evens out the volume differences between clips. It lifts quiet recordings and holds down sudden peaks. (Normalise the audio level — normalise the audio level.)

> **WHEN IT IS ESSENTIAL**
>
> If you are joining clips from different sources, **turn it on**. With one quiet and one loud, the viewer spends the whole time on the volume control.

High quality (2-pass)

The option beside it gives a more accurate result but makes the job **about 50% slower**. The program scans the audio twice: first it measures, then it corrects accordingly.

SITUATION	RECOMMENDATION
One video, one source	Off is enough
A montage of many clips	On — the difference shows
You are in a hurry	Off

SECTION 3

Silence trimming

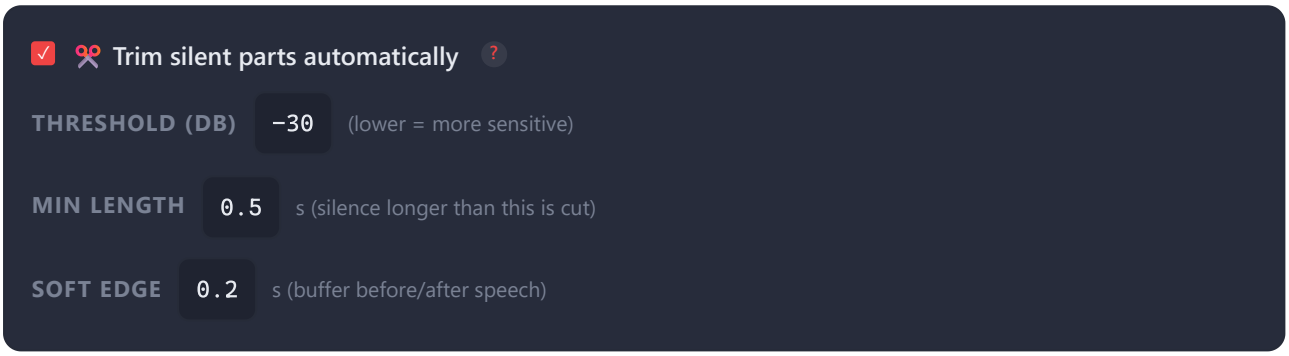
Shortens the video by dropping the parts with no speech. There are two different methods and **which you choose matters a great deal.**

✂ Trim silent parts automatically ON / OFF

Default: **off**

Simple mode: if the overall level is low it counts that as silence and cuts it. It is fast and adds no processing time.

THE FINE SETTINGS THAT APPEAR



SETTING	WHAT IT DOES	INCREASE IT AND
Threshold (dB)	What counts as “silent”	Less is cut
Minimum length	How long a silence has to be before it is cut	Short pauses are kept
Soft edge	The margin left before and after speech	The cuts feel more natural

IT GOES WRONG ON VIDEOS WITH MUSIC

Simple mode looks only at *the level*. With background music it says “there is sound” and cuts nothing; or, if the music is quiet, it cuts the speech. On videos with music, use the option below.

🎤 Human voice only ON / OFF

+~30 s extra

The program **analyses** the audio and tells music apart from speech. Even with music playing, it keeps only the places where someone is talking. (Human voice only — human voice only.)

SIMPLE MODE ↔ HUMAN VOICE ONLY

SOURCE — background music with speech over it



SIMPLE MODE — music counts as "sound"

nothing is cut — the video stays the same length

HUMAN VOICE ONLY — the music is filtered out



only the speech remains — the video gets markedly shorter

THE CLIP GETS SHORTER — IMPORTANT

This setting cuts every place with no speech. **If a 60-second clip contains only 5 seconds of speech, the output is 5 seconds long.**

If you are using fixed-length random clips together with an intro, an outro or overlays, you may get the warning "the overlay is longer than the clip". The fix: either turn this setting off, or shorten the overlays.

KIND OF VIDEO	WHICH METHOD
One person in a quiet room	Simple mode — fast and sufficient
A vlog with background music	**Human voice only**
A game stream (with game audio)	**Human voice only**
A music video	Use neither — the song would be cut

SECTION 4

Burning subtitles into the video

The main setting of the section. Speech is turned into text and written **permanently** over the picture.

THE MASTER SWITCH

☑ 📝 **Burn subtitles into the video**

🧠 Subtitle engine — local transcription. It never contacts YouTube and never hits a rate limit. Works on Twitch, Kick and every other site.

IT RUNS ON YOUR OWN COMPUTER

Speech analysis happens **on your machine** — no request goes to any site. That is why it works everywhere (Twitch, Kick, anywhere) and never runs into a "too many requests" block.

HOW A SUBTITLE IS PRODUCED

Audio extracted pulled from the video → **Turned into text** 1–5 min, depending on model → **Style applied** typeface, colour, effect → **Burnt in**

"Burning in" = writing permanently over the picture. It cannot be turned off; every player shows it.

On social media that is what you need — most viewers watch with the sound off.

Saved preset SAVE / LOAD

You save the subtitle settings under a name and restore them later with one click. There are two scopes:

SCOPE	WHAT IT STORES
📝 **Subtitles**	Style, position, entrance effect, model, spoken language, translation language + format / vertical crop
⚙️ **All settings**	All of the above plus watermark, audio normalisation, speed — every download setting

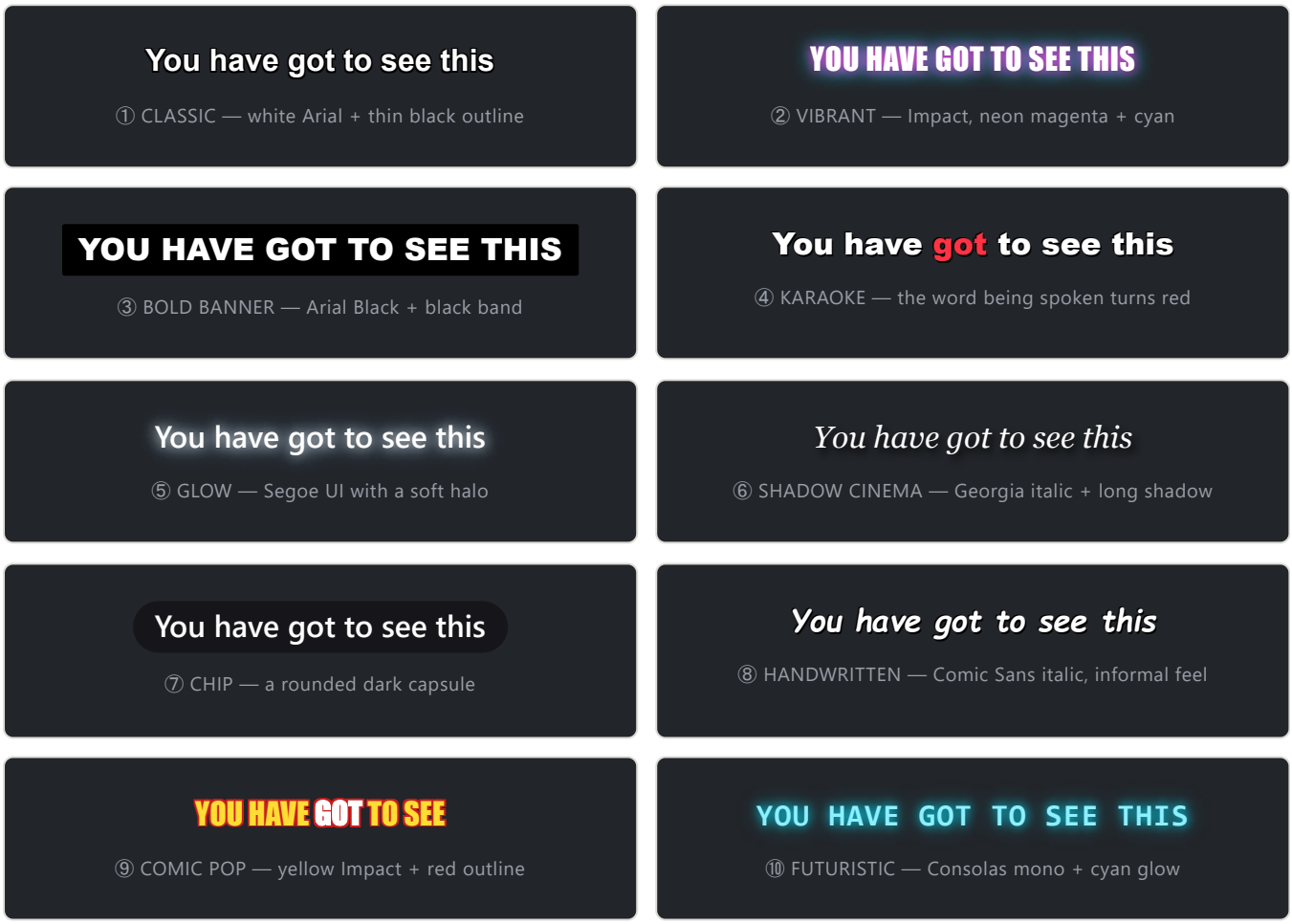
HOW IT DIFFERS FROM PLATFORM PRESETS

This is a quick save *local to this section*. Platform presets store the whole screen and can do multi-downloads. If you change subtitle styles often, the one here is the practical choice.

SECTION 5

Subtitle designs — 14 options

The look of the text. Below is **how each one really looks** — not a description, but drawn in that typeface and with that effect.



> **THE PREVIEW IS EXACT**
>
> The preview in the program **matches the output video exactly**. What you see is what comes out.

The four designs added later

The first ten all came from the same family — every one of them was “thin outline plus shadow”, and the only thing that changed was the typeface. These four come from other families:

DESIGN	WHAT IT DOES	WHERE
⑪ **Gamer**	Arial Black in CAPITALS, very heavy black outline	With single-word presentation — gaming / TikTok
⑫ **Highlight Box**	A solid coloured box **behind** the word being spoken	The most eye-catching pairing, with karaoke presentation
⑬ **Heavy Outline**	A clean block with no shadow and a very thick outline	The most legible — on busy backgrounds
⑭ **Lower Band**	Small, grey-white, with open letter spacing	Documentary, corporate — it sits quietly

Which one where

PURPOSE	SUGGESTED	WHY
TikTok / Reels / Shorts	② Vibrant · ③ Bold Banner	Most legible on a small screen to someone watching with the sound off
Corporate / education	① Classic · ⑦ Chip	Calm and serious
Music / lyrics	④ Karaoke	The word being sung comes alive
Cinema / documentary	⑥ Shadow Cinema	The feel of film subtitles
Children / entertainment	⑧ Handwritten · ⑨ Comic Pop	Friendly, attention-grabbing
Technology / gaming	⑩ Futuristic	A look that suits the subject

CAREFUL ON LIGHT BACKGROUNDS

⑤ Glow and ⑩ Futuristic disappear against a light background — a snowy landscape, a white studio. Use ③ Bold Banner or ⑦ Chip there; both carry their own dark ground.

SECTION 6

Presentation mode and size

The design decides *how the text looks*; the presentation mode decides *how it arrives on screen*. The two are independent — you can combine any design with any presentation.

Presentation mode DROPDOWN

Default: **Sentence**

OPTION	WHAT IT DOES	WHERE IT WORKS
📝 **Sentence**	The whole sentence sits on screen (classic)	Long-form narration, education, documentary
🎮 **Single word**	Each word **on its own**, large — at the moment it is spoken	TikTok / Reels / Shorts; the highest attention
🎤 **Karaoke**	The sentence stays, **the word being spoken grows and changes colour**	Music, lyrics, emphatic speech
⌨️ **Build-up**	Words are added one at a time until the sentence fills	Narration that builds tension, countdowns

WORD TIMINGS ARE AUTOMATIC

All three of those presentations need **word-level timing**, and the program measures it itself. Where it cannot, it does not fail silently — it falls back to sentence presentation and says so in the report.

THEY WORK WITH TRANSLATION ON TOO

If you translate the subtitles into another language, the single-word, karaoke and build-up presentations write **the translated words**. The words of the translated sentence are distributed across its time range; where the word counts match, the measured timings are preserved exactly.

Size DROPDOWN

Default: **Normal (100%)**

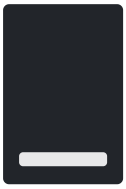
The design's own point size is multiplied by this ratio. On designs with a box, **the box grows with it**.

RATIO	WHEN
75% – 90%	Long sentences; when the text should take up less of the frame
100%	Right for most work
120% – 145%	Vertical video, small phone screens, single-word presentation

SECTION 7

Position and entrance effect

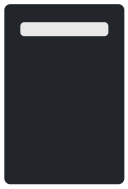
Position DROPDOWN — Default: **Bottom**



⬇️ **Bottom**
~6% up from
the bottom. Classic.



⏸ **Middle**
Centre of the frame.
Draws the eye.



⬆️ **Top**
~8% down from
the top. If text is below.

FOR TIKTOK / REELS

Choose **middle** or **top**. These apps lay their own interface (username, caption, buttons) over the lower part — put the text at the bottom and it gets covered.

IT ADAPTS TO THE FORMAT

In 1080×1920 (vertical) and 1920×1080 (landscape) the position **adapts automatically** — no separate setting needed.

Effect DROPDOWN · 12 OPTIONS

Default: **Fade**

How the subtitle arrives on screen.

EFFECT	HOW IT LOOKS	WHEN
① **Fade**	Eases into view	**The default.** Suits everywhere
② **Slide up**	Slides up from below	A dynamic feel
③ **Slide down**	Comes down from above	Goes with the top position
④ **Typewriter**	From blurred to sharp — as if being typed	Narration, documentary
⑤ **Bounce**	A springy effect	Light-hearted content
⑥ **Pop**	Jumps up in size	Emphasis
⑦ **Zoom in**	From small to normal	Drawing attention
⑧ **Flip**	Rotates in on the Y axis	Showy
⑨ **Glitch**	A tiny judder	Technology, gaming
⑩ **Wave**	Arrives with a slight tilt	Soft, artistic
⑪ **Glow pulse**	The outline pulses	Music videos
■ **Snap**	No animation — instant	Fast-paced montage

THE PREVIEW IS EXACT

The animation you see in the preview is applied **exactly the same** in the output.

DO NOT OVERDO IT ON FAST SPEECH

If the sentences change once a second, heavy effects like ⑧ Flip or ⑤ Bounce tire the eye. There, ① Fade or ■ Snap read far more comfortably.

SECTION 8

Separating and colouring speakers

In podcasts, interviews and multi-person streams **each speaker is written in a different colour**. One checkbox — everything else is automatic.

Separate and colour the speakers ON / OFF

Default: Off

The program works out **by itself** how many people there are and who is speaking when. It recognises them from the fingerprint of the voice, and confirms it visually where faces are visible. It asks you nothing.

The colours

Six colours are assigned in order, starting with whoever speaks most:

ORDER	COLOUR
1st speaker	Gold `#FFD400`
2nd speaker	Cyan `#4DD2FF`
3rd speaker	Coral `#FF7B72`
4th speaker	Green `#7CFF9E`
5th speaker	Pink `#FF9EE8`
6th speaker	Orange `#FFB25E`

IT DOES NOT DISTURB YOUR DESIGN

The colour changes **only the letters themselves**. The outline, the shadow and the box keep the colour of the design you chose — Gamer's heavy outline, Highlight Box's solid box and Glow's halo all stay exactly as they are. It works in **all four** presentation modes.

A ONE-OFF DOWNLOAD ON FIRST USE

The recognition component (~25 MB) downloads **by itself** the first time. You do not have to run anything, sign up anywhere or enter a key.

WHEN IT IS POINTLESS

On a single-person video it changes nothing — the program finds one person and the colour stays constant. Leaving it on does no harm, and no good either.

How well it works

It was measured on two real podcast clips: the correct number of people was found in both, and short interjections (“he does”, “wait, I'm confused”) took their own colours. On a 41-second clip the work takes **3.5 seconds** — unnoticeable next to producing the subtitles.

DIFFICULT CASES

Two people talking at once, a very noisy room, or interjections shorter than half a second may stay in a single colour. Where the program cannot be sure it prefers **not to change colour** — the wrong colour is worse than one colour.

SECTION 9

Smart subtitles — emphasis and emoji

The AI built into the program reads the text of the speech and adds the language of short videos to the subtitles: **the key word grows** and a fitting **emoji** appears. One checkbox — everything else is automatic. The opening title now has its own section (Section 12).

IN THE PANEL, UNDER 🧠 SMART

☐ 🗣️ Separate and colour the speakers

☑ ✨ Automatic emoji and emphasis word the key word grows, a fitting emoji appears

The AI built into the program reads the speech; no internet connection or key is needed. The **key word of every sentence grows**, and about a third of the sentences get a fitting **emoji**.

IT WORKS WHILE SUBTITLES ARE BURNT IN

The box only does anything while 📝 **Burn subtitles into the video** is on — the AI decides by reading the text of the speech. Tick it with subtitles off and the video does not change; the report says why.

✨ Automatic emoji and emphasis word

ON / OFF

Default: **Off**

The program reads the subtitles sentence by sentence and picks **the word that carries the meaning** in each one: a number, a name, a word like “never” or “only”. That word is written **bigger** than the rest of the sentence. About **a third** of the sentences get an emoji that matches what is said; it appears just above the subtitle, together with the sentence, and stays for 2.5 seconds at most.

PRESENTATION MODE	HOW THE EMPHASIS WORD LOOKS
📝 Sentence	**35% bigger** inside the sentence
🎮 Single word	**25% bigger** than the other words as it appears
🎤 Karaoke · ⌨️ Build-up	25% bigger in the sentence from the start; grows more than the others as it is spoken

SIZE, NOT COLOUR

The emphasis **does not touch the colour** of the text: the colours of your design and the speaker colours stay exactly as they are. It works in all four presentation modes, and stays on the right word when you change the speed.

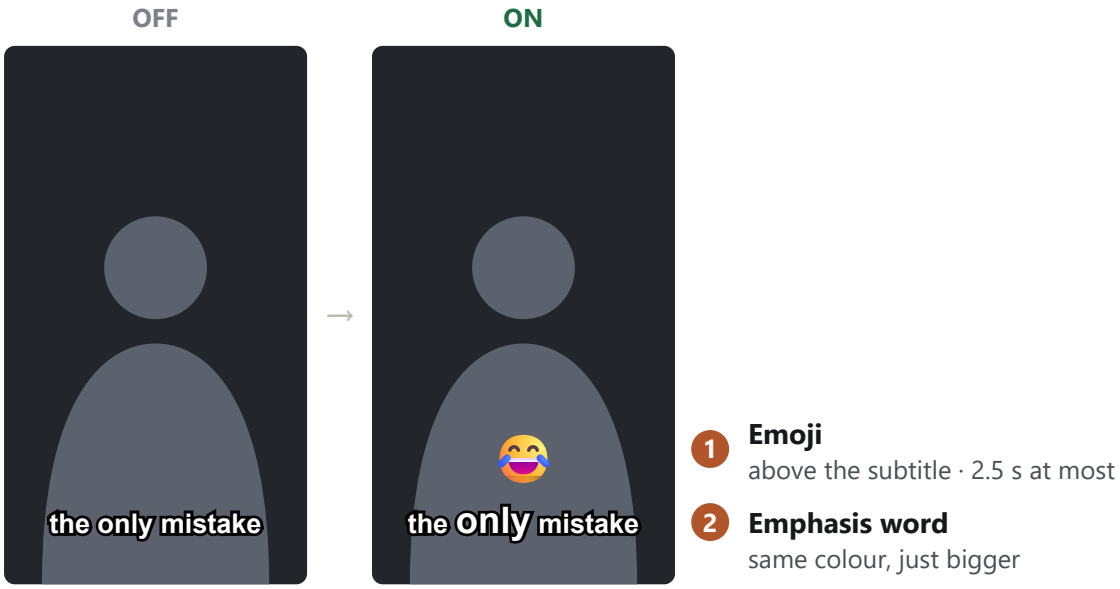
INVENTED WORDS DO NOT GROW

If the word the AI picked **does not actually appear** in that sentence, the program throws the suggestion away and leaves the sentence without emphasis. Emoji are chosen from the **list of 40** that ships with the program; a suggestion outside the list never reaches the screen.

IT WORKS WITH TRANSLATION TOO

If you translate the subtitles into another language, the emphasis word and the emoji are chosen **from the translated text**.

THE SAME FRAME — BOX OFF ↔ ON



How well it works

Measured on a 60-second vertical clip in Turkish (a 16-core desktop processor):

MEASUREMENT	RESULT
The AI step	24 s; for the emoji the video is processed once more
Picked	An emphasis word in 15 of 21 sentences · 7 emoji
Suggestions dropped	6 words were not enlarged because they were not in the sentence

A ONE-OFF DOWNLOAD ON FIRST USE

The AI model (~2.7 GB) downloads **by itself** the first time, and never again. After that no internet is needed; the text of the speech never leaves your computer. You do not have to run anything or enter a key.

LONGER VIDEOS TAKE LONGER

The extra time grows with the length of the video: **about 1 minute per minute of video**, more on slower computers. Keep it off for a whole hour-long stream; turn it on when you make clips.

IF SOMETHING GOES WRONG

If the model cannot download or the step stops halfway, the video is still produced **with its normal subtitles**; only the emphasis and the emoji are left out. The report says why.

SECTION 10

Language, translation and recognition quality

In the panel these sit under the heading 🌍 **Language and quality** (language and quality) — three separate lists, each doing a different job.

Recognition quality DROPDOWN

The trade-off between accuracy and time. This setting directly changes the "subtitles" row in the estimate panel.

OPTION	TIME	RESULT
⚡ Lowest	`~1 min`	Good on clear speech; drops words in noise
⚖️ Medium	`~3–4 min`	Balanced. Enough for most work
🏆 Best	`~4–5 min`	Gets proper nouns and technical terms right too

EXAMPLE

One person in a quiet room → **lowest** is enough and finishes in a minute.
A street interview, a room with music, several speakers → **best**; the difference is large.

Spoken language DROPDOWN

Default: **Automatic**

The language **spoken** in the video. On automatic, the program detects it itself.

THIS IS NOT THE LANGUAGE THE SUBTITLES COME OUT IN

This tells the program "which language is spoken in this video". Choosing *Turkish* here for an English video does not translate anything — it forces the program to use the wrong language and produces nonsense. You choose the output language in the **subtitle language** setting just below.

The languages offered: Turkish · English · Spanish · German · French · Russian · Japanese · Korean · Arabic

AUTOMATIC DETECTION CAN BE WRONG

On short clips or videos with background noise the program can pick the wrong language (mistaking Turkish for Vietnamese, for instance). **If you know the language of the video, choose it by hand** — the result is noticeably more stable.

A HABIT

If you always download videos in the same language, set it by hand and save the setting into a preset. You never think about it again.

Subtitle language (translation) DROPDOWN

Default: **No translation**

The language the subtitles **come out in**. Choose a language and the speech is translated into it: the video can be spoken in English and the subtitles come out in Turkish. With “no translation” selected, the subtitles stay in the spoken language.

NO KEY NEEDED

In the download flow the translation is done by **the program's own model** — you need no internet connection and no account. The model downloads once on first use (about 2.3 GB); on an NVIDIA graphics card with 20 GB or more, a larger model that translates more accurately and about 7 times faster (about 8 GB) comes as well. The program handles it itself.

WHY THE SUBTITLES DO NOT LAG

Translation is done **a whole sentence at a time**, then fitted back onto the word timings of the speech. Translating word by word produces broken sentences in Turkish — the verb goes to the end, and the meaning of the sentence is only complete there. Sentence translation solves that, and fitting it back keeps the subtitles in sync with the speech.

EVERY LANGUAGE HAS ITS OWN READING SPEED

The program breaks the translation into lines according to the reading speed of the target language. That speed varies a great deal: 17 characters a second in Turkish, 20 in Arabic, only 4 in Japanese. So the same sentence may break into two lines in one language and four in another — and that is correct, so it can be read.

SOME LANGUAGES ARE NOT ON THE LIST

Only **measured** languages are listed. Scripts that do not put spaces between words, such as Chinese and Japanese, need a different line-breaking method and that work is not finished; they do not appear. Russian, Arabic and Korean come with a “worth reviewing” label: they work, but it is worth checking the result once.

KARAOKE EMPHASIS IS APPROXIMATE WITH TRANSLATION

With translation on, the word-by-word emphasis in the karaoke style does not land exactly. The reason is permanent: the Turkish words are not in the audio, the audio is English. The program fits the translation into the sentence's time range but cannot align it word by word.

SECTION 11

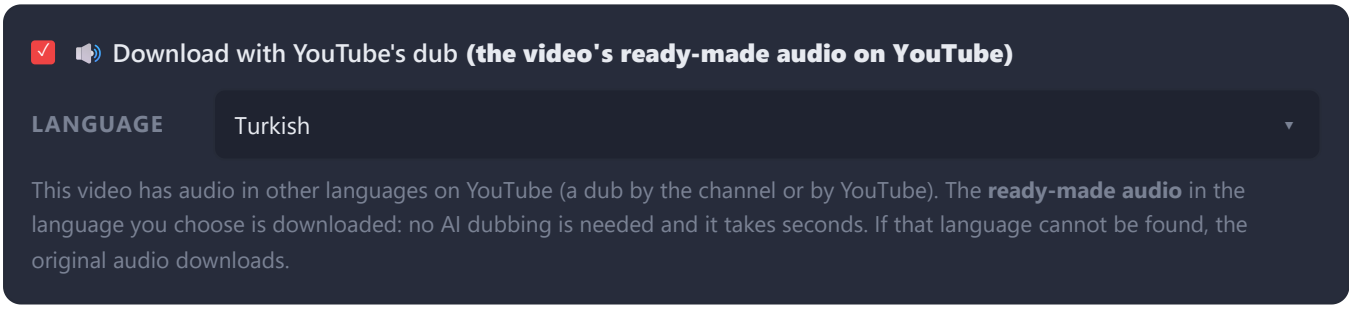
Dubbing

Dubbing **translates the speech** in the video into another language and has an AI voice **read it again**. A video spoken in English becomes a video spoken in Spanish; the music and the sound effects stay where they are. The box sits in the **Editing & Subtitles** tab, below the 🚫 **Slang and swearing censor** box. If the video has ready-made audio in another language on YouTube, the 🔊 **Download with YouTube's dub** box also appears **directly above** the dubbing box: the ready-made audio in that language comes down in seconds, with no AI dubbing needed.

Download with YouTube's dub

Some YouTube videos come with **ready-made audio** in other languages: a dub uploaded by the channel or generated by YouTube. When you paste the link the program finds them; the info card shows a line such as "🔊 This video has YouTube dubs in 24 languages" and a **Download with YouTube's dub** button that takes you straight to this box. Tick the box and the **Language** list opens: Turkish comes first if it is there, and dubs YouTube generated with AI are marked "— YouTube auto-dub". Once you choose, the card reads "🔊 Audio: Turkish (YouTube dub)". If the video has only one audio track, the box does not appear at all.

HOW IT LOOKS IN THE PROGRAM



🔊 Download with YouTube's dub

ON / OFF · THE VIDEO'S LANGUAGES

Default: **off**

STATE	WHAT DOWNLOADS
Off	The video's **original audio**, as always
On + Turkish	The same picture with **ready-made Turkish audio**. Works for the whole video, clip ranges, direct download and MP3

Your choice carries over to later videos: if the same language is there too, the box comes up ticked; if not, it comes up clear and the original audio downloads.

FAR FASTER THAN AI DUBBING

The ready-made audio is only **downloaded**; no graphics card, translation or AI voice is needed. If 🎙 **Dubbing** below is set to the same language as well and YouTube's dub really arrived, the program **skips** the AI dub — the audio is already in that language, and the log says "Dubbing skipped". The dubbing box tells you in advance: when YouTube has a dub in that language it says " 💡 This video has a Turkish dub on YouTube. Turn on 'Download with YouTube's dub' above and the dub is ready in seconds.", and once you turn it on, "✓ Downloading with YouTube's Turkish dub — no AI dub is made for this video; the ready-made audio is used." Subtitles and censoring work on the audio you chose.

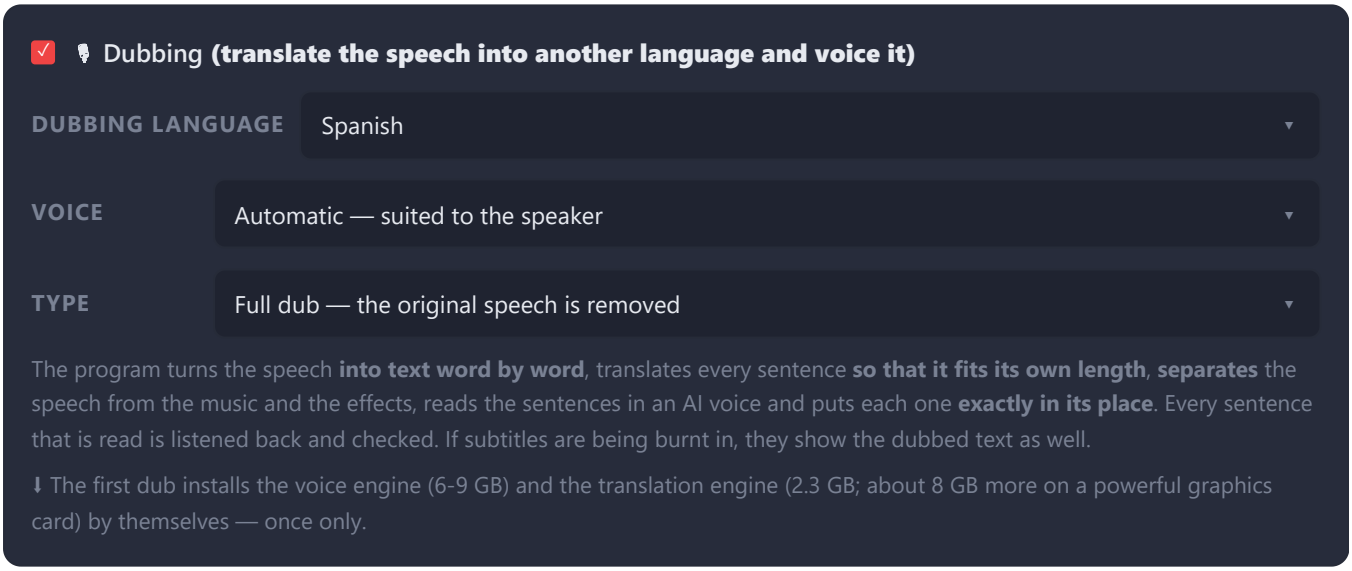
IF THAT LANGUAGE DOES NOT ARRIVE, THE ORIGINAL AUDIO DOES

YouTube can remove a dub later. If the language you chose cannot be found at download time, the video comes down with its **original audio**, and when the job ends the note "The requested audio language was not found; the original audio was downloaded" appears. If 🎙 **Dubbing** is on, it then makes the dub with AI as usual.

AI dubbing

If there is no ready-made dub on YouTube, or you want a different language, the program translates the speech and voices it itself. Tick the box and the settings open.

HOW IT LOOKS IN THE PROGRAM



Dubbing language

DROPDOWN · 13 LANGUAGES

Default: **Turkish**

The speech is **translated into this language** and read in it. You do not have to choose the video's own language — the program works out the language of the speech itself.

The languages: Turkish · English · German · Spanish · French · Italian · Portuguese · Indonesian · Russian · Japanese · Chinese · Korean · Arabic

Voice DROPDOWN · 8 OPTIONS

Default: **Automatic**

OPTION	HOW IT READS
Automatic — suited to the speaker	The program tells the speakers apart. Each person is read in **the same voice for the whole video**: the woman's or man's voice closest to their pitch. **Every person gets their own voice**: two people talking means two voices, five people means five (six voices each for women and men)
Make it sound like the speaker	Each person is read in a voice that **sounds like their own voice** in the video. Only when the permission box that appears below it is ticked — otherwise it reads like Automatic
♀ **Warm young woman**	Warm, friendly and clear
♀ **Clear professional woman**	Confident — like a news presenter
♂ **Energetic young man**	Lively, upbeat, brisk
♂ **Deep-voiced mature man**	Deep, full and calm
♂ **Male narrator**	A warm, reassuring narrator's voice
♀ **Female documentary narrator**	A calm, soft documentary voice

PICK A VOICE AND EVERYONE SPEAKS WITH IT

When you choose a voice from the list, **every speaker** in the video is read in that one voice. That is fine for a one-person video; if several people talk, leave it on **Automatic**.

"MAKE IT SOUND LIKE THE SPEAKER" NEEDS PERMISSION

This option imitates the voices of the people in the video. When you choose it, a permission box appears below: tick it only if **it is your own voice** or the owner of the voice has given you permission. While the box is empty, the dub uses the ready-made voices.

Type DROPDOWN

Default: **Full dub**

OPTION	WHAT HAPPENS	WHERE
Full dub	The original speech is **removed**; the music and the sound effects stay. Only the new language is heard	Films, entertainment, short videos
Voice-over	The original sound can still be heard **quietly underneath**, with the new voice read on top	Documentaries, interviews, news

How a dub is made — six steps

All of it happens by itself; you only choose the language, the voice and the type.

1. **The speech is written out**

   The speech is turned into text word by word. Its language is detected automatically and the speakers are told apart. Words wrongly written out during music or silence are not read.

2. **The sentences are translated**

   Each sentence is translated into the dubbing language. If a translation is too long to be read in the time the original sentence took, it is **shortened while keeping its meaning**.

3. **The speech is separated from the music**

   The speech is separated from the music and the sound effects. The music and the effects are put back at the end.

4. **The AI voice reads**

   Each sentence is read in the voice you chose. Every reading is **listened back and checked**; if it came out wrong, or **its tone does not match that voice's earlier readings**, it is read again. The first time a voice is used in a language, several samples are tried and the one whose tone stays steadiest is kept — once only.

5. **Each reading is put in its place**

   Each reading goes where the original sentence was. If needed it is sped up by **1.25× at most**; if it comes out short, it is spread over the length of the speech. The pace does not jump between one person's consecutive sentences. Speech is never cut off: if a reading runs long, the next one moves along slightly.

6. **The sound is mixed**

   The music and the effects in the background are kept; while the dub speaks, the music is turned down just enough for the reading to **stay clear at every moment**. The loudness is matched to the original video.

THE SUBTITLES SHOW THE DUB TOO

If **Burn subtitles into the video** is on and the **subtitle language (translation)** is left on “no translation” or set to the dubbing language, the subtitles show **exactly the text spoken in the dub** — at the times it is really spoken. What you hear and what you read are the same.

THE FILE IS LABELLED

The note “voice dubbed with AI” is written into the output video's details, and the audio track gets a language tag saying which language it is in.

A LARGE DOWNLOAD ON FIRST USE

The voice engine installs **by itself** the first time you dub — once only, about **6–9 GB**. If the translation engine (about 2.3 GB; about 8 GB more on an NVIDIA card with 20 GB or more) has not been downloaded yet, it comes too. You do not have to run anything.

A GRAPHICS CARD MAKES A BIG DIFFERENCE

An **NVIDIA graphics card** with at least **8 GB** of memory is recommended. It works without one, but very slowly. Measured: a 2-minute video was dubbed in **about 10 minutes** on a graphics card.

IT DOES NOT WORK WITH « DIRECT DOWNLOAD »

Dubbing re-processes the sound of the video. **« Direct download »** skips the processing step, so no dub is made while it is on.

FOR A GOOD RESULT

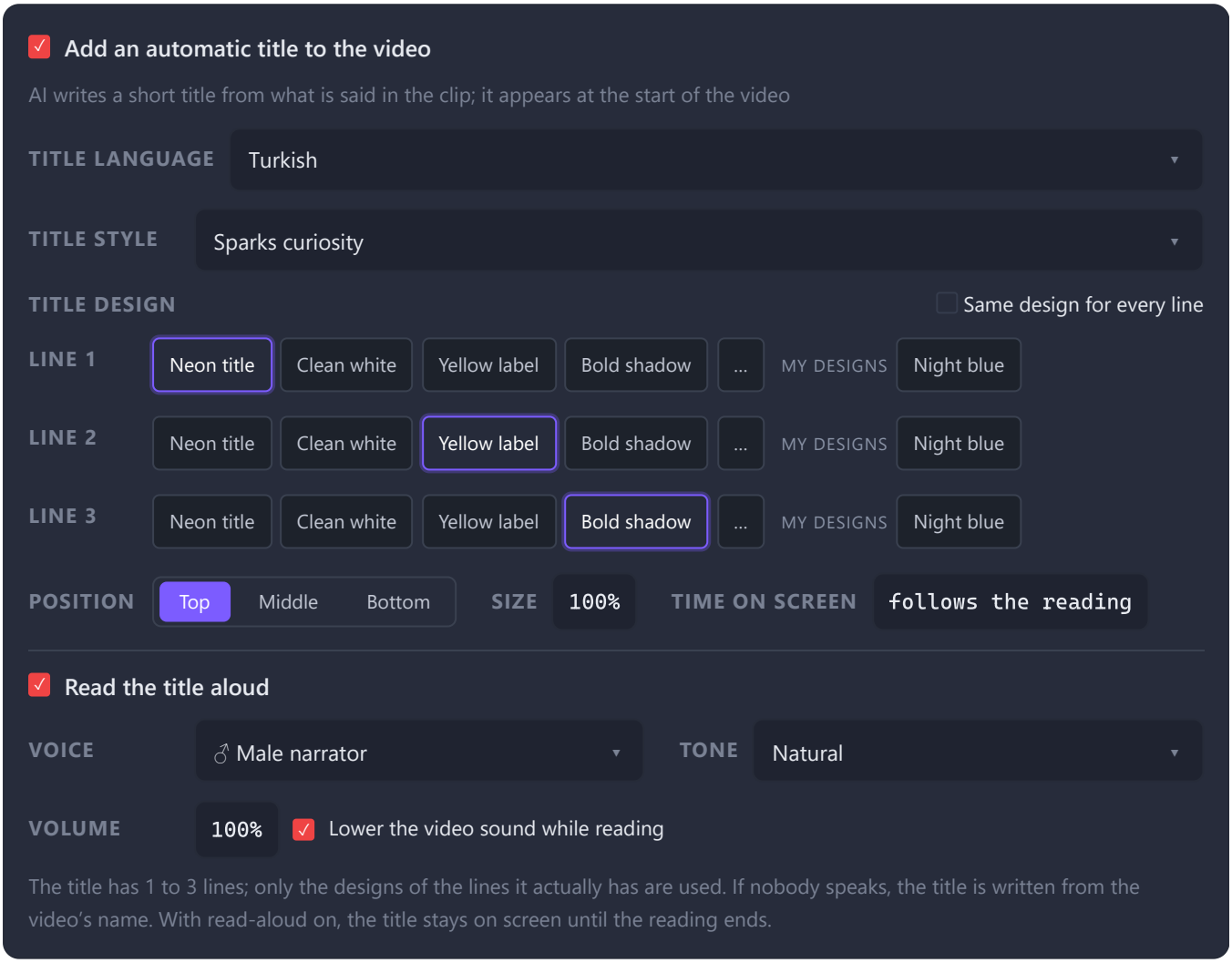
The result depends on **how clear** the speech is. Very loud music or noisy speech makes words get misheard, and that mistake carries into the translation. Before you start on a long video, **try a short clip first**.

SECTION 12

Auto title

It has its own section in the **Editing & Subtitles** tab, below the subtitle settings. The AI built into the program reads what is said in the clip and names what the video is about in a **title of 2–6 words**; the title appears at the start of the video **in the text design you choose** and can be **read aloud**. You also pick the title's language: the video may be in English and the title in Turkish. It works whether or not you burn in subtitles.

EDITING & SUBTITLES → ✨ AUTO TITLE



Title language · Title style DROP-DOWN

Default: **Automatic · Tells the topic**

SETTING	OPTIONS	WHAT IT DOES
Title language	Automatic — language of the speech · the program's 13 languages	The title is written and read in this language, whatever language is spoken
Title style	Tells the topic · Sparks curiosity · As a question	The title's tone: names the topic, teases without giving away the ending, or asks the question the video answers

Read the title aloud ON / OFF

Default: **Off**

The title is read with the same voices as **Read aloud** in Overlays: pick the **voice**, the **tone** and the **volume**; with **Lower the video sound while reading** on, the video's own sound is lowered during the reading. The reading starts once the title becomes readable.

> **TIME ON SCREEN FOLLOWS THE READING**
>
> With read-aloud on, the **Time on screen** slider is turned off: the title stays until the reading ends and leaves, exit motion included, within about a second after it.

Title design CARDS

Default: **first ready-made look, same for every line**

The cards are the **ready-made looks** of the text panel plus the designs you kept with **"Save this design"** (**My designs**). Hover over a card to play its motion; click to pick it, and the preview at the top of the tab is drawn with it. With **Same design for every line** on there is one row of cards; turn it off and you get separate rows for lines 1, 2 and 3.

THE TITLE THE AI WRITES	DESIGNS USED
1 line — "Night Shift"	Only the design of **line 1**
2 lines — "20 Years Old / Looks 30"	The designs of lines 1 and 2
3 lines	All three

> **THE TITLE DECIDES HOW MANY LINES THERE ARE**
>
> You cannot know the title in advance, so you pick a design for all three lines: a short title stays on one line, a longer one is split **evenly over at most 3 lines** (the longest line is kept as short as possible). The design of a line that does not exist is never used.

Position · Size · Time on screen CHOICE · SLIDER

Default: **Top · 100% · 4 s**

SETTING	OPTIONS	WHAT IT DOES
Position	Top · Middle · Bottom	How high the title sits on screen
Size	`60% – 160%`	How big the title is; a title that does not fit the frame shrinks until it does
Time on screen	`2 – 10 s`	The entrance and exit motion play within this time; with read-aloud on, it follows the reading

WHERE THE TITLE COMES FROM

If you burn in subtitles, the title is written from the subtitle text **shown on screen** (the translated text if translation is on). With subtitles off, the speech is turned into text for the title only. If there is no speech — music, gameplay — the title is written **from the video's name**. With several clips, each clip gets its own title.

THE BROWSER DRAWS THE DESIGN

The title's design is drawn in the extension's background, so **keep the browser open** while the job runs (you may close the extension window). If the design cannot be drawn, the title is still added, **as plain white text**; the report says why.

How long it takes

Measured on a 26-second vertical clip with subtitles off:

STEP	TIME
Turning the speech into text	30 s — this step is **skipped** when subtitles are on
The AI writing the title	10 s
Drawing the design (96 frames)	8 s
Total extra time	about **1 minute**

A ONE-OFF DOWNLOAD ON FIRST USE

The **same** AI model as smart subtitles (~2.7 GB) downloads by itself the first time. After that no internet is needed; the text of the speech never leaves your computer.

SECTION 13

Troubleshooting

SYMPTOM	CAUSE	FIX
No subtitles at all	"Burn into video" is off	Tick the checkbox
The words are wrong	The model is low, or the audio is noisy	Set the quality to "best"
Written in the wrong language	Automatic detection was wrong	Choose the language by hand
The subtitles are covered on screen	Bottom position, covered by the app's interface	Set the position to middle or top
The subtitles are unreadable	The background is light	Use ③ Bold Banner or ⑦ Chip
The clip is far shorter than expected	"Human voice only" is on	Normal — the non-speech parts were cut
"The overlay is longer than the clip"	Silence trimming shortened the clip	Turn trimming off, or shorten the overlays
The sound is too quiet or too loud	Normalisation is off	Turn normalisation on
The voice squeaks when sped up	It should not — the pitch is preserved	A different problem; check the log
Speaker colours do not work	The recognition component has not downloaded, or the video has one person	~25 MB downloads on first use; the report says why
Single-word subtitles come out in the original language	An old version	Update the program — the current version writes the translated words
Subtitles are very slow to produce	The best model is selected	Try medium or lowest
No emphasis and no emoji	"Burn into video" is off, or the model could not download on first use	Turn subtitles on; the first use needs internet, and the report says why

SYMPTOM	CAUSE	FIX
The title came out in front of the person	No face was found in the frame, or there is no room above the head	Normal — without a person the title stays in front; the report says why
No auto title at all	The model could not download the first time, or there is no speech and the video's name is unknown	The report says why; try again with an internet connection
The title came out as plain white text	The design could not be drawn — the browser closed or the extension was reloaded during the job	Run the job again with the browser open
Smart subtitles make processing very long	About 1 extra minute per minute of video	Turn it off for long videos, on when you make clips
No dub was made	« Direct download » is on	Turn direct download off — dubbing needs the video to be processed
The log says "Dubbing skipped"	« Download with YouTube's dub » is on with the same language chosen	Normal — the audio already came down in that language
No « Download with YouTube's dub » box	The video has only one audio track, or the link has not been read yet	Normal — the box only appears when there is audio in another language
"The requested audio language was not found"	That language's audio is no longer on YouTube	The original audio was downloaded; refresh the info (↻) and choose the language again
Dubbing takes very long	No graphics card, or a long video	Try a short clip first; an NVIDIA graphics card with 8 GB or more is recommended
The dub has wrong words in it	Very loud music, or noisy speech	Choose a video with clear speech — recognition mistakes carry into the translation

SYMPTOM	CAUSE	FIX
The subtitles differ from the dub	The subtitle language is set to another language	Set it to “no translation” or to the dubbing language

IF IT IS STILL NOT SOLVED

Press **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Overlays

Putting a **logo, text, GIF, video or music** on top of the video. This is where you set where it goes, how big it is and when it appears. The section has its own preview stage — you see what you do straight away.

IN THIS CHAPTER

1. What an overlay is, five types
2. The panel layout — stage card, layers, selected item
3. Scope — global or a single clip
4. Ways to add: buttons, drag and drop, paste, MP3 library
5. Position & size — by dragging and with numbers
6. Text — content and the **Text Design** panel
7. Read text aloud — voice, tone, language and **Listen** with a ready sample
8. Fine appearance settings — opacity, rotation, mirror, edges, audio fade
9. Green screen (chroma) and animations
10. Timing — four display modes and base duration
11. One overlay start to finish · Troubleshooting

SECTION 1

What an overlay is

Anything placed *on top of* the video. There are five types.

TYPE	ACCEPTED FILES	TYPICAL USE
Image	`PNG` · `JPG` · `WebP` · `BMP`	Logo, watermark, frame
GIF	`GIF`	Animated sticker, reaction
Video	`MP4` · `MOV` · `WebM`	Intro, face cam, green-screen effect
Audio	`MP3` · `WAV` · `M4A`	Background music, sound effect
Text	—	Title, caption, call to action

TEXT IS NOT A SEPARATE FILE

You do not pick a file for a text overlay — you type it. Its look, motion and sound effect come from the **Text Design** panel (section 6 and chapter 45).

WHAT YOU CAN DO

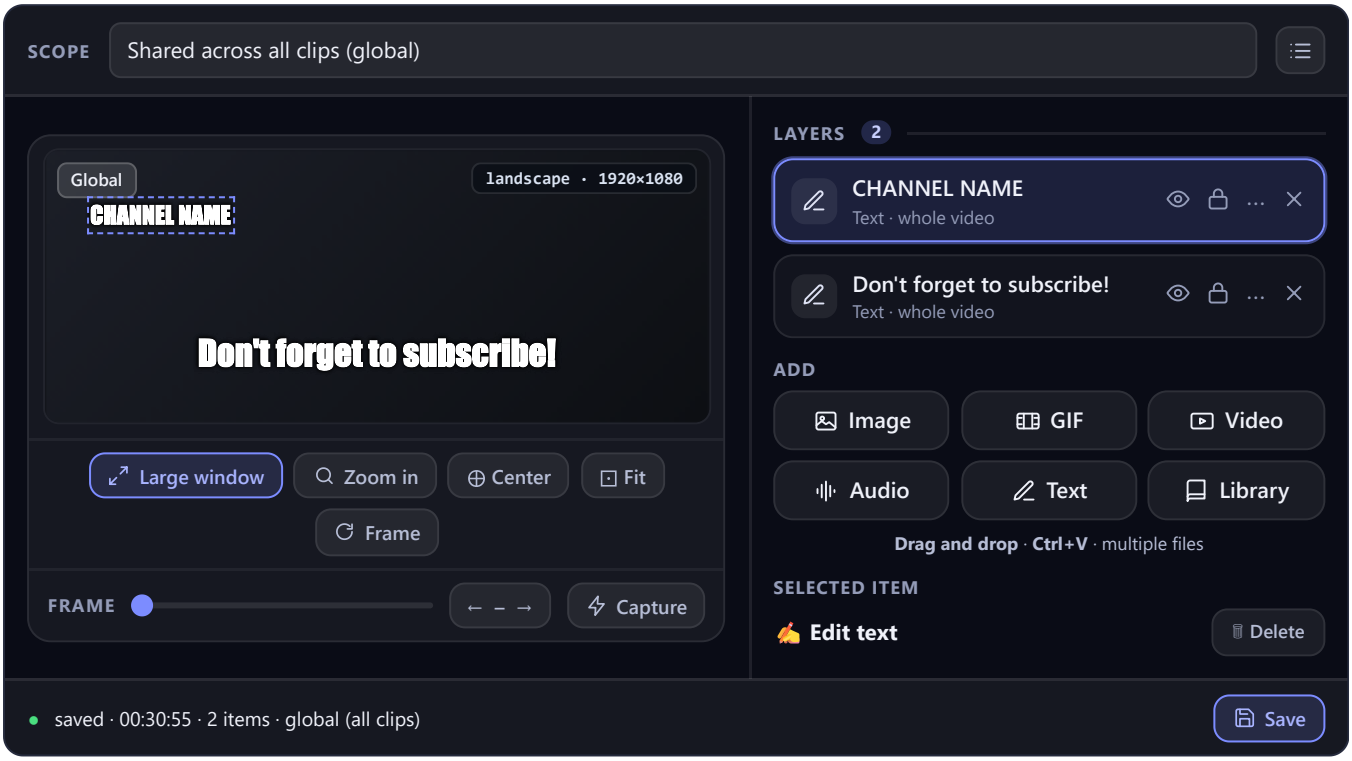
A logo in the corner · a "Subscribe" line at the bottom · a 3-second intro video at the start · background music · a green-screen effect video — all at the same time.

SECTION 2

The panel layout

When the window is wide the panel has two columns: the **stage card** on the left, the **layers** and the selected item's settings on the right. The view below is the separate window opened with **Large window**.

WHAT IT LOOKS LIKE IN THE APP — WIDE LAYOUT



PART	WHAT IT IS FOR
Stage card	The preview, with the tools and the **Frame** strip under it, in one card. The stage shows the scope at top left and the output size at top right.
Layers	Everything you added is one row: its name, type and when it shows. The top row is in front on the stage.
Add	Six buttons: Image · GIF · Video · Audio · Text · Library (section 4).
Selected item	All settings and the timing of the overlay you selected, one under another.
Bottom strip	Time of the last save, item count, scope and **Save**.

SECTION 2 · CONTINUED

Layer row, tools, narrow window

Layer row LIST

BUTTON	WHAT IT DOES
Eye	Hide — the item **does not go into the output**. The row says “hidden”.
Lock	Lock — the item cannot be dragged by accident. The row says “locked”.
···	Menu: **Duplicate** · **Bring forward** · **Send backward**. An audio row has only Duplicate.
×	Delete

The small line under the name says when the item shows: *whole video*, *at start* or *at end* (section 10).

Stage tools BUTTONS

BUTTON	WHAT IT DOES
Large window	Opens the overlays in a **separate window** — the preview grows 2–3 times and the layout is always wide.
Zoom in	Enlarges the stage in place: 1× → 1.5× → 2× → 3×. For fine details.
Center	Puts the selected overlay exactly in the middle.
Fit	Fits the selected overlay to the canvas.
Frame	Source of the preview frame: live frame / video cover / image from disk.
Frame strip	Move to a moment in the video with the slider; ← → step 0.1 s (`Shift` for 1 s); **Capture** grabs the frame at that second.

“NO FRAME — LAYOUT DIAGRAM”

If the stage says this, there is no preview frame yet. It is **not a blocker** — you can still place overlays. If you want a frame, pick a source with **Frame** or press **Capture** in the frame strip.

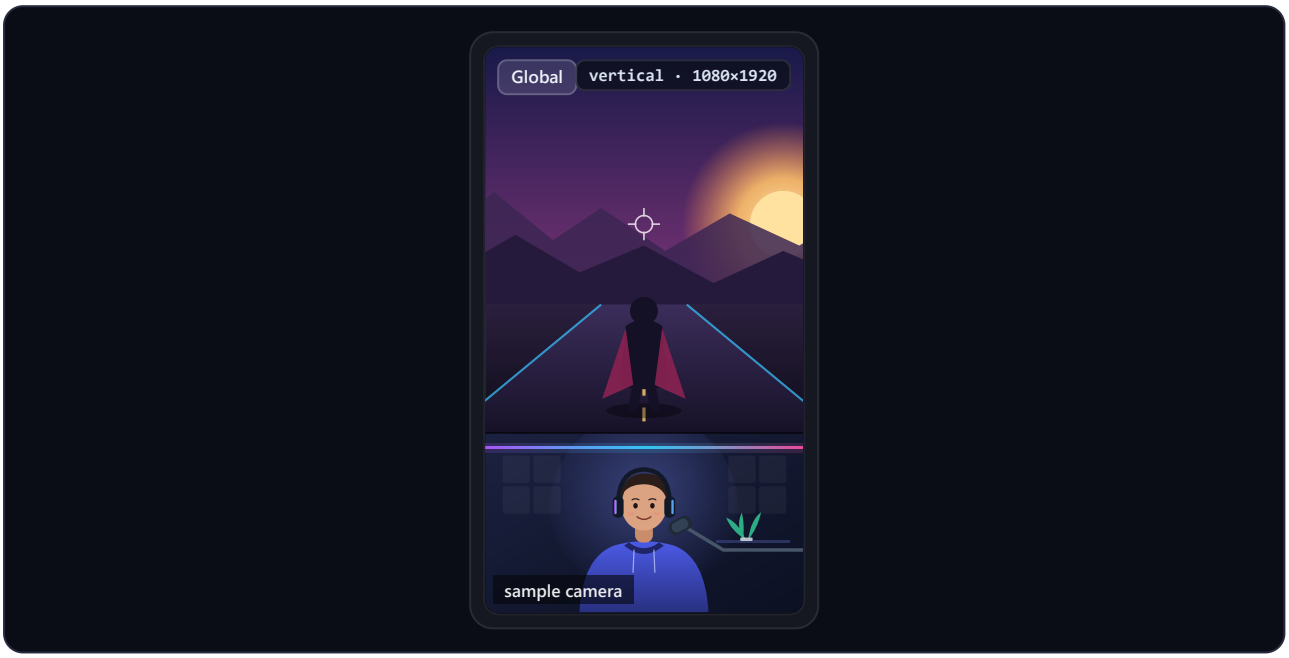
THE OUTPUT SIZE IS NOT CHANGED HERE

The **landscape · 1920×1080** label at the top right of the stage is an indicator. The ratio is set by the format you choose in **Output Format** (chapter 15).

Game + Camera in the preview INFO

If **Face framing** → **Game + Camera** is selected under Editing & Subtitles and the format is vertical, 4:5 or square, the stage shows the output's **two-band shape**: the middle of the frame in the game band, and a sample image labelled **"sample camera"** in the camera band. The band heights follow the **Camera area** setting (chapter 6); move the slider and the stage changes too.

HOW IT LOOKS IN THE PROGRAM — VERTICAL OUTPUT, GAME + CAMERA, CAMERA AREA ON AUTO



WHY THE CAMERA BAND IS A SAMPLE

The streamer's camera is found during processing; the preview cannot know where it is. You still see where the band will sit — so you can place text or a logo without covering the streamer's face. For the two bands to be drawn, the stage needs a **frame**.

Narrow window · large screens INFO

When the window is narrow, everything stacks and the right column turns into three **tabs**: **Layers** · the selected item's type (e.g. **Text**) · **Timing**. Widen it and the tabs disappear, all three show together — not a lost feature, just a click you no longer need.

On **2K and 4K screens** the separate window scales itself up (at most 1.5×) so buttons and text do not end up tiny.

LARGE WINDOW FOR PRECISE WORK

The stage in the main window is small. For placing things, open **Large window**: the preview grows, the settings sit next to it, no tab switching. Both windows see the same overlays; **Save** refreshes the other one too.

SECTION 3

Scope

Which clip the overlay shows on. It is at the very top of the panel, and you should decide it before anything else.

WHAT IT LOOKS LIKE IN THE APP



OPTION	WHAT IT DOES	WHEN
Global	The overlay shows on **every clip**	Logo, watermark, channel name
A specific clip	Shows only on that clip	Text for that moment, a reaction GIF

Copy / move BUTTON

The icon next to the list

Copies the overlays in this scope **to other clips** or moves them to global.

> **WHAT IT SAVES YOU**
>
> If five clips get the same logo you do not build it five times: set it up once and copy it to the others with this button. “Move to global” spreads it to all of them in one go.

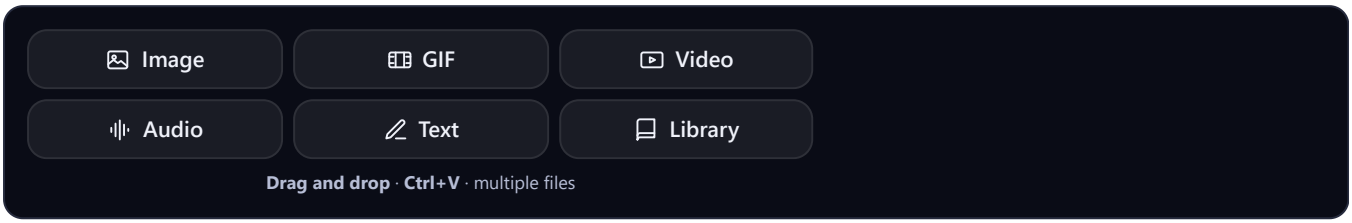
> **SCOPE FIRST, THEN THE OVERLAY**
>
> Changing the scope later does not move the overlays. The right order: **choose the scope, then add the overlay.** If you put it in the wrong place, use copy / move. The badge at the top left of the stage always shows which scope you are working in.

SECTION 4

Ways to add

There are four ways; they all give the same result.

ADD BUTTONS



1. **Buttons** — click, pick a file. Text needs no file: the new text lands in the middle of the stage and you start typing right away.
2. **Drag and drop** — drop the file straight onto the stage. Several files at once work too.
3. **Ctrl+V** — paste the image on the clipboard directly. After a screenshot you can add it without saving a file.
4. **Library** — the MP3 library.

MP3 Library LIST

The **paths** of MP3s you saved before are kept here. Click one and it is added again with a single click. An MP3 gets into the list with 🚀 **Save to library**, which appears in its settings when you add it.

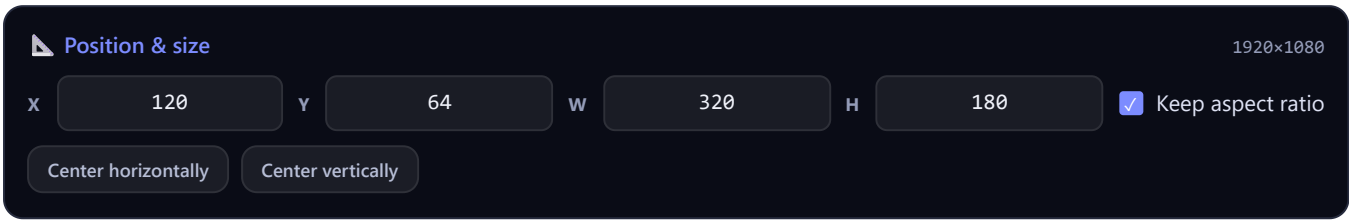
> **THE FILE ITSELF IS NOT COPIED**
> The library keeps only the **path**. If you move the MP3 to another folder or delete it, the link breaks — you have to pick the new one.

SECTION 5

Position & size

Where the overlay goes and how big it is. **Both ways work**: dragging on the stage or typing numbers.

NUMBER FIELDS — IMAGE, GIF AND VIDEO



TYPE	X · Y	SIZE
Image · GIF · Video	Top-left corner	**W** (width) · **H** (height); with **Keep aspect ratio** on, one follows the other
Text	The **center** of the text	There is no box — the **Size** slider in Text Design sets it
Audio	Has no picture, so this box does not appear	

THE NUMBERS ARE OUTPUT PIXELS

The values are in pixels of the output video — not the size of the preview box. The **1920×1080** at the top right tells you which canvas you are working on. So in a landscape video a text with X at 960 is exactly in the middle.

Three ways to place

1. **Drag**
   Grab the item on the stage with the mouse and drop it where you want. The fastest.
2. **Fine-tune with the arrow keys**
   While selected, the arrow keys move it one pixel at a time.
3. **Type numbers into the boxes**
   When you need an exact value. The only way that can be repeated exactly.

QUICK PLACEMENT

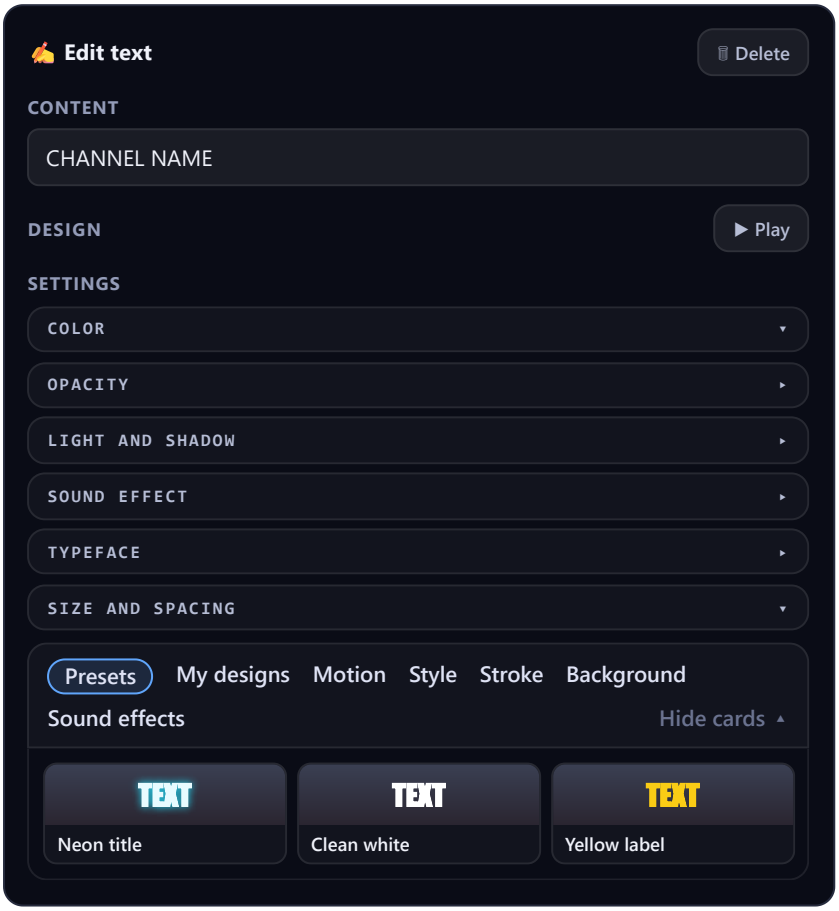
Center in the stage tools puts it in the middle, **Fit** fits it to the canvas. **Center horizontally** and **Center vertically** center it on one axis.

SECTION 6

Text — content and Text Design

When you select a text, **Edit text** opens at the top of the inspector: the text itself, its look, its motion and its sound effect. This panel is the same everywhere in the app — texts in Super Edit use the same panel.

WHAT IT LOOKS LIKE IN THE APP



PART	WHAT IT DOES
Content	The words of the text.
Play	Plays the selected motion once on the stage.
Settings	Color, opacity, light and shadow, sound effect, typeface, size and spacing — fold-out groups.
Cards	Ready looks, designs you saved yourself, motions, style, stroke, background and sound effects — applied with one click.

COVERED IN ITS OWN CHAPTER

All the cards and settings are explained in **chapter 45 — Text Design**. Everything there is the same here and in Super Edit.

SOUND EFFECT

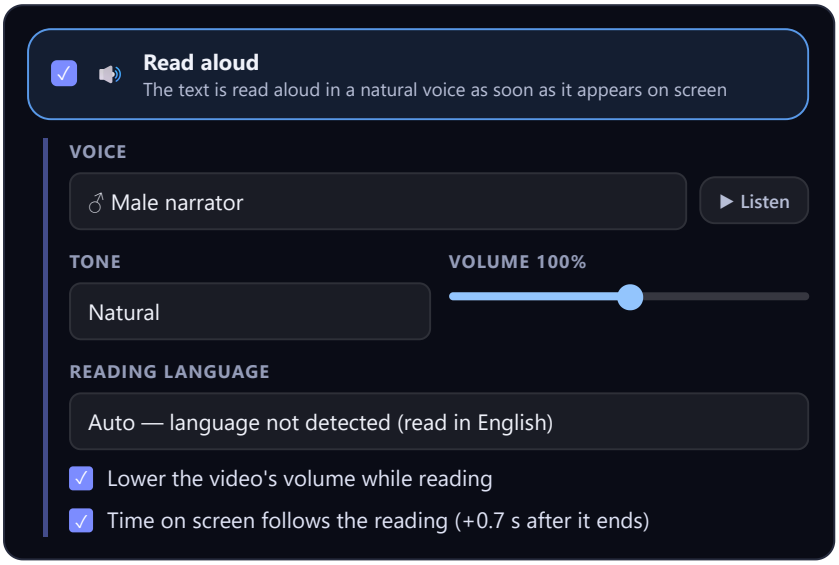
A text can play a **sound effect** as it comes on screen (e.g. a “whoosh” or a “tick”). Pick one of the **Sound effects** cards, or open the list with **+ Choose a sound effect** in the **Sound effect** group. The sound sits on the text's entrance and is mixed into the output.

SECTION 7

Read text aloud

The moment the text appears on screen it is **read in a natural AI voice**. Text overlays only: tick **Read aloud** under Text Design and the reading settings open.

WHAT IT LOOKS LIKE IN THE APP



SETTING	WHAT IT DOES	NOTE
Voice	11 voices: ♀ Warm young woman · ♀ Clear professional woman · ♂ Energetic young man · ♂ Deep-voiced mature man · ♂ Male narrator · ♀ Female documentary narrator · ♀ Energetic young woman · ♂ Soft-spoken man · ♀ Soft-spoken woman · ♂ Hyped announcer · ♀ Female news anchor	Each voice sounds like the same person in every language. Default: Male narrator
Tone	Natural · Excited · Serious · Calm · Sad · Warm · Curious · Confident	The mood of the voice. The effect is light; the reader stays the same
Reading language	Auto or one of 13 languages	Auto recognizes the text's language itself and writes what it found in the list
Volume	0% – 200%	100% by default · raise it if the reading is quiet next to the video
Lower the video's volume while reading	The video and music are lowered during the reading, then come back smoothly	On by default
Time on screen follows the reading	The text comes in, is read once its entrance has finished, and leaves 0.7 s after the reading ends. The end time in Timing does not apply to this text — the duration comes from the reading	On by default

▶ Listen BUTTON

Ready sample — **instant**

Plays the chosen **voice and tone** with a short **sample sentence** in the reading language. The samples come with the app: they play without waiting and without the voice engine being installed. The line under it says which language is playing: “Playing the ready sample · English”.

A COMBINATION NOT IN THE PACKAGE

If there is no ready sample for the voice, tone and language you picked, the app prepares it once with the voice engine: “This voice isn’t in the package — preparing the sample once…”. The first time loads the model and can take 20–40 seconds. Later presses play instantly.

TO HEAR YOUR OWN TEXT

Listen plays the sample that introduces the voice, not your text. You hear how your text is read when you process the video; the reading is checked at that point and read again if needed.

PICK THE LANGUAGE BY HAND FOR SHORT TEXT

Auto recognizes the language from the letters and words. It can be wrong with very short text like “OK!” or when two languages are mixed; the list then says “language not detected (read in English)”. In that case pick the language from the list.

THE VOICE ENGINE INSTALLS ON FIRST READING

For reading in the video, the voice engine installs itself the first time — once only, about **6–9 GB**. An NVIDIA graphics card with at least 8 GB of memory is recommended; it also works without one, but slowly. The grey line below shows the engine's state. You do not need to run anything. “Read aloud” also works on intro and outro cards.

SECTION 8

Fine appearance settings

They appear when you open the **More settings** door under Position & size. None of them is required.

SETTING	WHAT IT DOES	WHICH TYPE
Opacity	Fades the item (down to 10%) — watermark, subtle logo	Image · GIF · Video · Text
Rotation	−180° … +180° — slanted label, corner band	Image · GIF · Video · Text
Flip horizontal / vertical	Mirror image	Image · GIF · Video · Text
Corner rounding	Rounds the corners	Image · GIF · Video
Border thickness · color	A line around the item	Image · GIF · Video
Shadow	A dark patch under the item — to lift it off the background	Image · GIF · Video

WHERE A TEXT'S EDGES AND SHADOW ARE

A text's stroke, shadow and background are in the Text Design panel (section 6). The corner, border and shadow here do not apply to text, so they are hidden while a text is selected. For audio overlays none of the appearance settings show.

MIRRORING — WHAT ROTATION CANNOT DO

You cannot make a right-pointing arrow point left by rotating it — rotate 180° and the arrow is upside down. **Flip horizontal** does it. Do not flip images that contain text — the text is reversed too.

Three settings for audio overlays

SETTING	WHAT IT DOES	DEFAULT
Fade in (s)	The sound starts from silence and rises	0 — off
Fade out (s)	The sound drops to silence at the end	0 — off
Source start (s)	Which second of the file itself to start from	0 — from the start

THIS REMOVES THE CLICK

When the sound starts at full level and is cut off as the video ends, you hear a click. Typing **0.5** for fade in and fade out ends it. To use the chorus of a song, type the second the chorus starts into **Source start**.

SECTION 9

Green screen and animation

Chroma key (green/blue screen) ON / OFF

Video overlays only

Makes **one color transparent** in the video you added: you use green-screen effect videos without their background. Color: green, blue or 🎨 **Custom color**.

SETTING	RAISE IT	LOWER IT
Sensitivity	More shades are removed — the subject's detail may go too	Only that exact color is removed; bits of the screen may remain
Smoothing	Edges look natural	Edges can be hard, like a saw's teeth

ORDER OF ADJUSTMENT

First raise the sensitivity slowly — until the screen disappears completely. If the subject's edges start being eaten away, go back. Then tidy the edges with smoothing.

Animation LIST · 9 OPTIONS

Default: **None**

ANIMATION	HOW IT BEHAVES	DOES IT REPEAT
— None —	Stays still	—
Pulse	Grows and shrinks	Continuously
Fade	Comes in smoothly; goes out smoothly if the end is set	Once
Bounce	Bounces	Continuously
Shake	Shakes	Continuously
Slide in from right · left · bottom · top	Enters from that side	Once (entrance)

The **Duration** next to it is the animation's length (1.0 s by default).

FOR TEXT, PREFER THE MOTION CARDS

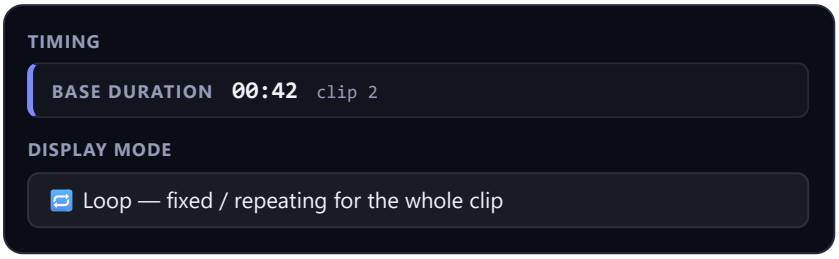
For text, the **Motion** cards in Text Design are much richer (section 6). The simple animation here suits images, GIFs and videos. Pulse, bounce and shake repeat without stopping — on a logo that stays for the whole clip they tire the viewer.

SECTION 10

Timing

When the overlay shows. In the wide layout it is under the selected item; in the narrow layout it is in the **Timing** tab.

WHAT IT LOOKS LIKE IN THE APP



Base duration INFO

The answer to “how many seconds am I setting this for?” — the sliders' upper limit comes from this value too.

SITUATION	WHAT BASE DURATION SHOWS
A clip is selected	That clip's length
Global + single-file output	Total length
Global + separate-file output	The shortest clip's length — so the overlay is valid on every clip

With no clip range and the video length not read yet it shows “—”; the sliders unlock once a link is entered or a clip time is added.

Display mode LIST · 4 OPTIONS

Default: **Loop**

OPTION	WHAT IT DOES	TYPICAL USE
🔁 **Loop**	Text/image stays fixed for the whole clip; video, GIF and MP3 repeat until the clip ends	Logo, watermark, background music
⏱️ **Show at a specific time**	Shows only between the seconds you give; if a video/GIF is too short it repeats itself	"Warning text at seconds 5–12"
⬅️ **Show at the start**	The first N seconds	Opening title, intro
➡️ **Show at the end**	The last N seconds	"Subscribe" call, outro

With start / end selected: a second list

OPTION	WHAT IT DOES
🎬 **Show together with the video**	Sits on top of the picture (overlay) — text, face cam, effect
📺 **Show separately before/after the clip**	Shown on a black background, before or after the clip — intro / outro card

> **THE INTRO/OUTRO MUST NOT BE LONGER THAN THE CLIP**
>
> With "Show separately before/after the clip" a single **Duration** slider appears; its upper limit is the base duration.

SECTION 11

One overlay, start to finish

1. **Choose the scope**

   On every clip (Global), or on a single clip.

2. **Bring in the overlay**

   Press one of the Add buttons, drag and drop, or Ctrl+V.

3. **Place it on the stage**

   Drag, fine-tune with the arrow keys or type into the X/Y boxes. If the main window is narrow, **Large window**.

4. **Set the look**

   For text, pick a preset, a motion and a sound effect; turn on Read aloud if you like. For video, green screen if needed.

5. **Set the timing**

   Choose the display mode, check the base duration.

6. **Check with the frame strip**

   Go to different moments of the video — does the overlay look right everywhere? Then **Save**.

> **SET IT UP ONCE, SAVE IT AS A PRESET**
>
> Once the logo placement is right, save it from Platform Presets (chapter 3). The media files are embedded in the preset — next time you do not even need to pick the file again.

SECTION 12

Troubleshooting

SYMPTOM	CAUSE	FIX
The overlay does not show in the video	Scope is on the wrong clip	Check the scope; move it with copy / move
It is on the stage but not in the output	Eye is off (hidden), or the timing range is outside the clip	Turn the eye on in the row; check Timing
The item will not drag	It is locked	Unlock it in the row
"no frame — layout diagram"	No preview frame	Not a blocker; Frame or Capture
I cannot change the ratio here	The size on the stage is an indicator	Change it in Output Format
The image looks squashed	"Keep aspect ratio" is off	Tick it, then set the size
A text has no width/height box	A text's box grows with its content	Text Design → Size
The text gets lost in the background	No stroke or background	Text Design → Stroke / Background cards
The green-screen setting does not show	The item is an image or GIF	Green screen is for video overlays only
The green screen is not fully removed	Sensitivity is low	Raise it slowly; if the edges break, go back
The MP3 library does not bring it back	The file was moved/deleted	Pick the path again
The stage is too small	The main window is narrow	Open it with **Large window**
The text was not read in the video	"Read aloud" is not ticked	Select the text and tick Read aloud
The text is read in the wrong language	Short text, language misread	Pick the reading language by hand
Listen did not read my text	Listen plays the sample that introduces the voice	Normal — the text is read in the video
Listen made me wait the first time	No ready sample for this combination; the engine is preparing it	Normal — once only; instant afterwards

IF IT IS STILL NOT SOLVED

Press **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Quality & Output

How sharp the video comes down, what happens to its sound, which files arrive alongside it, and how to reach videos that require signing in. Plus the shortcut that skips everything: **direct download**.

WHAT'S IN THIS CHAPTER

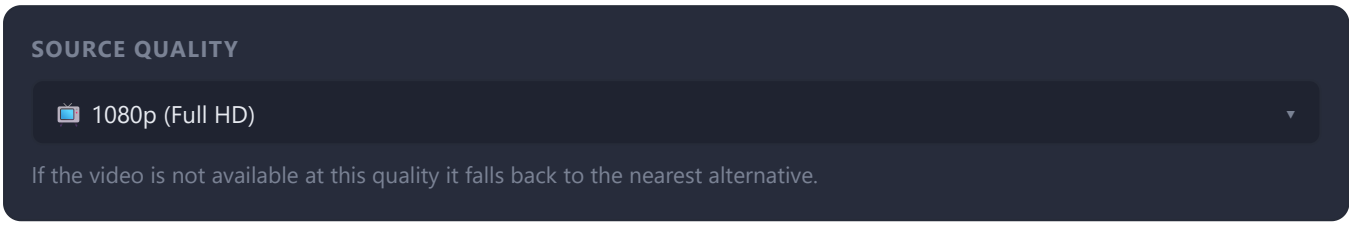
1. Source quality — 7 options, with size and time compared
2. Audio — removing the source sound, keeping the raw video
3. Direct download — what it switches off
4. Cookies — three routes, and when each applies
5. Extra files — 4 kinds
6. Notifications and the disk space warning
7. Troubleshooting

SECTION 1

Source quality

The highest resolution you want. It directly determines the file size and the download time.

HOW IT LOOKS IN THE PROGRAM



OPTION	PIXELS	APPROXIMATE SIZE (10 min)	WHERE IT IS USEFUL
🎯 8K	7680×4320	~8–15 GB	Archival. Most screens cannot show it
🎯 4K	3840×2160	~2–4 GB	Large TVs, leaving room to crop later
🎯 2K	2560×1440	~1–2 GB	A good balance
📺 1080p	1920×1080	~400–800 MB	**The right choice for most work**
📺 720p	1280×720	~200–400 MB	Quick sharing, limited bandwidth
📱 480p	854×480	~100–150 MB	Phones, small screens
📱 360p	640×360	~60–90 MB	Listening only

QUALITY THAT DOES NOT EXIST CANNOT BE CREATED

If the video was uploaded at 720p, choosing 4K will not make it 4K. The program downloads **the best that exists**. You can see what quality the source carries on the info card in the source section.

FOR SOCIAL MEDIA

1080p is enough. TikTok, Instagram and YouTube re-compress whatever you upload anyway. Downloading in 4K takes five times the space, four times as long, and looks the same in the end.

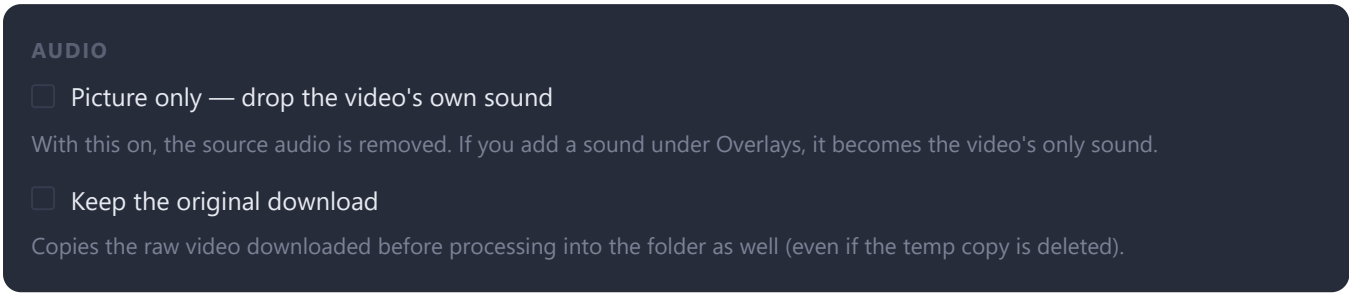
STAY AT 1080P IF YOU ARE TAKING CLIPS

Push the quality above 1080p and **range downloading is disabled** — the program downloads the whole video and cuts it afterwards. A forty-second clip can pull down 8 GB. Details: the clips chapter.

SECTION 2

Audio and the raw file

HOW IT LOOKS IN THE PROGRAM



Picture only ON / OFF

Default: **off**

Removes the video's own sound completely.

STATE	RESULT
Off	The video comes down with its own sound
On	No sound — a silent video
On + a sound from Overlays	**Only the sound you added is heard** — the video's own sound does not mix in

WHEN

Turn it on if you are putting your own music over it. The original sound does not get in the way and you have a clean base. Be careful if there is speech — that goes too.

MUSIC IS ADDED UNDER OVERLAYS

Music or a sound effect is added with the 🎵 button under **Overlays** (MP3, WAV, M4A). You set its level with the slider; with 🔁 **Loop** selected, the sound keeps repeating until the clip ends. With “picture only” off it mixes with the video's own sound — if there is speech in the video, keep the music low.

Keep the original download ON / OFF

Default: **off**

Leaves the unprocessed raw video in the folder too. Normally that file is deleted once the job is done.

TURN IT ON IF YOU ARE EXPERIMENTING

If you are going to try different crops of the same video, the raw file stays on your disk — you do not download it again for each attempt. The saving in time and data is considerable.

IT TAKES UP SPACE

The raw file sits there alongside the processed one; you end up with two videos in the folder. Remember to delete it when you are done so the disk does not fill up.

SECTION 3

Direct download

The shortcut that skips all processing. The fastest route, but it **disables most of the settings** — turning it on without knowing that is confusing.

HOW IT LOOKS IN THE PROGRAM

DOWNLOAD METHOD

☐ Direct download — no processing or conversion

With this on, the video is downloaded as the source file; clip cutting, vertical format, merging and processing are switched off. The file name becomes the video title automatically.

ON ↔ OFF

DIRECT DOWNLOAD — ON

Download → Save — seconds · no setting is applied

DIRECT DOWNLOAD — OFF

Download → Process → Save — minutes

The « process » step in the middle is where every setting is applied.

WHAT GETS DISABLED IF YOU TURN IT ON

Clip cutting · vertical and square formats · crop mode · burning subtitles · speed changes · audio normalisation · overlays (logo, text, sound) · merging.

If you need any of those, **turn direct download off**. It is by far the most common reason for setting things up and not understanding why nothing was applied.

WHEN IT IS IDEAL

When you want to **archive the video exactly as it is**. The fastest route, the least processing, zero quality loss — whatever the source file is, that is what you get.

SECTION 4

Cookies / membership

Access to videos that require signing in. The setting is *not* here — it is at the **very top** of the program, just under the address box. The only reason it appears in this chapter is that this is where people look first when a download fails.

THE FULL ACCOUNT IS IN CHAPTER 1

🔑 **Sign in to the site** and 🍪 **Use cookies automatically** are explained in detail in **chapter 1**: how the sign-in window works, why your browser is not touched, and where the button appears when an error occurs. Here you only get the answer to *when do I need it*.

THREE ROUTES, TRIED IN THIS ORDER

① THE PROGRAM'S OWN SIGN-IN WINDOW
you sign in once with the 🔑 button — the recommended route

if not signed in ↓

② THE PROGRAM'S STORED COOKIES
if you signed in before, the session is in its own profile

if that is empty too ↓

③ FALLBACK — the browser you chose
if it is not installed the download FAILS — pick the one you use

DO NOT PICK A BROWSER YOU DO NOT HAVE

If you select a browser in the **fallback browser** list that is **not installed** on your computer, and the first two routes come up empty, the download fails with "cookie database not found". Pick the browser you actually use — or do not go down there at all; the sign-in window is enough.

SITUATION	WHAT TO DO
The video is public	Nothing — it downloads faster
"You must sign in"	🔑 Sign in to the site
Age-restricted content	🔑 Sign in to the site
"You may be a bot"	🔑 Sign in to the site
A members-only video	🔑 — sign in with the account that is a member of that channel

SECTION 5

Extra files

Supporting files that come down beside the video. They all take the video's name.

HOW IT LOOKS IN THE PROGRAM

📋 EXTRA FILES (DOWNLOAD BESIDE THE VIDEO)

📌 Extra files are downloaded **once per URL**, regardless of how many clips there are. Five clips do not produce five description files.

- ☐ 📄 Video description (.txt)
- ☐ 💬 Comments (.json)
- ☐ 🖼️ Thumbnail (.jpg)
- ☐ 📊 Full metadata (.info.json)

SETTING	THE FILE PRODUCED	WHAT IS IN IT	WHO IT HELPS
📄 **Description**	`Title.txt`	The video's description text	Researchers
💬 **Comments**	`Title.json`	The top N most-liked comments	Anyone doing analysis
🖼️ **Thumbnail**	`Title.jpg`	The video's cover as a separate image	Designers
📊 **Metadata**	`Title.info.json`	Duration, format, channel, tags	Archivists

INDEPENDENT OF THE NUMBER OF CLIPS

If you are cutting five clips, **five description files are not created**. Extra files come down once per URL and carry the same name as the video title.

COMMENTS ARE SLOW

If there are thousands of comments not all of them are fetched — the default is the first **50** (1000 at most). Even so, this step can add minutes to the job.

WHY THERE IS NO SUBTITLE FILE

The option to download the site's own subtitles was removed — that endpoint failed often and broke the whole extra-files flow with it. If you want subtitles, use the program's own subtitle engine in the **editing & subtitles** section; it is more reliable and works on every site.

SECTION 6

Notifications and disk

Desktop notification when the job finishes ON / OFF

Shows a Windows notification when the work is done.

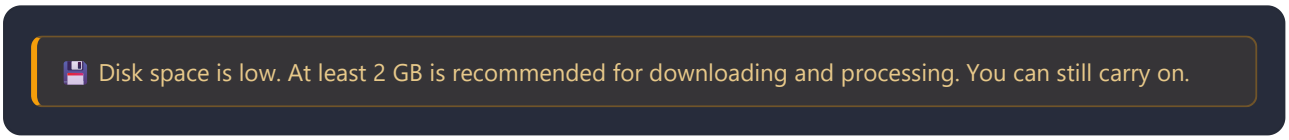
WHAT IT IS REALLY FOR

On long jobs the notification arrives **even with the program window closed**. You can start a subtitled 4K job and go and do something else — it tells you when it is finished.

💾 Disk space warning AUTOMATIC

A warning appears when free space runs low.

THE WARNING STRIP



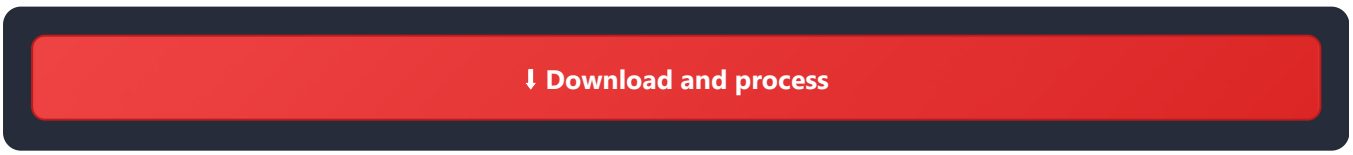
WHY 2 GB

Temporary files are created during processing: the raw video, intermediate outputs, the audio file. These can be **many times larger** than the final file; they are deleted when the job ends, but the space is needed while it runs.

IT DOES NOT BLOCK YOU

You can carry on downloading despite the warning — but if the space runs out the job fails partway through and you have to start again.

THE DOWNLOAD BUTTON



THE BUTTON'S LABEL CARRIES INFORMATION

With direct download *off* it reads "**Download and process**". Turn it on and the button itself tells you that only downloading will happen.

SECTION 7

Troubleshooting

SYMPTOM	CAUSE	FIX
My settings were not applied	Direct download is on	Turn it off — the processing step is skipped
I chose 4K and got 1080p	The source has no 4K	Normal — check the quality on the info card
A lot of data for a small clip	Quality is above 1080p	Drop it to 1080p
"You must sign in"	Cookies are off	Turn cookie use on
"Cookie database not found"	The chosen fallback browser is not installed	Pick the browser you use
Cookies are on but the error persists	The browser has the file locked	Close the browser completely
I expected 5 descriptions for 5 clips	Extra files are once per URL	Normal — that is the design
Downloading comments took forever	The video has thousands of them	Normal — or turn that option off
The job failed partway	The disk may have filled up	Free some space and try again
No notification arrives	Windows notifications are off	Allow them for the app in Windows settings

IF IT IS STILL NOT SOLVED

Press **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Bulk URL download

Getting a list of links into the queue **in one move**. Instead of doing the same thing thirty times for thirty videos, you paste the addresses one under another and press a single button — and know which settings travel with that list.

WHAT'S IN THIS CHAPTER

1. Where the box is and what it looks like
2. The line rule — which lines count and which are dropped
3. The confirmation dialog, and what happens afterwards
4. **Which settings travel and which do not**
5. How the jobs progress in the queue
6. The bulk box or the multi-link list?
7. Step by step
8. Troubleshooting

SECTION 1

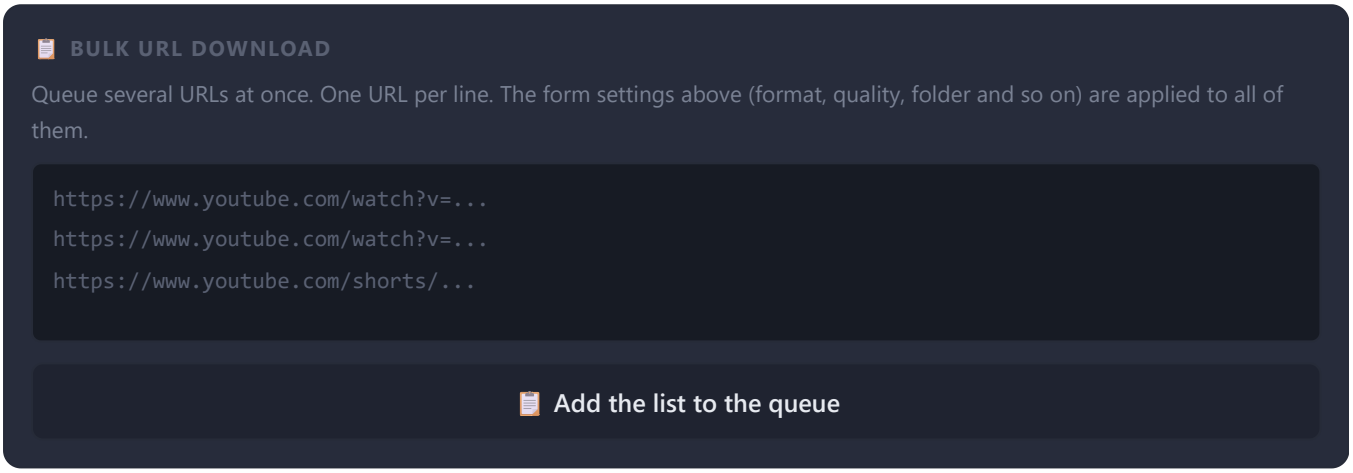
Where the box is

At the **very bottom** of the **download** tab, inside the collapsed "📋 Bulk URL download" heading. Click the heading once and it opens; it being closed is normal — this is for special use.

COLLAPSED — THE BOTTOM OF THE PAGE



EXPANDED



1. **The text box. One** address per line. There is no limit on how many lines you write. If the box feels small you can drag its bottom-right corner downwards to make it bigger.
2. **The "📋 Add the list to the queue" button.** Pressing it brings up a confirmation dialog first; confirm and the jobs go into the queue, the box is cleared and the program takes you to the **queue** tab.

THE FAINT TEXT IN THE BOX IS AN EXAMPLE

The three grey lines you see inside the box are **not text, they are an example**. They disappear as soon as you start typing. You do not have to delete them.

YOU CAN MIX SITES

The list is not limited to YouTube. Addresses from any site the program supports can sit side by side in the same list.

SECTION 2

The line rule

The program filters the list line by line. There is only one condition: **the line must start with** `http://` **or** `https://`. A line that does not is **dropped silently** — no error, it simply does not count.

THE LINE YOU WRITE	RESULT	WHY
`https://youtu.be/abc123`	**Accepted**	Starts with https
`http://vimeo.com/12345`	**Accepted**	http is valid too
`  https://youtu.be/xyz`	**Accepted**	Leading and trailing spaces are trimmed
`HTTPS://YOUTU.BE/ABC`	**Accepted**	Case does not matter
`youtube.com/watch?v=abc`	**Dropped**	**No http/https at the front**
`www.youtube.com/watch?v=abc`	**Dropped**	"www." is not enough
`– video 3 –`	**Dropped**	A note, not an address
`(an empty line)`	**Dropped**	Harmless — you can leave gaps

THE MOST COMMON MISTAKE

When you copy addresses out of Word, Excel or a chat window, the `https://` part is very often **invisible but not copied**. The list looks right to you and the program accepts none of it. In that case, adding `https://` to the front of the lines is all it takes.

NOTES ARE ALLOWED

You can leave blank lines, and even write headings like `– group 1 –`. They are dropped and do not break the list. Use them to organise things for yourself.

IF YOU WRITE THE SAME ADDRESS TWICE

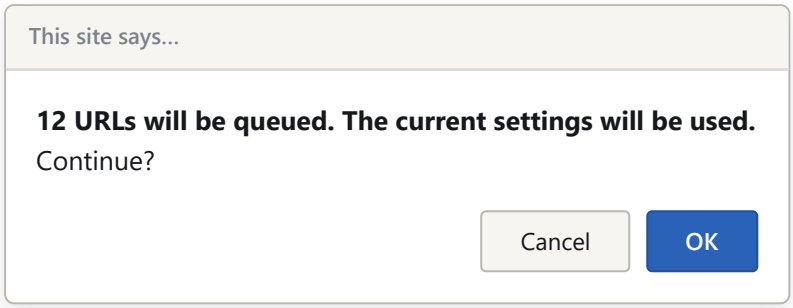
The program does not remove duplicates — it becomes **two separate jobs** and the same video comes down twice. It is worth looking over the list before pasting it.

SECTION 3

The confirmation dialog

Pressing the button does not start anything immediately. First a confirmation dialog shows how many addresses were counted as valid. **That dialog is also a counter** — the easiest way to check your list.

THE CONFIRMATION DIALOG



ALWAYS READ THE NUMBER

If you pasted 15 lines and the dialog says "**12 URLs**", then **3 lines were dropped**. You can cancel and fix your list — cancelling does nothing at all, and what you typed stays in the box.

If there is no valid address at all

THE ERROR MESSAGE

At least 1 valid URL is required (it must start with http/https)

The confirmation dialog does not even appear, nothing goes into the queue, and what you typed stays in the box.

After you confirm

THE SUCCESS MESSAGE

📋 12 URLs added to the queue

1. Each address is added as a separate job.
2. The text box is **cleared** — your list is in the queue now.
3. Half a second later the program moves you to the **queue** tab.

THE BOX IS CLEARED, AND THAT CANNOT BE UNDONE

After you confirm, the list you typed does not stay in the box. If you are going to reuse the list later, it is worth keeping it in a text file. (You can cancel queued jobs one by one, but the list text does not come back.)

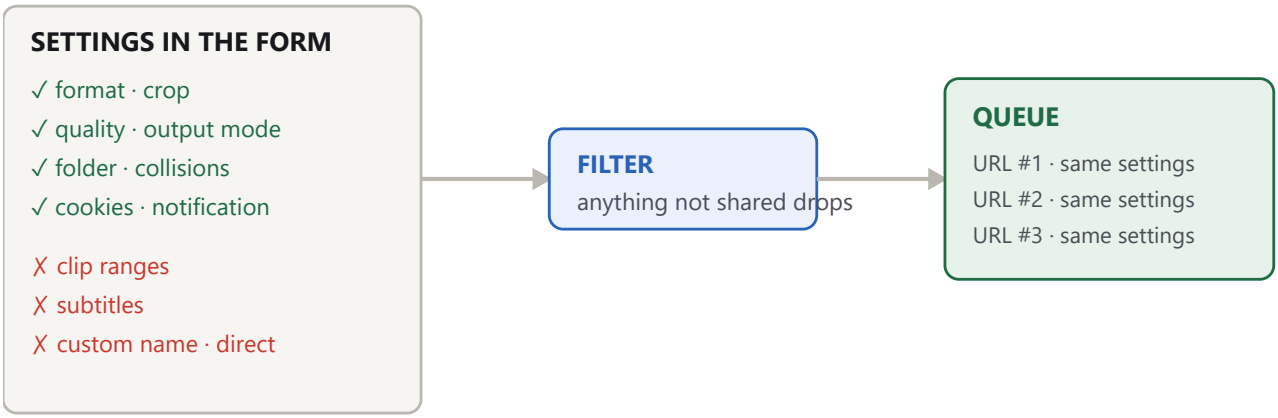
SECTION 4

Which settings travel

The most important page in this chapter. The note above the box says "the form settings above are applied"; that is *partly* true. Bulk mode carries the **shared** settings and not the ones **specific to a video** — because a single clip range or a single custom file name is meaningless across thirty different videos.

SETTING	IN BULK MODE	NOTE
Format (landscape / vertical / square)	✓ Travels	Whatever is selected in the form applies to all of them
Crop mode	✓ Travels	How vertical and square output is framed
Source quality	✓ Travels	1080p, 4K…
Output mode	✓ Travels	Separate files / merged
Download folder	✓ Travels	The folder of the chosen format
Name-collision handling	✓ Travels	Overwrite / add a number
Cookies / membership	✓ Travels	Together with the browser you chose
Notify when finished	✓ Travels	A separate notification for each job
Clip ranges	✗ Not applied	Every video comes down **in full**
Burning subtitles	✗ Not applied	Off in bulk mode
Custom file name / title	✗ Not applied	Left empty; the name comes from the video
Direct download	✗ Off	A bulk job always goes through the processing step

WHAT GOES FROM THE FORM TO THE QUEUE



Every job in the queue is identical to the others — the only difference is the URL.

BULK MODE IS NOT FOR CUTTING CLIPS

If you are thinking “take a thirty-second piece out of each video”, bulk mode **will not do it** — the videos come down whole. Taking a clip is a video-specific job; you either process the videos one at a time or cut them after downloading.

SET THINGS UP FIRST, PASTE LAST

The program takes the settings **as they are at the moment you press the button**. Set the format, the quality and the folder first; paste the list last. The settings of a job already in the queue cannot be changed afterwards.

SEPARATE THE VIDEOS THAT NEED DIFFERENT SETTINGS

If five videos should be vertical and five landscape, do **two rounds**: set vertical and add the first five addresses, then switch the format to landscape and add the other five. The queue works through both in turn.

SECTION 5

What happens in the queue

A bulk list goes to the **queue** tab. The jobs appear there one by one and are processed **in order**.

THE QUEUE TAB — STRAIGHT AFTER ADDING



ONE JOB AT A TIME

The program works through the queue **one at a time**; it never starts two at once. That way the connection and the processor are given to a single job and none of them is left half done. Add 20 videos and 20 jobs proceed in order.

THE LIST SHOWS ADDRESSES, NOT TITLES

This is normal. When a job enters the queue the video title is **not yet known**; the program temporarily shows the first part of the address as a label. Once the download starts the real title appears and the file is saved with **the right name** — the label in the queue has nothing to do with the file name.

YOU CAN CANCEL THEM ONE BY ONE

If you added a wrong address there is no need to rebuild the list: removing that one job from the queue is enough, and the rest carry on in order.

DO NOT SIT AND WAIT THROUGH A LONG LIST

With the “notify when finished” setting on, a Windows notification arrives as each job completes. You can start a long list in the evening and walk away.

SECTION 6

The bulk box or the multi-link list

There are **two** ways to download many videos in the program, and they live in different places. Understanding the difference once is enough to stop confusing them.

TWO SEPARATE LISTS

① THE MULTI-LINK LIST
the TOP of the download tab
one box per line
shows titles and thumbnails
video-specific settings possible

few videos · careful work

② THE BULK URL BOX
the BOTTOM of the download tab
one large text box
no preview
one shared setting for all

many videos · speed

Both use the same engine; the difference is THE LEVEL OF CONTROL.

If in doubt: fewer than 10 with differing settings → ① · more than 10 and all alike → ②.

THE TASK	WHICH ONE
I want to archive 40 videos as they are	② The bulk box
I am cutting a clip out of each video	① The multi-link list
I want to name the videos individually	① The multi-link list
All vertical, all 1080p, nothing else matters	② The bulk box
I want to see the title and thumbnail before downloading	① The multi-link list
Subtitles will be burnt in	① The multi-link list

ONE DOES NOT TURN INTO THE OTHER

What you type in the bulk box **does not appear** in the multi-link list, and the other way round. They are two separate routes; you can copy the addresses across by hand.

SECTION 7

Step by step

1. **Set everything up first.** Format, crop, quality, output mode, folder, cookies and notifications — these will be applied exactly the same way to *every* video in the list.
2. **Scroll to the bottom of the page** and open the section by clicking the "📋 Bulk URL download" heading.
3. **Paste the addresses one under another.** One address per line; all of them starting with `https://`.
4. **Press "📋 Add the list to the queue".**
5. **Check the number in the confirmation dialog.** If it is what you expected, press OK; if not, cancel and fix the list.
6. **Watch it on the queue tab.** The jobs proceed in order; you do not have to sit at the computer.

> **TRY TWO FIRST**
>
> If this is your first time, do not paste 40 addresses at once. Try it with **two**; check that the files came down into the right folder in the right format. If a setting is wrong somewhere, seeing it on 2 videos beats seeing it on 40.

Troubleshooting

SYMPTOM	CAUSE	FIX
"At least 1 valid URL is required"	The lines do not start with http/https	Add `https://` to the front of the addresses
I wrote 15 lines, 12 were added	3 lines were counted as invalid	Check the notes, blank lines and incomplete addresses
The same video downloaded twice	The address is in the list twice	Duplicates are not removed — check the list
No clips were cut, the whole video came down	Clip ranges do not travel	Use the multi-link list, or cut them afterwards
Subtitles were not burnt in	Subtitles are off in bulk mode	Download the videos one at a time
My custom file name was not applied	The name is left empty in bulk mode	Normal — the name comes from the video
The queue shows addresses instead of names	The title has not been fetched yet	Normal — it corrects itself once downloading starts
Only one video is downloading, the rest are waiting	The queue runs one job at a time	Normal — they proceed in order
Some videos failed	There may be an age or membership restriction	Turn cookie use on and add those jobs again
I cannot get the list back	The box is cleared after confirmation	Keep the list in a text file
They came down in the wrong format	The settings changed after pasting	Set things up first, add the list last

IF IT IS STILL NOT SOLVED

Press **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Discover
Video search

The route you take when you *do not* have a link. It searches YouTube **from inside the program**, shows the results as cards, and sends the ones you like to the download side with one click. **No API key, no account, no sign-up.**

WHAT'S IN THIS CHAPTER

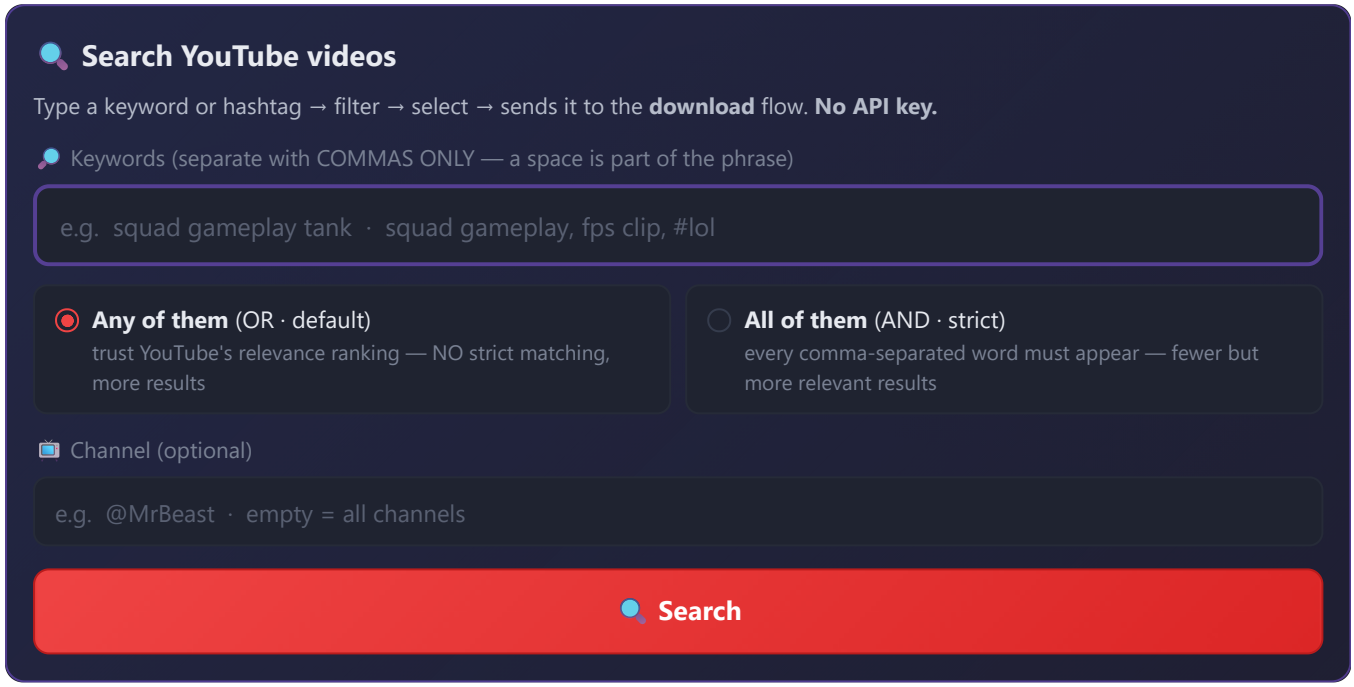
1. The discover tab and the search box
2. **Keywords — the comma rule** (a space is not a separator)
3. Any of them (OR) ↔ all of them (AND)
4. The channel field
5. What happens while a search runs — two stages and the time they take
6. The result list, the card and the badges
7. The results toolbar — sending results to the download side
8. Step by step and troubleshooting

SECTION 1

The search box

The purple-bordered box that is the first thing you see when you switch to the **discover** tab. It has three fields and a button.

HOW IT LOOKS IN THE PROGRAM



1. **Keywords** — the only required field. It must be at least 2 characters.
2. **Match mode** — comes into play when you write more than one keyword. The default is "any of them" and that is usually the right one.
3. **Channel** — optional. Leave it empty and all of YouTube is searched.
4. **Search** — or press **Enter** while in the keyword box.

NO ACCOUNT, NO KEY, NO RECORD

The search runs through the program's own download engine. **No API key is needed**, you do not have to sign up anywhere, and your searches are not stored anywhere.

THE "⚙ FILTERS" BELOW IT ARE A SEPARATE SUBJECT

Under the search box there are dozens of filters — date, views, length, resolution and so on. They are explained one by one in the **search filters** chapter. Here you will learn **unfiltered** searching — you add the filters afterwards.

WHAT YOU TYPED IS REMEMBERED

Your keywords, channel and mode are **saved**. Close the program and reopen it and your last search is still in the boxes.

SECTION 2

Keywords — the comma rule

The single rule that decides whether you will be happy with the search: **the separator is the comma, not the space.**

🔎 Keywords TEXT

At least **2 characters**

What you type is split at the **commas**. Each comma-separated piece counts as one "keyword". Spaces *inside* a piece are preserved — so several words become a single **phrase**.

WHAT YOU TYPE	HOW THE PROGRAM READS IT	HOW MANY KEYWORDS
`squad gameplay tank`	"squad gameplay tank"	1 phrase
`squad gameplay, fps clip`	"squad gameplay" + "fps clip"	2 keywords
`tank, fps, #lol`	"tank" + "fps" + "lol"	3 keywords
`a, tank`	"tank"	1 — the single-letter piece is dropped

THE # OF A HASHTAG IS DROPPED

Write `#lol` and the program searches for **lol**. The leading **#** is removed automatically — write it or not, it makes no difference.

PIECES SHORTER THAN 2 CHARACTERS

A comma-separated piece **shorter than 2 characters** is ignored. If the entire search is shorter than 2 characters the program says "*the keyword must be at least 2 characters*" and the search never starts.

USING IT CORRECTLY

If what you are after is **one phrase**, do not use a comma: `minecraft speedrun`
If it is **several separate topics**, separate them with commas: `minecraft, speedrun, world record`

WHEN THE COMMA RULE MATTERS

In "any of them" mode the comma mostly just describes *what you are after*. In "all of them" mode the comma becomes **a filtering rule in its own right** — which is where it really needs care. The next chapter covers that.

SECTION 3

Any of them (OR) ↔ all of them (AND)

This choice comes into play once you have written more than one comma-separated keyword. With a single keyword, in practice both give the same result.

THE SAME SEARCH, TWO MODES

Search: “tank, gameplay” — 60 candidates came back from YouTube

ANY OF THEM · OR

The program does NO word filtering.
YouTube's own ranking is used.

≈ 20 results · varied

ALL OF THEM · AND

“tank” AND “gameplay” — both must appear in the text, or it is dropped.

≈ 4 results · on target

Where does AND look?

In the title — and, depending on the “match scope” setting in filters, in the description and the channel name.

“I asked for 20 videos and got 3” is almost always caused by AND mode.

Any of them (OR) OPTION

Default: **selected**

The program **switches its own word filtering off completely**. Whatever YouTube returned is listed (as long as it passes the other filters).

WHEN

Almost always. If you are exploring a subject, looking at options or filling a list, do not leave this mode.

All of them (AND) OPTION

Default: off

Every keyword you separated with a comma must appear in the video's text. If even one is missing, the video drops off the list.

WHEN

When you are after something very specific: `squad, ost, remix`, say. If a video that does not contain all three is no use to you, AND is the right choice.

IF IT COMES BACK EMPTY

If AND mode produces no results, the program tells you how many videos were dropped *because of the words* and warns you to "**try any of them (OR)**". That is the first thing to do; the second is to use fewer keywords.

BOTH MODES WORK ON THE SAME POOL

The mode does not change the search sent to YouTube — it changes **which of the returned candidates are dropped**. So AND does not make a "better search"; it removes some of the same results.

SECTION 4

The channel field

📺 Channel TEXT

Default: **empty**

Limits the search to a single channel. Leave it empty and **all of YouTube** is searched.

WHAT YOU WRITE	RESULT
`@MrBeast`	By the channel handle — the most reliable form
`MrBeast`	Tries to match the channel name
`(empty)`	All channels

PREFER THE @ FORM

Channel names can resemble one another; the **@handle** is unique. It appears in the channel's YouTube address, in the `youtube.com/@…` part.

CHANNEL AND KEYWORD TOGETHER

`@MrBeast` + `challenge` → only the relevant videos on that channel. Even with a channel, **the keyword field is required**.

NOT FOR A CHANNEL'S ENTIRE OUTPUT

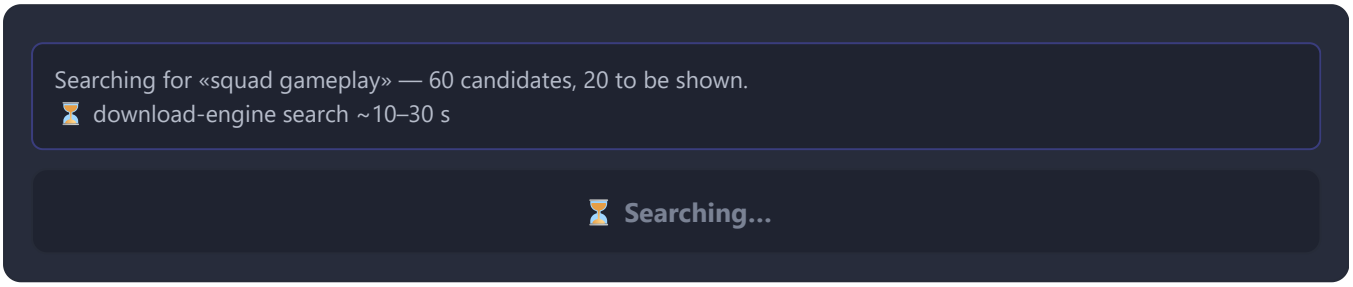
This field does not mean “fetch every video on this channel”; it searches **together with the keyword**. To download a whole channel, pasting the channel address straight into the **download** tab is the better route.

SECTION 5

What happens while a search runs

The moment you press "🔍 search" the button becomes ⏳ **searching…** and stops responding to clicks. The status line above tells you what is being done and **how long it will take**.

WHILE THE SEARCH RUNS



Why there are two numbers, "candidates" and "to be shown"

The program collects **far more** videos than you asked for, then puts them through the filters and shows the first N of whatever survives. The more a filter removes, the wider the pool has to be.

THE TWO STAGES OF A SEARCH

① QUICK SEARCH — always
Title · channel · length · views · date · thumbnail
~10–30 seconds

→

② DEEP METADATA — if needed
Likes · subscribers · comments · resolution · HDR · licence · subtitles
≈ 2 seconds per video

What triggers ②?
Only a filter or sort that DEPENDS on that information. Otherwise the program never runs this step.

That is why an unfiltered search takes seconds, while a filter like "min. likes" can push it into minutes.

When the search finishes

SUCCESSFUL



IF FEWER WERE FOUND THAN ASKED FOR — IT TELLS YOU WHY

```
✓ 7 videos (fewer than the 20 requested — 53 candidates did not pass the filters: 31 date, 22 min views)
→ you can widen the pool with « 📥 fetch more».
```

READ THIS LINE, DO NOT GUESS

The program writes out **which filter removed how many videos**, one by one. The answer to "why did I get so few results" is always in that line — it points straight at the filter you need to loosen.

IF NOTHING COMES BACK AT ALL

It says "*60 candidates came from YouTube, the filters removed ALL of them*" and then lists how many each filter removed. If you are in AND mode it also adds the "**try any of them (OR)**" suggestion.

WHY THE SEARCH TAKES 10–30 SECONDS

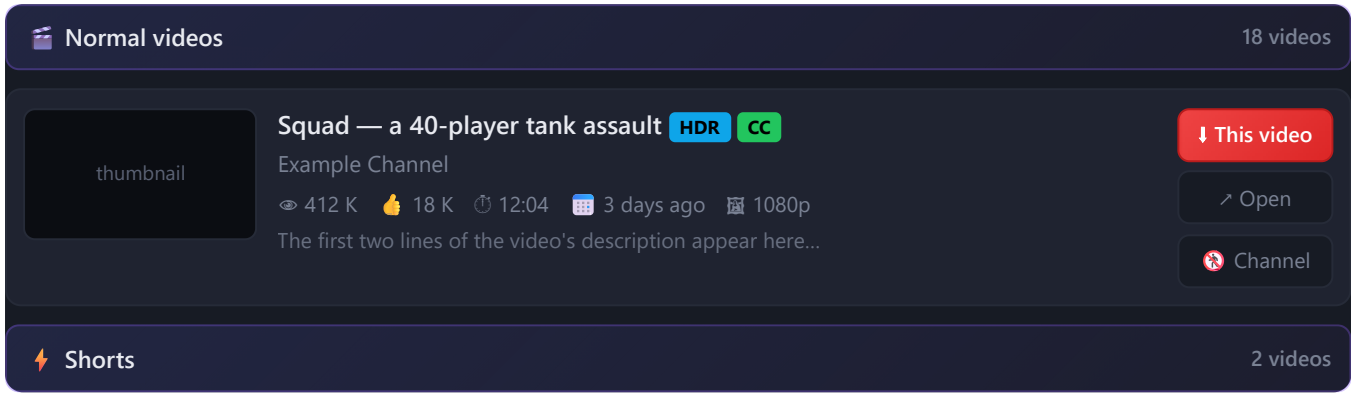
The program does not connect to YouTube with an account; it reads the page **from outside**. That is the price of needing no key. The best way to speed a search up is to leave the filters that need deep metadata switched off.

SECTION 6

The result list and the card

Results are split into two groups: 🎬 **normal videos** and ⚡ **Shorts**. Each group's heading says how many videos are in it.

HOW IT LOOKS IN THE PROGRAM



The three buttons on a card

1. ⬇ **This video** — loads the address into the **download** tab and takes you there. The download does not start by itself; *you* set things up and press download.
2. ↗ **Open** — opens the video on YouTube in a new tab. Clicking an empty part of the card does the same.
3. 🚫 **Channel** — adds that channel to the blocked list. Its cards are filtered out of the list **immediately** and it **will not appear in later searches** either.

The badges

BADGE	WHAT IT MEANS
LIVE	A stream that is live right now
VOD	The recording of a finished live stream
SHORTS	Certain — a vertical short video
SHORTS?	A guess — not certain (the faded colour and the "?" say so)
HDR	Wide colour range
CC	Creative Commons licensed

How confident the SHORTS badge is

The program decides whether a video is a Short from four separate pieces of evidence. When it cannot be sure it puts a **"?"** on the badge and fades its colour — telling you it is not certain.

EVIDENCE	BADGE	HOW CERTAIN
The address contains `/shorts/`	SHORTS	Certain
Vertical aspect ratio + ≤3 minutes	SHORTS	Certain
"#shorts" appears in the title	SHORTS?	Likely — the aspect ratio is unknown
Length ≤60 seconds	SHORTS?	A guess — the aspect ratio is unknown

WHY SO FUSSY

It used to be that **forty-minute landscape compilations** from a "#shorts" search got into the list with a Shorts badge. The source is no longer treated as evidence on its own — which is why anything uncertain is marked with a "?".

YOU WILL SEE "?" IN SOME FIELDS

Information such as 👍 likes, 👥 subscribers and 💬 comments **does not come back** in a quick search. Unless you are filtering on them, the program does not make that extra request — so the search takes seconds. It is not missing information, it is **information that was not asked for**.

A CARD THAT SAYS "(NO TITLE)"

On hashtag searches YouTube sometimes returns only the address and the view count, with no title. So the card does not look empty, the program says so plainly. The fix is to raise the 🔬 **deep metadata** count in the filters chapter — at the cost of a slower search.

SECTION 7

Sending results to the download side

Once results arrive, two buttons appear above the list.

THE RESULTS TOOLBAR



Add all to the list BUTTON

Writes the addresses of **all** the results on screen into the **multi-link list** on the **download** tab and takes you there. If the main address box is empty the first video goes there and the rest fill the lines below.

WEED THEM OUT FIRST, THEN ADD

Channels you blocked with are already not on the list, so they are not carried over. Remove the ones you do not want, then press it.

IT DOES NOT WRITE INTO THE BULK URL BOX

This button writes into the line-by-line link list at the **top** of the download tab — not the big "bulk URL" text box at the very bottom. Do not be surprised to find the bulk box empty; the list you want is above.

Fetch more BUTTON

Searches a **wider pool of candidates** with the same query and the same filters. It **adds** what it finds to the existing results — the list is not reset, and the same video never appears twice.

IT DOES NOT GO ON FOREVER

Each press widens the pool, but there is a ceiling. Once the same results start coming back, YouTube has given what it has for that query — **change the keywords** or loosen the filters.

FROM DISCOVER TO A FILE



Discover only finds ADDRESSES — it never downloads anything by itself.

Quality, format, folder, clips and everything else are chosen on the download tab.

For large numbers of videos you can also use the «bulk URL» route (by copying the addresses across).

SECTION 8

Step by step and troubleshooting

1. Switch to the **discover** tab.
2. Type your keywords — **commas for separate topics**, plain text for a single phrase. Leave the mode on **any of them**.
3. 🔍 **Search** (or Enter) → wait 10–30 seconds.
4. Read the status line: how many came back, what was removed.
5. Weed out channels you do not want with 🚫; if there are too few results, 📥 **fetch more**.
6. For a single video, ⬇ **this video**; for all of them, ➕ **add all to the list**.
7. Set things up on the **download** tab and download.

> **SEARCH WITHOUT FILTERS FIRST**
>
> Do the first search with **no filters at all**. Once you have seen the results it becomes clear what you want to remove — that is when you add the filters. Do it the other way round and you spend your time staring at an empty list, hunting for what removed everything.

Troubleshooting

SYMPTOM	CAUSE	FIX
"The keyword must be at least 2 characters"	The search text is too short	Write a word of at least 2 letters
I separated the words with spaces and got irrelevant results	A space is not a separator, it makes a phrase	Put **commas** between them
I asked for 20 videos and got 3	AND (all of them) mode is filtering	Switch to "any of them (OR)"
"The filters removed ALL of them"	The filters are too tight	Read the reasons in the status line and loosen that filter
0 results, not even candidates	The query is too specific, or access is restricted	Simplify the keyword; try turning "🍪 use cookies" on
The search took a very long time	A filter requiring deep metadata is on	Turn off filters such as likes, subscribers, comments and HDR
A card says "(no title)"	The quick search returned no title	Raise the deep metadata count
The likes / subscribers field says "?"	That information was not requested	Use the matching filter and it arrives automatically
A faded SHORTS? badge	The detection is not certain	Open the video with ↗ and look
The same channel keeps appearing	The relevance algorithm	Block it with 🚷 channel — it is permanent
"Fetch more" returns no new videos	The pool is exhausted	Change the keywords or loosen the filters
I added them all and the bulk box is empty	They are different lists	Look at the link list at the **top** of the download tab
I picked a video and nothing downloaded	Discover does not download, it loads the address	Press the download button on the download tab

SYMPTOM	CAUSE	FIX
The date / length / HD filters have no effect	A connection component may be out of date	Read the warning in the status line; update the installation

IF IT IS STILL NOT SOLVED

Press 💬 **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Search filters

In discover, the keywords say “what you are looking for”; the filters say **“what you do not want”**. There are 31 settings — but understand three things and the rest falls into place: *where* a filter is applied, *how long* it takes, and what happens when *the information is missing*.

WHAT'S IN THIS CHAPTER

1. **How filters work** — two places they are applied, and three rules
2. Date range and sorting
3. Numeric thresholds — views, likes, engagement, subscribers, comments
4. Length — two separate systems, one overrides the other
5. Keyword scope, exclusions, blocked channels
6. Features, live streams and format
7. Result count, deep metadata, cookies and two buttons
8. Ready-made recipes and troubleshooting

SECTION 1

How filters work

Do not touch the filters before reading this page. The three things here explain every setting in the seven chapters that follow.

① A filter can be applied in two different places

THE SAME SEARCH, TWO SIEVES

① ON THE YOUTUBE SIDE
The search is made filtered already.
A video that never enters the pool
costs no time. FAST.

→

② ON THE PROGRAM SIDE
The candidates are sifted one by one.
Filters YouTube does not have
(subscribers, comments, engagement) live here.

Most filters run in BOTH: YouTube narrows roughly, the program removes precisely.

That is why you see the «YouTube + verification» label on screen.

Every video removed on the program side is a candidate fetched for nothing → the search takes longer.

② Learn the labels

THE MARKS BESIDE THE SETTING NAMES

`applied on YouTube` The search is filtered from the outset — free.

`YouTube + verification` YouTube narrows it, the program checks again against the data it gets.

🔬 **Needs deep metadata** — adds ≈2 seconds per video.

THE 🔬 MARK = A SLOWER SEARCH

Likes, subscribers, comments, resolution, HDR, licence and subtitle information **do not come back** in a quick search. Turn on a filter that depends on any of them and the program makes a separate request for every video. 24 videos means about **50 seconds** of extra time.

③ If information is missing, the video is NOT removed

The program's most important rule: if a video's like count is unknown, a “min. likes 1000” filter **does not drop it — it lets it through** and counts it as “could not be verified”.

WHY IT WORKS THAT WAY

Otherwise missing information would quietly do the filtering: you would say “I asked for 20 videos and got 2” and never find out why. The program does not drop a video over something it does not know — **it tells you it does not know**.

WHAT THAT CHANGES ABOUT THE RESULT

Threshold filters **give no absolute guarantee**. Setting “min. 10,000 views” does not mean every video on the list has 10,000 views — the ones whose figures never arrived are in there too. Raising the deep metadata count shrinks that margin.

A map of the filters

FILTER	WHERE IT IS APPLIED	🔬
Date (24 hours · 7 days · 30 days · 1 year)	YouTube + verification	—
Date (3 · 14 · 90 · 180 · 730 days)	Pulled from a wider bucket, removed **here**	🔬
Sorting (relevance/date/views)	On YouTube	—
Sorting (likes)	On YouTube	🔬
Min/max views	In the program	—
Min likes · engagement %	In the program	🔬
Min/max subscribers · min comments	In the program *(YouTube has no such filter)*	🔬
Length buckets	YouTube + verification	—
Custom length range	The nearest bucket on YouTube, precise removal here	—
HD · 4K · HDR · subtitles · CC	YouTube + verification	🔬
360°	On YouTube only	—
Format (Shorts / normal)	YouTube + verification	🔬
Live streams	YouTube + verification	—
Scope · excluded words · blocked channels	In the program	—

SECTION 2

Date and sorting

HOW IT LOOKS IN THE PROGRAM

Date range

Any time

A rough range (24 hours · week · month · year) is translated into YouTube's own filter. Intermediate values such as **3 days, 14 days, 3 months** do not exist on YouTube — those are pulled from a wider bucket and removed here by exact date, which needs deep metadata.

Sorting applied on YouTube

By relevance (YouTube's algorithm)

Date range DROPDOWN

Default: **Any time**

Filters by the video's upload date. There are 10 options, but they **fall into two groups**: those that match YouTube's own buckets exactly and those that do not.

OPTION	HOW IT IS APPLIED	COST
Last 24 hours	Directly on YouTube	Free
Last 7 days	Directly on YouTube	Free
Last 30 days	Directly on YouTube	Free
Last year	Directly on YouTube	Free
Last 3 days	"This week" is pulled, removed **here**	slow
Last 14 days	"This month" is pulled, removed here	slow
Last 3 · 6 months	"This year" is pulled, removed here	slow
Last 2 years	No equivalent on YouTube, removed here	slow

IF YOU WANT SPEED, PICK ONE OF THE FOUR

24 hours · 7 days · 30 days · 1 year. These never slow the search down. Choosing "last 7 days" instead of "last 3 days" gives the same result for most work and is **minutes** faster.

IT PULLS WIDE AND CUTS NARROW

For the intermediate values the program asks for **the next bucket up** (more videos), then checks the exact date and cuts. That way no result is lost — but extra work is done.

📊 Sorting DROPDOWN

Default: **By relevance**

OPTION	WHAT IT DOES
By relevance	YouTube's own algorithm — **the default**
By date	Newest first
By views	Most viewed first
By likes 🔬	YouTube's "rating" sort — needs deep metadata

SORTING HAPPENS ACROSS THE WHOLE POOL

"Most viewed" does not mean the most viewed of the 20 videos you got — it means the most viewed of **YouTube's entire search pool**. That distinction makes a big difference.

FILTERS CAN DISTURB THE ORDER

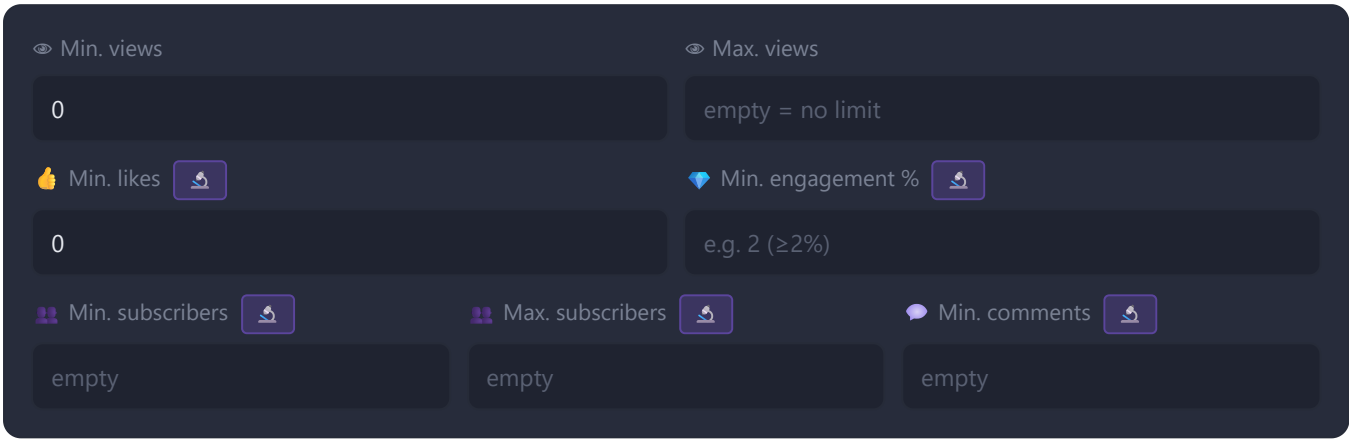
Because the removals on the program side disturb the order, the list is **re-sorted** by your chosen criterion at the end. So the order you see is always correct.

SECTION 3

Numeric thresholds

Seven boxes. They all share one rule: **0 or empty = no limit**. Leave the boxes you will not use empty — every filled box is another removal step.

HOW IT LOOKS IN THE PROGRAM



BOX	WHAT IT DOES	WHEN TO USE IT
Min. views	Removes videos with fewer views than this	Weeding out junk and spam
Max. views	Removes videos with more views than this	Skipping videos everybody has seen
Min. likes	Removes videos below the like threshold	Sifting for quality
Min. engagement %	Removes videos below the likes ÷ views ratio	Removing videos with inflated view counts
Min. subscribers	Removes small channels	Looking for established, reliable channels
Max. subscribers	Removes large channels	**Hunting for rising small channels**
Min. comments	Removes videos with few comments	Removing videos with comments turned off

WHAT ENGAGEMENT % IS

Likes ÷ views × 100. 2% means two likes for every hundred views. The view count shows how hard a video was *pushed*; the engagement ratio shows how much it was *liked*. The second is a more honest measure.

A RECIPE FOR FINDING SMALL BUT GOOD CHANNELS

Max. subscribers: 50,000 + **Min. views: 100,000**.
That is: few subscribers, but a video that was widely watched. This combination finds **rising channels** — YouTube's own search interface has no such filter.

DO NOT FILL FOUR BOXES AT ONCE

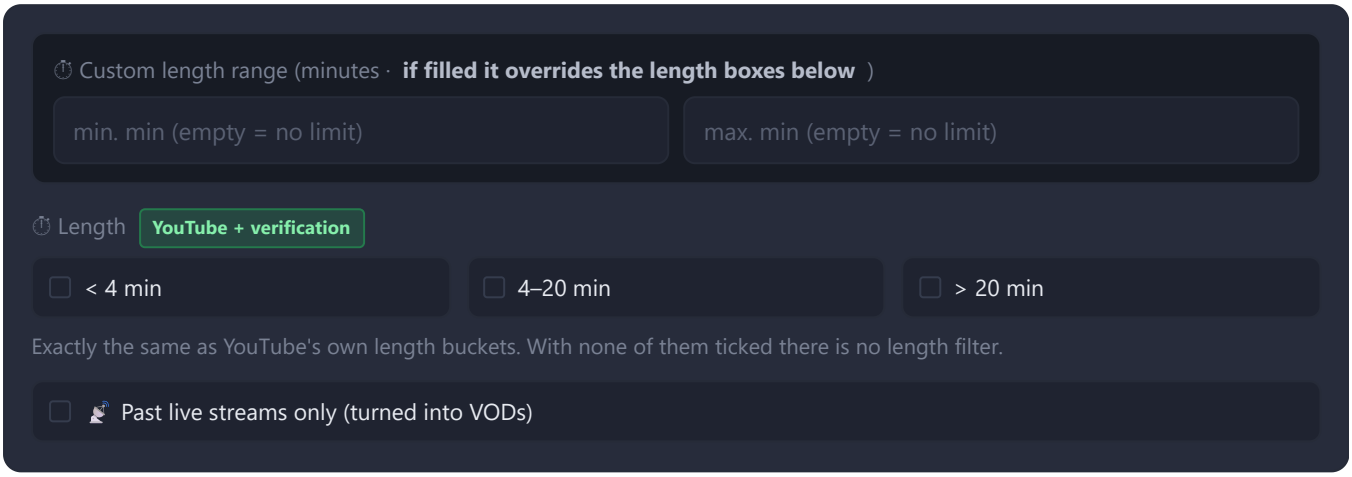
Likes + engagement + subscribers + comments — fill all four at once and the search will take minutes and most likely return an empty list. Add **one at a time**, see the result, then add the second.

SECTION 4

Length — two separate systems

There are **two** separate controls for length and **they do not work together**. If the custom range is filled in, the checkboxes are disabled entirely. This is one of the few rules in the guide worth memorising.

HOW IT LOOKS IN THE PROGRAM



WHICH ONE APPLIES

CUSTOM RANGE FILLED

Only the minute values apply.

The three boxes are IGNORED entirely.

CUSTOM RANGE EMPTY

The boxes you ticked apply.

With none ticked there is no length filter.

The buckets: <4 min · 4–20 min · >20 min — exactly YouTube's own buckets.

With ONE box ticked the filter is applied on YouTube (fast).

With TWO ticked it cannot be sent to YouTube → the program filters, the pool grows, the search takes longer.

⏱ Custom length range

TWO NUMBERS · MINUTES

Default: **empty**

Gives you a precise range. For example: type **5** and **15** and you get videos between 5 and 15 minutes. Leaving one side empty makes that direction unlimited.

WHEN IT IS ESSENTIAL

If what you want is “videos of **8 to 12 minutes**”, the checkboxes cannot do it — they are three rough buckets. The custom range exists for exactly this.

DO NOT CREATE A CONTRADICTION

Contradictory settings such as “Shorts only” + “min. 5 minutes” used to return **0 results** silently. The custom range now overrides the boxes explicitly — but logical contradictions like Shorts plus a long duration are something **you** should not set up.

Past live streams only

CHECKBOX

Default: **off**

Keeps only recordings of finished live streams (the ones with a **VOD** badge on their cards) and removes everything else.

WHAT IT IS FOR

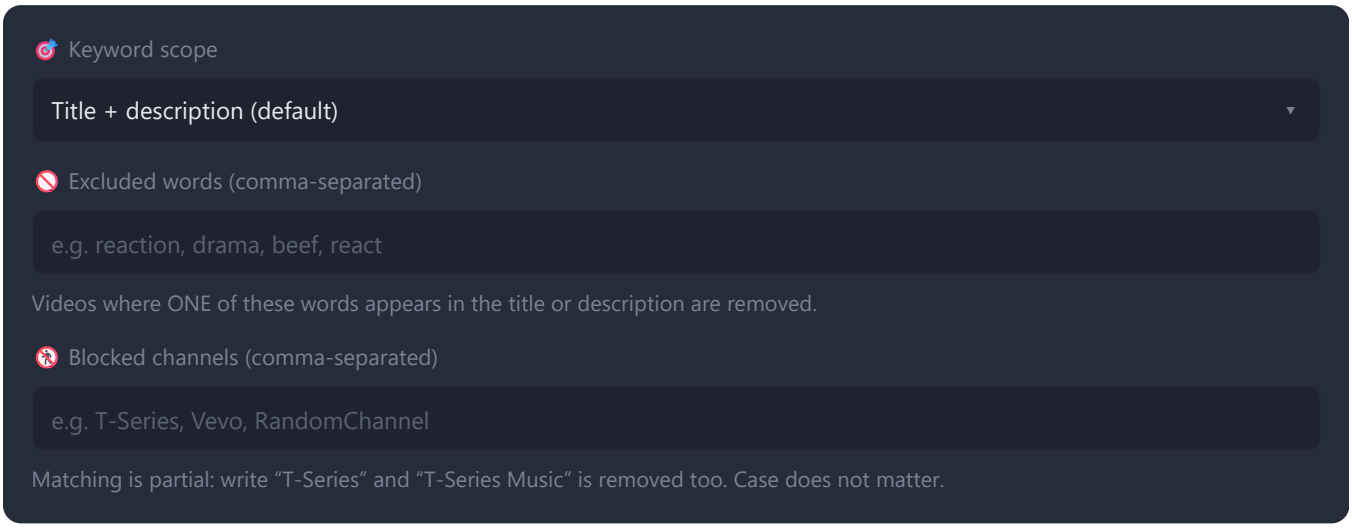
When you are looking for the recording of a **one-off event** — a match, a concert, a launch. Those videos are usually long and get lost in a normal search.

SECTION 5

Scope, exclusions, blocked channels

All three are word-based and all three run **on the program side** — so none of them slows the search down.

HOW IT LOOKS IN THE PROGRAM



Keyword scope

DROPDOWN

Default: **Title + description**

Decides **where** your keywords are looked for.

OPTION	WHERE IT LOOKS	RESULT
Title only	The title	The strictest — the fewest results
Title + description	Title and description	**The default** — balanced
+ channel name	Title, description, channel name	The loosest — the most results

IT ONLY DOES ANYTHING IN AND MODE

This setting is meaningful in **"all of them (AND)"** mode. In "any of them (OR)" mode the word checking is left to YouTube and **the scope is never used** — change it and nothing happens. The program reminds you of this on screen when you switch to AND.

🚫 Excluded words `TEXT · COMMA-SEPARATED` Default: **empty**

If **even one** of the words you write appears in the title or the description, the video drops off the list. Case does not matter and it matches on substrings.

THE MOST USEFUL APPLICATION

`reaction, react, drama` → videos of someone watching and reacting to someone else's video are cleared out. When you are searching for gaming or music it cleans the list up considerably.

DO NOT USE SHORT WORDS

Because it matches substrings, writing `ai` removes irrelevant videos through words like “m**ai**n” and “tr**ai**ler”. Use **long, distinctive** words.

🚷 Blocked channels `TEXT · COMMA-SEPARATED` Default: **empty**

Videos from the channels on this list are never shown. Matching is **partial**: writing “T-Series” removes “T-Series Music” too.

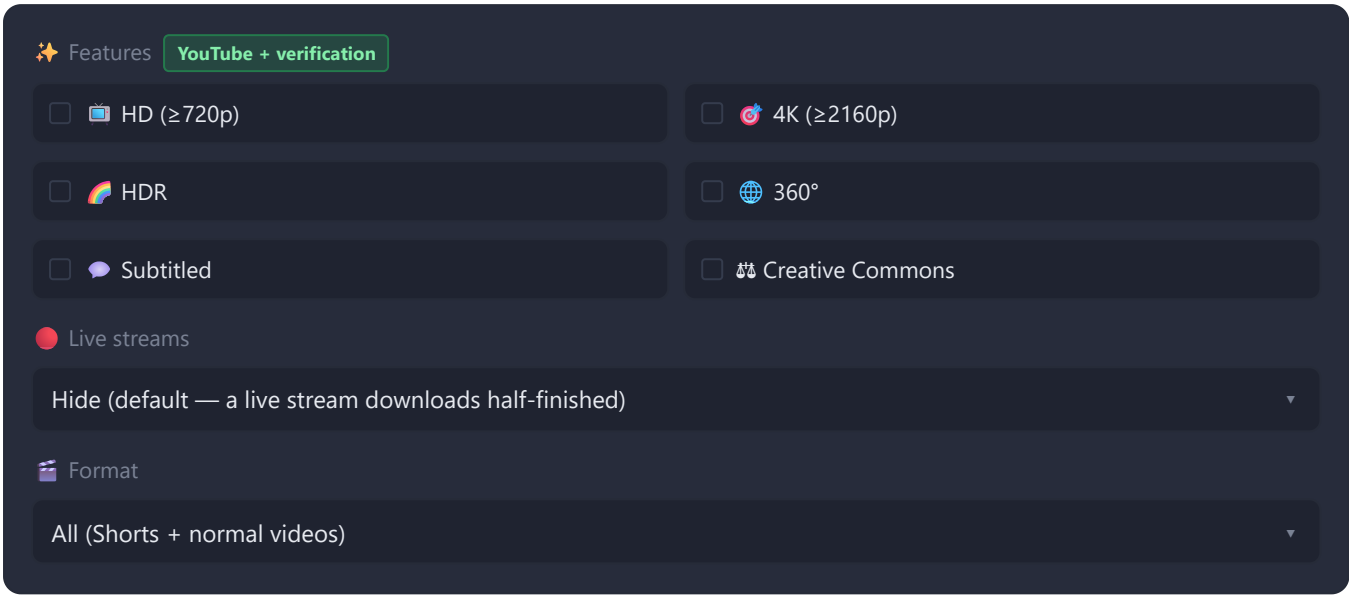
YOU DO NOT HAVE TO TYPE THEM

Pressing the 🚷 **channel** button on a result card adds that channel to this box automatically. The list builds itself over time and is kept permanently.

SECTION 6

Features, live streams, format

HOW IT LOOKS IN THE PROGRAM



✨ Features — six boxes

BOX	WHAT IT BRINGS	NOTE
📺 **HD (≥720p)**	720p and above	🔬 verified
🎯 **4K (≥2160p)**	4K and above	🔬 · results drop sharply
🌈 **HDR**	Wide colour range	🔬 · rare
🌐 **360°**	360-degree video	Applied by YouTube only
💬 **Subtitled**	Those with **manually added** subtitles	🔬
⚖️ **Creative Commons**	A licence open to reuse	🔬

"SUBTITLED" DOES NOT COUNT AUTOMATIC SUBTITLES

Only **manually added** subtitles count. Automatic subtitles are on nearly every video, which would make the filter meaningless. Subtitles written by a person, on the other hand, are a mark of quality.

⚖️ CREATIVE COMMONS — FOR COPYRIGHT

If you are going to use someone else's video in your own work, this box matters: CC licensed videos can be reused **with attribution**. Even so, verify each video's licence yourself — the filter is not a legal guarantee.

🔴 Live streams DROPDOWN

Default: **Hide**

OPTION	RESULT
Hide	Live streams do not enter the list — **the default**
Include	Live streams appear too
LIVE only	Only what is broadcasting right now

WHY "HIDE" IS THE DEFAULT

An ongoing stream has **no end yet**. Try to download one and you get a half file. Once the stream finishes and turns into a recording (VOD) it downloads cleanly.

"LIVE ONLY" RETURNS FEW RESULTS

The number of channels broadcasting on a given subject at any moment is always small. Seeing an empty list is normal — the filter is not broken.

🎬 Format DROPDOWN

Default: **All**

OPTION	RESULT
All	Shorts + normal videos — **the default**
⚡ **Shorts only**	Vertical, ≤3 min · Shorts sources are searched too
📺 **Normal videos only**	Shorts excluded

SHORTS ARE DECIDED BY ASPECT RATIO, NOT LENGTH

A 30-second video shot in landscape is **not** a Short. So when you choose Shorts or normal, the program collects deep metadata to learn the aspect ratio, and also searches the real Shorts sources (a channel's Shorts tab, the hashtag feed).

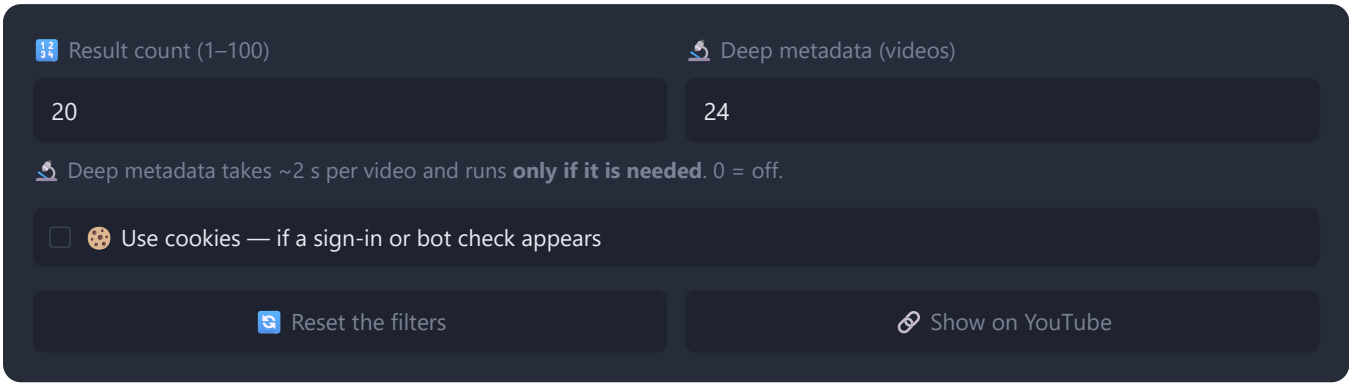
THE TWO OPTIONS BEHAVE DIFFERENTLY — DELIBERATELY

Shorts only: uncertain candidates are also included (marked "SHORTS?" on the card), otherwise the list would empty out.
Normal only: only *certain* Shorts are removed — because in this mode YouTube has already taken the Shorts shelf away, and removing more on a guess would throw out valid videos.

SECTION 7

Counts, cookies and two buttons

HOW IT LOOKS IN THE PROGRAM



Result count

NUMBER · 1–100

Default: **20**

How many videos you want shown. The program collects about **three times** that many candidates, puts them through the filters and shows the first N of what survives.

> **A BIG NUMBER = A LONG SEARCH**
>
> Ask for 100 and 300 candidates are scanned. Add a filter on top of that and the search can take **minutes**. 20 is enough for most work; if it is not, “ fetch more” is there.

🔬 Deep metadata NUMBER · 0–60 Default: **24**

The upper limit on how many videos get an **extra request**. It adds about **2 seconds** per video and only runs when it is needed.

VALUE	RESULT
0	Off — the fastest search, 🔬 filters cannot be verified
24	**The default** — ≈50 s, balanced for most work
60	The most thorough — ≈2 minutes

> **IF IT IS LOWER THAN THE RESULT COUNT IT FALLS SHORT**
>
> Ask for 50 results and leave deep metadata at 24, and the remaining videos enter the list **unverified** — their likes and subscriber fields show "?" and the threshold filters do not apply to them. Keep the two close to each other.

> **WHEN SETTING IT TO 0 IS RIGHT**
>
> If you are only searching by keyword, date and length, deep metadata never runs anyway. But if a 🔬 filter has been left on by accident, a value of 0 silences it and brings the search back down to seconds.

🍪 Use cookies CHECKBOX Default: **off**

If YouTube says "please sign in" or "you may be a bot" during a search, it carries on using the session from your browser.

> **LEAVE IT OFF — TURN IT ON WHEN YOU NEED IT**
>
> Searching works without signing in most of the time. If you are getting "0 results" and you are sure the query should return something, this is one of the first things to try.

The two buttons

1. 🔄 **Reset the filters** — puts every filter back to its factory value. If you are getting an empty list because of a filter you have lost track of, this is the fastest fix.
2. 🔗 **Show on YouTube** — opens the *same* filters on YouTube's own site. Whether the program returning few results is a fault, or there really are that few videos, becomes clear at a glance.

> **"SHOW ON YOUTUBE" IS YOUR BEST DIAGNOSTIC**
>
> If there are few results there too, the problem is not the program — **your filters are too tight**. If there are plenty there, something on the program side is removing too much — look at the removal breakdown in the status line.

SECTION 8

Ready-made recipes

Filter combinations that get used often. Leave anything not listed at its default.

🚀 Hunting for rising small channels

Max. subscribers	`50000`
Min. views	`100000`
Date	Last 30 days
Deep metadata	`40`

Channels with few subscribers whose video took off. This is the search that is impossible in YouTube's interface. It is slow — be patient.

📏 Clean stock footage (copyright-friendly)

🏘 Creative Commons	ticked
📺 HD	ticked
Excluded words	`reaction, react`
Live streams	Hide

When you are looking for reusable footage for your own video.

⚡ Gathering Shorts ideas

Format	Shorts only
Date	Last 7 days
Sorting	By views
Result count	`40`

To see quickly what worked this week. Choosing the format turns deep metadata on; be patient.

🎧 Long content (podcast · match · concert)

Custom length range	`30 – (empty)`
Live streams	Hide
📡 **VOD only**	ticked (if you are after a match or concert)

⚡ The fastest search (unfiltered exploring)

Date	Any time *or* 24 hours / 7 days / 30 days / 1 year
Deep metadata	`0`
Everything else	Default

Results in seconds. Always do your first search this way, then narrow it.

Troubleshooting

SYMPTOM	CAUSE	FIX
The search got very slow	A filter marked 🔬 is on	Turn off the likes / subscribers / comments / HDR / format filters
“The filters removed ALL of them”	The filters are too tight	Read the removal breakdown in the status line and loosen that filter
I do not know where to start	Too many filters are on at once	🔁 Reset the filters and add them one at a time
I changed the scope and nothing happened	You are in OR mode	Scope only works in AND mode
The length boxes do nothing	The custom length range is filled in	Clear the custom range
I chose “last 3 days” and the search got longer	An intermediate value — removed on this side	Switch to “last 7 days”
I set min. likes but a low-liked video came back	That video's like count is unknown	Normal — raise the deep metadata count
I chose 4K and nothing was left	4K videos are scarce	Drop it to HD
“LIVE only” came back empty	Nothing is live at the moment	Normal — switch to “include”
My exclusion list removed irrelevant videos	A short word matched a substring	Use longer, more distinctive words
A channel I did not block was removed	Partial matching	Lengthen the short name in the blocked list
I asked for 50 results and most show “?”	Deep metadata was left at 24	Bring deep metadata closer to the result count
Fewer results than on YouTube	The program side is removing extra	Compare with 🔗 show on YouTube
The date / HD / length filters have no effect at all	A connection component may be out of date	Read the warning in the status line and update the installation

IF IT IS STILL NOT SOLVED

Press 💬 **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Queue

Where everything after you press download lives. What is waiting, what is being processed, what finished, what failed — all in one list. **Jobs run in order, one at a time**, and they carry on even if the program window is closed.

WHAT'S IN THIS CHAPTER

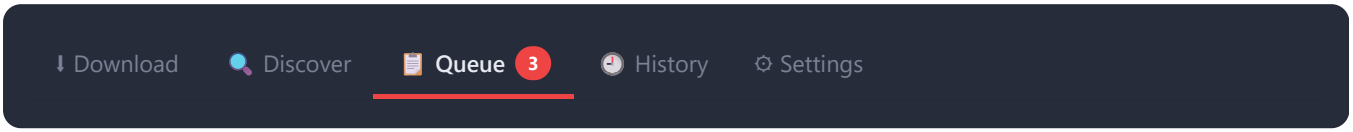
1. The queue tab and the number badge on it
2. The four states and their colours
3. The buttons — pause, reorder, stop, cancel, retry, open, remove, clear
4. The ordering rule, progress, and the ⚡ background edit job
5. **Timeouts** — why a job cancels itself
6. Closing the window · closing the browser or the program
7. What happens when a job finishes
8. Troubleshooting

SECTION 1

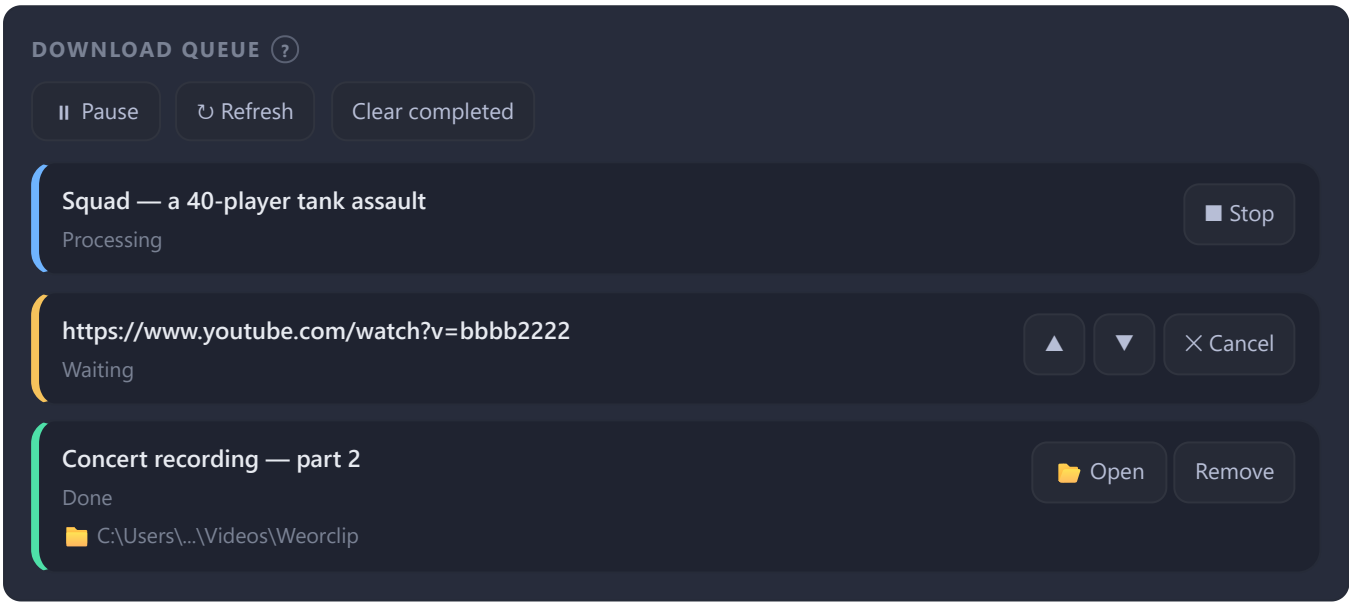
The queue tab

📋 **Queue** on the tab strip at the top. The red number beside it is the count of jobs that are **not finished yet** — those waiting and the one being processed. At zero the badge does not appear at all.

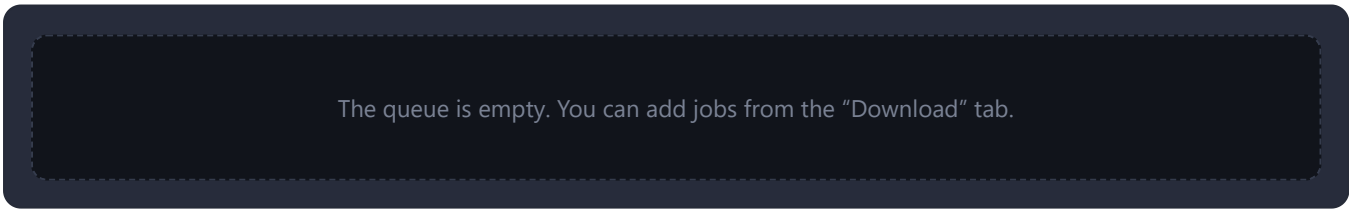
THE TAB STRIP



INSIDE THE QUEUE TAB



WITH THE QUEUE EMPTY



WHAT THE BADGE COUNTS

Only the **waiting and processing** jobs. Finished and failed jobs stay in the list but are not counted — the badge answers the question “how much is left”.

THE ? NEXT TO THE TITLE

Hover over it for a short explanation: jobs run one at a time; use ▲ ▼ to reorder waiting jobs, ⏸ to hold off starting the next ones, and 🔁 to retry a failed job with the same settings.

THE LIST REFRESHES ITSELF

When a job's state changes the list updates automatically; you do not have to press ↻ **refresh**. That button is only for checking by hand when you wonder whether something has got stuck.

SECTION 2

The four states

The **coloured stripe down the left edge** of each row shows its state. You can tell what is happening from a glance at the list without reading the words.

STATE	STRIPE	WHAT IT MEANS	ITS BUTTON
Waiting	Yellow	Waiting its turn, not started yet	▲ ▼ · ✕ Cancel
Processing	Blue	Being downloaded / processed right now	■ Stop
Done	Green	The file was saved	📂 Open · Remove
Error	Red	The job failed — the reason is under the row	🔁 Retry · Remove

THE 📁 FOLDER PATH ON A "DONE" ROW

On finished jobs the folder the file was saved into appears under the row. If you sent jobs to different folders at the same time, this is where you see which went where.

READ AN "ERROR" ROW BEFORE YOU DELETE IT

Under an error row is **the reason itself** ("cookie database not found", "disk full", "the video was removed", and so on). Pressing **remove** takes that text with it. If the same error keeps happening, read this first.

FAILED JOBS ARE WRITTEN TO THE HISTORY TOO

A failed job you deleted from the queue can be found on the **history** tab — it sits there with its error text and can be tried again.

SECTION 3

The buttons

The three buttons at the top

⏸ Pause BUTTON

Once pressed: ▶ **Resume**

It **does not stop** the running job; it only holds off starting the next jobs. Once pressed the button becomes ▶ **Resume**; press that and the queue carries on from where it was.

> **PAUSING LASTS**
>
> The queue stays paused even if you close the window. If you press download meanwhile, the job goes into the queue but does not start, and the program tells you so: "⏸ Queue is PAUSED — the job was queued but won't start". Press ▶ **Resume** on the Queue tab.

↻ Refresh BUTTON

Refreshes the list by hand. Since the list updates itself anyway, this is rarely needed.

Clear completed BUTTON

Deletes every row in the **Done** and **Error** states from the list. It **does not touch** waiting or processing jobs.

> **THE NAME CAN MISLEAD**
>
> "Completed" does not mean only successful jobs — **failed jobs are deleted too**. If you have not read the error text yet, read it first, then clear.

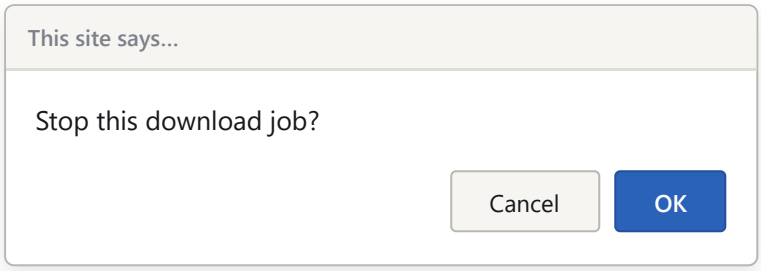
> **IT DOES NO HARM TO YOUR FILES**
>
> This button only clears **the list**. Downloaded files stay on disk exactly as they are, and the history record is not deleted either.

The buttons on a row

■ Stop A PROCESSING JOB

Cuts the running job short. It asks for confirmation first, then the button becomes "**stopping…**" and the job moves to the **error** state.

THE CONFIRMATION DIALOG



A HALF FILE MAY BE LEFT BEHIND

A stopped job does not finish its file. You may see a half-written temporary file in the folder — deleting it before you try again makes things easier.

✕ Cancel A WAITING JOB

Takes a job that is waiting its turn out of the queue. Since it has not started, nothing is left half done. This asks for confirmation too.

THE ORDER IS NOT DISTURBED

Cancelling a job in the middle does not affect the others; those behind it move up one place and carry on normally.

▲ ▼ A WAITING JOB

Moves a waiting job one place up or down in the queue. Only waiting jobs swap places; the running job stays where it is. This is how you bring an urgent job forward.

🔁 Retry A FAILED JOB

Tries the failed job again **with the same settings**: the row turns back into **Waiting** where it is and runs when its turn comes. You do not need to go to the History tab.

📂 Open A FINISHED JOB

Shows the output file in Windows File Explorer, **selected** in its folder. It does not run the file; it only opens where it is.

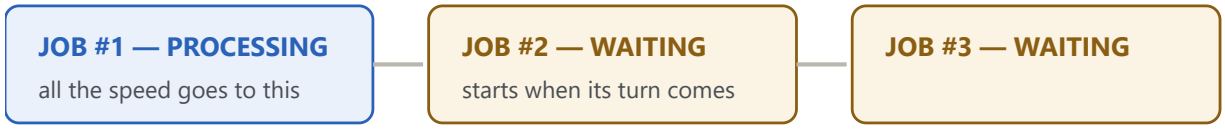
Remove A FINISHED / FAILED JOB

Deletes that row from the list. It does not ask for confirmation — but since it is deleting a job that has already finished, there is nothing to undo. It does not touch the file or the history record.

SECTION 4

The ordering rule and progress

ONE JOB AT A TIME



Why not in parallel: downloading and video processing want the whole connection and the whole processor. Running two at once slows both down and raises the chance of failure.

A newly added job always goes to the END — the queue cannot be jumped.

No exceptions: Super Edit render jobs wait in the same queue, in the same order.

A DOWNLOAD'S PERCENTAGE DOES NOT APPEAR IN THE QUEUE

A normal download's row only says "Processing" — it shows no **%**. The live progress bar is on the **Download** tab, under the download button. The one exception is the ⚡ **background edit** job below.

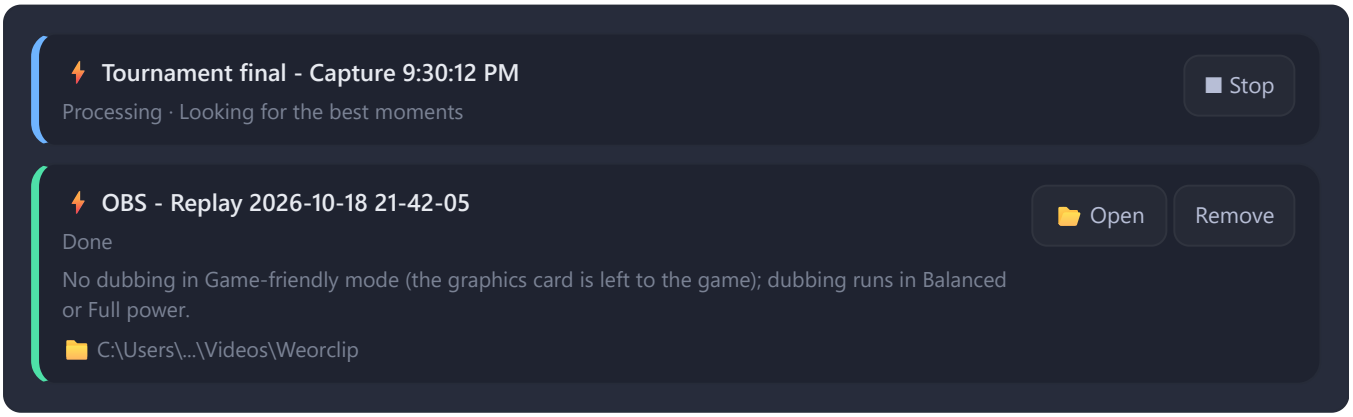
YOU DECIDE THE ORDER

If something is urgent, bring it forward among the waiting jobs with ▲. If you don't want the next jobs to start at all, ⏸ **Pause**. There is no dragging rows to reorder them.

⚡ The background edit job

If ⚡ **Do it in the background** is on in Live Clip Capture (chapter 2), the captured clip goes into the queue as a job whose name starts with ⚡. No progress window opens for this job — so nothing pops up over your game; what is happening is written on the row itself.

BACKGROUND EDIT JOBS



ON THE ROW	WHAT IT MEANS
Looking for the best moments	The recording's audio level and scene changes are being measured
Turning speech into text	The speech is being transcribed to pick the moments
AI is scoring the moments	Only with Balanced and Full power
Choosing moments	The moments that go into the edit are being decided
Starting processing	The video is being cut and edited; after that the engine's current task and its percentage are shown (" · %40"; it moves in steps of 10)

THE NOTES UNDER THE ROW

Settings that are on in the editing preset but cannot be done in the background (intro/outro, smart images, dubbing in Game-friendly…) stay under the row as **notes**; when the job finishes, the first note is in the notification too. ■ **Stop** cuts this job short at any stage.

SECTION 5

Timeouts — why a job cancels itself

Every job has a **time budget**. If that time runs out and the job has not finished, the program **cancels it automatically** and moves it to the **error** state. The point is to stop a stuck job from locking the queue forever.

THE TIME IS NOT FIXED — IT IS CALCULATED PER JOB

As it queues the job the program **estimates** how long it will take and sets the budget accordingly. A long job gets more time than a short one.

SITUATION	TIME GIVEN
Minimum (every job)	15 minutes
No clips — the whole video is downloading	At least 30 minutes
There are clips	**3× the total clip length + 5 minutes**
Subtitles being burnt in	+15 minutes
Speaker separation on	+15 minutes
GIF / WebP output	+10 minutes
Two-pass audio normalisation	+5 minutes
A Super Edit render	A fixed 60 minutes
A ⚡ background edit	A fixed 90 minutes

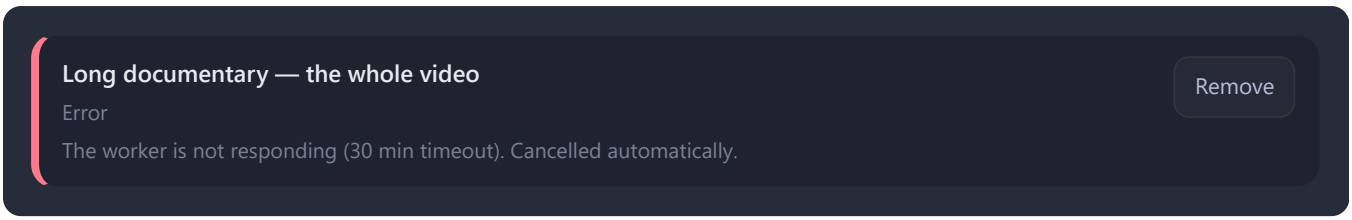
PROGRESS DURING A SUPER EDIT RENDER

While rendering, the bar moves between **60% and 95%**, with the processed and total video length beside it: **"142 / 290 s"**. If that number is going up, the job is working — even if a long project seems to sit at 60% for minutes. The engine stops the job only if there is **no progress at all for 15 minutes**; it leaves a render that is moving alone.

A WORKED EXAMPLE

4 minutes of clips in total, plus burnt-in subtitles:
4 × 3 = 12, + 5 = 17 minutes, plus 15 for the subtitles = **a 32-minute budget**. If the job does not finish in 32 minutes it is cancelled.

THE ROW YOU SEE ON A TIMEOUT



IF YOU SEE THIS MESSAGE

The job *may* genuinely be stuck — but a very large or long video may simply have overrun the budget. The way to tell them apart is to try the same job again in **smaller pieces** (with short clip ranges). If it sticks in the same place again, the problem is with the video or the connection.

A CANCELLED JOB DOES NOT BLOCK THE QUEUE

A job that times out drops to an error and **the next one starts immediately**. The queue keeps moving even when you are not at the computer.

SECTION 6

Closing the window, closing the browser

The queue is not held in the program's window but **in the background**. These two are very different things.

TWO SCENARIOS

CLOSE THE PROGRAM WINDOW

The jobs CARRY ON.
The queue stays exactly as it is.
A notification arrives when it finishes.
You can close it freely.

CLOSE THE BROWSER

The running job loses its connection.
When the browser reopens the program
TRIES to reconnect to it.
Waiting jobs are kept either way.

The queue list is not deleted in either case — it survives even a restart of the computer.

The only thing lost is the progress of the job being processed at that exact moment.

If a long job is running, do not close the browser — closing the window is enough.

A JOB LEFT HALF DONE — FOUR POSSIBILITIES

When the browser (on the desktop: the program) reopens, it **tries to reconnect** to the job that was being processed:

① **If the time budget is still running** — the job may still be going in the background; the program reconnects to it and it stays "processing".

② **If the budget has run out** — the row becomes an **error** and says "*Couldn't get worker info (timeout, or the browser restarted).*" You have to add the job again.

③ **If it closed just as the job was starting** — the row becomes an **error**: "*The app closed while the job was starting. Start the job again if needed.*" The next jobs do not wait; you restart it with 🔁 **Retry**.

④ **If the process doing the job stopped** (it crashed or died while closing) — within a few seconds the row becomes an **error**: "*Processing stopped unexpectedly*". The row does not sit at "processing" for hours, locking the queue.

So closing the browser does not *always* kill the job — but there is no guarantee either. If a long job is running, leave the browser open.

LETTING THE COMPUTER SLEEP

The computer going to sleep while a long queue is running stops the work. On long jobs the safest route is to turn sleep off temporarily in the power settings.

THE QUEUE DOES NOT CLEAR ITSELF

The queue list is never deleted on its own; finished jobs pile up there until you say **clear completed**. Clearing it now and then keeps the list readable.

SECTION 7

What happens when a job finishes

1. The row turns **green** and says “Done”.
2. The 📁 **folder path** the file was saved into appears underneath.
3. If the notification setting is on, a **Windows notification** arrives — even with the program window closed. Its 📂 **Open folder** button shows the file.
4. The job is written to the **history** tab (successful or failed).
5. The next job starts **immediately**.

QUEUE ≠ HISTORY

The **queue** is the current job list — clear it and it is gone. The **history** is a permanent record; weeks later you find what you downloaded there. Clearing the queue does not delete the history.

RETRYING A FAILED JOB

🔁 **Retry** on the failed row puts the job back in the queue with the same settings. Even if you removed the row, it is not lost: a failed job’s settings are kept in the **history** record and it can be tried again from there.

IF NO NOTIFICATION ARRIVES

First check that the “desktop notification when the job finishes” setting on the download tab is on, then that the app has been given notification permission on the Windows side.

SECTION 8

Troubleshooting

SYMPTOM	CAUSE	FIX
Only one job is running, the rest are waiting	The queue runs one job at a time	Normal — they proceed in order
No percentage in the queue	A download's progress bar is not here	Look at the strip on the Download tab (⚡ jobs show the % on the row)
No job starts, all are "Waiting"	The queue is paused	▶ Resume
"The app closed while the job was starting"	The program or browser closed just as the job was starting	🔁 Retry
"Processing stopped unexpectedly"	The process doing the job stopped (crashed or died while closing)	🔁 Retry; if it keeps happening, report a problem
The queue shows an address instead of a name	The title has not been fetched yet	Normal — it corrects itself once downloading starts
"The worker is not responding … timeout"	The job overran its time budget	Try again with shorter clip ranges
"Could not get information from the worker … the browser restarted"	The browser was closed and the budget ran out	Add the job again
I closed the browser and the job was left half done	Reconnecting does not always work	On long jobs close only the window
The list seems not to update	It happens rarely	↻ Refresh
The number on the badge is not going down	Jobs are still waiting or processing	Normal — finished jobs are not counted

SYMPTOM	CAUSE	FIX
I cleared it and the error text is gone	"Completed" deletes failed jobs too	It is still there on the history tab
I stopped it and there is a half file in the folder	The job was cut short	Delete the half file and try again
I cancelled a waiting job — is the order broken	It is not	Normal — the rest move up
The queue is empty but no file arrived	The job may have failed and been cleared	Look at the history tab
A long queue stopped partway overnight	The computer went to sleep	Turn sleep off in the power settings
A Super Edit render is waiting in the queue	It shares the same queue	Normal — it starts when its turn comes

IF IT IS STILL NOT SOLVED

Press **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

History

The record of what you have downloaded. For downloading the same video again, retrying a failed job with its own settings, and answering "*when did I download that video?*". The **last 50 jobs** are kept.

WHAT'S IN THIS CHAPTER

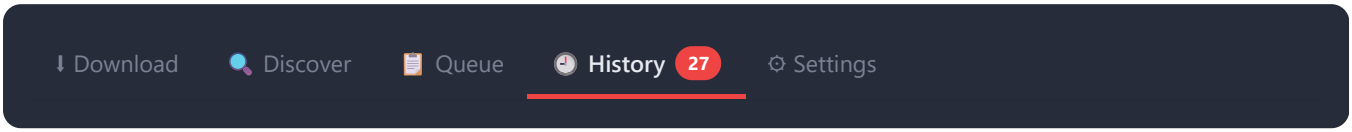
1. The history tab — what it records, how much it keeps
2. The statistics panel — four cards and the line below
3. Search and the state filter
4. How to read a record row
5. **The four buttons** — the difference between 🔁 and 🔂
6. Deleting and privacy — what is not stored
7. Troubleshooting

SECTION 1

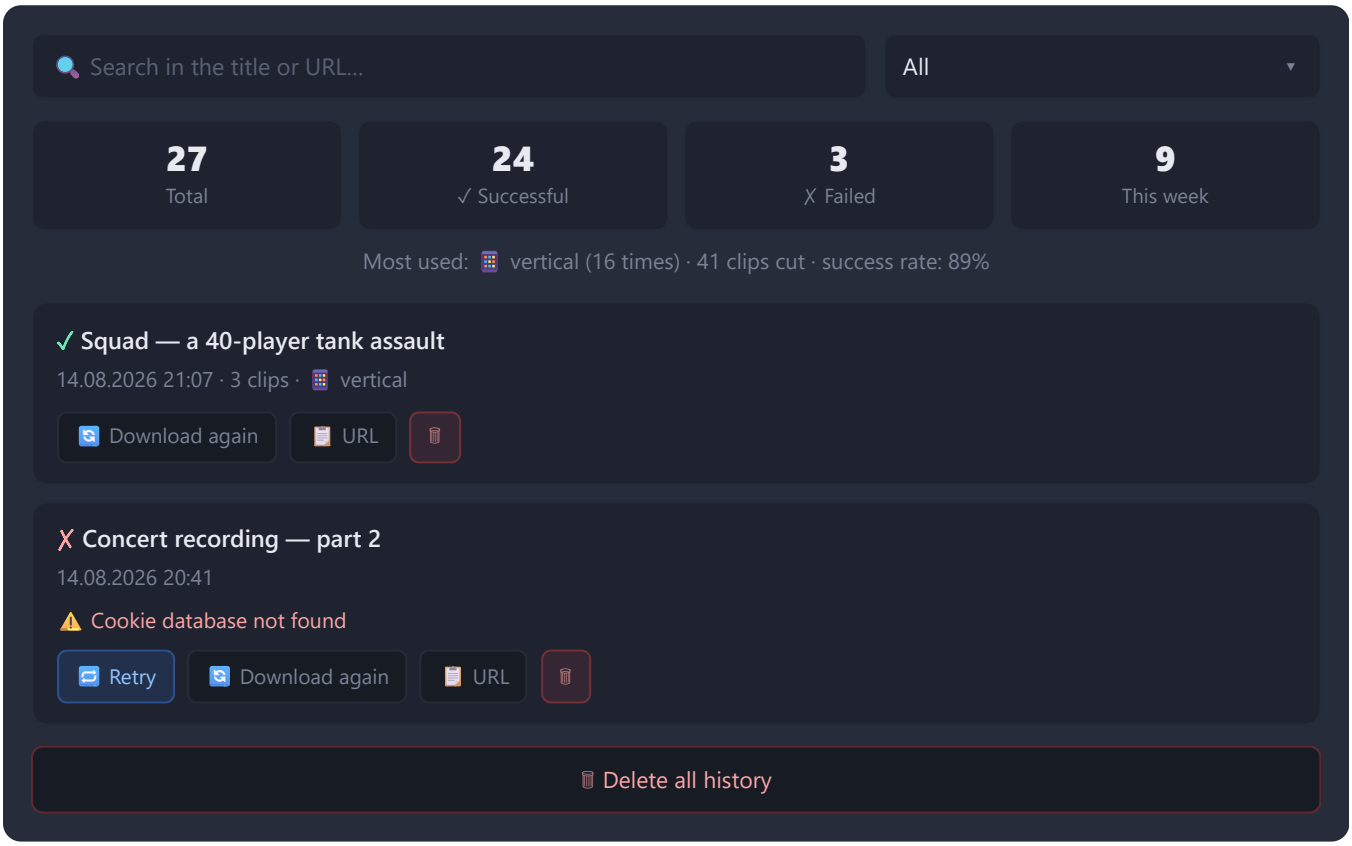
The history tab

🕘 **History** on the strip at the top. The number beside it is how many records are stored. A job is written here by itself when it **finishes or fails** — you do not have to do anything.

THE TAB STRIP



INSIDE THE HISTORY TAB



THE LAST 50 RECORDS ARE KEPT

When the list reaches 50, **the oldest record is deleted**. So the history is not an unlimited archive but a **recent-work notebook**. If there is an address you want to keep for a long time, note it down somewhere.

QUEUE ≠ HISTORY

The **queue** is the jobs waiting right now; clear it and they are gone. The **history** is the record of jobs that have finished. Clearing the queue *does not* delete the history — a finished job has been written here in any case.

FAILED JOBS ARE RECORDED TOO

Not only successful downloads but **failed jobs as well** are written here, with their error text. It is the easiest way to notice that the same error keeps happening.

SECTION 2

The statistics panel

The four cards above the list and the single line beneath them. With no records at all, this panel does not appear.

CARD	WHAT IT COUNTS
Total	The number of stored jobs (50 at most)
✓ **Successful**	Jobs whose file came down
✗ **Failed**	Jobs that failed
This week	Jobs within the last **7 days**

The line below

Under the cards, three pieces of information drawn from the records appear on a single line:

PART	WHAT IT MEANS
Most used: vertical (16 times)	The format you pick most often, and how often
41 clips cut	The total number of clips across all the jobs
Success rate: 89%	Appears **only if there are failures**

IF THE SUCCESS RATE IS NOT SHOWN

It means you have had no failures — that part is only written when there is at least one failed job.

WHAT MAKES THE PANEL USEFUL

If the success rate is falling (below 80%, say) there is usually a single systemic cause: the cookie setting, a full disk, or an installation problem. Filter for the failed records and search for **the same error text** and you see it immediately.

THE NUMBERS ARE CALCULATED FROM THE LAST 50 JOBS

"Total 50" does not mean *you downloaded 50 videos in your life* — it is the number of stored records. The statistics are calculated over that window too.

SECTION 3

Search and filter

🔍 The search box TEXT

Filters the list as you type. It searches both **the title** and **the address**; case does not matter.

TYPE THIS	AND IT FINDS
`concert`	Records with “concert” in the title
`shorts`	Records whose address contains `/shorts/`
`youtu.be`	Those downloaded from a short YouTube address

SEARCHING THE ADDRESS IS USEFUL

If you cannot remember the title, part of the address is enough — you can even search for the channel name, since most addresses contain it.

The state filter DROPDOWN

Default: **All**

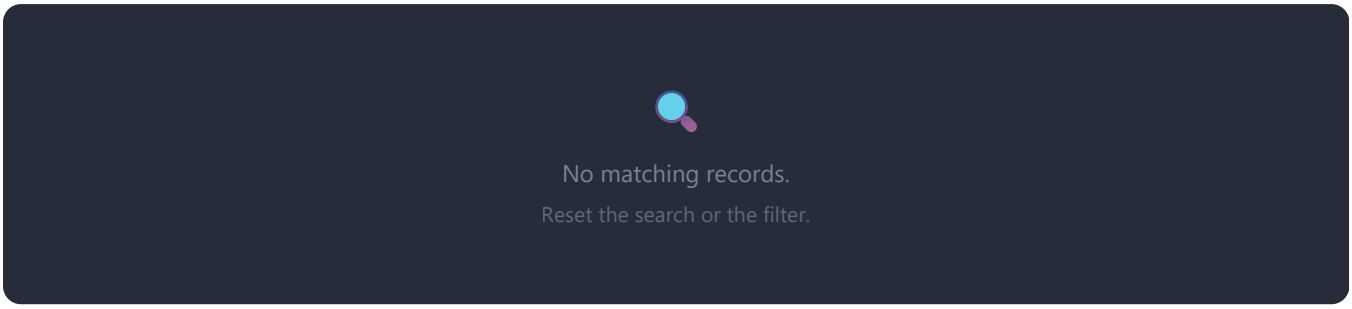
OPTION	SHOWS
All	Every record
✓ Successful	Only the jobs that came down
✗ Failed	Only the jobs that failed

THE MOST USEFUL APPLICATION

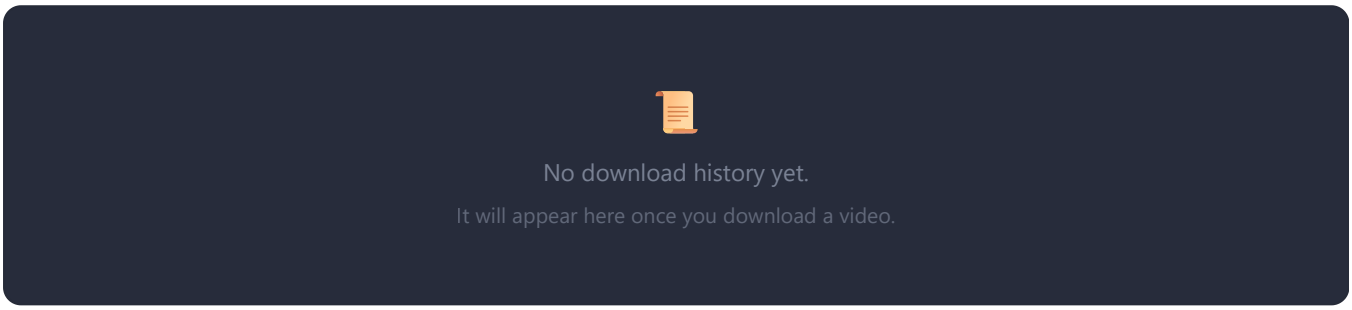
Choose **✗ failed** and look at the list. If they all carry the same error text, the problem is a single fixable thing. If the errors differ, it is about the videos.

When there are no results

THE SEARCH OR FILTER MATCHED NOTHING



WITH NO RECORDS AT ALL



TWO EMPTY SCREENS, TWO DIFFERENT MEANINGS

The 📜 icon means "**there are no records**", the 🔍 icon means "**there are records but none match your search**". If you see the second one, clear the search box.

SECTION 4

How to read a record row

A SINGLE RECORD



1. ✓ / ✗ — a green tick means successful, a red cross means failed.
2. **The title** — the video title. If the title could not be fetched, the address itself is written.
3. **The date and time** — the moment the job finished.
4. **· 3 clips** — how many clips were cut. With no clips it is not written at all.
5. · **vertical** — written **only** for vertical format. For landscape, MP3 or GIF output this part does not appear at all.
6. ⚠ **the error line** — only on failed records, with the reason.

A LONG ERROR TEXT IS SHORTENED

The first part of the error is shown on the row and the end is cut off with **"…"**. To see all of it, hold the mouse pointer over that row.

"3 CLIPS" IS NOT A FILE COUNT

It is the number of ranges cut. If the output mode was "merge", those 3 clips may have produced **a single file**.

SECTION 5

The four buttons

The critical page of this chapter. 🔁 **retry** and 🔄 **download again** look alike but do *entirely* different jobs.

THE DIFFERENCE BETWEEN 🔁 AND 🔄

🔁 RETRY

Goes straight into the queue with ALL its original settings.

It does NOT touch the form. It starts at once.

Appears only on FAILED records.

🔄 DOWNLOAD AGAIN

Fills in the FORM on the download tab. Nothing starts —

YOU press download.

Appears on every record.

To repeat the same job exactly → 🔁 · To change something and then download → 🔄

🔄 only restores the MAIN settings into the form — overlays and subtitles do not come back.

🔁 carries the whole job; that is why it is the right way to repeat a failed one.

🔁 Retry FAILED RECORDS ONLY

Queues the failed job again **using its original settings exactly** and takes you to the queue tab. It never touches the form; whatever you were working on is not interrupted.

THE RIGHT ORDER

Fix the cause first (turn cookies on, free some disk space, close the browser), *then* press 🔁. As long as the cause is still there, the job fails again with the same error.

OVERLAYS WITH FILES MAY COME BACK MISSING

Content that comes **from a file** — a logo, a watermark, an added sound — is not written into the history record (to save space and for privacy). Repeat such a job with 🔁 and those parts can be missing — in that case you need to load it into the form with 🔄 and pick the file again.

IF THE BUTTON IS NOT THERE

It does not appear on failed jobs recorded by an older version. The program then says "*no retry data — load it into the form with «download again» and trigger it by hand*".

🔁 Download again ON EVERY RECORD

Takes you to the **download** tab and fills the form with that job's settings. You then change whatever you want and press download.

COMES BACK	DOES NOT
The address · clip ranges	**Overlays (logo, text, sound)**
Format · crop mode · quality	**Subtitle settings**
Output mode	**The custom file name**
Direct download · keep the raw file · picture only	**The platform preset selection**

> **ITS REAL VALUE: A SMALL CHANGE**
> If you want to say "let me download the same video in **landscape** this time" or "let me take the same clips at **1080p**", this button saves you typing everything again.

📋 URL ON EVERY RECORD

Copies the address to the clipboard; the button briefly becomes "✓ **copied**".

> **GATHERING ADDRESSES FOR A BULK LIST**
> You can copy a few addresses from the history one by one and paste them into the **bulk URL** box — the fastest way to repeat old downloads in a batch with new settings.

🗑 DELETE ONE RECORD

Deletes that row from the history. **It does not ask for confirmation.** It does not touch the downloaded file — only the record goes.

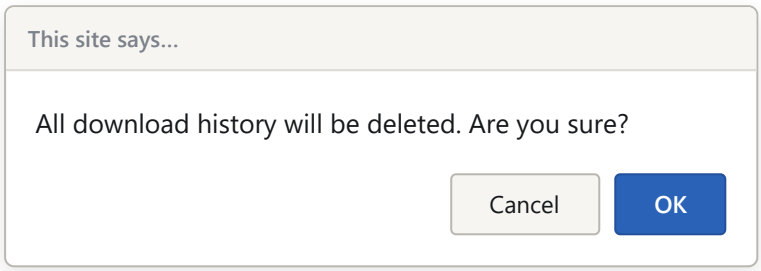
SECTION 6

Deleting and privacy

Delete all history AT THE BOTTOM OF THE LIST

Deletes every record at once and resets the number on the tab. It asks for confirmation.

THE CONFIRMATION DIALOG



IT CANNOT BE UNDONE

Deleted history does not come back. **The files you downloaded stay on disk** — only the record goes. But so does the knowledge of "where did I download that video from".

What is written to the history and what is not

WRITTEN	NOT WRITTEN
The address and the title	**Cookies / sign-in details**
Date, state, error text	**API keys**
Clip ranges, format, quality	**The contents of the audio files you added**
The save folder	**Logo and watermark images**

SENSITIVE DATA IS DELIBERATELY LEFT OUT

Cookies, session details and API keys are **never written** to the history. If they were stored in plain text, the history file would become a security hole. For the same reason the contents of image and audio files are not recorded either.

WHERE THE HISTORY IS KEPT

On your own computer, in the app's local data. It is never sent anywhere and never leaves your machine. Uninstall the program and the history goes with it.

SECTION 7

Troubleshooting

SYMPTOM	CAUSE	FIX
My older downloads have disappeared	Only the last 50 records are kept	Normal — note important addresses separately
No record was created at all	The job has not finished yet	Look at the queue tab
The address is shown instead of the title	The title could not be fetched	Normal — the file name is still correct
There is no 🔁 retry button	The record is successful, or from an older version	Use 🔁 download again
I pressed 🔁 and got the same error	The cause of the error is still there	Fix the cause first (cookies, disk, connection)
No overlays after 🔁	The form only restores the main settings	Set the overlays up by hand, or use 🔁
The search finds nothing	The state filter may also be set	Set the filter to “all”
The statistics panel is not showing	There are no records	Normal
The success rate is not written	There are no failed jobs	Normal — good news
The number is stuck at 50	That is the ceiling	Normal — the oldest record is being deleted
I deleted the history — did the files go too	No	The files are still in their folder
The error text looks cut off	It is shortened on the row	Hold the mouse over it and the whole text appears

IF IT IS STILL NOT SOLVED

Press 💬 **report a problem** at the bottom of the screen: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

Settings

The place you set up once and forget. AI keys, which folder files go into, what happens to a file of the same name, download speed — every choice you make here is **permanent** and applies to every download from then on.

WHAT'S IN THIS CHAPTER

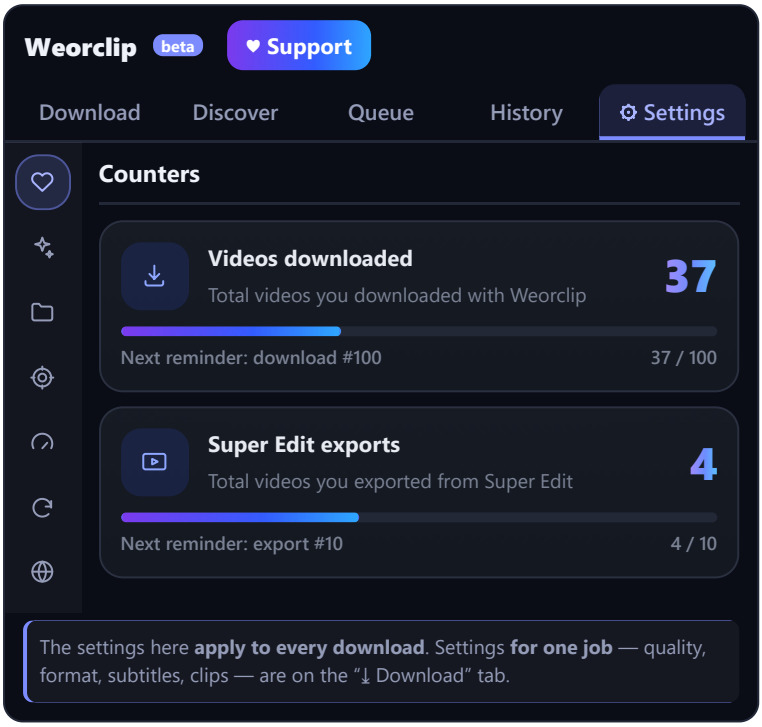
1. A map of the settings tab
2. Counters and the donation reminder
3. AI settings
4. Folders
5. Collisions & automatic presets
6. Download speed
7. Updates
8. Language
9. The four tools on the bottom bar
10. Troubleshooting

SECTION 1

A map of the settings tab

⚙ **Settings** on the strip at the top. On the left is a strip of seven section icons; click one and that section opens on the right. Hover over an icon to see its name.

HOW IT LOOKS IN THE PROGRAM — COUNTERS OPEN



SECTION	WHAT IT IS FOR	REQUIRED?
Counters	How many videos you have downloaded and exported	No — it only shows
AI settings	Keys for the AI features	No — only if you will use AI
Folders	Where the files go	**Recommended** — set it once
Collisions & automatic presets	Files of the same name + automatic settings by URL	No — the default is safe
Download speed	The speed limit, the progress window, the background edit's processing power	No — only if needed
Updates	Version checks, updating and rolling back	No — it works by itself
Language	The program's language	No — chosen during setup

THE SETTINGS HERE APPLY TO EVERY DOWNLOAD

The note at the bottom of the tab says so: settings **for one job** — quality, format, subtitles, clips — are on the "↓ Download" tab. Settings are shared by all downloads.

THE PROGRAM WORKS EVEN IF YOU TOUCH NONE OF IT

Settings are **entirely optional**. If you enter nothing, files go to Windows' "Downloads" folder, a number is added to a file with the same name, and the speed is unlimited. The AI features simply do not work until a key is entered — it does not affect the rest of the program.

THERE IS NO SAVE BUTTON — BECAUSE IT IS NOT NEEDED

Everything you type is **saved at once**. You can leave the tab or close the program; your settings stay where they are.

SECTION 2

Counters and the donation reminder

Two counters: **Videos downloaded** and **Super Edit exports**. They are never cleared unless the program is uninstalled — neither an update nor any "reset" button touches them.

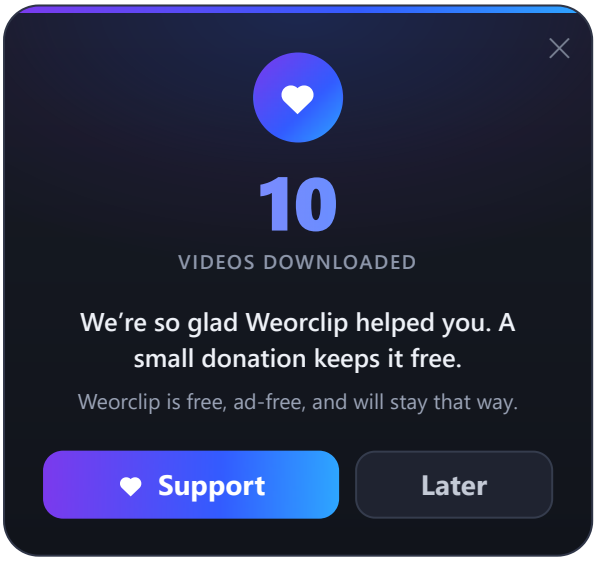
PART	WHAT IT SHOWS
The big number	How many downloads or exports have finished so far
The bar	How far it is to the next reminder
The bottom line	"Next reminder: download #100" · on the right "37 / 100"

The donation reminder

At certain numbers a small card appears in the middle of the screen. Weorclip is free; the card shows once and does not come back until the next threshold.

COUNTER	THE CARD APPEARS AT
Videos downloaded	10 · 100 · 500 · 1,000 · 10,000 (in the main window)
Super Edit exports	10 · 100 · 500 · 1,000 (in Super Edit)

THE REMINDER CARD — AT THE 10TH DOWNLOAD



THREE WAYS TO CLOSE THE CARD

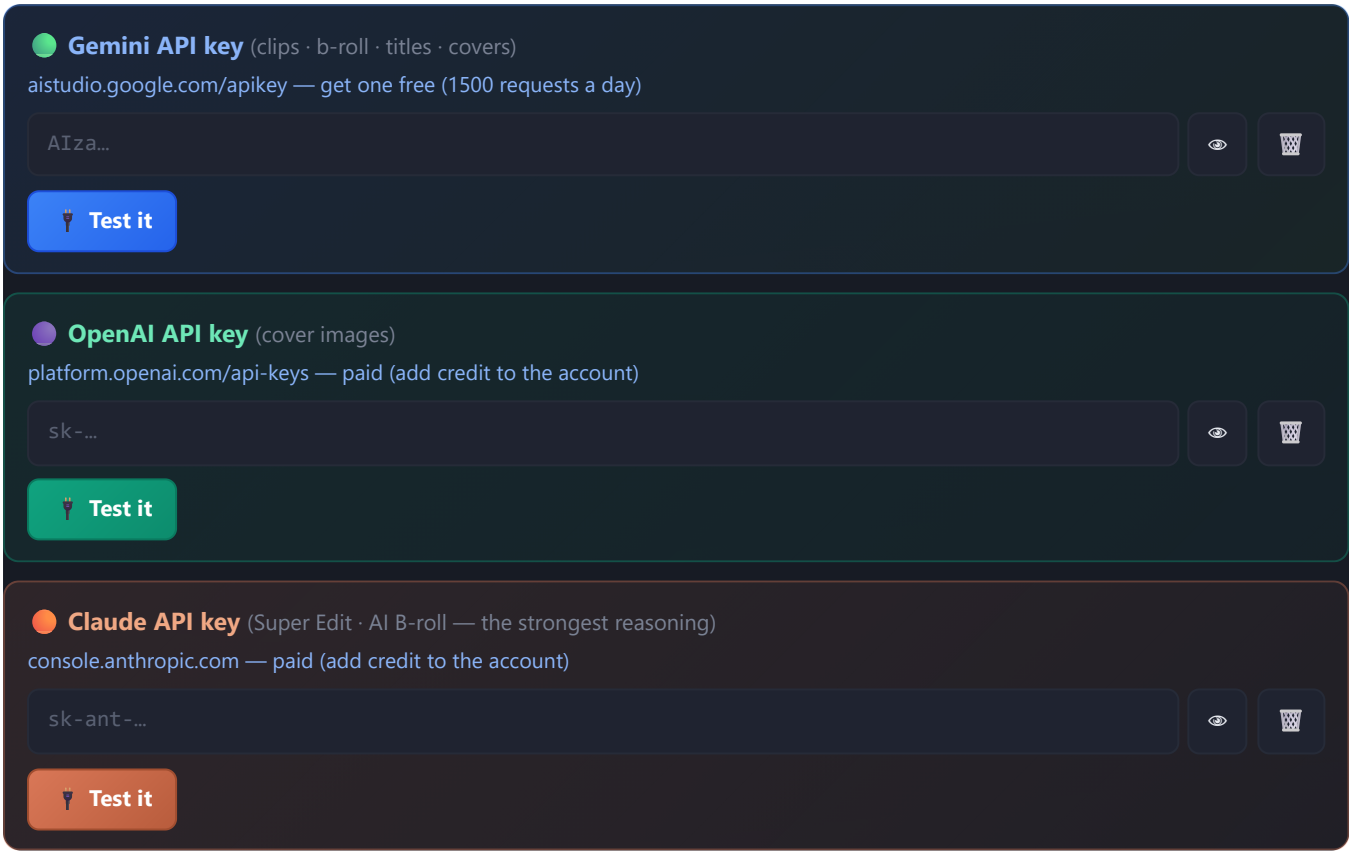
Support opens the donation page in the program's language. **Later** or the cross at the top right close the card. Clicking an empty spot or pressing Esc does not, so the card cannot vanish by accident. Whichever you choose, it does not appear again until the next threshold. The ♥ **Support** button on the top strip opens the same page.

SECTION 3

AI settings

The program's AI features (finding clips automatically, suggesting titles, cover images, AI B-roll) use external services. Reaching those services needs an **API key**. The keys are entered **here, in one place**.

HOW IT LOOKS IN THE PROGRAM



Three keys, three different jobs

KEY	WHAT IT DRIVES	COST	WHERE FROM
Gemini	Finding clips · b-roll · titles · covers	Free	`aistudio.google.com/apikey`
OpenAI	Cover images	Paid	`platform.openai.com/api-keys`
Claude	Super Edit · AI B-roll (the strongest reasoning)	Paid	`console.anthropic.com`

GEMINI ALONE IS ENOUGH — AND FREE

Google's **Gemini** key is free and gives you **1500 requests a day**, which is more than enough for normal use. Almost all the AI features run on this one key. The other two are *optional*.

GETTING A KEY TAKES 2 MINUTES

Go to the address → sign in with your Google account → press “Create API key” → copy the long string that appears → paste it into the box here. No credit card is asked for.

Three buttons on each key

1. 👁 **Show/hide** — the key is normally hidden behind dots; you can reveal it for a moment to be sure you pasted it correctly.
2. 🗑 **Delete** — removes the key from this installation.
3. 🔦 **Test it** — tries *now* whether the key really works and writes the result underneath.

ALWAYS TEST AFTER ENTERING A KEY

A key that was mis-copied or has expired turns up months later as an incomprehensible error when you try to use an AI feature. "🔦 Test it" tells you **right then**. Paste → test → see the green line → close.

THE MODEL IS NOT CHOSEN HERE

This page holds only the **keys**. Which AI model is used is chosen in each feature's own place (AI assistant ⚙ → clips/covers); Super Edit's Smart images card picks its model by itself (chapter 37). If a feature is not working even though you entered a key, look at **the model selection there**.

COVER GENERATION NEEDS ITS OWN KEY

Both providers that generate cover images are paid: **Google Gemini** (image generation has no free tier; billing must be enabled) and **OpenAI**. Without a key, no covers are produced.

🔒 **WHERE YOUR KEYS ARE KEPT**

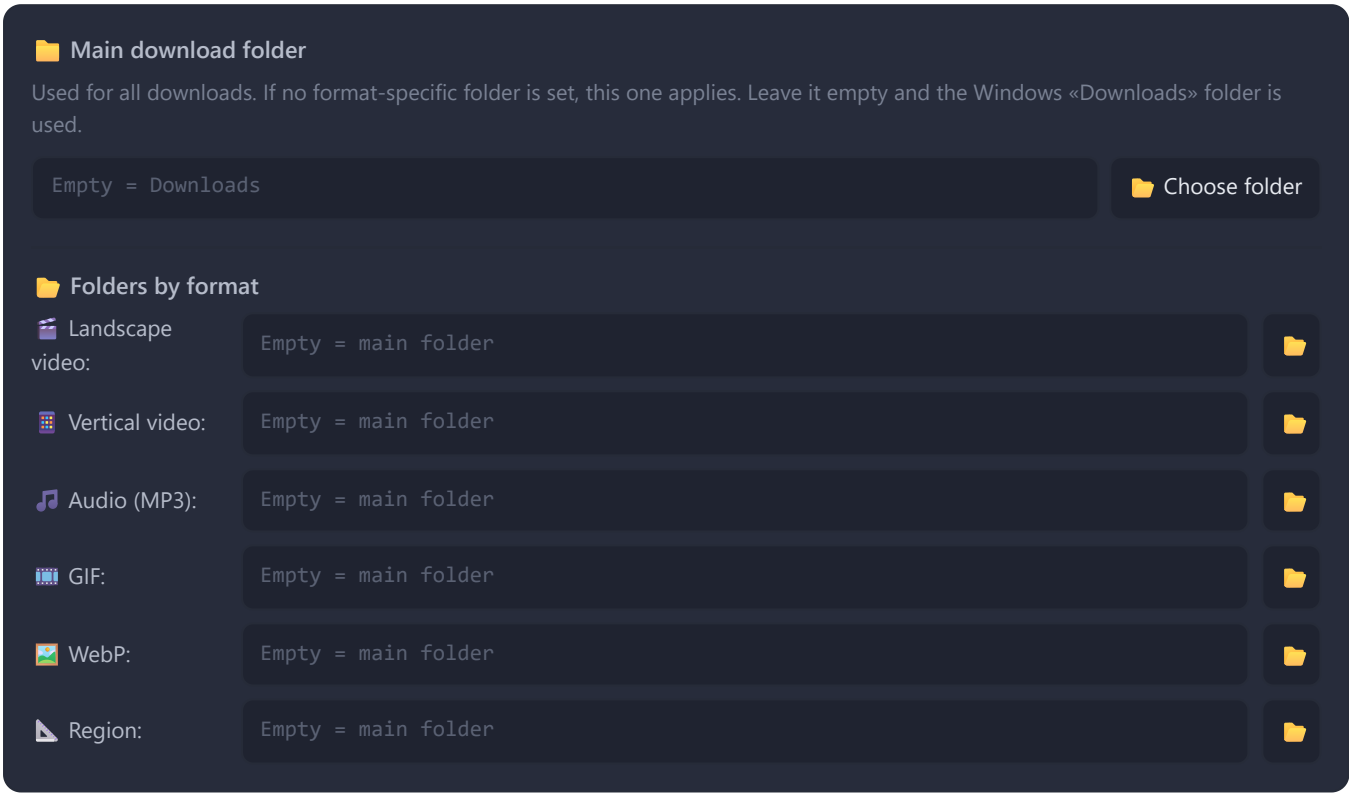
Only **in this installation**, on your own computer. They are never sent to any server, never written to the history, and never put in the diagnostic file. They never leave your machine except in the request to the AI service itself.

SECTION 4

Folders

The **most useful** part of the settings tab. There are two layers: a **main folder** and, optionally, **a separate folder for each format**.

HOW IT LOOKS IN THE PROGRAM



WHERE A FILE GOES — THE ORDER OF PRECEDENCE

① THAT FORMAT'S OWN FOLDER
If filled in: it wins. Downloading a vertical video sends it to the folder on the «vertical video» row.

if empty ↓

② THE MAIN DOWNLOAD FOLDER
If the format folder is empty it goes here.

if that is empty too ↓

③ WINDOWS «DOWNLOADS» — where it goes if you set nothing at all.

📁 Main download folder TEXT + PICKER

Default: **empty**

You can type or paste the path straight into the box, or pick it from a dialog with 📂 **choose folder**.

THE FOLDER PICKER DIALOG

The dialog that opens offers three routes: the 🪟 **Windows folder picker**, ⚡ **quick folders** (Videos, Downloads, Desktop) and 🕘 **recently used folders**. The quick and recent lists only start filling *after your first download* — it is normal for them to be empty the first time.

WHEN TYPING THE PATH BY HAND

Write the full path: `C:\Users\YourName\Videos\Weorclip`. Write a folder that does not exist and the download fails at that point. If you are not sure, use the picker.

📁 Folders by format 6 ROWS

Default: **all empty**

ROW	WHICH OUTPUT GOES HERE
🎬 **Landscape video**	Normal landscape video output
📱 **Vertical video**	Vertical (Shorts/Reels/TikTok) output
🎵 **Audio (MP3)**	Audio-only output
🎞️ **GIF**	GIF output
🖼️ **WebP**	WebP output
📐 **Region**	Cropped output taken from a selected area

THE REAL BENEFIT: NO MORE SORTING AFTERWARDS

Send vertical videos to `…\Social Media` and music to `…\Music` and you never have to sort out what you downloaded later. **Set it once, it works forever.**

WHICH ROW DOES SQUARE FORMAT USE

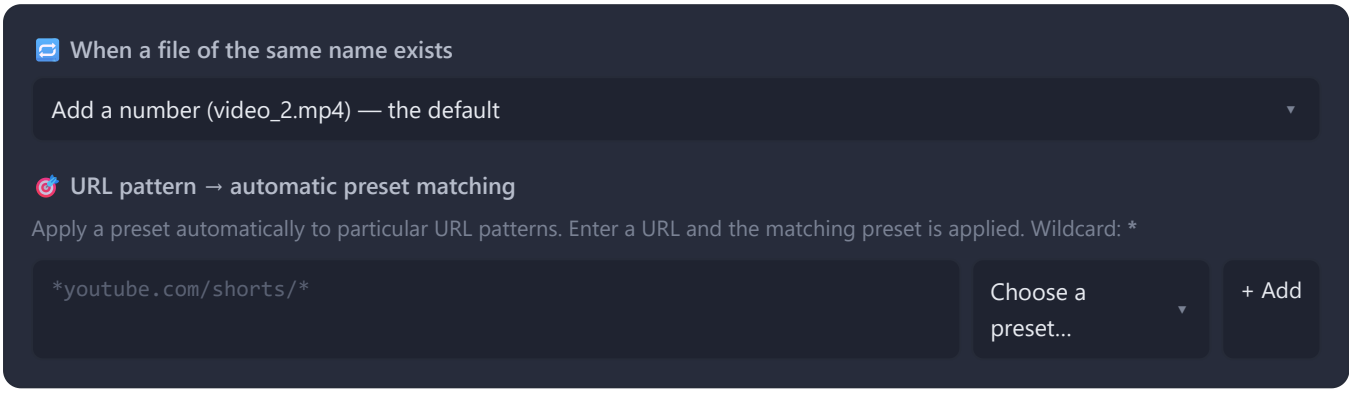
Square output is not listed as a separate row; choose a format that is not in this list and the file goes to the **main folder**. If in doubt, you can check the 📁 path on the queue row after the download.

SECTION 5

Collisions & automatic presets

Two separate settings: what to do on meeting a file of the same name, and applying settings automatically to particular addresses.

HOW IT LOOKS IN THE PROGRAM



When a file of the same name exists DROPDOWN

Default: **Add a number**

OPTION	WHAT HAPPENS	THE RISK
Add a number	If `video.mp4` exists it writes `video_2.mp4`	None — **the default**
Overwrite	Writes over the old file	**The old file is lost**
Skip	Skips that job, touches nothing	The download may silently not happen

STAY ON "ADD A NUMBER"

It is the only option that loses nothing. If the folder fills up, that is a tidiness problem; it is not a data-loss problem.

WHEN "OVERWRITE" IS DANGEROUS

Download the same video twice with different settings and the second download **writes over the first**, and the first does not come back. Do not be on this option while you are experimenting.

WHAT "SKIP" IS FOR

For **skipping what you already have** when re-downloading a large list. It does not touch the existing file and speeds the queue up.

🎯 URL pattern → preset matching `A LIST OF RULES` Default: **empty**

Applies a **subtitle preset** automatically for particular address patterns. The moment you paste an address, if there is a match the preset loads by itself.

1. Write the pattern — `*` means “anything”.
2. Choose a preset from the list.
3. **+ Add** — the rule enters the list and appears beneath.

THE PATTERN MUST MATCH THE WHOLE ADDRESS

This is where most mistakes are made. The pattern is compared **end to end** against the address — it is not a “does it contain this” check. That is why nearly every pattern needs a `*` **at the start and at the end**.

PATTERN	RESULT
`*youtube.com/shorts/*`	**Works — every Shorts address**
`*tiktok.com*`	**Works — every TikTok address**
`youtube.com/shorts/*`	**Does not work — the leading `https://www.` does not match**
`shorts`	**Does not work — an exact match is required**

THE FIRST MATCH WINS

If several rules fit the same address, **the one earlier in the list** is applied. Put narrow rules at the top and general ones at the bottom.

THE TYPICAL USE

If you always want large subtitles on Shorts: save that subtitle preset once, then match it with the pattern `*youtube.com/shorts/*`. From then on the style arrives by itself on every Shorts address.

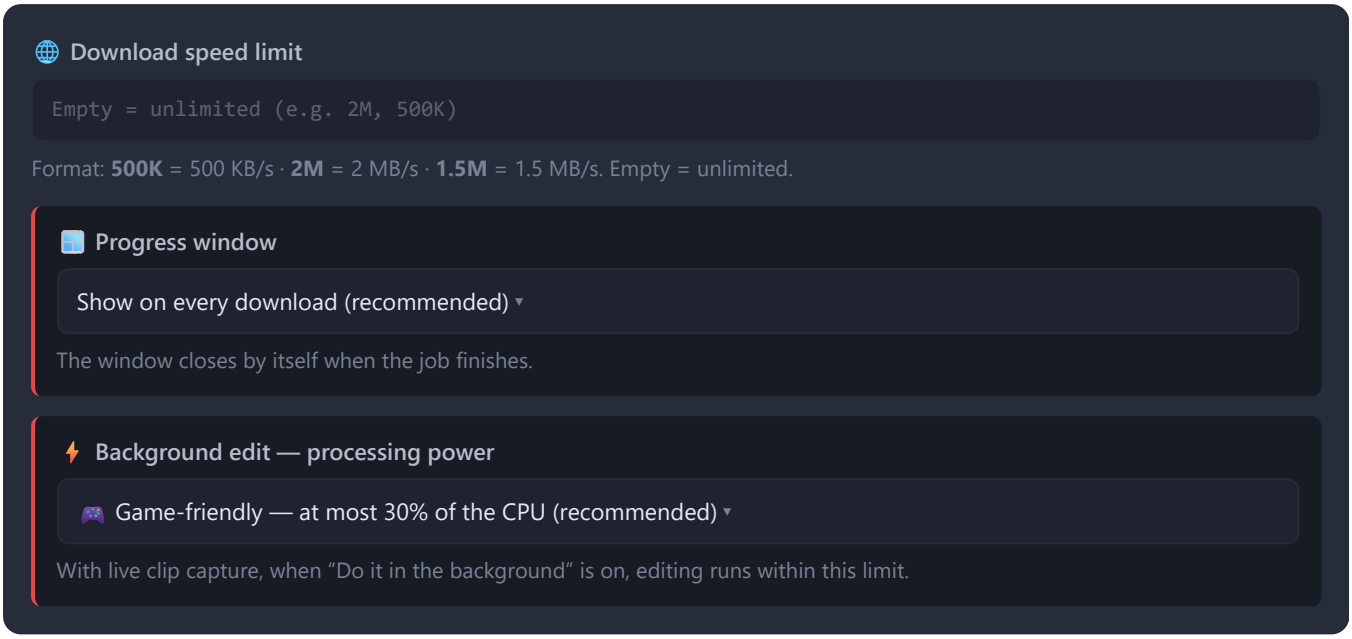
YOU HAVE TO HAVE SAVED A PRESET FIRST

Only **subtitle presets you saved earlier** appear in the dropdown. If the list is empty, save a preset on the editing & subtitles side first.

SECTION 6

Download speed

HOW IT LOOKS IN THE PROGRAM



Download speed limit TEXT

Default: **empty (unlimited)**

Stops a download from eating your whole connection. The syntax is simple: **a number plus K or M**.

WRITE THIS	IT MEANS	WHEN
`(empty)`	Unlimited	**The default** — fastest
`500K`	500 KB/s	If you are in a meeting at the same time
`2M`	2 MB/s	If other people at home are using it too
`1.5M`	1.5 MB/s	Decimals are allowed

WHERE IT REALLY MATTERS

If you are about to join a video call while a long queue is running, setting a limit keeps the call from freezing. Remember to clear the box when the work is done.

A WRONG FORMAT MAY SILENTLY DO NOTHING

Forms like `2 MB` or `2mb/s` are not valid. The correct form has **no space** and a single letter: `2M`.

Progress window DROPDOWN

Default: **Show on every download**

Each time a download starts, a small **progress window** opens in the middle of the screen: which file, what percentage, how long is left. When the job finishes it **closes by itself** — within five seconds, but it stays open while your mouse is over it, so you have time to read.

OPTION	WHAT HAPPENS	WHO IT SUITS
Show on every download	The window opens and closes when done	**The default** — downloading one at a time
Never show	The window never opens	Sending batches to the queue

WHY YOU MIGHT WANT TO TURN IT OFF

Queue thirty videos from discover and the window opens and closes thirty times. The same information is already in three other places: the status bar at the bottom of the program, the **queue** tab and the notification when the job finishes. If you work in batches, **never show** is more comfortable.

TURNING IT OFF DOES NOT STOP THE DOWNLOAD

This setting only changes *whether the window appears*. The download runs in the background either way and you are told when it finishes.

Background edit — processing power DROPDOWN

Default: 🎮 **Game-friendly**

With ⚡ **Do it in the background** on in Live Clip Capture, the clip is edited without opening Super Edit; this setting decides how big a share of the computer that job may take. It is **the same setting** as **Processing power** on the Live Clip Capture card — change one and the other follows (chapter 2).

OPTION	WHAT HAPPENS
🎮 **Game-friendly**	At most 30% of the CPU, lowest priority; no AI runs on the graphics card (no scoring, dubbing or reading the title aloud). **Recommended** — the game doesn't stutter, the job takes a little longer
⚖️ **Balanced**	At most 50%, below-normal priority; AI runs on the graphics card
🚀 **Full power**	No limit — the fastest; for when you are away from the computer

NOT SHOWN IN THE PROGRAM'S WINDOW

Because live capture works in the browser extension, this setting only appears in the extension's Settings; it is hidden in the Weorclip program's own window.

SECTION 7

Updates

The program updates itself. You do not have to go to the site and reinstall — this group only shows you what happened and lets you go back if something goes wrong.

HOW IT LOOKS IN THE PROGRAM



What happens by itself

While the program is open it checks in the background for a new version. If there is one, a strip appears on screen; if you confirm, it downloads and is applied.

WHAT YOU SEE	WHAT IT MEANS
An update is ready	There is a fix in the processing engine. One click downloads it; you do not have to reinstall the program.
A new version is ready	The program itself has changed. It downloads the installer, installs it and reopens the program.
downloading and verifying…	The file is downloading and **its signature is being checked**. This step is never skipped.

ONLY THE CHANGED FILES COME DOWN

You never wait for a whole package for a small fix. If something goes wrong, **the version you have stays exactly as it is** — you are not left with a half-finished installation.

Check for updates BUTTON

If you do not want to wait

The program checks by itself anyway. This button tells it to check **now** — useful if you have heard that a fix has been released.

What changed → opens the release notes explaining what was fixed in that version.

Go back to the previous version BUTTON

If a new version causes trouble

If something broke in the new version you can go back to the previous one. **Your downloads and settings stay exactly as they are** — rolling back changes only the program itself.

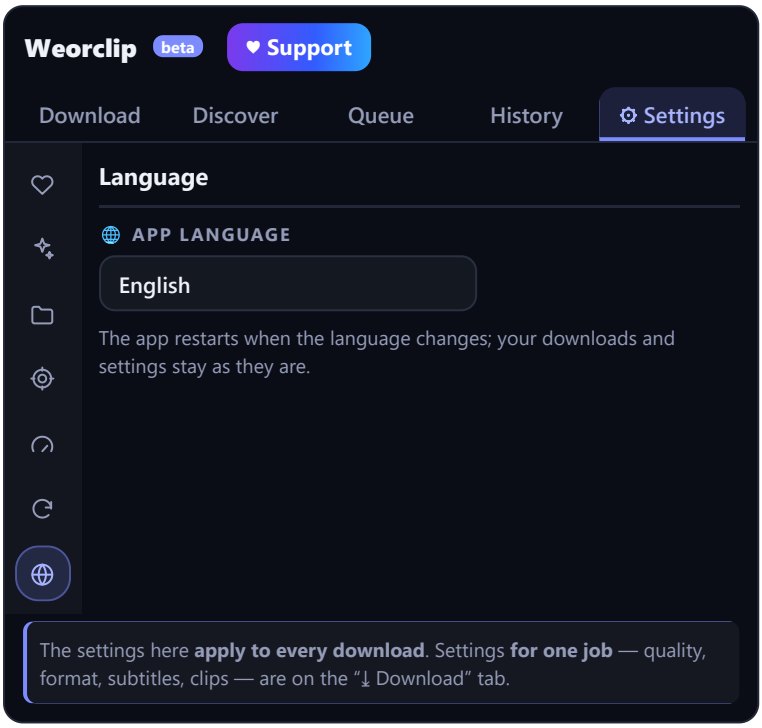
> **BEFORE YOU ROLL BACK**
>
> If you send the problem in with **report a problem** on the bottom bar, it gets fixed in the next version. Rolling back solves it for you but nobody finds out about it.

SECTION 8

Language

The program's language. The language you chose during setup shows here, and you can change it here.

HOW IT LOOKS IN THE PROGRAM



SETTING	WHAT IT DOES
App language	Turkish · English · Indonesian · Spanish · Italian · Portuguese · German · French · Japanese — each is listed in its own language

THE PROGRAM RESTARTS WHEN THE LANGUAGE CHANGES

Your downloads and settings stay as they are. Every window — the main window, Super Edit, the separate windows — uses the same language.

SECTION 9

The four tools on the bottom bar

There is a small strip at the very bottom of the window, visible on every tab. It is not part of the settings tab, but what it does is closely related.

THE BOTTOM BAR



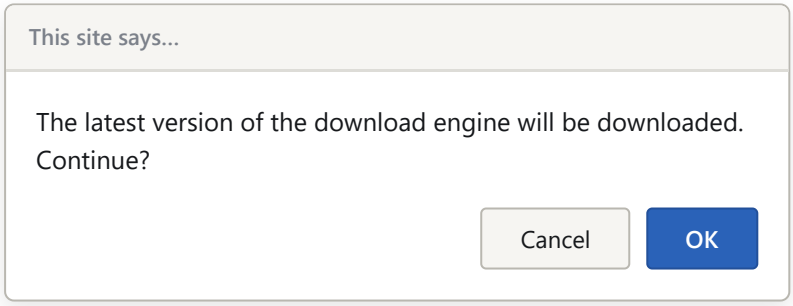
The folder name LINK

Opens the last download folder in Windows Explorer. It is the fastest way to get to the file you downloaded.

↻ Update the engine LINK

Updates the **engine** that downloads videos to its latest version. It asks for confirmation and opens an update window.

THE CONFIRMATION DIALOG



WHEN YOU SHOULD PRESS IT

Video sites change often; the day you say “it worked yesterday, today it does not download”, this is **the first thing to do**. Making it a monthly habit is also sensible.

report a problem LINK

Collects the information needed to report a problem for you and **copies it to the clipboard**. The same text is also saved as a file in your Downloads folder. Paste it into an email and send it to **info@weorclip.com**; it speeds the fix up enormously.

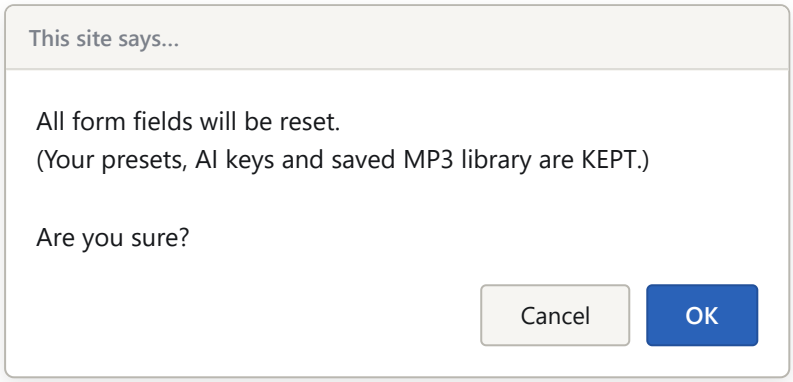
WHAT IS IN IT

The link in the address box, the quality and format you picked, the log of the last job, the program versions and the installation state. It is plain text: you can read it where you paste it before you send it.

clear LINK

Resets the form: the address, the clips, the format, the quality and the editing choices go back to their starting state. It asks for confirmation.

THE CONFIRMATION DIALOG



RESET	KEPT
The address and clip ranges	**The AI keys**
Format · crop · quality	**Saved presets**
Overlays and editing choices	**Your MP3 library**
Half-finished editor sessions	**Folder settings and preferences**

THE BEST BUTTON WHEN YOU ARE CONFUSED

For “some setting is on somewhere and I cannot find it”, **clear** is the fastest fix — it gives you a clean start without losing your settings or your presets.

IT DOES NOT DELETE THE HISTORY OR THE QUEUE

This button clears only **the form**. The jobs in the queue and the history records stay where they are.

SECTION 10

Troubleshooting

SYMPTOM	CAUSE	FIX
The AI features do not work	No key entered, or a wrong one	Enter the key and verify it with 🔌 **test it**
The key is right but the feature does not work	The model is chosen elsewhere	Look at the model in that feature's own ⚙ menu
Cover generation gives a "quota" error	Gemini image generation has no free tier	Enable billing on the Google account, or switch to OpenAI
Speaker separation does not work	The recognition component has not downloaded	It downloads by itself on first use; check the report
Files go into the wrong folder	The format folder overrides the main folder	Clear or correct that format's row
The list in the folder picker is empty	No download has been made yet	Normal — it fills after the first download
The download says "folder not found"	The hand-typed path is wrong	Pick it with 📂 choose folder
My old files keep disappearing	Collisions are set to "overwrite"	Switch to "add a number"
Some videos never download	Collisions are set to "skip" and the file exists	Normal — or switch to "add a number"
My URL pattern never triggers	The pattern does not match exactly	Put `*` at the start and the end
The preset list is empty	There are no saved subtitle presets	Save a preset first
Downloading is very slow	A speed limit has been left in the box	Clear the box
A window opens on every download and it is irritating	The default behaviour	Progress window → **never show**
The window will not close	The mouse is over it	Move the mouse away — it closes in five seconds

SYMPTOM	CAUSE	FIX
It worked yesterday, today it does not download	The engine may be out of date	Update it with ↻ on the bottom bar
My settings have disappeared	The app's local data was cleared	Enter them again — the keys are stored only in this installation

IF IT IS STILL NOT SOLVED

Press 💬 **report a problem** on the bottom bar: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

PART II

II SUPER EDIT

Editing, effects and export

Basics

Clip Pool · Files · Scene and Playback · Timeline · Editing Tools

pp.257–350

Visual

Transitions · Animations · Video FX and Audio FX · Fill Style and Frames

pp.469–570

Auto Edit

Output · Cuts · Framing · Audio · Subtitles · Censor · Cleanup · Intro · Preset · B-roll · Dubbing

pp.685–755

Outside the panel

Windows and Shortcuts

pp.846–861

Adding content

Add · Search the Web · Templates · Layout and Composition

pp.351–468

Motion and modes

Keyframes and Motion · Object Tracking · Find Rhythm · Region Export · Drawing · Voice-over

pp.571–684

Finishing

Batch Actions and Selected Item · Project · Output · Preview

pp.756–845

27 chapters

pp.256–861

SUPER EDIT · PART 1

Clip Pool

The **front door** of Super Edit. The clips you sent over from the Download tab wait here; you choose a quality and pull them, then drag the ready ones onto the timeline. Everything you do in the editor starts here.

WHAT'S IN THIS CHAPTER

1. What Super Edit is and how it opens — **a map of the screen**
2. What the Clip Pool is for, and how clips get here
3. The anatomy of the panel — header, list, bottom strip
4. The clip card — piece by piece
5. Two states: **waiting** ↔ **ready**
6. Preview quality — chosen *before* you pull
7. Three ways to pull a clip, and what happens when you do
8. Using a ready clip — drag and click
9. ↻ Refresh and automatic transfer
10. ✕ Removing from the pool
11. Step by step, and troubleshooting

SECTION 1

Super Edit and a map of the screen

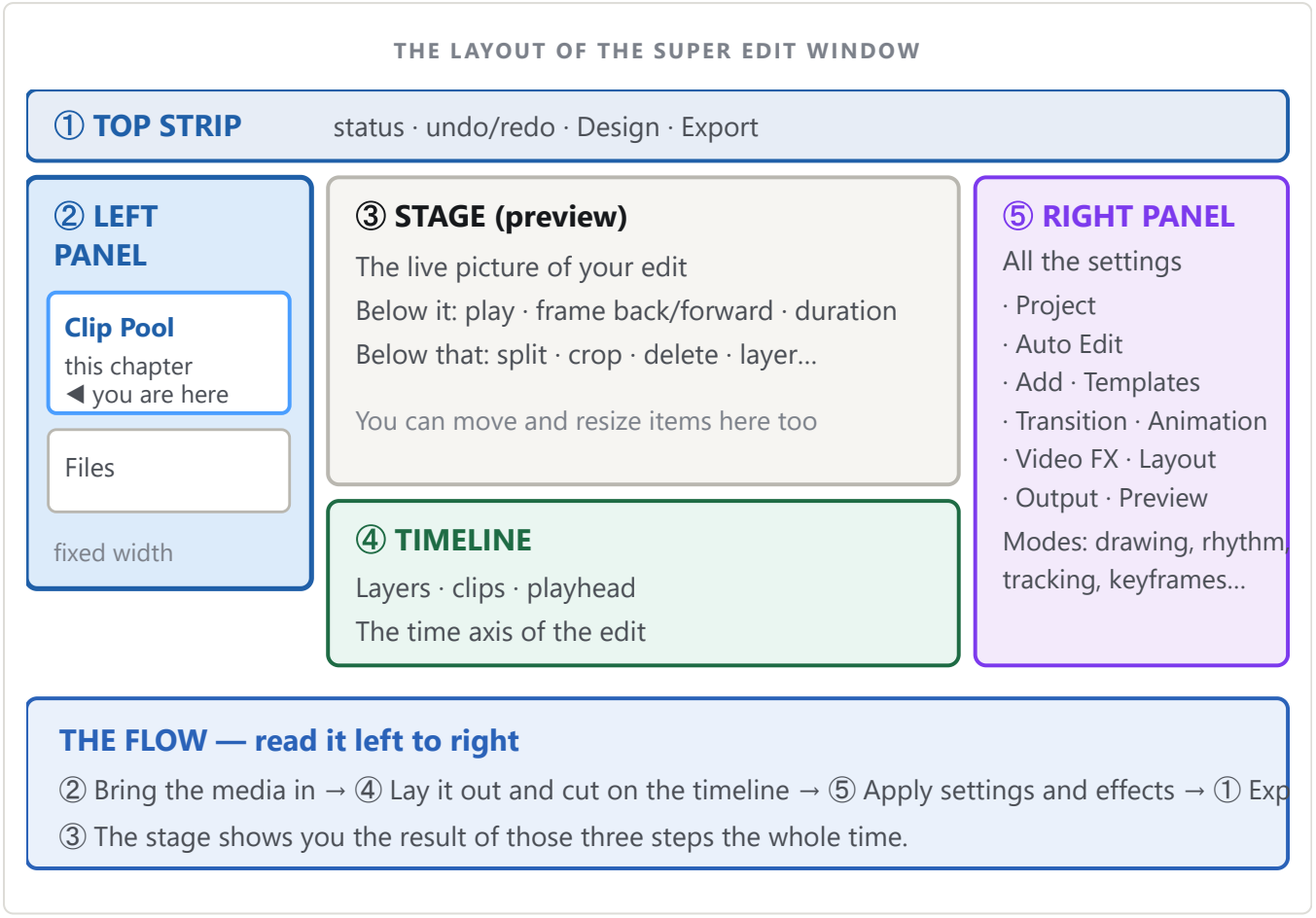
Super Edit is **the real video editor** inside the program. It opens in a window of its own; it is a complete editing environment with a timeline, layers, effects and an export of its own. It takes **26 chapters** of this guide to describe — and this is the first of them.

How it opens

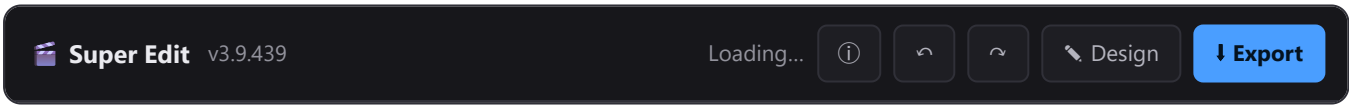
1. On the Download tab choose 📐 **Output Format** → 🎬 **Super Edit**.
2. Press 🎬 **Open editor** in the blue panel that appears underneath.
3. The editor opens in **a separate window**. The *list* of the clips you selected arrives ready — the videos have not been downloaded yet; you pull them from the **Clip Pool** this chapter is about.

> **OPENING IT FROM THE EDGE EXTENSION**
>
> 🎬 **Open editor** in the browser extension — and live capture and OBS clips too — opens the editor **in the app** when the Weorclip app is installed on your computer; the extension shows "📄 *Opening Super Edit in the app…*". If the app is already open, no second copy starts: the request goes to the open one. In the app, PC videos open straight from the disk, without a copy (chapter 21). If the app is not installed or is an old version, the editor opens in the browser as before.

The five regions of the screen



THE TOP STRIP — HOW IT LOOKS IN THE PROGRAM



BUTTON	WHAT IT DOES
The status text	What the program is doing right now — getting into the habit of looking here after every action pays off
ⓘ	Shows or hides the panel descriptions. Turn them off and the interface gets simpler
↶ **Undo**	`Ctrl+Z`
↷ **Redo**	`Ctrl+Shift+Z`
✎ **Design**	Opens the Design Studio (it produces logos and graphics and sends them here)
⬇ **Export**	Turns the edit into a video file

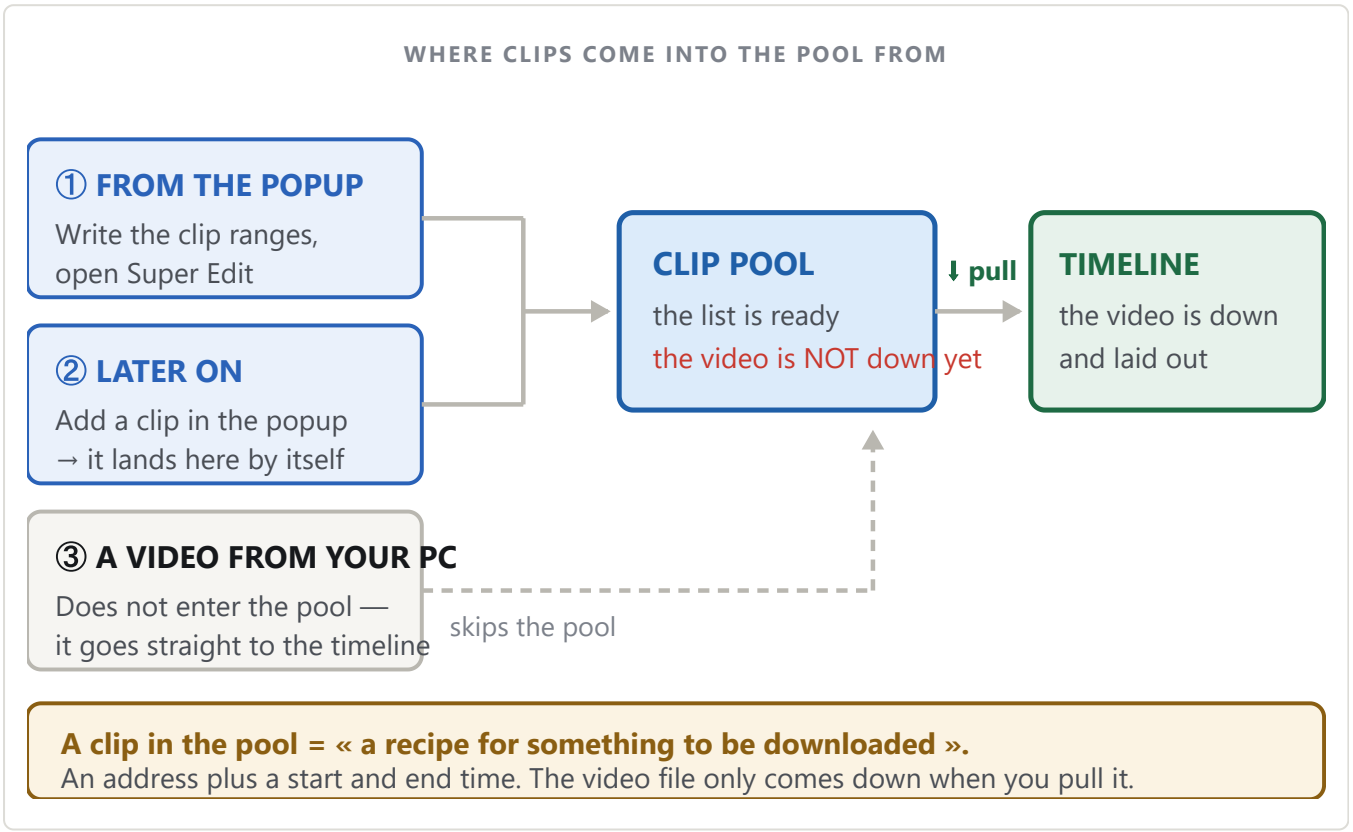
WHAT THIS CHAPTER COVERS

Only **the top half of ② the left panel** — the Clip Pool. The **Files** panel underneath it comes in the next chapter, and the stage and the timeline after that.

SECTION 2

What the Clip Pool is for

The pool is **a waiting room**. The *list* of the clip ranges you marked on the Download tab lands here — but the videos have not been downloaded. They come down when you choose a quality and say "pull", and are laid out on the timeline.



WHY IT DOES NOT DOWNLOAD STRAIGHT AWAY

If 20 clips came down the moment you opened the editor you would wait minutes, and you would probably never use half of them. The program **makes you say** which ones, and at what quality. That way only the clips you are actually going to use come down.

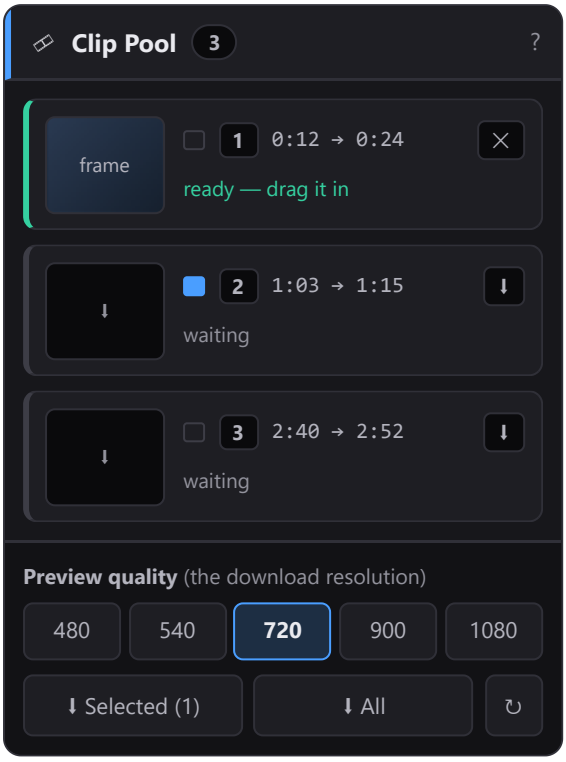
THE POOL LIVES WITH THE PROJECT

Close the editor and open it again and the pool list is still there. If you add a new clip in the popup it lands in the pool **by itself**, even with the editor open.

SECTION 3

The anatomy of the panel

HOW IT LOOKS IN THE PROGRAM — THE CLIP POOL PANEL



1. **The header** — the panel name, and next to it the **total number of clips**. The **?** on the right shows the panel's own short description.
2. **The list** — one card per clip. The order is the order you wrote them in the popup.
3. **Preview quality** — the resolution the clips will come down at. Chosen **before you pull** (chapter 6).
4. **⬇ Selected (N)** — pulls only the ones you ticked; the number in brackets updates live.
5. **⬇ All** — pulls every clip in the pool.
6. ↻ — takes in clips added to the popup afterwards.

The description the ? button shows

Hover over the **?** in the header and the panel's own short account appears. Word for word, it says:

THE PANEL TIP

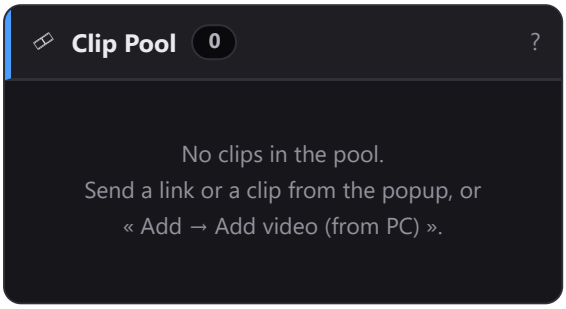
> Clips sent from the popup wait here. The flow: choose a quality → pull them with ⬇ → DRAG a clip with a green stripe (ready) onto the timeline. Add a new clip in the popup and press « Super Edit » and it lands here by itself; ↻ refreshes it by hand. Click a card = jump to that clip on the timeline.

THESE TIPS CAN BE TURNED OFF

The ⓘ button in the top strip hides the panel descriptions all at once. It is for experienced users who want a simpler interface — the **?** buttons still work one at a time.

When the pool is empty

THE EMPTY STATE



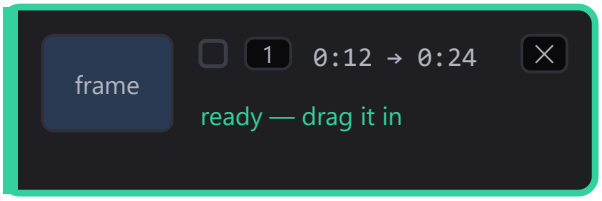
AN EMPTY POOL IS NOT AN ERROR

If you opened Super Edit without writing any clip ranges in the popup, the pool arrives empty — that is normal. You can work with a video from your own computer instead; that video does not pass through the pool, it goes straight onto the timeline.

SECTION 4

The clip card — piece by piece

THE SIX PARTS OF A CARD



① thumbnail ② box ③ no. ④ time ⑤ button
⑥ the status line — along the bottom of the card

The parts of the card

① Thumbnail — the clip's first frame
② Tick box — for pulling in bulk
③ Order number
④ Time range (start → end)
⑤ The button on the right — it changes with the stat
⑥ The status line

THE COLOURED STRIPE DOWN THE LEFT EDGE = THE STATE

A green stripe → the clip is down and ready to use. A grey stripe → not pulled yet.
One look at the list tells you which ones are ready.

PART	WHAT IT SHOWS	WHEN CLICKED
① **Thumbnail**	A frame from the clip. If it has not been pulled, a ⬇ icon sits there	—
② **Tick box**	Whether it is included in a bulk pull	Ticks/unticks it · the **Selected (N)** count changes at once
③ **Order no.**	The clip order from the popup	—
④ **Time range**	The start and the end of the clip	—
⑤ **The ⬇ button**	Appears on a card that has **not been pulled**	Pulls that clip alone
⑤ **The ✕ button**	Appears on a **ready** card	Removes the clip from the pool *and* from the timeline
⑥ **The status line**	"waiting", or a green "ready — drag it in"	—
The card itself	—	**If it is ready**, jumps to that clip on the timeline and selects it

THE THUMBNAIL CAN ARRIVE LATE

The frame comes from **the same cache** the timeline builds. If the clip has only just been pulled you may see a faint waiting pattern in the box for a moment — it fills in within a few seconds.

SECTION 5

Two states: waiting ↔ ready

Every clip in the pool can only be in one of two states. Knowing the difference is half of never getting stuck in the editor.

	⏳ WAITING	✅ READY
The left stripe	Grey	**Green**
The thumbnail	A ⬇ icon	A frame from the clip
The status text	"waiting"	"ready — drag it in"
The button on the right	⬇ (pull)	✕ (remove from the pool)
Can it be dragged	**No**	**Yes**
Clicking the card	Nothing happens	Jumps to that clip on the timeline
Has the video come down	**No — there is only a recipe**	**Yes, it is on the disk**

A "WAITING" CLIP CANNOT BE DRAGGED

Try to drag a card that has not been pulled onto the timeline and nothing happens — that is not a fault. You have to pull it with ⬇ first. Once the card turns green it drags.

A READY CLIP STAYS ON THE DISK

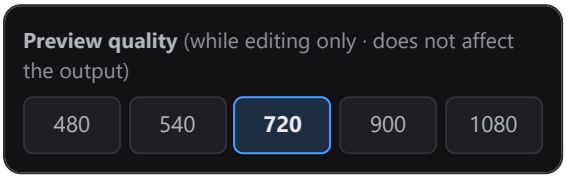
Once a clip has been pulled it goes into the **cache**. Even if you close the editor and open it again it is not downloaded afresh — it is there instantly. (Change the preview quality and it does come down again; the reason is in the next chapter.)

SECTION 6

Preview quality

The five numbers at the bottom of the panel. They set **the resolution the clips come down at**. The most important rule in this chapter: **choose it BEFORE you pull.**

HOW IT LOOKS IN THE PROGRAM



VALUE	DOWNLOAD SPEED	SHARPNESS	WHEN
480	Fastest	Low	A long edit with many clips — if you are only cutting
540	Fast	Low-medium	A weak computer
720	Balanced	Good	**The right choice for most work**
900	Slow	Very good	If you are aligning text or fine detail
1080	Slowest	Sharpest	Cropping, object tracking, precise framing work

THIS IS NOT THE OUTPUT QUALITY

What you pick here is only the resolution of the picture you see **while working in the editor**. The export quality is a separate thing, chosen with **Project** → **Output** → **Quality** (chapter 40). You can work at 480 and export at 1080p.

CHANGE IT AFTER PULLING AND EVERYTHING COMES DOWN AGAIN

The quality is the **cache key** for the downloaded file. Change it and every clip in the pool is **downloaded again** at the new quality — the strip at the top counts through it, "Applying preview quality: 3/7…". Your edit (the cuts, the effects) is *kept*, but you wait. Which is why choosing the quality should be the first thing you do.

CHOSEN HERE ONLY

The note beside the label says so: "*(while editing only · does not affect the output)*". The Project tab used to hold a second copy of this setting; it was removed. The preview quality of clips from links is chosen **here only**.

IT LOCKS WHILE A PULL IS RUNNING

The numbers become unclickable while a download is under way. That is deliberate: changing the quality halfway through would produce a project half at one quality and half at another.

A PRACTICAL RULE

If you are doing a rough cut, pick **480-540** and work fast. When the work is done, put the quality up to **1080** and make the final fine adjustments. On long projects the difference amounts to *hours*.

SECTION 7

Three ways to pull a clip

ROUTE	WHAT IT DOES	WHEN
The ⬇ on the card	Pulls that clip alone	If you need one clip
⬇ Selected (N)	Pulls the ones you ticked	If you picked a few
⬇ All	Pulls everything in the pool	If you are going to use them all

WHAT HAPPENS WHEN YOU PULL — FOUR STEPS

① DOWNLOADED
at the quality you chose
one at a time, in order

→

② ENTERS THE POOL
the card turns green

→

③ LAID OUT ON THE TIMELINE
at the END of the current edit,
in order, one after another

④ THE AUDIO GOES ON A SEPARATE TRACK

If the clip has audio, the picture goes to a visual layer and the sound to a separate audio layer.
The two are LINKED: move one and the other follows, delete one and both go.

RESULT In the top strip: « ✓ 3 clips came into the pool + laid out · 0:38 »

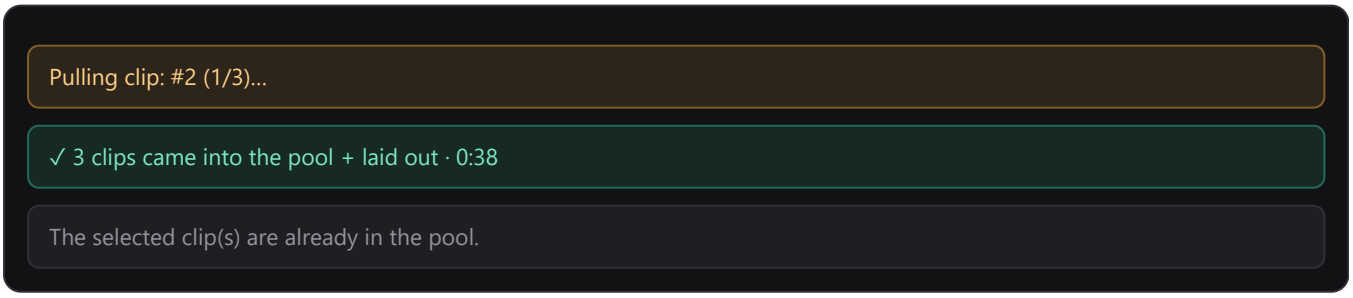
So pulling = downloading + laying out on the timeline. Not two jobs but one move.

Try to pull a clip that has already been pulled and it is skipped — it says « already in the pool ».

The buttons lock while a pull is running; they unlock by themselves when it ends.

If none of them come down: a « No clips could be pulled » warning appears — look at the state on the ca

THE TOP STRIP DURING AND AFTER A PULL



PULLING CHANGES THE TIMELINE

Pulling a clip is not only downloading it — the clips are **added to the end** of the edit. Pull new clips into a project you have already been editing and they arrive at the far end of it. If that is not where you want them, you can move them on the timeline or undo with `Ctrl+Z`.

THEY COME DOWN IN SEQUENCE, NOT IN PARALLEL

Clips are downloaded **one at a time** and the top strip shows you which one it is on, like "#2 (1/3)". Downloading them all at once would choke both the connection and the memory.

SECTION 8

Using a ready clip

A clip is laid out on the timeline as soon as it is pulled. But if you want to put the same clip **in again**, **somewhere else** or **on another layer**, you have two routes.

Drag and drop

ADDS A NEW COPY

Take hold of the green card and drop it **on whichever layer and time you want on the timeline**. A new copy of the clip is added there.

WHAT IT IS FOR

Showing the same scene a second time (a replay or for emphasis), using it again with a different effect, or putting it in the background as a second layer.

ONLY GREEN CARDS DRAG

A grey (waiting) card does not drag. If dragging is not working, pull the clip first.

Clicking the card

FINDS IT AND SELECTS IT

Click an empty part of the card and the playhead jumps to **the moment that clip starts** and the clip becomes **selected** on the timeline.

INDISPENSABLE ON A LONG EDIT

On a timeline with 40 clips you do not go hunting for "where was clip number 5?" — you click its card in the pool and the program takes you there.

CLICKING DOES NOT AFFECT THE TICK BOX

Clicking the box only ticks it; clicking the card only finds it on the timeline. The two never get in each other's way.

SECTION 9

↻ Refresh and automatic transfer

Going back to the popup to add a new clip while the editor is open happens a lot. You do not have to close and reopen the editor.

TWO ROUTES — ONE OF THEM HAPPENS BY ITSELF

① AUTOMATIC

You add a clip in the popup
and press « Super Edit » —
it lands in the open editor by itself.

② BY HAND — the ↻ button

If it did not arrive by itself,
or you want to be sure,
refresh by hand with ↻.

Either way the new clips arrive « waiting ».

The automatic transfer only freshens the LIST — it does not download the video. Pulling is still yours to d

Your current edit is untouched: the old clips and your work stay exactly as they were.

THE TWO MESSAGES THE TOP STRIP SHOWS AFTER ↻

2 new clips added to the pool — pull them with ⬇.

No new clips. (Add a clip in the popup and press « Super Edit », then this button if you need to.)

IF IT SAYS "NO NEW CLIPS"

You may have added the clip in the popup **but not pressed the « Super Edit » button**. The transfer happens with that button; adding a clip row is not enough on its own.

SECTION 10

✕ Removing from the pool

The ✕ button on the right of a ready card. Do not let the name mislead you — this is not merely deleting it from a list.

WHAT ✕ DELETES

DELETED

· The card in the pool
· EVERY use of it on the timeline
· The audio pieces tied to that clip
· The cache of the downloaded file

KEPT

· The other clips and the edit
· The clip list in the popup
· Effects, text, graphics
· The undo history

IF YOU DELETED IT BY MISTAKE: Ctrl+Z

Undo covers this action too. Or you can freshen the list with ↻ and pull the clip again.

THE CUTS IN YOUR EDIT GO AS WELL

If you split that clip into five pieces, **all five** are deleted. Make sure you are really not using that clip in the edit before you press ✕.

WHEN TO USE IT

When you notice you wrote the wrong range, or you have given up on that clip. It also **frees memory** — on heavy projects with many clips, taking out the ones you are not using speeds the editor up.

IF THE POOL EMPTIES COMPLETELY

The editor goes back to its opening screen: the **"Add video (from PC)"** and **"Pull the clips"** buttons appear again in the middle.

SECTION 11

Step by step, and troubleshooting

1. Write the clip ranges in the popup, set the format to **Super Edit** and press **Open editor**.
2. Look at the **Clip Pool** on the left of the editor — the cards should be grey ("waiting").
3. **Choose the preview quality first.** If you cannot decide, **720**. If you are doing a rough cut, 480.
4. If you are going to use them all, **⬇ All**; if only some of them, tick the boxes and use **⬇ Selected (N)**.
5. Watch the progress in the top strip. When it finishes the cards turn green and the clips are laid out on the timeline.
6. To use a clip a second time, **drag** its card onto the timeline; to find a clip, **click** its card.
7. Move on to the edit — the next chapter is **the Files panel**.

> **IF THIS IS YOUR FIRST TIME**
>
> Start with 2-3 clips and **480** quality. You will see how the editor behaves within seconds. Once you are used to it, put the quality and the number of clips up.

Troubleshooting

SYMPTOM	CAUSE	FIX
The pool arrived empty	No clip range was written in the popup	Normal — you can also work by adding a video from your PC
I cannot drag the card	The clip has not been pulled yet	Pull it with ⬇ first, and let the card turn green
I clicked the card and nothing happened	The clip has not been pulled, or it was deleted from the timeline	Pull it, or drag it in from the pool again
It says "already in the pool"	That clip has been pulled	Normal — the card is green already
"No clips could be pulled"	The download failed (connection/access)	Try again · turn on the cookie setting in the popup
Pulling is very slow	The quality is high, or there are many clips	Drop to 480/540, and put it up later
The quality numbers will not click	A pull or an application is running	Wait for it to finish — a deliberate lock
I changed the quality and everything came down again	The quality is the cache key	Normal — your edit is kept
The clips arrived at the end of the edit, not the middle	Pulling always lays them out at the end	Move them on the timeline, or Ctrl+Z
The audio came out on a separate track	That is the design — a linked pair	Normal — they move and delete together
I added a clip in the popup and it did not reach the pool	« Super Edit » was not pressed	Press that button in the popup, then ↻
↻ says "No new clips"	The transfer never happened	The same as the line above
I pressed ✕ and it went from the timeline too	✕ deletes it everywhere	Undo with Ctrl+Z

SYMPTOM	CAUSE	FIX
The thumbnail is empty/faint	The frame has not been produced yet	Wait a few seconds
The editor has become sluggish	Many clips + high quality	Take the clips you are not using out with ✕, and drop the quality

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

17 · Files — where the graphics, audio, GIFs and text you added to the project are listed; the bottom half of the left panel.

SUPER EDIT · PART 2

Files

The project's **material store**. Videos, images, GIFs, audio and text are listed here by kind. Every row does three things: **find it on the timeline**, **add it to the timeline**, **remove it from the project**.

WHAT'S IN THIS CHAPTER

1. What the Files panel is for — how files get here
2. The anatomy of the panel, the counter, the ? tip, the empty state
3. **Five groups** — accordions, colours, what each one holds
4. The anatomy of a row — icon, name, three buttons
5. 🔍 Find and select on the timeline
6. ➕ Add to the timeline — **what happens, kind by kind**
7. ✕ Remove from the project — what it deletes, what it keeps
8. The text group — **editing in place**
9. Why clip audio does not show up here
10. Step by step, and troubleshooting

SECTION 1

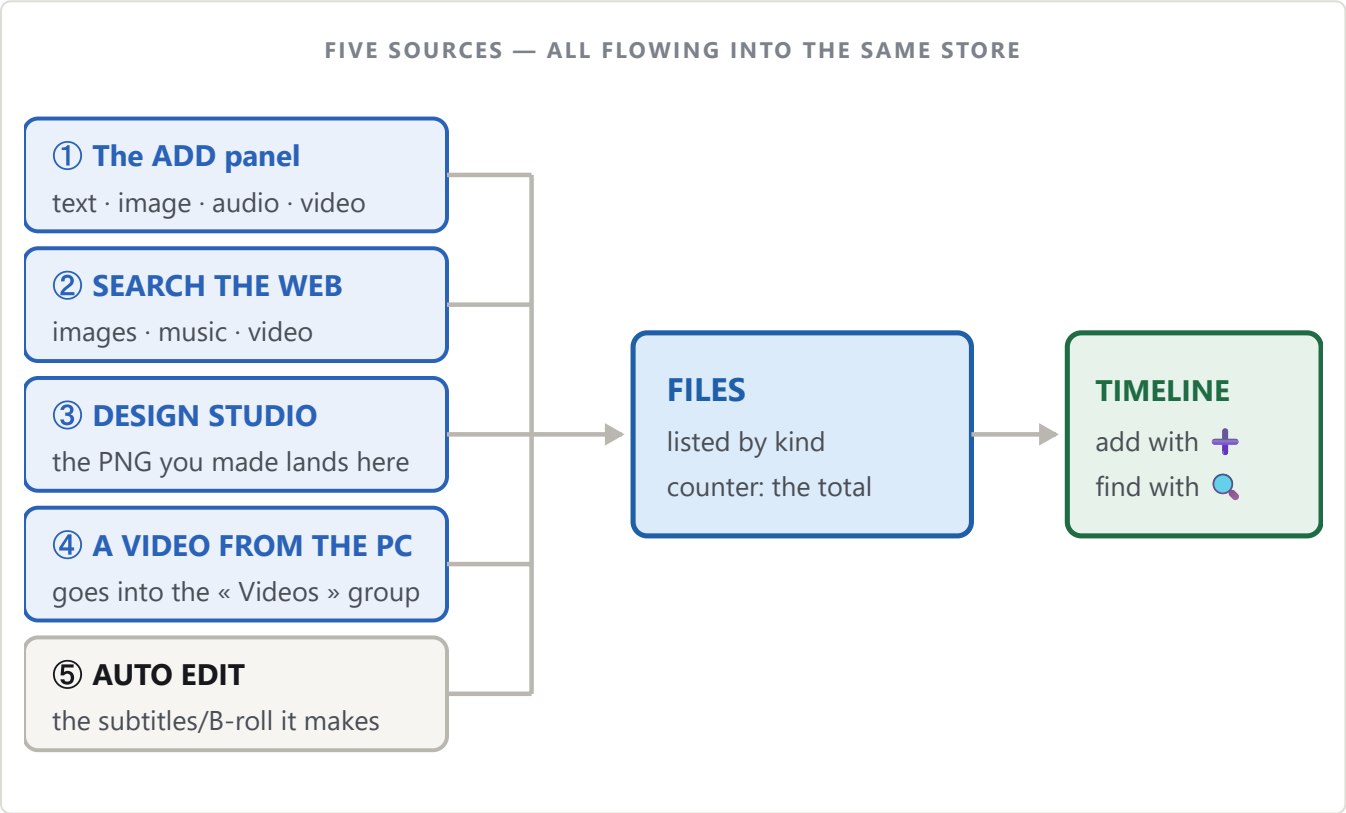
What the Files panel is for

The **bottom half** of the left panel. If the Clip Pool is a waiting room, Files is **the store**: every piece of material that enters the project — wherever it came from — is listed here and re-used from here.

WHY BOTH ARE THE SAME BLUE

The header strip of the Clip Pool and of Files are **the same azure**. That is not accidental: both are *media* areas. In Super Edit the colour describes the **area**, not the panel. The icon carries the distinction — a film strip in the pool, a folder in Files. You will see other colours in later chapters; each one is a different area.

Where files come into this panel from



THE STORE IS NOT THE EDIT

A file being listed here does not mean it is *used* in the edit. It sits in the store; whether you put it on the timeline is up to you. So is **how many times** you put it there — one file in the store, unlimited uses.

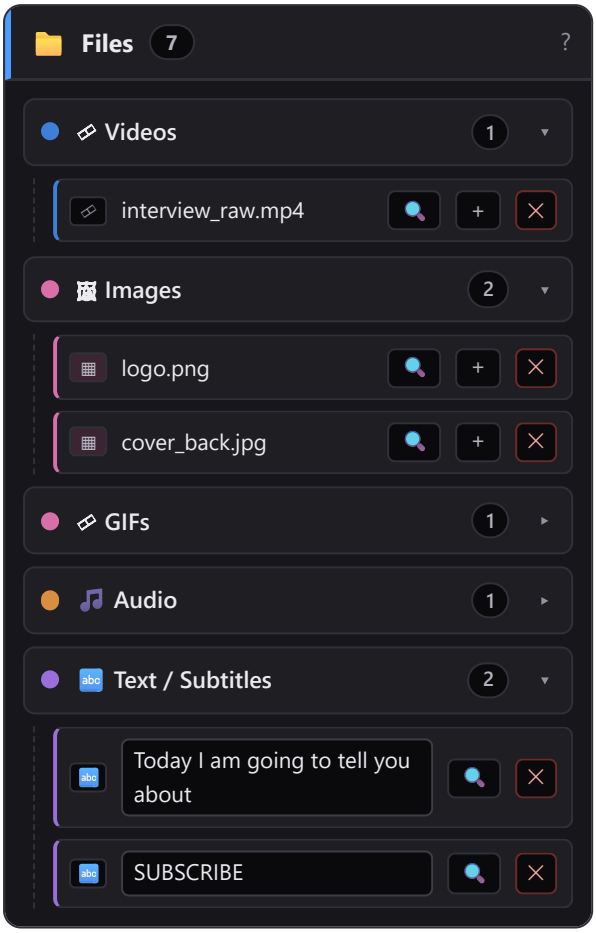
CLIPS PULLED FROM THE POOL ARE NOT HERE

The "Videos" group shows only the videos **you added from your computer**. The clips you pulled from the Clip Pool stay there and are not copied here — the two panels do different jobs.

SECTION 2

The anatomy of the panel

HOW IT LOOKS IN THE PROGRAM — THE FILES PANEL (GROUPS OPEN)



1. **The header** — "Files", and next to it the **total count**. The counter adds up *all* five groups: video + image + GIF + audio + text.
2. **?** — the panel's own short description.
3. **The group headers** — each kind is an accordion. The coloured dot is the kind's colour, the number on the right is how many there are in that group, and the arrow at the far right shows whether it is open or closed.
4. **The rows** — visible once you open a group. Each row is a file.

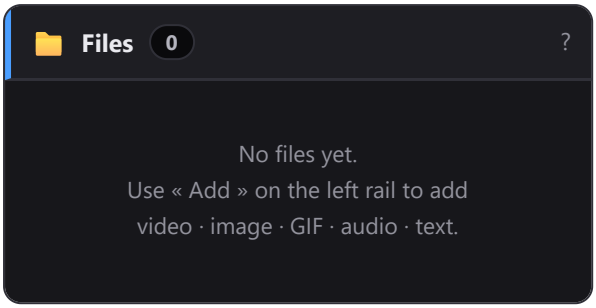
The description the ? button shows

THE PANEL TIP — WORD FOR WORD

> The images · GIFs · audio · video · text you added to the project are listed here by kind. + = add to the timeline (at the playhead) · magnifier = find and select on the timeline · ✕ = remove from the project. Text rows are edited in place.

When the panel is empty

THE EMPTY STATE



AN EMPTY PANEL IS NORMAL

If you are only pulling clips from the pool and cutting them, this panel stays empty. It starts filling the moment you add your first piece of text or your first image.

SECTION 3

The five groups

Files are separated by kind. Each group is an **accordion**: click the header and it opens or closes.

GROUP	ITS COLOUR	WHAT IS INSIDE	THUMBNAIL
Videos	Blue	**Only the video files you added from the PC**	No — an icon
Images	Pink	PNG · JPG · WebP — images you added or generated	**Yes**
GIFs	Pink	Animated GIFs	**Yes**
Audio	Orange	MP3 and other audio files **(clip audio excepted)**	No — an icon
Text / Subtitles	Purple	**Every** text item on the timeline	No — an icon

IMAGES AND GIFS SHARE A COLOUR

Both belong to the "picture" family — hence the same pink. The group name and the icon carry the distinction.

GROUPS START CLOSED AND STAY OPEN

So the panel does not take up room, the groups are **closed by default**. Open one and that is remembered — go elsewhere and come back during the same session and you find it open again.

AN EMPTY GROUP IS NOT SHOWN AT ALL

If you have no files of that kind, the group header **does not appear in the list**. No need to go looking for "where are the GIFs?" — it is because you have not added one yet.

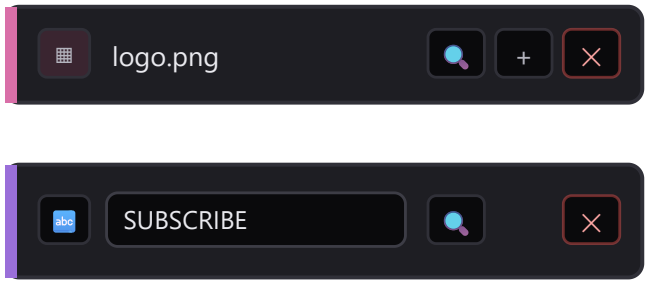
THE TEXT GROUP FILLS ITSELF

The other four groups are made of files *you added*. **Text** is different: as long as a text item exists on the timeline, it is listed here. If Auto Edit generated subtitles, they land here too — and you can edit them one by one.

SECTION 4

The anatomy of a row

THE PARTS OF A FILE ROW



A TEXT row: an EDITABLE box instead of a name · there is no + button

The parts

① The edge bar on the left — the kind's colour
② A thumbnail (image/GIF) or an icon
③ The file name — clickable
④ 🔍 Find and select on the timeline
⑤ + Add to the timeline (at the playhead)
⑥ ✕ Remove from the project

THE BUTTONS CHANGE WITH THE KIND

Video · image · GIF · audio → 🔍 + ✕ (all three) · Text → 🔍 ✕ (no +, it is on the timeline already)

PART	WHAT IT SHOWS	WHEN CLICKED
The left edge bar	The kind's colour	—
Thumbnail / icon	A real thumbnail for images and GIFs; the kind's icon for the rest	—
The file name	The name of the file	**Finds it on the timeline** — the same job as 🔍
🔍	On every row	Find and select on the timeline
+	On every row except text	Adds a new copy at the playhead
✕	On every row	Removes it from the project

CLICKING THE NAME WORKS TOO

The file name itself is clickable and does **the same thing as** 🔍. You do not have to aim at the small button — clicking the name in the row is enough.

SECTION 5

🔍 Find and select on the timeline

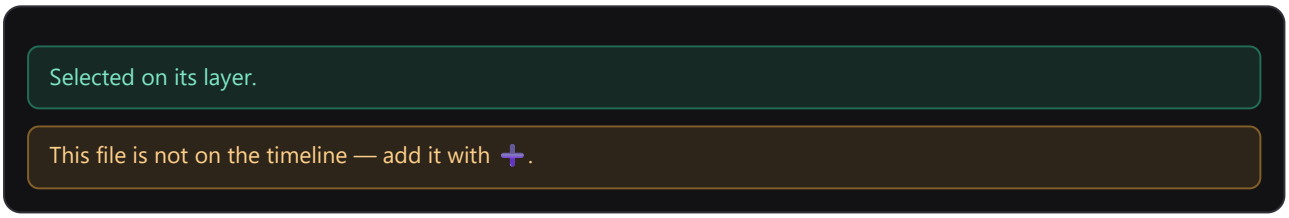
Where in the edit **has this file been used**? The button finds it, moves the playhead there and selects the item.

The 🔍 button ON EVERY ROW

Press it and three things happen at once:

1. The **layer the file is on is selected**.
2. The playhead jumps to **the moment the item starts**.
3. The item becomes **selected** — the "Selected item" section in the right panel opens and shows its settings.

THE TWO POSSIBLE OUTCOMES



IF YOU ARE SEEING THE SECOND MESSAGE

It means the file is **in the store but not in the edit**. It is material you added but have not used yet. Press + to use it.

IF YOU USED IT IN MORE THAN ONE PLACE

🔍 takes you to **the first one it finds**. If you put the same image in five places it will not walk you through them one by one.

INDISPENSABLE IN A CROWDED EDIT

In an edit with dozens of layers and hundreds of items you do not go hunting for "where was that logo". You click its row in the store and the program takes you there.

SECTION 6

➕ Add to the timeline

It puts **a new copy** of the file into the edit. Where and how it puts it **depends on the kind** — this page shows those differences.

WHAT HAPPENS WHEN YOU PRESS ➕ — THREE SHARED RULES

① AT THE PLAYHEAD
It is placed where the time bar is standing right now

② ON A NEW LAYER
Every ➕ opens a new layer — it never lands on top

③ ARRIVES SELECTED
The added item is selected at once, ready to adjust

AUDIO LAYERS ARE ADDED BELOW, VISUAL LAYERS ABOVE
The timeline's order is not disturbed: the audio stays together and so do the visuals.

Added it in the wrong place? Undo with Ctrl+Z, or grab it on the timeline and move it where you want.

The top strip confirms: « ➕ Added to the timeline. » (for video: « ➕ Video added on a new layer. »)

Kind by kind: how long, what size

KIND	WHICH LAYER	ITS DURATION	SIZE / POSITION
🎞 **Video (from PC)**	A new visual layer	The full length of the video	**Full frame** — it fills the screen
🖼 **Image**	A new visual layer	**4 seconds** (less if the edit is shorter, at least 1 s)	Centred, **40%** of the width
🎞 **GIF**	A new visual layer	The same rule as an image	Centred, 40% of the width
🎵 **Audio**	A new **audio** layer	The full length of the audio file	—

WHY AN IMAGE GETS 4 SECONDS

A still image has no "natural" duration — the program gives it a reasonable start. You can grab its edge on the timeline and **stretch or shorten it as much as you like**. If your edit is shorter than 4 seconds the image comes in shorter too; no gap is left.

WHAT 40% WIDTH MEANS

The image does not cover the frame — it sits in the middle at **40% of the screen width**. That is the right starting point for a logo or a badge. You can grab it on the stage to enlarge it or move it into a corner.

YOU CAN ADD THE SAME FILE OVER AND OVER

Every ➕ puts down **a new copy**. To use the same logo at five different points in the video, pressing ➕ five times is all it takes — it goes on sitting in the store as a single file.

EVERY ➕ OPENS A NEW LAYER

It does not add to an existing layer. Press it many times and a lot of layers pile up on the timeline. To tidy up, you can grab the item and **move** it to whichever layer you want, and delete the layer that empties.

POSITION THE PLAYHEAD FIRST

The item lands **at the moment the playhead is on**. If you want a logo at the 12th second, put the playhead at 12 seconds first, then press ➕. It is faster than moving it afterwards.

SECTION 7

✕ Remove from the project

The reddish button at the far right of the row. This is **not just deleting it from a list** — it takes the file out of the edit as well.

WHAT ✕ DELETES

DELETED

· The row in the store
· EVERY copy on the timeline
· The settings given to those copies (position, size, effects, duration)

KEPT

· The other files and the edit
· The original file on your computer
· The Clip Pool
· The undo history

IF YOU DELETED IT BY MISTAKE: Ctrl+Z

Undo covers this action — the file and all its uses come back.
The top strip confirms: « 🗑 File removed from the project. »

KIND	WHAT ✕ DOES
🖼 Image · 🎞 GIF · 🎵 Audio	Deletes it from the store + removes **every** timeline item that uses that file
🎞 Video (from PC)	The same — and it also clears the cache of the downloaded/processed copy
🔤 Text	Deletes **that text item** only (if the same wording exists elsewhere it is left alone)

IT DOES NOT ASK FOR CONFIRMATION

Press ✕ and you are not asked "are you sure?" — it happens at once. Your safety net is **Ctrl+Z**. Think twice before deleting a file you have used a lot in the edit.

WHEN TO USE IT

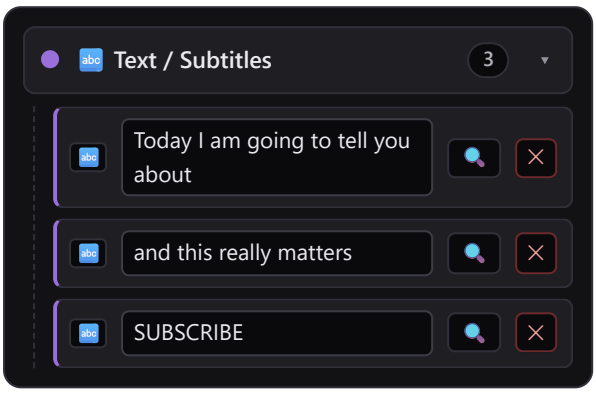
When you added the wrong file, or you tried something and changed your mind. Also for **project housekeeping**: keep unused material out of the store so the file size and the memory use do not swell.

SECTION 8

Text — editing in place

The text group **behaves differently** from the other four. The row holds not a file name but **the text itself**, and it can be edited directly.

HOW IT LOOKS IN THE PROGRAM — TEXT ROWS



Editing the text IN PLACE

You click inside the box and type. Three behaviours are worth knowing:

1. **The moment you click the box** that text is selected on the timeline and the playhead goes there — so you **see it live in the preview**.
2. **As you type** the preview updates instantly. There is no separate "apply" step.
3. **Enter** ends the editing (it leaves the box). It does not add a new line.

THE FASTEST WAY TO FIX SUBTITLES

If Auto Edit generated subtitles, you see the lines here **one under another**. To correct a misheard word you do not have to watch the video and hunt for the text — you read it in the list and fix it there.

LINE BREAKS BECOME SPACES

If a text item has more than one line, the list shows it as **a single line** with the breaks turned into spaces — so the layout of the list is not disturbed. For multi-line editing, select the item and use the text settings in the right-hand panel.

THERE IS NO + BUTTON ON A TEXT ROW

Because the text already lives **on the timeline itself**; there is no separate copy of it in the store. To add new text you use the **Add** section of the right panel.

× DELETES THAT PIECE OF TEXT

The × on a text row removes that text item from the edit. If you used the same wording somewhere else, that one stays where it is — each row is a separate item.

SECTION 9

Why clip audio is not here

Pull a clip from the pool and its audio appears on a track of its own — but it is **not listed in the Audio group**. That is a deliberate choice.

TWO KINDS OF AUDIO, TWO DIFFERENT BEHAVIOURS

CLIP AUDIO

The clip's own sound

TIED to the clip

Move the clip and it follows

NOT LISTED in the store

AUDIO YOU ADDED

An MP3, music, an effect

INDEPENDENT

You put it wherever you like

Listed in the store

WHY THEY ARE SEPARATE

Clip audio is not independent material; it is part of the clip. Put it in the store and « remove from the project » would leave the clip half there. You manage it with the clip itself.

QUESTION	CLIP AUDIO	AUDIO YOU ADDED
Does it show up in Files	No	Yes
Is it on a separate track	Yes	Yes
Is it tied to the clip	Yes	No
Can its level be turned down	Yes	Yes
How it is removed	With the clip, or by deleting the piece on the timeline	× in Files

IF YOU WANT TO USE THE CLIP AUDIO SEPARATELY

You can select the audio piece on the timeline and edit it, trim it, move it or delete it. To break the link it is enough to move the piece away from the clip — but watch out for the sync drifting away from the picture.

SECTION 10

Step by step, and troubleshooting

1. Add the material to the project: **Add** in the right panel, or **Search the Web**, or the **Design** studio.
2. Look at **Files** at the bottom left — the counter has gone up and the relevant group has appeared.
3. **Open** the group (click its header).
4. Bring the playhead to **the moment you want**.
5. Press the + on the row — the item lands there, on a new layer, selected.
6. Grab it on the stage to **move and resize** it; grab its edge on the timeline to **set its duration**.
7. To find it again later use the 🔍 on the row, and if you change your mind, ✕.

SHOWING A LOGO THROUGH THE WHOLE VIDEO

Add the logo → put the playhead **at the start** → + → on the timeline grab the item's right edge and stretch it **to the end of the edit** → shrink it on the stage and move it into a corner. One file, one item, the whole video long.

Troubleshooting

SYMPTOM	CAUSE	FIX
The panel is empty	No file has been added yet	Normal — use Add on the left rail
The file I added is not in the list	The group may be closed	Click the group header to open it
The GIFs group is not showing	There are no GIFs	Normal — an empty group is not shown
The clips I pulled from the pool are not here	They stay in the Clip Pool	Normal — the two panels are separate
Clip audio is not in Audio	Audio tied to a clip is not listed	Normal — it is managed with the clip
"This file is not on the timeline"	It is in the store but not in the edit	Add it with +
🔍 **always takes me to the same place**	It goes to the first use	Normal — find the others on the timeline
I pressed + and cannot see it on the screen	The playhead may be outside the item	Bring the playhead over the item
The image came in very small	The starting width is 40%	Grab a corner on the stage and enlarge it
The image ends after 4 seconds	That is the starting duration	Stretch it by its edge on the timeline
Every + opens a new layer	That is the design	Normal — move the item to whichever layer you want
I pressed ✕ and it went from the edit too	✕ deletes every copy	Undo with Ctrl+Z
There is no + on a text row	The text is on the timeline already	Normal — use the Add panel for new text
The preview does not change while I edit the text	The playhead is outside that text	Click the box — the playhead goes there by itself
Enter does not start a new line in the text	Enter = finish editing	Normal — use the Text Design panel for multiple lines

SYMPTOM	CAUSE	FIX
The counter is higher than I expected	Text items are counted too	Normal — it is the total of all five groups
The project has become sluggish	Unused material has piled up	Remove the files you do not need with ×

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

18 · Scene and Playback — the preview area, play/pause, stepping frame by frame, the selection lock and the time display.

SUPER EDIT · PART 3

Scene and Playback

The **live picture** of the edit, and the controls that move through it. This is where you drag, resize and rotate items; where you play, step frame by frame, zoom in and lock the selection.

WHAT'S IN THIS CHAPTER

1. What the scene is — three layers
2. The opening screen and its two buttons
3. The playback strip — the five buttons one by one
4. The time display
5. Selecting and moving items — click, Shift+click, Ctrl+click, drag
6. The handles — resize and rotate
7. **The selection lock** — Select ⇄ Lock
8. Zooming and panning the preview
9. Double-clicking text — editing in place
10. A shortcut map, and troubleshooting

SECTION 1

What the scene is

The large area in the middle of the screen. It shows **what the edit looks like right now** — whatever comes out when you export, you see it here. But it is not only a screen: you grab and move items **directly on it**.

THE THREE LAYERS OF THE SCENE REGION

① THE PREVIEW (canvas)

The live picture of the edit — identical to the export

Click, move, resize and rotate items from here

With no media at all, the « opening screen » sits in its place

② THE PLAYBACK STRIP

Selection lock · to the start · frame back · play · frame forward · to the end · time

③ THE EDITING TOOLS

Split · crop · duplicate · delete · marker · layer… — **in chapter 20**

This chapter covers ① and ②. ③ has a chapter of its own.

WHAT YOU SEE = WHAT COMES OUT

The scene is not an "approximate preview". The position, size, opacity and effects of every item are drawn exactly as they will be in the export. The one difference is the **resolution**: the scene runs at the preview quality you chose, and the output quality is chosen separately.

THE CONTROLS START OUT DIMMED

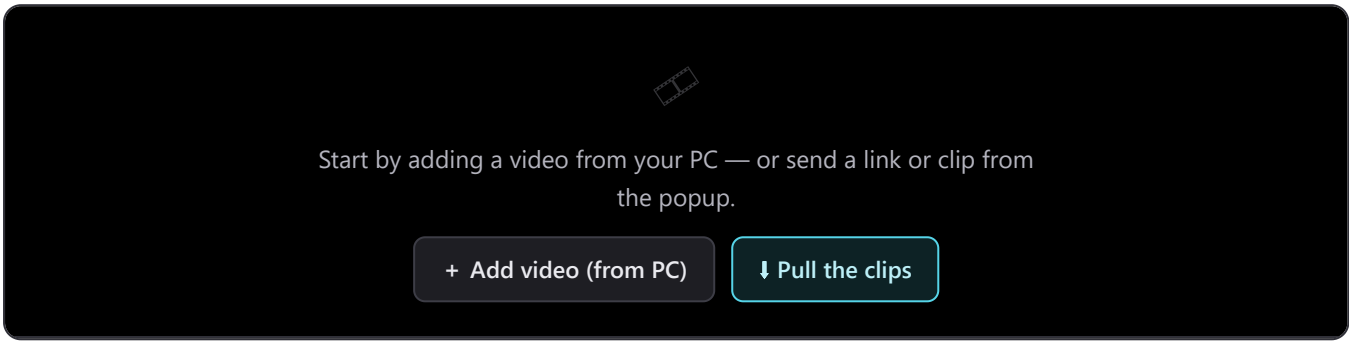
While the project has no media at all, the playback strip and the editing tools sit **faded and unclickable**. They come alive by themselves when the first clip or video arrives.

SECTION 2

The opening screen

The welcome screen that stands in the scene's place while the project is empty. It has two buttons, and **the second one is not always visible**.

HOW IT LOOKS IN THE PROGRAM — WITH CLIPS IN THE POOL



ITEM	WHAT IT DOES	WHEN IT IS SHOWN
The welcome text	Tells you where to start	While the project is empty
+ Add video (from PC)	Lets you pick a video file from your computer — **any format and resolution**. It is added straight to the timeline	**Always**
⬇ Pull the clips	Downloads **all** the clips in the Clip Pool and lays them out on the timeline — the same job as "⬇ All" on the left	**Only if there are clips in the pool**

TWO DIFFERENT WAYS IN

There are two ways into Super Edit: **by sending clips from the popup** (the pool arrives full and "Pull the clips" appears) or **straight in with your own video** (the pool is empty and only "Add video" appears). Both are valid, and mixing them is fine too.

A VIDEO ADDED FROM THE PC DOES NOT PASS THROUGH THE POOL

It goes straight onto the timeline and is listed on the left under **Files** → **Videos**. There is no downloading, quality choosing or pulling — the file is on your computer already.

IF THE SCREEN HAS GONE

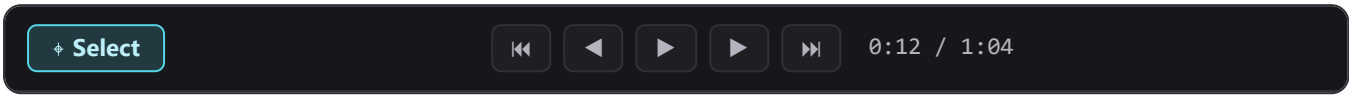
The opening screen **disappears** once the first media arrives and gives its place to the preview. Delete everything in the project and it comes back. So you have not "closed" it.

SECTION 3

The playback strip

The strip immediately below the scene. The **selection lock** on the left, **five playback buttons** and the **time display** in the middle.

HOW IT LOOKS IN THE PROGRAM



BUTTON	WHAT IT DOES	SHORTCUT
⌖ Select / 🔒 Lock	Whether click-to-select in the preview is on or off (chapter 7)	—
⏮ To the start	Takes the playhead to **0:00**	Home
◀ One frame back	Goes back **one frame** (at the project frame rate)	←
▶ / ⏸ Play–Pause	Plays; while playing the icon becomes ⏸	Space
▶ One frame forward	Goes forward **one frame** (at the project frame rate)	→
⏭ To the end	Takes the playhead to the **end** of the edit	End

"ONE FRAME" IS THE PROJECT'S FRAME RATE

The step comes from the frame rate in **Project → Output** (chapter 40): 1/30 of a second in a 30 fps project, 1/60 in a 60 fps project. That way the arrow keys land exactly on the frames of the video you export; Shift moves a whole second.

WHAT STEPPING FRAME BY FRAME IS FOR

Finding a cut point **exactly**. The instant a word begins or a movement ends is hard to catch by eye; you step through with ← →, find the right frame, and cut there.

THE THREE MOST USED KEYS

Watch with Space → spot the wrong place and stop with Space again → land on the exact frame with ← →. Most of an edit is made with those three keys.

THE SPACE BAR DOES NOTHING WHILE YOU ARE TYPING IN A BOX

Inside a text box, Space types a space, of course. To play, leave the box first (Enter, or click somewhere empty).

SECTION 4

The time display

HOW IT LOOKS IN THE PROGRAM

```
0:12 / 1:04
```

PART	WHAT IT MEANS
The number on the left	The playhead's **current** position
The number on the right	The **total** length of the edit

THE TOTAL LENGTH GROWS BY ITSELF

The length of the edit is the moment the furthest-reaching item ends. Add an item at the end of the timeline and the number on the right goes up at once; delete the last item and it goes down.

KEEP AN EYE ON YOUR TARGET LENGTH HERE

If you have a limit like "it must not go over 60 seconds for Shorts", the number on the right is all you need to watch. It gets glanced at constantly while cutting.

AN EMPTY LAYER DOES NOT LENGTHEN IT

The length is worked out from the **items**, not the number of layers. Adding an empty layer does not change the total.

SECTION 5

Selecting and moving items

The scene is a surface you can touch. You grab text, a logo or a video **directly** and place it.

ACTION	WHAT HAPPENS
Click an item	The item is selected · the **"Selected item"** panel on the right opens
Drag an item	The item moves
`Shift` + click	**Adds or removes** the item from the selection (multiple selection)
`Ctrl` + click	**Adds or removes** the item from the selection — the same as on the timeline
Drag with several selected	**All** the selected items move together
Click an empty area	The selection is cleared (not while `Shift` or `Ctrl` is held)
Double-click text	**Edits the text in place** (chapter 9)

DRAGGING A FILL-STYLE VIDEO OR A PANEL PANS ITS FRAMING

A video in the **Fill**, **Blurred+small**, **Blurred+close-up** or **Top+Bottom** style does not move on the scene: drag it and the **framing** of the band under the cursor slides, the picture following the cursor; the blurred background and the bands stay in place. It has no corner handles — the style sets its size, and the camera zooms (chapter 28). A **Game + Camera** band and a video in a layout panel work the same way: the panel stays in place and only its framing slides (chapter 24). In Game + Camera each band's selection box is its own band — click the game band to select the game, the camera band to select the camera. A video in **Fit**, on the other hand, leaves the fill when dragged and becomes a free item. Shrunken videos, images and text move freely.

AUDIO ITEMS ARE NOT SHOWN ON THE SCENE

Sound has no picture; it cannot be selected on the scene. You select audio pieces from the **timeline** or from the **Files** panel.

AN ITEM ON A HIDDEN LAYER CANNOT BE SELECTED

If you hid a layer on the timeline, the items on it are **unclickable** on the scene — which stops you selecting them by accident. Making the layer visible again is all it takes.

OVERLAPPING ITEMS

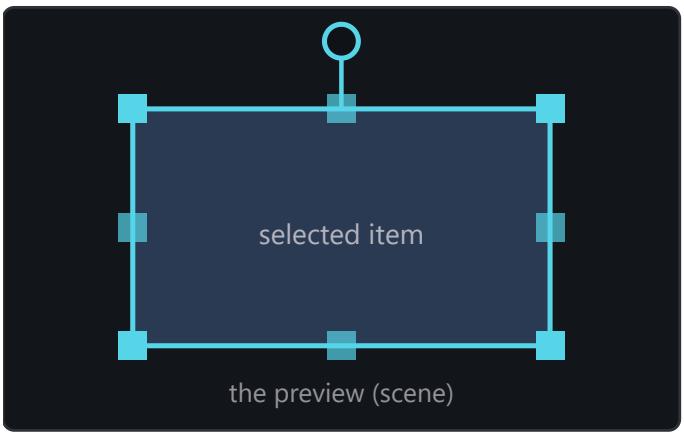
If a piece of text sits on top of an image, a click selects the **topmost** item. To select the one underneath, pick it from the timeline or the Files panel — or use the **selection lock** (chapter 7).

SECTION 6

The handles

When an item is selected, a frame and its **handles** appear around it. You use them to resize and to rotate.

THE HANDLES OF A SELECTED ITEM



The handles

◉ The ring on top — **rotate**

■ The corners — **resize**

□ The edge middles — resize in one direction

Grab the middle — **move**

THE HANDLES WORK WITH THE SELECTION LOCKED TOO

The lock only stops you « selecting another item »; it does not stop you resizing the selected one.

HANDLE	WHAT IT DOES
The ring on top	**Rotates** — you set the angle by dragging
The corner squares	**Resize** — the aspect ratio is kept
The edge middles	Resize in one direction only
Inside the frame	**Moves** it

THE HANDLES' JOB CHANGES WITH THE MODE

Open a **mode** from the right panel or the Modes drawer (stretching, free masking, keyframes…) and the same handles do that mode's job: in stretch mode they resize width and height independently, in mask mode they move the mask. Close the mode and they go back to ordinary resizing. The modes are described in their own chapters.

WHAT YOU SEE WITH CROP AND SELECT AREA OPEN

The **whole** source opens in the preview with a blue box over it: outside the box is **darkened**, and when cropping a **rule-of-thirds grid** appears. You adjust the box from its edges and corners and finish with ✓ **Apply** (chapter 38).

In Select area the selection can also be a **circle**, a shape found with ✨ **Snap to shape**, a shape drawn with ✒ **Pen** or a region found with 🪄 **Select by color** (with several parts or holes); the darkening then goes around the shape. A pen line is blue while you draw, green while adding with `Shift` and red while subtracting with `Alt`. The colour of the line tells you where you are: **blue** is the selection you drew, **green** a fitted shape, **orange** "check the edges", and a **dashed** line a suggestion that has not been applied. Drag a corner of the thin dashed box around a fitted shape and the shape grows in proportion, drag a side and only that side moves; the badge at the corner (e.g. "⬡ 99%") shows the shape found and — when the program is sure — the match.

IF YOU CANNOT FIND A HANDLE

If the item is very small the handles overlap each other. **Zoom the preview in** first (chapter 8), then catch the handle.

SECTION 7

The selection lock — Select ⇄ Lock

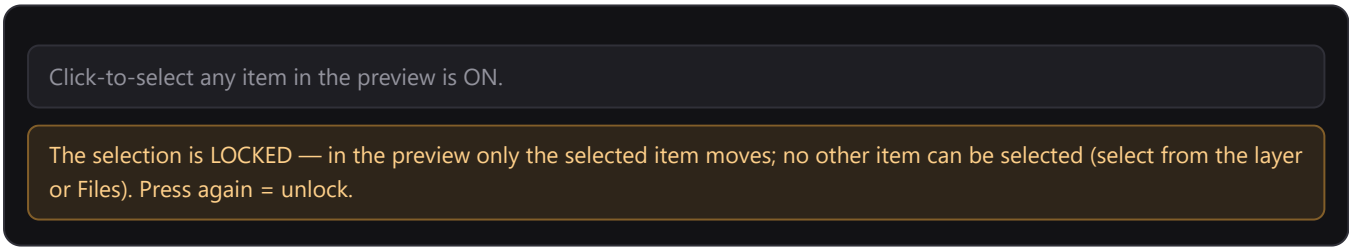
The button on the left of the strip. It has two states, and in a crowded edit it is the one thing that **prevents accidents**.

ITS TWO STATES



	SELECT (DEFAULT)	LOCK
Click-to-select in the preview	**On**	**Off**
Moving the selected item	**Yes**	**Yes**
The handles	**Work**	**Work**
Jumping to another item by accident	Possible	**Impossible**
Clicking an empty area	Clears the selection	The selection is **kept**
How an item is selected	From the scene or the timeline	**Only** the timeline / Files

THE MESSAGE THE TOP STRIP SHOWS WHEN YOU PRESS THE BUTTON



WHEN THE LOCK SAVES THE DAY

There are five items stacked on the screen and you are placing **the bottom one** with great care. Every time you drag, the mouse catches the one above and steals the selection. So you press **Lock**: you select the item from the timeline, then move it around the scene in peace — nothing else can get in the way.

HOW TO CHANGE ITEM WHILE IT IS LOCKED

The scene no longer selects anything; you make the selection from the **timeline** or from the **Files** panel (🔍). When you are done, press the button again to go back to **Select**.

"I CLICK AN ITEM AND IT DOES NOT GET SELECTED"

The most common reason for that complaint is the lock being left on. Look at the button on the left of the strip: if it says 🔒 **Lock**, press it once and it goes back to ⌖ **Select**. If 📏 **Ruler** is on in the strip, items are not selected either (only guides are): turn the ruler off — chapter 19, section 6.

SECTION 8

Zooming and panning

You can enlarge the scene for delicate work. This changes **only what you see** — it has no effect whatever on the output.

ACTION	WHAT IT DOES
`Ctrl` + mouse wheel	**Zooms in and out** — towards the point the cursor is on
Drag an empty area while zoomed in	**Pans** — the cursor becomes a hand
Double-click an empty area while zoomed in	**Resets** the zoom

THE ZOOM RANGE



At 1× and below the frame centres itself automatically — no panning needed.

Above 1× panning switches on: grab an empty area and drag to move around.

WHEN TO ZOOM IN

While placing a small logo pixel by pixel, while adjusting the margin around a piece of text, or while trying to catch the handles of a small item that have run into each other.

ZOOMING OUT IS USEFUL TOO

Go below 1× and the frame shrinks with **space around it**. That is handy for seeing an item that has spilled over the edge of the frame.

THE WHEEL WITHOUT CTRL DOES SOMETHING ELSE

With `Ctrl` not held, the wheel scrolls the page or does whatever the open mode calls for (in content-zoom mode, for instance, it zooms the item's content). To enlarge the preview, **Ctrl is essential**.

IT DOES NOT AFFECT THE OUTPUT

The zoom is a **magnifying glass**. It leaves no trace at all in the exported video. If you want to make the item genuinely bigger, resize it with the handles.

SECTION 9

Double-clicking text — editing in place

Double-click a text item on the scene and you edit the words right there — exactly where they will appear, in the typeface and size they will appear in.

1. **Double-click** the text — it is selected and editing begins.
2. Change the words **in place**.
3. When you are done, click outside or press `Enter`.

IT CAN BE EDITED FROM THREE PLACES

You can edit the same text ① by double-clicking it on the scene, ② in its row in the Files panel on the left, and ③ in the "Selected item" section of the right panel. All three change the same words — take whichever suits you.

WHICH ONE WHEN

The scene: when you want to type while seeing its place and appearance. **Files**: when you are fixing a run of subtitles quickly. **Selected item**: when you need multi-line text and formatting settings.

DOUBLE-CLICK ONLY WORKS ON TEXT

Double-clicking an image or a video does not open text editing. If the zoom is on, double-clicking an empty area resets it.

SECTION 10

A shortcut map, and troubleshooting

This chapter's shortcuts

KEY / ACTION	WHAT IT DOES
`Space`	Play / Pause
`←` · `→`	One frame back / forward (at the project frame rate)
`Home`	To the start
`End`	To the end
`Ctrl` + wheel	Zoom the preview in / out
`Shift` + click	Multiple selection (add / remove)
`Ctrl` + click	Add to / remove from the selection
Double-click (text)	Edit the text in place
Double-click (empty area)	Reset the zoom
`Ctrl`+`Z`	Undo

Troubleshooting

SYMPTOM	CAUSE	FIX
The controls are faded and will not click	There is no media in the project yet	Pull a clip, or add a video from the PC
I click an item and it is not selected	The **selection lock** or the 📏 Ruler is on	Press the button on the left — 🔒 Lock → ⌖ Select; turn off the Ruler switch
The wrong item gets selected	The item on top is taking the click	Select from the timeline, then switch to 🔒 Lock
An item cannot be selected at all	Its layer may be hidden	Make the layer visible on the timeline
Dragging slides the picture, not the video	A fill-style video (Fill · Blurred · Top+Bottom), a Game + Camera band or a layout panel	Normal — the fill and the panel are kept; to move it freely, switch the style to Fit
The audio item is not on the scene	Sound has no picture	Normal — select it from the timeline
I cannot catch the handles	The item is very small	Zoom in with Ctrl+wheel
The space bar does not play	You are in a text box	Leave the box, then press it
The wheel does not zoom	Ctrl is not held down	Hold Ctrl down
The view has drifted off and will not come back	Zoom and pan are on	Double-click an empty area — it resets
Stepping frame by frame skips	The project frame rate is lower than the video's (e.g. a 60 fps video, a 30 fps project)	Project → Output → set the frame rate to match the video
The total length is longer than I expected	There is a forgotten item at the end	Go to the end (End) and find the last item
I double-clicked the text and nothing opened	The item is not text	It only works on text
I moved an item by accident	—	`Ctrl` + `Z`

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

19 · Timeline — layers, the playhead, dragging clips, markers and the whole time axis.

SUPER EDIT · PART 4

Timeline

The **time axis** of the edit. Layers stack here, and clips are placed, cut and moved here. In Super Edit, the real work happens in this area.

WHAT'S IN THIS CHAPTER

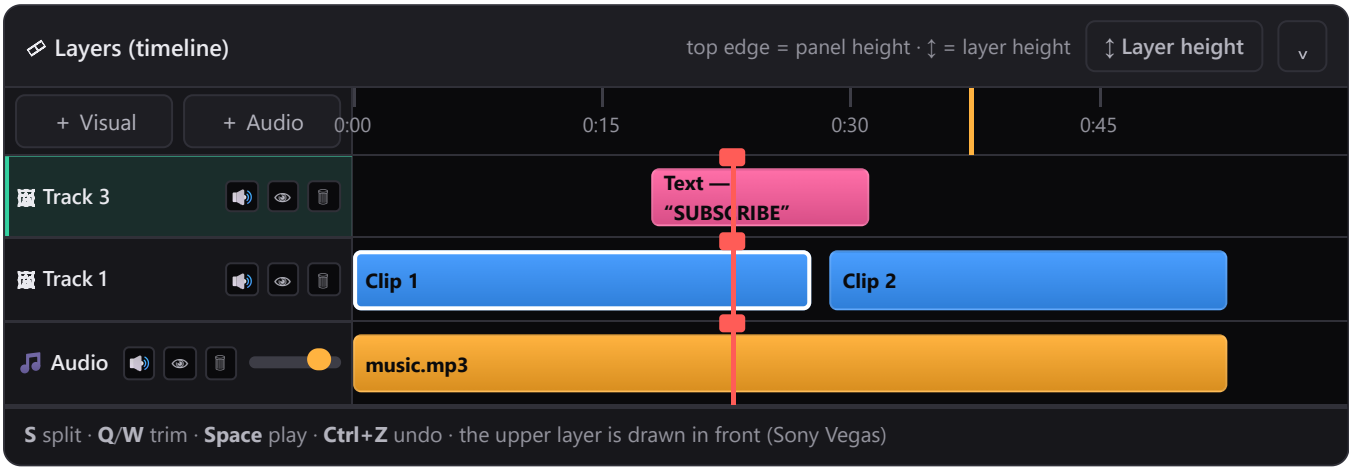
1. What the timeline is — its four parts
2. The header strip and the three size settings
3. Adding a layer — + Visual and + Audio
4. The layer label — name, mute, hide, delete, volume
5. **Layer order** — the one on top is drawn in front
6. The ruler, the playhead, zooming, **Follow** and **the preview ruler**
7. How a clip looks — thumbnail, waveform, badges
8. Moving a clip, **opening a layer in between**, copying it with Alt, and trimming it
9. **Snapping** — what it snaps to, how to switch it off
10. Markers — hundredths of a second apart, in color, undoable
11. Adding by drag and drop — several files one after another
12. Shortcuts and troubleshooting

SECTION 1

What the timeline is

The area beneath the scene. **Time** runs left to right, **layers** run top to bottom. This is where you decide when a clip starts, when it ends and which layer it sits on.

HOW IT LOOKS IN THE PROGRAM — THE WHOLE TIMELINE



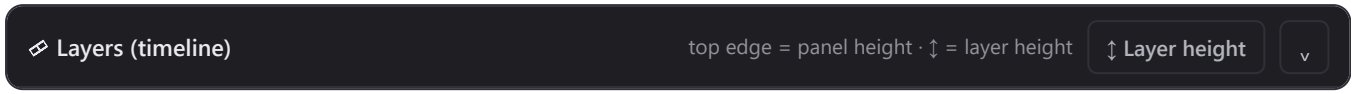
1. **The header strip** — the panel name, the size settings, hide/show.
2. **The label column** (on the left) — the add-layer buttons and each layer's controls.
3. **The ruler** — the time scale, the markers and the head of the playhead.
4. **The layer rows** — the actual area the clips sit in. The red vertical line is the **playhead**.
5. **The footnote** — the most used shortcuts and the golden rule.

> **THE SCENE AND THE TIMELINE SHOW THE SAME MOMENT**
>
> Wherever the playhead is standing, **that moment** is drawn on the scene. They are two faces of one thing: the timeline shows the time, the scene shows the picture.

SECTION 2

The header strip and the size settings

HOW IT LOOKS IN THE PROGRAM



CONTROL	WHAT IT DOES	HOW
↕ **Layer height**	Changes the **height** of the layer rows	Hold the button and **drag up or down**
v **Hide/show**	Folds the timeline panel away completely	Click
The panel's top edge	The **total height** of the timeline panel	Grab the edge and drag
The label column's edge	The **width** of the left column (so the volume slider is easier to work with)	Grab the edge and drag it left or right

THREE DIFFERENT SIZES, THREE DIFFERENT PLACES

To keep them apart, the hint strip spells it out: "*top edge* = *panel height* · ↕ = *layer height*". The **panel height** is the room the whole timeline takes up; the **layer height** is the thickness of each row.

WHEN TO MAKE THEM BIGGER

Raising the layers enlarges the audio waveform and the clip thumbnails — very useful while making fine cuts. On projects with many layers, **lowering** them so you can see them all at once is more useful.

FOLDING THE TIMELINE AWAY

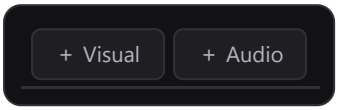
Closing the panel with v enlarges the scene. That is handy when you only want to watch or preview; you open it again when you go back to editing.

SECTION 3

Adding a layer

Two buttons at the top of the label column. They open **different kinds** of layer and put them in **different places**.

HOW IT LOOKS IN THE PROGRAM



BUTTON	WHAT IT ADDS	WHERE	WHAT GOES IN IT
+ Visual	A visual layer	**At the top**	Video · image · GIF · text · an effect layer
+ Audio	An audio layer	**At the bottom**	MP3 · music · a sound effect · voice-over

WHY THEY ARE SEPARATE

An audio layer has no picture, and a visual layer has no volume. Keeping them apart keeps the timeline orderly: **visuals gather at the top, audio at the bottom**.

A CLIP CANNOT BE DROPPED ON AN AUDIO LAYER

Drag a clip from the pool onto an audio layer and the program warns you: "*A clip can only be added to a visual layer (not to an audio layer).*" The clip's audio is put on a separate audio track when it is pulled anyway.

YOU CAN WORK WITHOUT ADDING LAYERS

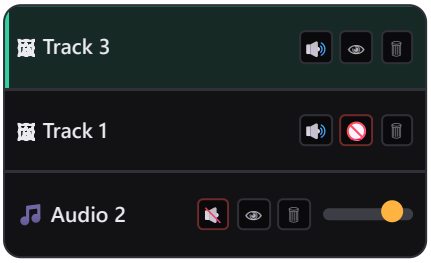
The **+** in the Files panel, and drag-and-drop from the pool, already open a layer when one is needed. These buttons are for when you want to prepare an empty layer **in advance**.

SECTION 4

The layer label

The box on the left of each layer. Visual and audio layers have **a different number** of controls.

A VISUAL LAYER AND AN AUDIO LAYER



CONTROL	WHAT IT DOES	WHEN IT IS OFF
The layer name	Clicking it makes that layer **selected** (its edge gets a green frame)	—
Mute	Turns the layer's sound off; on a video layer the videos' linked audio items go silent too	It becomes a reddish
Hide	Hides the layer in the preview	It becomes — and its items also become **unclickable** on the scene
Delete the layer	Deletes the layer and **every item in it**	—
The volume slider	**On audio layers only.** 0% – 150%	—

WHAT THE SELECTED LAYER IS FOR

Some actions are applied to "the selected layer". Newly added items are also often associated with the selected layer. Clicking the layer name selects it.

WHERE A LAYER'S NAME COMES FROM

A new visual layer is named **"Track N"** and an audio layer **"Audio N"**; N is how many layers the project had when the layer was opened. A layer opened by dropping a clip between two layers is named **"Inserted layer N"** (Section 8). Layer names **never change** by themselves later: a layer you linked to a panel in Layout and Composition stays the same layer even when a new one is inserted in between (chapter 24).

MUTE AND HIDE ARE INDEPENDENT

You can **hide** a visual layer and leave its sound on (no picture, sound), or the other way round. They are separate buttons.

A QUICK WAY TO COMPARE

Put two different versions on two layers, one above the other, and switch one off and on with 👁 **hide**. You see which one looks better instantly.

WHAT 150% MEANS

The volume slider can go **above 100%** — it raises the level. But it does not produce quality the source does not have; raising it too far can cause **distortion**. It is there to rescue a quiet recording.

DELETING A LAYER CAN BE UNDONE

🗑 deletes the layer together with its contents and **does not ask for confirmation**. `Ctrl` + `Z` brings it back.

SECTION 5

Layer order — the one on top is drawn in front

The timeline's **golden rule**. The footnote strip says it too: *"the upper layer is drawn in front (Sony Vegas)"*.

LAYER ORDER ↔ WHAT YOU SEE

TIMELINE (from the side)

Layer 3 — text

Layer 2 — logo

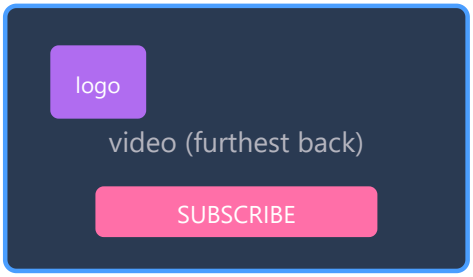
Layer 1 — video

Audio 1 — music

Audio always gathers at the bottom.

→

THE PREVIEW (from the front)



THE RULE What is **higher** on the timeline is drawn **in front** in the preview.
If an item is stuck behind another one, you need to move its layer up.

WHERE A NEW LAYER GOES

+ Visual always adds **at the top** — so the new layer is in front. **+ Audio** adds at the bottom. Drag a clip **between** two layers and the new layer opens right there (Section 8).

BRINGING AN ITEM FORWARD OR BACK

Moving an item to another layer changes its front-to-back order. The editing tools strip has **move to the layer below/above** buttons that do it in one press (chapter 20).

A HIDDEN LAYER STAYS INVISIBLE EVEN IN FRONT

Order and visibility are different things. Move a layer to the very top and it still is not drawn **if 👁 is off**.

SECTION 6

The ruler, the playhead and zooming

The ruler THE TIME SCALE

The thin strip along the top. It shows the time labels, the **markers** and, where relevant, the export regions. The spacing thins out or tightens **automatically** with the zoom.

The playhead THE RED LINE

The vertical line that marks the **current moment** of the edit. The picture you see on the scene is the moment the playhead is standing on.

ACTION	WHAT HAPPENS
Click the ruler	The playhead jumps there
Drag along the ruler	You **scrub** through the edit
← →	Step forward/back frame by frame
Home / End	To the start / to the end

> **THE PLAYHEAD IS A WORKING POINT**
> Splitting, trimming, adding an item, dropping a marker — all of them happen **where the playhead is standing**. Putting the playhead in the right place before starting an action should become a habit.

Horizontal zoom `1× – 60×`

Default: **1×**

ACTION	WHAT IT DOES
`Ctrl` + wheel	Zooms while **holding the time under the cursor still**
`+`	Zoom in from the middle
`-`	Zoom out from the middle
The **Zoom** slider in the header	From 100% to 800%; the middle of the visible area stays put

THE TIME UNDER THE CURSOR STAYS PUT

The zoom works **around the mouse**: what you are looking at does not drift. In a long edit, to enlarge a cut at the 30-second mark, look there and `Ctrl`+wheel is all it takes.

HOW PRECISE 60× IS

At the closest step the individual frames become distinguishable. To land a cut **on the exact frame**, zooming in is essential.

IT DOES NOT GO BELOW 1×

At its widest the timeline fits the whole edit on the screen; going further out would be meaningless. The zoom on the scene, on the other hand, goes down to 0.3× — they are different things.

👁 Follow · ⊕ Go to playhead `A SWITCH + A BUTTON`

Default: **on**

The two buttons at the right end of the editing tools strip. With **Follow** on, the visible area moves along with the playhead while you play. **Go to playhead** scrolls the visible area to the playhead; the zoom level does not change.

WHAT YOU DO	WHAT HAPPENS TO FOLLOW
You scroll the timeline by hand	It **pauses** — the switch stays on. It carries on when you press Play or ⊕.
You zoom horizontally by hand	It **turns off** — `Ctrl` + wheel, `+` / `-` or the Zoom slider; the place you are looking at stays on screen

WHY ZOOMING TURNS IT OFF

When you zoom, you have chosen where to look; if Follow stayed on, playing would pull the visible area straight back to the playhead. The status line says so: "Follow turned off — you zoomed. Click the 👁 switch to turn it back on."

📏 Ruler (preview) A SWITCH

Default: **off**

At the right end of the same strip, next to Follow and Go to playhead. Turn it on and a Photoshop-style ruler appears along the top and left edges of the **preview** (the scene) — not to be confused with the *time* ruler above: this one measures the picture. Zero is the top-left corner of the output frame; the numbers are **output pixels** (or percent, if you prefer). When you zoom and pan the scene, the ruler goes with it. While the mouse is over the preview, the pointer's position is marked on both rulers.

WHAT YOU DO	WHAT HAPPENS
Drag down from the top ruler	A **horizontal** guide comes out (hold `Alt` to switch the direction)
Drag right from the left ruler	A **vertical** guide comes out
Drag a guide	Moves it, with a position label. It **snaps** to the edges and centre of the output frame and to the other guides (`Shift`: to the ruler's ticks)
Drop a guide back on the ruler	**Deletes** the guide
Click a guide, then `Delete`	Deletes the selected guide. The arrow keys nudge it 1 px (10 px with `Shift`); `Esc` deselects
Double-click a guide	You type its position (540 · 540 px · 50%) — `Enter`

WHILE THE RULER IS ON, ONLY GUIDES CAN BE SELECTED IN THE PREVIEW

Items cannot be selected or moved, no handles are drawn (the selected item shows only a thin dashed outline) and `Delete` **never deletes an item**. Zooming (`Ctrl` + wheel) and, once zoomed in, dragging an empty spot to pan carry on working. Turn the ruler off to edit an item. This safeguard stops you deleting the video by accident while you select a guide and press `Delete`.

TURNING IT OFF DOES NOT DELETE THE GUIDES

When the ruler is turned off, the guides are only **hidden**: they stay in the project, come back in the same place when you turn it on again, and the preview works as before. The guides are saved with the project and can be undone with `Ctrl` + `Z`; they keep their place in the frame even if the resolution or the ratio changes. On/off, lock and unit are a preference of this computer. The guides **never reach the export**: they are only a helper line for you.

▾ Guide options A MENU

THE ▾ MENU	WHAT IT DOES
Turn ruler on	The first line in the menu while the ruler is off
Add centre guides	One horizontal and one vertical guide through the middle
Add thirds guides	Two horizontal and two vertical guides — the rule of thirds
Lock guides	Guides cannot be moved or deleted (clearing still works)
Unit: pixels · percent	The unit of the ruler and of the position labels
Clear guides (n)	Deletes them all; `Ctrl` + `Z` brings them back

The menu opens from the ▾ button in the strip, by right-clicking a ruler, or from the ruler's corner box.

> **WHILE A DRAWING TOOL IS OPEN**
> While a preview tool is open — drawing, a motion path, mask / Area FX drawing, the dropper, copying a free area, the Keyframe Studio — the ruler stays visible and you can still pull out new guides; the guides are only reference lines and the click goes to the tool. On screens that show the whole source (Select area, camera, pick a place in the video) the ruler and guides are not drawn; they return when the screen closes.

SECTION 7

How a clip looks

Every box on the timeline is an **item**. Its colour tells you its kind, and the marks on it tell you what has been done to it.

ITEM KINDS AND THEIR COLOURS



KIND	ITS COLOUR	WHAT IS SHOWN ON IT
Video	Blue	The clip's **thumbnail** + its name
Image / GIF	Purple	The image's thumbnail + its name
Text	Pink	The words themselves
Audio	Orange	The **waveform** + its name
Voice-over	Mustard	The narration you recorded

The marks on an item

MARK	WHAT IT MEANS
A white frame	The item is **selected**
(a hint)	The video and its audio are **linked** — they move and delete together
Small coloured chips	The **effects applied** to that clip — you see them without opening a panel
chip	The item is **pinned to the video** — its place comes from the video and it stays at that point wherever the camera goes (chapter 30, “Pin to Video”)
A thin dotted strip	**Keyframes** (chapter 29)
An orange wave	The **loudness** of the audio item — quiet places thin, loud places thick
Shimmering grey	The thumbnail is still being produced

THE WAVEFORM GUIDES YOUR CUTS

Looking at the wave on an audio item you **see where the speech begins** with your own eyes. Silences come out as a thin line and speech as a thick block — and you make the cut accordingly.

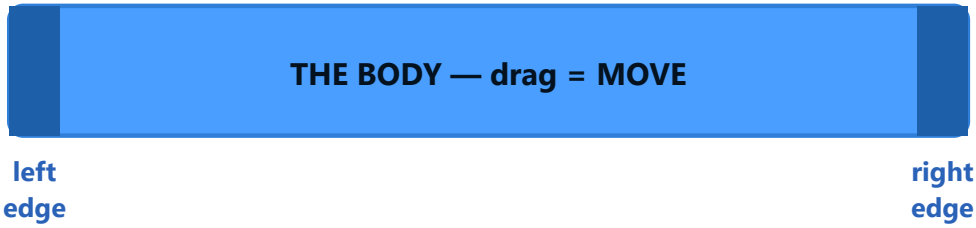
> **A LINKED PAIR**
>
> Clips pulled from the pool arrive **linked** as video + audio. Move one and the other comes along; delete one and both go. That link stops the sync drifting.

SECTION 8

Moving and trimming a clip

There are three things you do to an item on the timeline: **move it**, **trim its head**, **trim its tail**. All three are done with the mouse, directly on the item.

THE THREE REGIONS OF AN ITEM



The left edge — trims the HEAD of the clip (starts it later)

The right edge — trims the TAIL of the clip

The body — moves the clip earlier or later in time

Trimming DELETES nothing — it only narrows the window you see. Pull the edge back out and it returns.

ACTION	WHAT HAPPENS
Drag the body	The item slides in time
Drag the left edge	The head is trimmed — the clip starts later
Drag the right edge	The tail is trimmed — the clip ends earlier
Click	Selects the item
`Shift` **+ click**	Adds to or removes from the selection (multiple selection)
`Ctrl` **+ click**	Adds to or removes from the selection; works on the trim edges, transition handles and points too
Right-click	Opens a **menu** for that item
Drag to another layer	The item moves to that layer (and so its front-to-back order changes). If another clip is there at that moment, it **does not land on top of it**: a new layer opens in between
Drag to the border of two layers	A new layer opens in between — **"Inserted layer N"**; the other layers keep their names and order
Drag the body with `Alt` **held**	A **copy** of the item comes out and follows the mouse; the original stays in place
Drag the body with `Ctrl`+`Alt`	Stretches the animation length of a keyframed layer (chapter 29)

ALT + DRAG = A COPY

The copy is built on top of the original the moment you press; it shows with a dashed orange outline and a "+" badge. The selected items and the group are copied together, and so is a linked video + audio pair. Let go and the copy settles there; the copy does not move with the original. The whole thing is one `Ctrl`+`Z` step; an Alt+click without dragging leaves no trace. Snapping stays on while the copy is dragged.

REMOVING ONE ITEM FROM A MULTIPLE SELECTION

You selected five clips and changed your mind about one: hold `Ctrl` and click that clip — only it leaves the selection, the others stay selected. `Ctrl`+click on a clip that is not selected adds it; `Shift`+click does the same. It works anywhere on the clip: the body, the trim edges, the bottom edge that shows while `Ctrl` is held, a transition's length handle and its ✕ button, and the volume and brightness points. A `Ctrl`+click never edits anything; press and drag, and it trims, changes the length or moves the point as before.

A linked video + audio pair leaves together — deleting already touches both. To work with just one half, first use 🔗 *Unlink audio*. **Grouped items leave one by one**; the group still moves together. A `Ctrl`/`Shift`+click on empty space does not clear the selection; a `Ctrl`+drag box started on empty space removes the **selected** items it covers (with their linked partners) from the selection. The status line says how many items are still selected; if a narrow window cuts the text, hover over it to read all of it.

A double-click on the bottom edge while `Ctrl` is held resets that layer's height — `Ctrl`+`Z` brings the old height back.

TRIMMING IS A REVERSIBLE ACTION

Trimming from the edge **does not delete the video's content**; it only narrows the window that shows in that clip. Pull the edge back out and the part you trimmed returns.

TRIMMING FROM THE KEYBOARD

`Q` pulls the selected item's **head** to the playhead, `W` its **tail**. That is the fastest way to trim to the exact frame without wrestling with the mouse (chapter 20).

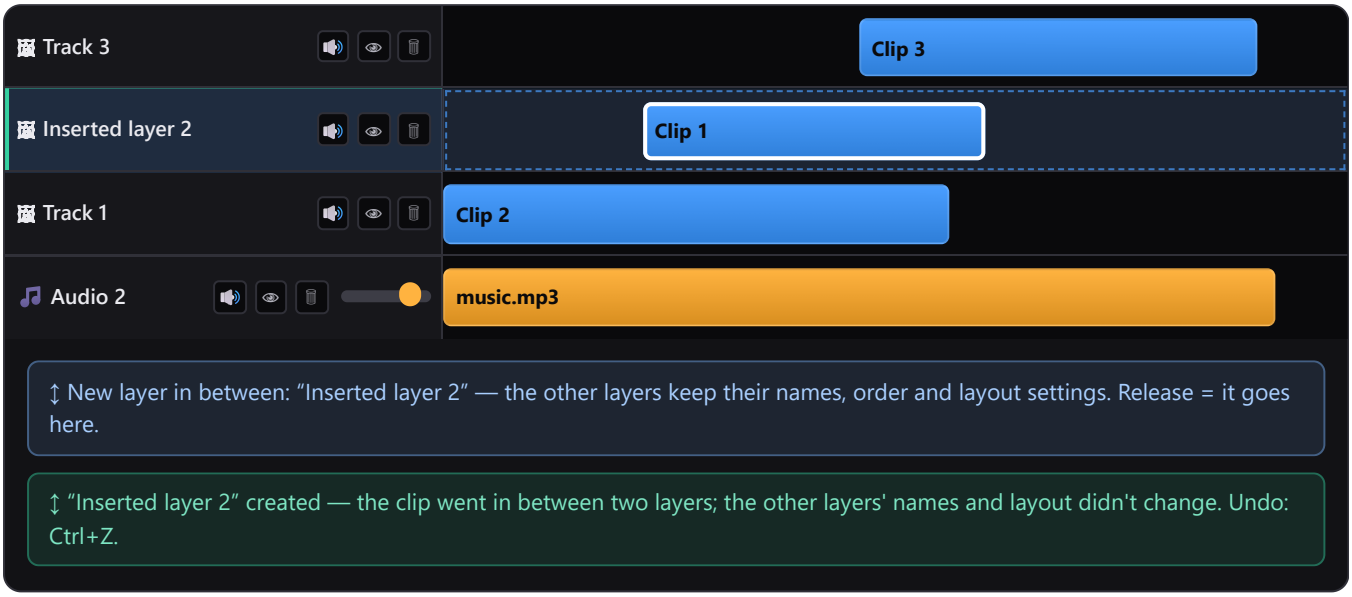
A LINKED PAIR MOVES TOGETHER

If a video and its audio are 🔗 linked, dragging the body moves **both of them**. That is the behaviour you want — the sync does not break.

Opening a layer in between

Hold a clip by its body and bring it to the **border** of two layers — the line where two rows meet: a new layer with a dashed outline opens in between and the clip goes into it. Let go and it settles. The top strip says what will happen while you drag.

HOW IT LOOKS IN THE PROGRAM — THE INSERTED LAYER OPENED WHILE DRAGGING



1. **The dashed outline** — the layer opened during the drag looks like this. Once you let go it becomes an ordinary layer.
2. **Its name** — its place **counted from the bottom** among the layers of the same kind: *Track 1 · Inserted layer 2 · Track 3*. If that name is already taken a letter is added (*Inserted layer 2b*). A layer opened between audio layers is named **"Inserted audio N"**.
3. **The top strip** — a blue message while you drag, a green one when you let go.

THE OTHER LAYERS STAY WHERE THEY ARE

When a layer is inserted, no layer's **name, order or layout setting** changes. The layers you linked to panels in Layout and Composition stay in the same panel — the link is made to the layer itself, not to its number in the order.

DROPPING ON A TAKEN SPOT

Bring the clip onto a spot of **another layer** that is taken at that moment and it does not land on top: if the pointer is in the upper half of the row, an inserted layer opens above that layer; in the lower half, below it. Bring it onto another clip **in its own layer** and it overlaps as before — two clips overlapping on the same layer are a crossfade (chapter 25).

ONE INSERTED LAYER PER DRAG

Move the pointer to another border and the same inserted layer moves there; a second one does not open. Pull the clip back and leave the inserted layer empty, and it goes away by itself when you let go. The border band is about 8 pixels wide and works only with a **vertical** move: sliding a clip sideways opens no layer. The whole thing is one `Ctrl` + `Z` step.

THE LINKED AUDIO DOES NOT LAND ON OTHER AUDIO EITHER

If the moved clip's linked audio would end up on top of another audio clip, the audio is moved to a layer of its own too and the top strip says so: *"↕ The linked audio was moved to the "Inserted audio 3" layer so it doesn't overlap another sound. Undo: Ctrl+Z."* Bring a visual clip between two audio layers and no layer opens — the kinds do not mix.

SECTION 9

Snapping

While you drag, the edges **settle onto meaningful points**. That way not even a single frame of gap is left between two clips.

WHAT SNAPPING TARGETS

WHAT IT SNAPS TO

· The start and end of the edit
· The playhead
· The start and end of every clip
· Markers 🚩
· Music beats 👹 · export regions

HOW IT WORKS

There is a catching window of roughly 9 pixels.

The more you zoom in, the **narrower** it gets — so you work precisely.

TURNING IT OFF BRIEFLY Press **Alt** once the drag has started — snapping stops.
The ⇥ button in the Region Export panel turns snapping on and off for good.

WHY IT MATTERS SO MUCH

If **one frame of gap** is left between two clips, the video gets a black flicker, and that is very hard to spot by eye. Snapping prevents it from the outset.

WHEN YOU NEED THE ALT KEY

When you deliberately want to leave a small gap, or when you want to put a clip *very close* to the edge of another one but not exactly on it. When moving the body, press Alt **after the drag has started**: pressed before, it makes a copy of the clip (section 8). When trimming from an edge, Alt always turns snapping off.

THE STATUS MESSAGE WHEN SNAPPING IS ON

When you turn snapping on and off by hand, an explanation appears in the top strip: "*⇥ Snapping ON — the region edge settles onto a clip edge · the playhead · a marker · a beat (Alt while dragging = off for the moment).*"

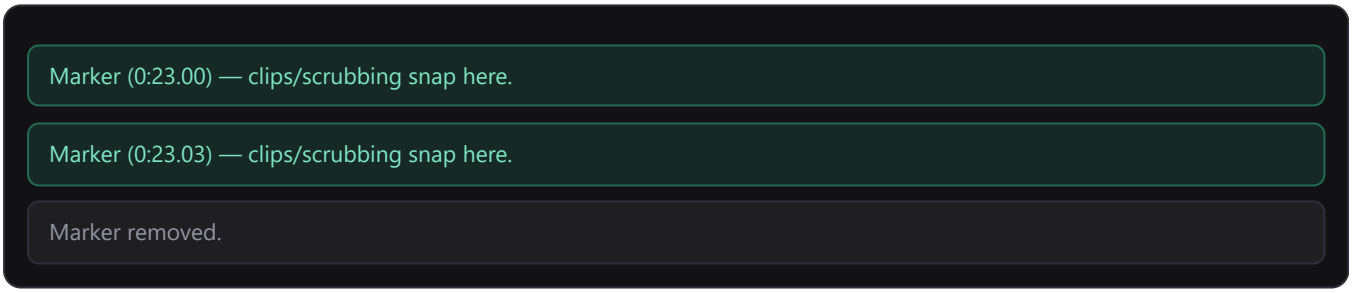
SECTION 10

Markers

The **orange flags** you put on the ruler. They mark important moments and become **snapping points**.

ACTION	HOW	RESULT
Drop a marker	🚩 in the editing tools	A flag is placed at the moment the playhead is on
One more right next to it	Move the playhead one frame (or a few hundredths of a second), 🚩 again	A new flag is added — **its neighbour is not deleted**
Remove a marker	🚩 again **at the same moment**	That flag is deleted
Clear them all	The 🚩 clear button	Every marker goes
Give them a color	Modes › Marker tools › **Color**	The selected markers are painted; new markers are added in that color

THE MESSAGE IN THE TOP STRIP WHEN YOU DROP A MARKER



THE MOST COMMON USE

You mark the beat of the music or the important moments of the speech in advance; then you lay out the clips by **snapping** them to those flags. The cuts come out in time with the music.

MARKERS HUNDREDTHS OF A SECOND APART

Two markers count as the same only when they are at **exactly the same moment** (to the millisecond). Hold the playhead one frame or a few hundredths of a second away and press 🚩, and a new marker is added; the one next to it is not deleted. That is why the time is written with its hundredths: *0:23.00* and *0:23.03* are two separate markers. Milliseconds appear when needed (*0:23.015*). Selecting, deleting, shifting and pasting touch only that marker as well. At normal zoom, very close markers can overlap on the ruler; in the list in Marker tools they stay apart (chapter 31).

CTRL+Z UNDOES MARKERS TOO

Dropping a marker, removing it, clearing them with 🧹, giving them a color and the delete, shift, paste and thin-out buttons of Marker tools — marking from the beat included — are each a `Ctrl` + `Z` step. A marker does not change the picture, so frames prepared with ⚡ are not thrown away while you do this (chapter 20).

COLORED MARKERS

The palette has the default color, eight ready colors (red, orange, yellow, green, cyan, blue, purple, white) and a **Custom color**. Select markers first and they are painted; with nothing selected only the color of markers you add from now on changes. The line and label on the ruler show in the marker's color; shifting, copying and pasting carry the color too (chapter 31).

MARKERS DO NOT REACH THE OUTPUT

They leave no trace whatever in the exported video. They are helper marks purely for you while you work.

SECTION 11

Adding by drag and drop

The timeline is not only an editing area, it is also a **drop target**. Two things can be dragged onto it.

WHAT IS DRAGGED	FROM WHERE	RESULT
A ready clip	The Clip Pool (a green card)	Added to the **layer and the time** you dropped it on
A file	Your computer (Windows Explorer)	Video · image · GIF · audio — added where you dropped it
Several files	Select them in Explorer and drag them all at once	Laid out **one after another** by name — never stacked

1. While you drag, the target layer is highlighted in **blue** — so you see where you are about to drop it.
2. The **horizontal position** you drop it at sets its start time.
3. The added item arrives **selected** and plays a short "settling" animation.

THE MESSAGES YOU GET WHEN YOU DROP

Clip added to the layer.

Clip added — the layer was occupied at that point, so “Inserted layer 2” was created (it didn't land on top of another clip).

✓ Files added one after another: 3

A clip can only be added to a visual layer (not to an audio layer).

THE FASTEST WAY TO PLACE SOMETHING

Dragging and dropping from the pool is quicker than "add it and then move it": you put it on the right layer at the right time **in one move**.

SEVERAL FILES LINE UP ONE AFTER ANOTHER

When you drop several files from Explorer together, the program sorts them **by name** — reading numbers as numbers: *1, 2, 10* (10 does not jump ahead of 2). The first file goes to the moment you dropped it at, and each one starts where the previous one ends: three videos of 4, 3 and 2 minutes become one 9-minute run. Videos, images and GIFs line up on one visual layer; the videos' linked audio lands on one audio layer at the same moments. Audio files line up one after another on an audio layer of their own, also starting from the moment you dropped them at. All images get the same length. The job window shows the file in progress (*2/3 · name*); **Cancel** takes back everything added. A file that cannot be opened is skipped and its name is written at the end of the message (*couldn't open:* …). The whole thing is one `Ctrl` + `Z` step.

A FILE DROPPED ON A TAKEN SPOT DOES NOT LAND ON TOP

If another clip is on the layer you drop onto at that moment, the new file is not put on top of it; an inserted layer opens right above and the file goes there. The same rule applies to a clip dragged from the pool.

ONLY READY (GREEN) CARDS CAN BE DRAGGED

Grey cards that have not been pulled yet do not drag. You have to pull them with ⬇ first (chapter 16).

SECTION 12

Shortcuts and troubleshooting

The timeline shortcuts

KEY / ACTION	WHAT IT DOES
`S`	**Splits** the selected item at the playhead
`Q` / `W`	Trim the head / the tail to the playhead
`Space`	Play / pause
`←` `→`	Step frame by frame
`Home` / `End`	To the start / to the end
`Ctrl` + wheel	Zoom the timeline horizontally
`+` / `-`	Zoom in / out from the middle
`Shift` + click	Multiple selection
`Ctrl` + click	Add to / remove from the selection
`Ctrl` + drag on empty space	Remove the selected items in the box from the selection
`Alt` (during a drag)	Turn snapping off briefly
`Alt` + drag the body	Make a copy (the original stays in place)
`Ctrl`+`Alt` + drag	Stretch a keyframed layer's animation length
`Ctrl`+`Z`	Undo

> **ALL THE SHORTCUTS**
> The **"⌨ All shortcuts"** button in the footnote strip opens a window with the full list.

Troubleshooting

SYMPTOM	CAUSE	FIX
The timeline is faded and will not click	There is no media in the project	Pull a clip, or add a video
An item is not visible in the preview	Its layer is hidden (🚫), or it is behind something	Turn 👁 on, or move the layer up
The logo ended up behind the video	The layer order	Move the logo to a layer above
There is no sound	The layer is 🔇, or the level is 0	Unmute it, and raise the slider
A clip will not drop on an audio layer	Clips go to visual layers	Normal — drop it on a visual layer
A black flicker between two clips	There is a small gap between them	Zoom in and snap the edges together
The edges will not snap	Snapping is off, or Alt is held	Let go of Alt · turn the ⇥ button on
I cannot put it exactly where I want	Snapping is pulling it	Press `Alt` once the drag has started
Dragging made a copy of the clip	Alt was held before the drag started	`Ctrl` + `Z`; drag without Alt to move it
While playing, the visible area does not follow the playhead	Follow is off or paused	Turn the 👁 switch on, or press ⊕ Go to playhead
I cannot select items in the preview, and `Delete` does not delete the item	The 📏 Ruler is on: only	Turn off the Ruler switch

SYMPTOM	CAUSE	FIX
	guides can be selected then	in the strip — the guides are not deleted
I cannot catch the edge handle	The clip looks very narrow	Zoom in with Ctrl+wheel
I moved the video and the audio stayed put	The link may have been broken	Ctrl+Z, then move it by the body
I want to take one clip out of the selection	A plain click narrows the selection to that clip	`Ctrl`+click that clip
I removed a clip with Ctrl and its audio left too	The video and audio are a 🔗 linked pair	First 🔗 Unlink audio, then `Ctrl`+click
The thumbnail shimmers grey	The frame is being produced	Wait a few seconds
I deleted a layer and its contents went	🗑 deletes the contents with it	Ctrl+Z
I wanted a second marker next to one, and the first was deleted	The playhead was at exactly the same moment — a second press there removes it	`Ctrl`+`Z`, move the playhead one frame on (`→`), 🚩 again
I dropped a clip on another layer and a new layer opened	Another clip was on that layer at that moment	Normal — the clip does not land on top; if you do not want it, `Ctrl`+`Z`
Two clips overlap on their own layer	Overlapping on the same	If you do not want it, slide

SYMPTOM	CAUSE	FIX
	layer is a crossfade	the clip or drag it to another layer
The layers are too thin to work with	The layer height is low	Raise it with ↕ Layer height
The timeline takes up very little room	The panel height is low	Pull the panel's top edge upwards
The timeline has disappeared	It was folded away with ⌄	Press the same button again

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

20 · Editing tools — split, trim, duplicate, ripple delete, cut the silences, fill/fit and the whole layer-moving strip.

SUPER EDIT · PART 5

Editing Tools

The **strip of 17 buttons** under the scene. Cutting, duplicating, deleting, marking, framing and pre-preparing — the rough work of the edit is done from here. Nearly all of them have a **keyboard shortcut** as well.

WHAT'S IN THIS CHAPTER

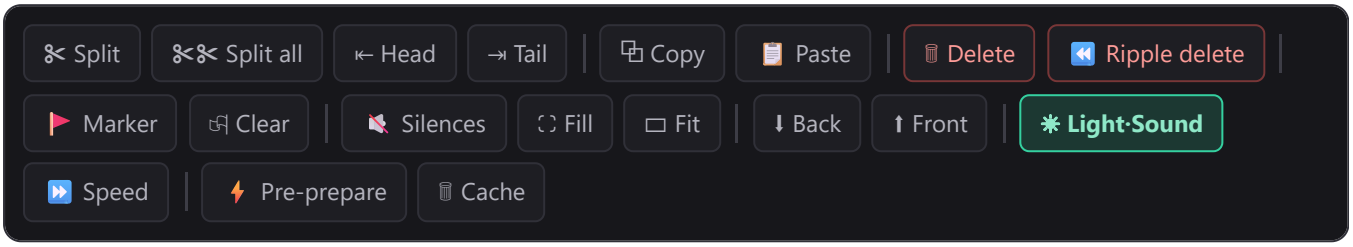
1. What the strip is — eight groups
2. Cutting — split, split all, trim the head/tail
3. Copy and paste
4. **Delete** ↔ **Ripple delete** — the difference
5. Markers
6. Cut the silences
7. ⛶ Fill ↔ ▭ Fit
8. Moving between layers — front / back
9. The envelope line — Light·Sound ↔ Speed
10. Pre-prepare — smooth preview
11. Shortcuts and troubleshooting

SECTION 1

What the strip is

The row of icons that sits immediately below the playback strip. Divider lines split it into **eight groups**; each group gathers one kind of job.

HOW IT LOOKS IN THE PROGRAM — THE EDITING TOOLS STRIP



GROUP	BUTTONS	WHAT IT IS FOR
① **Cutting**	Split · Split all · Trim head · Trim tail	Breaking a clip up and taking its ends off
② **Clipboard**	Copy · Paste	Duplicating an item
③ **Deleting**	Delete · Ripple delete	Removing an item
④ **Markers**	Drop a marker · Clear	Marking important moments
⑤ **Automatic & framing**	Cut the silences · Fill · Fit	One-press corrections
⑥ **Layer**	Back · Front	Changing the front-to-back order
⑦ **Envelope mode**	Light·Sound · Speed	What the curve on a clip represents
⑧ **Pre-render**	Pre-prepare · Clear the cache	Smooth preview with heavy effects

MOST BUTTONS WANT A SELECTED ITEM

Split, trim, copy, delete, fill/fit, moving between layers — all of them expect you to **select an item first**. With no selection they warn you. The exceptions: **Split all**, the **markers**, the **pre-render** and **Cut silences** (with nothing selected it works on every video).

THE STRIP STARTS OUT DIMMED

While the project has no media the whole strip sits faded and unclickable — like the scene and the timeline. It comes alive when the first clip arrives.

THERE ARE THREE MORE CONTROLS AT THE RIGHT END OF THE STRIP

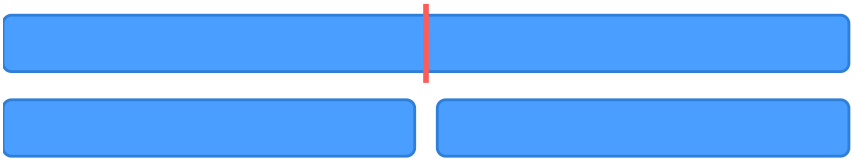
Follow, **Go to playhead** and **Ruler** (Photoshop-style rulers and guide lines on the preview) sit outside these eight groups; all three are described in chapter 19, section 6. While the ruler is on, only guides can be selected in the preview — turn it off to select an item.

SECTION 2

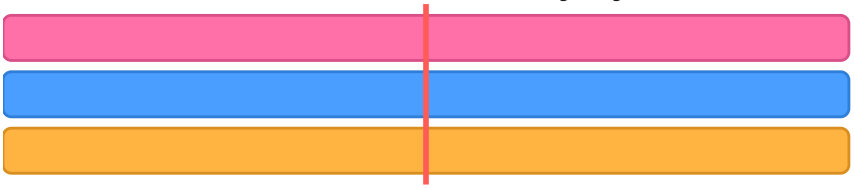
The cutting group

WHAT THE FOUR CUTTING ACTIONS PRODUCE

✂ SPLIT (S) — cuts the selected item in two



✂✂ SPLIT ALL (Shift+S) — cuts every layer, no selection needed



⇤ TRIM THE HEAD (Q) — pulls the item's head to the playhead



⇥ TRIM THE TAIL (W) — pulls the item's tail to the playhead



Trimming deletes nothing — pull the edge back and it returns. Splitting produces two independent clips.

BUTTON	SHORTCUT	NEEDS A SELECTION	WHAT IT DOES
✂ Split	`S`	Yes	**Cuts the selected item in two** at the playhead
✂✂ Split all	`Shift` + `S`	No	Splits **every layer** that crosses the playhead
⇤ Trim the head	`Q`	Yes	Pulls the item's **head** to the playhead
⇥ Trim the tail	`W`	Yes	Pulls the item's **tail** to the playhead

SPLITTING AND TRIMMING ARE DIFFERENT THINGS

Splitting separates a clip into two independent pieces — both remain, and each can be moved on its own. **Trimming** pulls the end of the clip inwards; the number of pieces does not change. If you want to throw away a part in the middle: split twice and delete the middle piece.

THE CLASSIC "DROP THE MIDDLE" MOVE

Put the playhead at the start of the section → `S` → move to its end → `S` → select the middle piece → ⏪ **Ripple delete**. The gap closes too.

WHEN "SPLIT ALL" IS THE ONE TO USE

When video, audio and text are stacked and all of them need cutting at the same instant. One key instead of selecting and splitting each one — and **nothing drifts**, they are all cut at exactly the same moment.

SPLITTING A DESIGNED TEXT

If you split an animated (designed) text, its motion **carries on as one text**: the entrance plays in the first part and the exit in the last; the text doesn't vanish and come back in at the cut, and the sound effect plays once. If you change one part's text or design, or move a part away from the other in time, that part plays **its own motion** (its own entrance and exit). When reading aloud, the sentence is still read **once** — only a part whose words change is read separately.

THE PLAYHEAD HAS TO BE OVER THE ITEM

Splitting and trimming want the playhead to be **inside the item**. If the playhead is outside the clip, nothing happens.

SECTION 3

Copy and paste

ACTION	SHORTCUT	WHAT IS COPIED / WHERE IT LANDS
Copy	`Ctrl` + `C`	The **linked video + audio are copied together**
This layer only	`Ctrl` + `Shift` + `C`	Only the piece **on the selected layer** is copied (its linked twin does not come)
Paste	`Ctrl` + `V`	If the mouse is over the timeline, **there**; otherwise **at the playhead**

WHERE IT PASTES DEPENDS ON THE MOUSE

This is a subtle but very useful behaviour: take the mouse to the point you want on the timeline, press `Ctrl` + `V`, and the copy lands **right there**. If the mouse is elsewhere it lands at the playhead.

THE DIFFERENCE BETWEEN THE TWO WAYS OF COPYING

Clips that come from the pool are a **linked video + audio pair**. `Ctrl` + `C` takes both — the sync is kept. If you want to duplicate only the picture (and not its sound), you use `Ctrl` + `Shift` + `C`.

DUPLICATING A RECURRING ITEM

If you are going to show the same logo or lower third at five points in the video: set it up once, `Ctrl` + `C`, then take the mouse to each place and press `Ctrl` + `V`. Its settings are copied too.

SECTION 4

Delete ↔ Ripple delete

Two red buttons. They delete the same item but **what they leave behind is different**. Not knowing that difference leaves gaps in the edit.

THE SAME CLIP, TWO DIFFERENT RESULTS

TO BEGIN WITH



🗑 DELETE (Del)



C stays where it is — a black gap opens up in between.

⏪ RIPPLE DELETE (Shift+Del)



C slides left automatically — the gap closes and the edit gets shorter.

RIPPLE ONLY SHIFTS THE SAME LAYER

The later clips on the layer the deleted clip was on (and on its linked audio track) shift.
The other layers STAY PUT — the text above and the music can fall out of sync.

	🗑 DELETE	⏪ RIPPLE DELETE
Shortcut	`Del`	`Shift` + `Del`
The gap	Stays	**Closes**
Total length	Unchanged	Gets shorter
The other layers	Untouched	Untouched
The linked audio	Goes with it	Goes with it + that track shifts too
Multiple selection	Deletes them all	**Works on one item**

THE MESSAGES YOU GET FROM A RIPPLE DELETE

Ripple delete — the gap closed, the later clips slid left.

Select an item first (ripple works on one item).

WHICH ONE TO USE

If you are dropping a sentence out of speech, **ripple** — no gap is left and the speech carries on smoothly. If you are taking an item out to put something else in its place, **ordinary delete** — leave the room empty and fill it.

AFTER A RIPPLE THE UPPER LAYERS CAN DRIFT

If you rippled on a lower layer, the text and music above **stay put** — and now they fall on the wrong moment. Think about this before rippling in a multi-layer edit; if need be, shift the items above by hand as well.

BOTH ARE UNDONE WITH CTRL+Z

If you deleted the wrong thing, `Ctrl` + `Z` returns both the clip and the clips that shifted to where they were.

SECTION 5

Markers

The 🚩 and 🧹 buttons on the strip. What markers are and how they work is described in detail in **chapter 19**; here is how the buttons behave.

BUTTON	WHAT IT DOES	NOTE
🚩 **Drop a marker**	Puts a flag at the moment the playhead is on	**Pressing it again at exactly the same moment removes it**; pressing it one frame away adds a new one
🧹 **Clear**	Deletes every marker	It does not ask for confirmation — `Ctrl` + `Z` brings them back

NO SELECTION NEEDED

You do not have to select an item to drop a marker — it goes wherever the playhead is standing.

BOTH CAN BE UNDONE WITH CTRL+Z

Markers you dropped, removed or cleared with 🧹 come back with `Ctrl` + `Z`. A marker does not change the picture, so a range you prepared with ⚡ is not thrown away while you do this (Section 10). Dropping markers hundredths of a second apart is covered in chapter 19.

SECTION 6

Cut the silences

With one press it finds the **dead moments** in the selected video clips, cuts them out and closes the gaps. **With nothing selected** it works on every video on the timeline. On talking-head videos it is the tool that saves the most time.

WHAT IT DOES

BEFORE — 42 seconds



silent silent silent

AFTER — 31 seconds



the gaps have closed

THE RESULT MESSAGE

« Silences cut in 1 selected clip — ~11.0 s shorter, gaps closed. »

Which clips it works on

SELECTION	CLIPS THAT ARE CUT
One or more video clips	The selected videos only
An audio clip	The video it is linked to (the clip's own sound stands for the video)
Nothing selected	**Every** video clip on the timeline
No video in the selection (only text, images)	Every video clip; the message says so: “No video in the selection — silences cut in N clips”

Warnings you may see

SITUATION	THE WARNING
No video on the timeline	“There are no video clips on the timeline to cut silences from.”
The clips' audio is not decoded yet	“The selected clips have no decoded audio — silence can't be analyzed.”
No silence worth cutting was found	“No meaningful silence found in the selected clips (already tight).”

HOW MUCH TIME IT SAVES

In a raw recording of someone talking to camera, the pauses can add up to **20-30%** of the running time. Cutting them with one press is worth dozens of cuts made by hand.

ALWAYS LISTEN TO THE RESULT

The automatic cut sometimes takes out the breaths and the meaningful pauses too; the speech can sound rather "squeezed". If you do not like it, `Ctrl` + `Z` — however many clips were cut, it all comes back in one step.

AS PART OF THE EDIT

The same job is also done as a step of **Apply edit**, in the **AI Edit** → **Silence and transitions** card on the left rail (chapter 36).

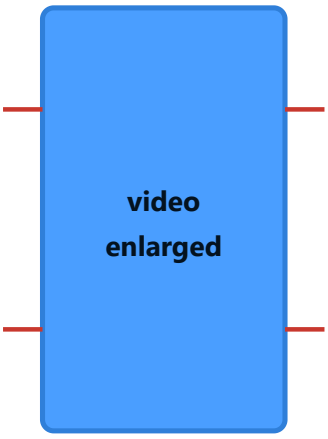
SECTION 7

⛶ Fill ↔ ▭ Fit

Two ways of settling the selected video into the frame. Both **keep the aspect ratio** — the picture is never squashed. The difference is in what they give up.

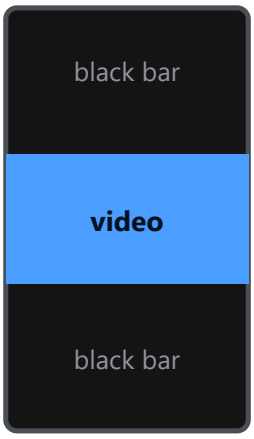
THE SAME LANDSCAPE VIDEO IN A VERTICAL FRAME

⛶ FILL (cover)



The frame fills completely.
The edges are cropped.
Pick this if you want no empty space.

▭ FIT



The whole picture is visible.
Bars are left above and below.
If you do not want to lose anything.

WHAT THEY SHARE

- The ratio is kept
- No squashing
- The item is centred
- One press applies it
- Ctrl+Z undoes it

	⛶ FILL	▭ FIT
The frame	Fills completely	Bars can be left
Picture lost	**The edges are cropped**	**None**
When	Social media · a full-screen feel	Archive · showing the whole thing
Distortion	**None**	**None**

USING A LANDSCAPE VIDEO IN A VERTICAL EDIT

Say **Fill** and the sides are cut off but the screen looks full. Say **Fit** and everything is visible but black bars are left above and below — and you can put text or a blurred backdrop in those bars.

FINE-TUNING AFTERWARDS

Both of them **centre** the item. In **Fill**, if the subject is not in the centre, grab the video on the scene and slide it — the framing moves and the frame stays full. To zoom or add movement, use the camera (chapter 28). In **Fit**, dragging makes the video a free item that moves.

SECTION 8

Moving between layers — front / back

BUTTON	WHAT IT DOES	THE RESULT IN THE PREVIEW
⬇ **Move to the layer below**	Takes the selected item down to the first layer **of the same kind** below	It goes **behind**
⬆ **Move to the layer above**	Takes the selected item up to the first layer **of the same kind** above	It comes **in front**

CHAPTER 19'S RULE, PUT TO USE

"The upper layer is drawn in front." These two buttons let you use that rule with one press — you do not have to drag the item to another layer with the mouse.

IF THE TARGET IS TAKEN, A LAYER OPENS IN BETWEEN

The buttons skip layers of the other kind: a visual item does not go down onto an audio layer and an audio item does not go up onto a visual one. If another clip is on the target layer for the item's length, the item **does not land on top of it**: an inserted layer opens on the far side of that layer and the item goes there — so it really moves one step forward or back. If there is no layer of the same kind in that direction at all, a new layer opens right next to it. The top strip says where it went: *"Layer changed → Inserted layer 2"*. How the inserted layer is named is covered in chapter 19.

IF THE LOGO ENDED UP BEHIND THE VIDEO

Select the logo → press ⬆ once. It comes to the front. If it is still not visible, make sure its layer is not 👁 **hidden**.

ITS POSITION IN TIME DOES NOT CHANGE

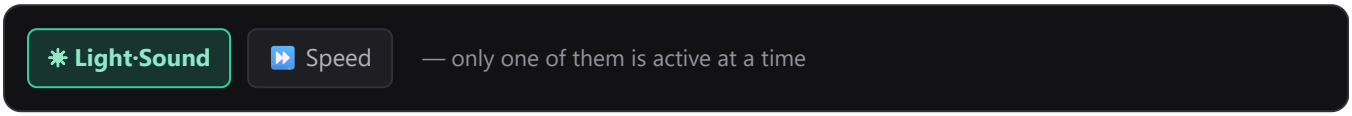
The item only **changes layer**; its start time stays the same. It does not drift by accident.

SECTION 9

The envelope line — Light·Sound ↔ Speed

A thin line runs across every clip on the timeline: the **envelope**. These two buttons choose **what that line represents**. They do not touch the clips — they only change which value you are editing.

HOW IT LOOKS IN THE PROGRAM — THE TWO MODES



MODE	ON A VIDEO CLIP	ON AN AUDIO CLIP	A POINT HIGHER UP =
✳ Light·Sound	**Brightness**	**Volume**	Brighter / louder
⏩ Speed	**Playback speed**		Faster (lower = slower)

Working with envelope points

1. **Double-click** the line on the clip — a **node** is added at that point.
2. **Drag the node up or down** — the value changes.
3. **Right-click** a node — it is deleted.

THE LINE IS ALWAYS VISIBLE

Even with no nodes at all, a flat or dashed line sits there — it means "there is an envelope here, you can touch it". The moment you add a node it becomes a jointed curve.

TURNING THE MUSIC DOWN UNDER SPEECH

In ✳ **Light·Sound** mode put four nodes on the music clip: high just before the speech starts, low once it does, high again when it ends. That is classic "ducking", done by hand.

SPEEDING UP A DULL SECTION

Switch to ⏩ **Speed** mode and pull the node in the middle of the clip upwards — that part speeds up. The rest of the edit stays at normal speed.

THE SPEED ENVELOPE CHANGES THE CLIP'S LENGTH

Speeding a section up **shortens** the clip, slowing it down **lengthens** it. The box on the timeline is recalculated accordingly and anything aligned after it can drift — go over the edit again after changing the speed.

THE MODE BUTTON DOES NOT CHANGE THE EDIT

Switching between Light·Sound and Speed **breaks nothing**. The two envelopes are stored separately; you are only choosing which one you are editing.

SECTION 10

Pre-prepare

When you use heavy effects the preview can stutter. Pre-prepare **works the region you chose out in advance and holds it in memory** — and that region then plays smoothly.

THREE STEPS

① PICK A REGION
Playhead to the start → B
To the end → B

→

② PREPARE
the ⚡ button or
Shift+B

→

③ PLAYS SMOOTHLY
The region gets a
green frame on the ruler

THE LIMITS — protecting the memory

At most **~900 frames** (at 30 frames a second, roughly **30 seconds**).
The longer the region, the lower the resolution goes automatically — so a weak PC does not run out o

No file is created and nothing is downloaded — it all lives in memory.

Make any change to the edit and the preparation is void; you have to do it again.

The 🗑 button empties the cache — used when memory gets tight.

CONTROL	SHORTCUT	WHAT IT DOES
Region start / end	`B`	The first press sets the start, the second the end
⚡ Pre-prepare	`Shift` + `B`	Renders the chosen region into memory
🗑 Clear the cache	—	Empties the memory

THE WARNINGS YOU MAY SEE

Pick a region first: B (the start) → move the playhead → B (the end).

The region is too short.

The region is too long (max ~30s) — a RAM safeguard. Pick a shorter one.

The pre-render cache has been cleared.

WHEN YOU NEED IT

When the preview stutters where you have put a blur, a colour effect, a multi-layer composition or a text animation. You prepare that section and watch it **at its real speed** — that is the only way to judge the timing properly.

IT HAS NOTHING TO DO WITH THE OUTPUT QUALITY

Pre-preparing is **for the preview only** and is done at a low resolution. The exported video is not affected by it; it is always produced at full quality.

MAKE A CHANGE AND IT IS VOID

Make a cut, an effect or a move inside the region you prepared and the cache becomes **void automatically**. You have to prepare it again — which is why the pre-render is the last step.

SECTION 11

Shortcuts and troubleshooting

This strip's shortcuts

KEY	WHAT IT DOES
`S`	Split the selected item
`Shift` + `S`	Split every layer
`Q`	Trim the head to the playhead
`W`	Trim the tail to the playhead
`Ctrl` + `C`	Copy (the linked video+audio)
`Ctrl` + `Shift` + `C`	Copy the selected layer only
`Ctrl` + `V`	Paste (at the mouse, or at the playhead)
`Del`	Delete
`Shift` + `Del`	Ripple delete
`B`	Pre-render region start / end
`Shift` + `B`	Pre-prepare
`Ctrl` + `Z`	Undo

Troubleshooting

SYMPTOM	CAUSE	FIX
The strip is faded and will not click	There is no media in the project	Pull a clip, or add a video
Split does not work	No item is selected, or the playhead is outside it	Select the item and bring the playhead over it
I deleted and a black gap was left	Ordinary delete was used	Ctrl+Z, then ⏪ Ripple delete
The text drifted after a ripple	Ripple only shifts its own layer	Shift the items above by hand
Ripple says "works on one item"	Several are selected, or none is	Select one item
It pasted in the wrong place	The mouse was off the timeline	Take the mouse to the target and paste
I copied and the audio did not come	Ctrl+Shift+C was used	Copy the linked pair with Ctrl+C
The "no video clips on the timeline" warning	Cutting silences works on video only	Add a video first
The silences were cut from every clip	Nothing was selected, or the selection had no video	Ctrl+Z, select the clip first, then press
"No analysed audio"	The clip's audio is not ready	Wait for the clip to load fully
The silences were cut but it is too tight	The pauses were taken too	Ctrl+Z, and cut by hand
I said Fill and the edges were cut	That is the design	Normal — try Fit
I said Fit and black bars appeared	That is the design	Normal — try Fill
The logo is still behind	Its layer may be hidden	Turn 👁 on, then ⬆
A new layer opened when I pressed ⬆ / ⬇	Another clip was on the target layer at that moment	Normal — the item does not land on top; it moves one step forward/back

SYMPTOM	CAUSE	FIX
I cannot put a point on the envelope line	A single click is not enough	A **double-click** is needed
I changed the speed and the edit drifted	Speed changes the length	Normal — fix up the later items
It says "pick a region first"	No region was marked with B	B → move the playhead → B
"The region is too long"	It is over ~30 seconds	Pick a shorter region
I pre-rendered and it still stutters	A change was made to the edit	Pre-prepare it again
The memory filled up / the editor slowed down	The pre-render cache	Clear it with 🗑

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THAT IS THE END OF GROUP A

Up to here the **basics** of Super Edit have been covered: the pool, the files, the scene, the timeline and the editing tools. From here on it is the **drawers on the left rail** — the next chapter is **21 · Add**.

SUPER EDIT · PART 6

Add

The **Add** drawer on the left rail. From video to text, from a GIF to ready-made items, from PiP to an area effect — **whatever you are going to put** into the edit comes from here: eleven add buttons and 655 ready-made items.

WHAT'S IN THIS CHAPTER

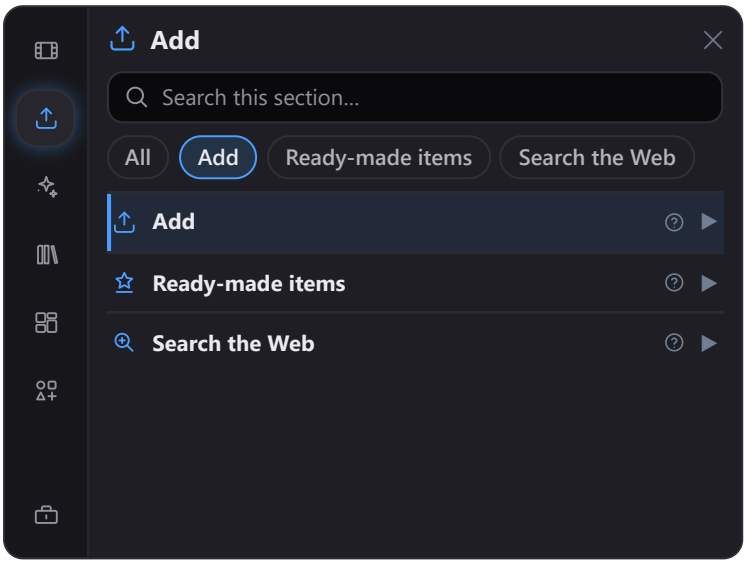
1. Where the panel is — the left rail and the drawers
2. The **three shared rules** that hold for every addition
3. 🎬 Add video (from PC) — one video or several, one after another
4. Four kinds — Text · Image · GIF · Audio
5. Three indicators — Progress bar · Countdown · Timer
6. ✨ **Ready-made items** — 655 ready-made items, 6 topics, category chips, favourites, search, 🎯 tracking attach, design, color, position, speed
7. 🎮 Take the OBS replay buffer
8. 📺 PiP — a small corner video
9. 🎯 **Area FX** — the adjustment layer and its four shapes
10. Drawing a free-form area
11. Troubleshooting

SECTION 1

Where the panel is

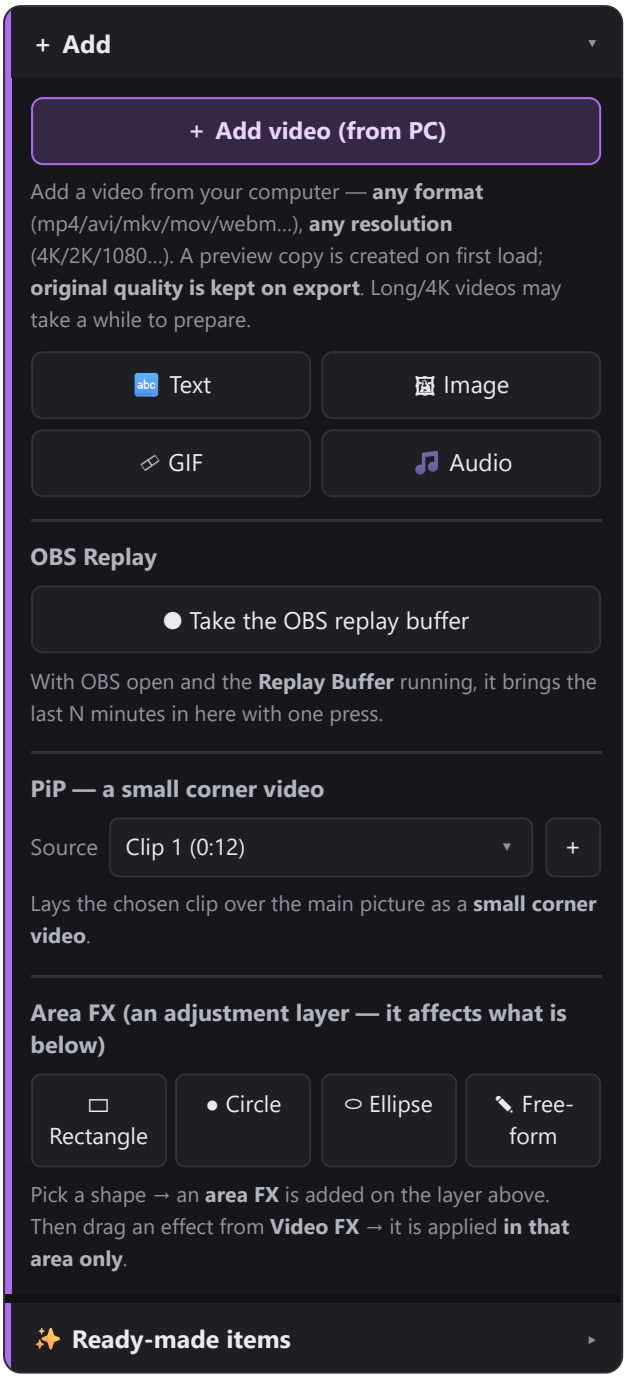
So far we have seen the left panel, the scene and the timeline. The chapters from here on describe the drawers that open from the **rail** on the left of the screen. The rail has **seven groups**; this chapter is in the **Add** drawer. When you select an item, its settings open in the **right panel**.

HOW IT LOOKS IN THE PROGRAM — THE LEFT RAIL AND THE DRAWER



RAIL GROUP	WHAT IS INSIDE	CHAPTER
Media Pool	Clip pool · files · capture vault	16 · 17
Add	**This chapter** (Add · Ready-made items) + search the web	**21** · 22
AI Edit	Auto edit · subtitles · censoring · B-roll · dubbing	35–37
Library	Transitions · animation · video FX · audio FX · fill style · frames · templates	23 · 25–28
Layout & Batch	Layout & composition · batch actions	24 · 38
Modes	Drawing · voice-over · keyframes · tracking · audio graph · rhythm · markers · region	29–34
Project	Save/open · output · preview · report a problem	39–41
The right panel	When an item is selected: all of that item's settings	38

HOW IT LOOKS IN THE PROGRAM — THE ADD PANEL



SECTION 2

The three shared rules

Every button in this panel obeys the same three rules. Learn them once and you know them all.

THE THREE THINGS THAT HAPPEN ON EVERY ADDITION

① AT THE PLAYHEAD

It is placed where the time bar is standing right now

② ON A NEW LAYER

Every addition opens a new layer — it comes out on top

③ ARRIVES SELECTED

The added item is selected at once; its settings open in the ri

THE RIGHT ORDER Put the playhead in place first → then add → then adjust.
It is always faster than moving things afterwards.

The exception: « Add video (from PC) » opens a file picker; the item lands once the file has loaded.

THE DURATION AND SIZE ARE "A REASONABLE START"

Every item added arrives with a starting duration and size the program gives it. They are **suggestions**: you can stretch or shorten it from its edge on the timeline, and grab it on the scene to enlarge and move it. The tables in this chapter say exactly which item arrives with which values.

ALL OF THEM ARE UNDONE WITH CTRL+Z

If you added the wrong thing, one key is all it takes.

SECTION 3

🎬 Add video (from PC)

The purple button at the very top of the panel. It takes one or several video files from your computer straight into the edit — it **does not pass through the pool**.

SUBJECT	VALUE
Formats accepted	**All of them** — mp4 · avi · mkv · mov · webm…
Resolutions accepted	**All of them** — 4K · 2K · 1080 · lower
How many files	One or **several** — pick them with `Ctrl` / `Shift` in the file picker
Where it is added	A new visual layer, at the playhead (one after another if there are several)
Size	**Full frame** — it fills the screen
Duration	The full length of the video
Where it is listed	The left panel → **Files** → **Videos**

WHAT PLAYS IN THE EDITOR, WHAT GOES TO THE OUTPUT

IN THE WEORCLIP APP

THE ORIGINAL FILE on your computer, 4K → **THE EDITOR** plays the file itself → **THE EXPORT** from the ORIGINAL file

IN THE BROWSER, and when a copy is needed

THE ORIGINAL FILE on your computer, 4K → **THE PREVIEW COPY** prepared once → **THE EXPORT** from the ORIGINAL file

In the app a video opens in seconds, without being copied. A copy is prepared only when needed (box below). Either way, the export is made from the original file.

NO LOSS OF QUALITY

The exported video is always produced from the original file. In the app the editor plays the file itself too: you edit a 4K recording seeing it in 4K, and export it in 4K.

HOW IT DIFFERS FROM THE POOL

The Clip Pool holds clips downloaded from the internet; this button is for **your own files**. The two can be used together in the same project.

WHEN A COPY IS PREPARED

In the Weorclip app a video opens **straight from the disk, without a copy**; even a long or 4K video needs no wait. A preview copy is prepared once in these cases: you opened the editor in the browser extension; the editor cannot play the video's format directly (ProRes, AVI, HEVC on a computer without the HEVC extension, and so on); you added a large video while **Preview 720p** is selected, or you asked for a **light preview** of that video (chapter 41). While a copy is being prepared, the top strip says what is being done. If you later move the video to another folder, the **Relink** window asks for its new place when the project opens (chapter 39).

Several videos

Pick several videos together in the file picker and they all line up **one after another on a single new visual layer** — never stacked. The order is the file name, and numbers are read as numbers: *1, 2, 10*. The first video starts at the playhead and each one starts where the previous one ends: three videos of 4, 3 and 2 minutes become a 9-minute run. The videos' linked audio lands on one audio layer at the same moments.

MESSAGE	WHEN
🎬 **Preparing video 2/3: holiday_2.mp4…**	While adding — the job window shows *2/3 · name* too
✓ **Videos added one after another: 3 · total 9:00**	All of them were added
… · couldn't open: broken.mp4	A file could not be opened — it was skipped and the next one followed the previous
None of the selected videos (3) could be added.	None of them could be opened

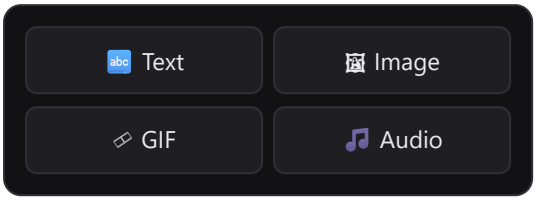
UNDONE IN ONE STEP

All the added videos are a single `Ctrl` + `Z` step. Press **Cancel** in the job window and the ones added so far are taken back too; the edit returns to how it was. Add large videos with this button rather than by drag and drop: a dragged video is first handed over to the processing engine, while the button reads the file where it is.

SECTION 4

Four kinds — Text · Image · GIF · Audio

HOW IT LOOKS IN THE PROGRAM



BUTTON	WHAT IT DOES	STARTING VALUES
Text	Adds a text item directly — no file picker	The words: **"NEW TEXT"** · white · **bottom centre** · 8% of the height · **3 seconds**
Image	Opens a file picker (PNG · JPG · WebP…) — you can pick several	Centred · **40%** of the width · **4 seconds**
GIF	Opens a file picker (.gif) — you can pick several	The same as an image — centred · 40% · 4 seconds
Audio	Opens a file picker (mp3 · wav · m4a…) — you can pick several	A new **audio layer** · the full length of the file

SEVERAL FILES LINE UP ONE AFTER ANOTHER

Pick several files together in the picker and they line up **side by side** in name order (*1, 2, 10*): images and GIFs on one new visual layer, audio on one new audio layer, each starting where the previous one ends. All images get the same length. While they are added, the **Adding files** window shows the file in progress (*2/5 · name*); at the end the top strip says *"✓ Files added one after another: 5"*. The whole thing is one `Ctrl` + `Z` step.

WHY TEXT STARTS AT THE BOTTOM CENTRE

Subtitles and lower thirds are the most common use, so the program starts it there. You grab it on the scene and move it where you want. There are three ways to change the words (chapters 17 and 18): **double-click** on the scene, the row in the **Files** panel, or the **right panel**.

THE DURATIONS FIT THE LENGTH OF THE EDIT

If your edit is shorter than 3 seconds the text comes in shorter too — no gap is left. In a long edit, text starts at 3 seconds and an image at 4; you stretch it from its edge.

IMAGES AND AUDIO GO INTO THE STORE AS WELL

The file you pick is also added to the **Files** panel. To use the same image a second time you do not have to pick the file again — the **+** button on its row in the store is enough.

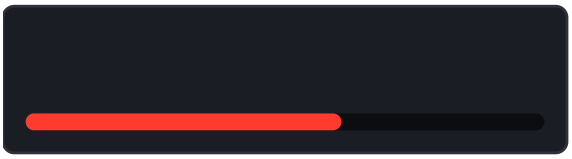
SECTION 5

Three indicators

The three buttons at the top of the **Ready-made items** section. All three are indicators that **run themselves** — you do not have to draw or type anything.

THREE INDICATORS, THREE JOBS

▬ PROGRESS BAR



A filling bar that shows how much of the video has gone by.

Default: at the bottom · red · with a backing

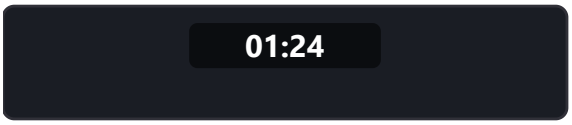
⏱ COUNTDOWN



A large number counting from N to 0.

Default: from 10 · centred · no backing

🕒 TIMER (a stopwatch)



Counts MM:SS from the start of the clip.

Default: at the top · with a backing

INDICATOR	STARTING DURATION	STARTING SETTINGS
▬ Progress bar	**The whole edit** (at least 2 s)	Position **bottom** · colour red · thickness 1.5% · backing **on**
⏱ Countdown	**10 seconds** (less if the edit is shorter, at least 3)	Starts **from 10** · size 16% · white · **centred** · backing off
🕒 Timer	**15 seconds** (less if the edit is shorter, at least 3)	Size 7% · white · **at the top** · backing on

THE MESSAGE WHEN IT IS ADDED

> Countdown overlay added — set its duration on the timeline and its style in the « Selected item » panel.

THE DURATION GOVERNS THE BEHAVIOUR

A **progress bar** fills over its own duration: put it on a 30-second bar and it fills in 30 seconds. A **countdown** also counts over its own duration — shorten it to 5 seconds on the timeline and it goes from 10 to 0 in 5 seconds. In other words, **the length on the timeline sets the speed**.

WHERE THEY ARE USED

The progress bar: on Shorts and Reels it gives the viewer a "nearly there" feeling and raises the watch time.
The countdown: the start of a stream or a giveaway, "3-2-1" openings.
The timer: workouts, recipes, experiments — content where the time matters.

THE STYLE SETTINGS ARE IN THE RIGHT PANEL

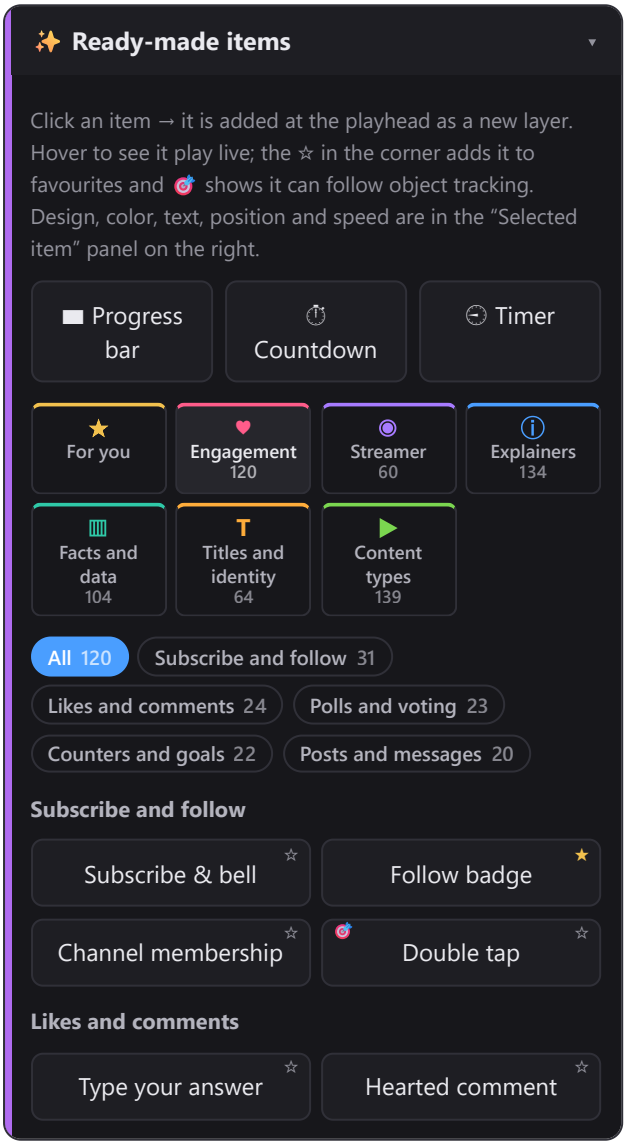
Settings such as the colour, the size, the position and the backing are changed in the **Overlay settings** card of the right panel while the item is selected (chapter 38).

SECTION 6

✨ Ready-made items

The second section of the Add drawer. The three indicator buttons sit at the top (section 5), and under them a two-level gallery of **655 ready-made items**: at the top **6 topic tiles** (Engagement · Streamer · Explainers · Facts and data · Titles and identity · Content types) next to **For you**; under the selected topic come its own **category chips** ("All" and the topic's categories, each with its item count) and the category groups. The 28 categories show 621 items; the 34 older items in the Gaming and streaming · Camera and cinema · Atmosphere and light categories have left the gallery but are still drawn in old projects. Click a card and the item is added at the **playhead** as a new layer; its design, color, text, position and speed are set in the right panel.

HOW IT LOOKS IN THE PROGRAM — READY-MADE ITEMS



TWO-LEVEL GALLERY

Tap a topic tile and only that topic's category chips and groups remain below it; the "All" chip shows every category of the topic, a category chip only that category. Thumbnails are drawn when a card scrolls into view, so the gallery opens quickly even with 655 ready-made items. Hover over a card and the item **plays live** inside it: you see what it does before adding it.

FOR YOU: RECENTLY USED AND FAVOURITES

The **For you** tile holds two things: the **last 12 items** you added ("Recently used") and your **favourites**. Tap the ☆ in a card's corner, or press F while a card is selected, to add the item to your favourites; doing the same again removes it. Favourites, recently used items and the topic you last viewed are stored on this computer, so they are still there when the program is reopened.

SEARCH THE GALLERY

The **Search this section...** box at the top of the drawer looks at the **whole gallery**, not just the selected topic; card names, category names and topic names are searched. Type "confetti" and the Confetti card appears, type "poll" and every card of the Polls and voting category shows, type "streamer" and all the categories of the Streamer topic show. While you type, the topic selection is lifted temporarily; when nothing matches, "No matching items in this section" appears. Empty the box, or tap a topic tile, and the topic you chose comes back.

🎯 ATTACHES TO TRACKING

53 items carry a 🎯 badge in the card corner: they can be attached to object tracking (including all 27 items of the Arrows and pointers category). Add the item, select it and press **Attach to this track** in the right panel: the item then follows the tracked object, the point it indicates travels with the object, and the export does the same. In the table below the settings of these items start with "🎯 attaches to tracking" and those that cover the whole frame start with "Full frame".

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Engagement › Subscribe and follow (31)		
Subscribe button	A cursor clicks the button, the label changes and the bell shakes	Button · When clicked
Channel watermark	A username with a ▶ icon in a corner; if you like it moves to the opposite corner at an interval	Username · Motion (Fixed · Switch corners) · Switch interval (2 – 30 s)
End screen	A full-frame end screen: corner marks fly out from the centre to build the video boxes, the play button pulses and the dotted ring of the subscribe circle turns slowly; in a vertical video the boxes stack	Full frame · Title · Layout (Two videos · Video and subscribe · One video) · Box labels (comma-separated) · Subscribe text (only with Layout: Video and subscribe) · Background dimming (0 – 0.9)
Social accounts	Account chips cascade in with the colour moving from the first to the second; the icon is picked from the text (a globe for a website, an envelope for an e-mail), and the accounts can be highlighted in turn	Title · Accounts (comma-separated) · Direction (Stacked · Side by side) · Icon style (Solid · Line · Badges) · Highlight in turn
Profile card	A story ring draws itself round the avatar and the stats count up; the follow button is tapped and turns to following ✓, the follower count goes up by one and sparks fly	Display name · Username · Bio · Posts · Followers · Following · Verified badge · Layout (Card · Strip)

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
QR code	A QR code that really scans: the three corner patterns land with a quarter turn, the modules appear in a diagonal wave and a scan light passes behind them	Link · Subtitle · Dot style (Square · Rounded · Fluid) · Border (Card · Label · Minimal) · Show URL
Subscribe & bell	The cursor clicks the red button, which widens into “Subscribed” as the subscriber count goes up by one; then the bell menu opens, “All” is chosen and the bell rings.	Channel name · Subscriber count · Button text · Text after subscribing · Layout · Bell menu · Cursor
Follow badge	The “+” badge on the avatar is tapped and turns into a ✓, waves spread from the ring and a “Following” chip appears while the follower count goes up by one. A compact strip layout is available too.	Display name · Username · Follower count · Verified badge · Layout · Cursor
Channel membership	Three tier cards rise in turn, medals spin into place and the perks tick off one by one; pressing “Join” on the featured card turns it into “Joined ✓”.	Level names (comma-separated) · Prices (comma-separated) · Perks (one level per line) · Featured level · Button text · Featured badge · Layout
Turn on notifications	The notification switch turns on, the bell wakes up and rings, and the channel’s notification drops onto the phone (or desktop) screen.	Title · Channel name · Notification text · Device · Bell style
Link in description	A call-to-action line and a link chip with a chain icon; arrows drop in one by one and light up with a periodic wave of light. The direction can be down, up, left or right.	Text · Address · Arrow direction · Arrow count
Check the pinned comment	Tapping the comment button opens the comments panel, the pinned comment lights up and a call-to-action strip appears. The compact mode shows a pinned strip with a bouncing down arrow.	Call-to-action text · Username · Comment · Comment count · Layout
Up next	An autoplay card with an empty thumbnail slot; the ring around the play button fills over the countdown, then “Play now” is pressed and the title changes to “Now playing”.	Video title · Channel name · Video length · Countdown · Layout · Thumbnail
Playlist	Thumbnail cards fly in and stack up; when “Play all” is pressed the front card slides to the back and the rest move forward. In fan mode the cards spread like a hand of cards.	Playlist name · Video count · Card count · Button text · Color theme · Arrangement
Account cube	A rotating 3D prism with a platform and username on each face; each face holds for a moment, then springs round to the next. It can turn upward or sideways.	Accounts (one “Platform: @name” per line) · Time per face · Rotation · Face style
Join the newsletter	An email address is typed letter by letter and “Join” is pressed; a loading arc spins on the button, a ✓ appears, the envelope flies off the card and the subtitle becomes a thank-you. The one-line mode shrinks it to a pill strip.	Title · Subtitle · Sample address · Button text · Thank-you text · Layout
Community invite	A server invite card with an icon, community name, live online count and member count. Pressing “Join” turns it into “Joined ✓”, tiny chat bubbles fly off and the member count rises.	Invite heading · Community name · Online · Member count · Invite link · Icon letters · Layout
Buy a coffee	A coffee cup, tea glass or tip jar fills to the chosen level while steam curls up; beside it sit a call-to-action line, a support link chip and a support button.	Call-to-action text · Support link · Button text · Object · Fill level
Supporter goal	A monthly supporter goal: the raised amount counts up and the bar fills with a percentage bubble at its tip. A locked perk card sits below; if the goal is reached the lock opens and sparks fly.	Title · Raised · Target · Unit · Locked perk · Supporter count · Bar style
Share menu	The share button is tapped, destination icons (message, link, email, QR…) fan out along a half circle and when one is picked a “Link copied” notice appears. In sheet mode a share sheet slides up from the bottom.	Title · Targets · Selected target · Notification text · Layout

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Save for later	The cursor presses the save icon, the icon fills and a small copy of the card flies into the "Watch later" collection chip, which bounces as its video count goes up by one.	Call-to-action text · Video title · Collection name · Videos in collection · Icon
Channel banner	A layered banner carrying the channel name, tagline, upload day and subscriber count; when the cursor presses "Subscribe" it turns into "Subscribed ✓" and sparks fly.	Channel name · Tagline · Upload day · Subscriber count · Placement
Upload schedule	In the week strip a sweep of light fills the upload days, a play icon appears in each and time chips drop beneath them. Day names are written in the viewer's language.	Title · Upload days · Time · Week starts on · Day style
Thanks to new subscribers	A big "Thank you!" in the middle; name chips of new subscribers arrive from all sides and settle around the title, one now and then lighting up and bouncing. In strip mode the chips scroll past.	Title · Subtitle · Names (one per line) · Layout
Channel collab	Two channels' avatars slide in from the sides and join at a "×" badge, with both channel names underneath and a role strip above (Joint video, Our guest…). A diagonal split style is available too.	First channel · Second channel · Role · Format
Corner reminder	A bubble in the corner of the video (bell, plus, heart or bookmark) pulses at intervals, opens into a pill with a reminder line, then closes again.	Reminder text · Repeat interval · Time open · Icon
Like · Subscribe · Bell	Three glass tiles are clicked in turn: the thumb fills and a "+1" floats up, the play disc turns into a ✓ and the bell fills and rings. The cursor can be a mouse arrow, a touch or hidden.	First label · Second label · Third label · Step interval · Cursor · Layout
Subscriber wall	Avatar tiles with initials ripple outward from the center into place while the milestone number (such as "10K") climbs on the plate in the middle. The layout is a grid or a ring.	Number · Label · Title · Names (initials on tiles) · Tile count · Arrangement
Merch shelf	Product drawings (T-shirt, mug, cap, bag…) drop onto the shelf one after another while price tags swing on their strings; below are a shop button and the address. The shelf can be wood, glass or none.	Products (one "Name: price" per line) · Price tags · Button text · Shop address · Shelf
Member shout-out	The membership badge changes color and tier at the thresholds (2, 6, 12, 24 months) as the month count climbs, beside the member's name, membership length and a thank-you message. The badge can be a crystal, a medal or a shield.	Member name · Membership length (months) · Message · Badge shape
Double tap	A hand taps twice in quick succession at the point it indicates; on the second tap a drawn icon (heart, star, flame or thumb) swells, bursts and drifts away. An optional text strip sits below or above.	🎯 attaches to tracking · Text · Icon · Repeats · Tap with · Text position
Engagement › Likes and comments (24)		
Like heart	A beating heart with dots bursting out	—
Video action bar	A short-video side rail: the icons cascade in; at the tap moment a ripple appears, the heart turns red and bursts, the follow "+" flips to ✓ and the music disc spins	Likes · Comment · Shares · Save · Saves (only when Save is on) · Tap moment (10 – 90%) · Profile and follow · Music disc
Question box	A question box: typing dots first, then the question line by line; the answer panel unfolds and the card grows, and in the chat layout the question is a white bubble and the answer a gradient one	Title · Asked by · Question · Answer · Gradient (Linear · Shimmer · Flat) · Layout (Card · Chat)
Live hearts	As on a live stream, hearts or emojis rise in waves from a button, swaying as they drift up and fade; every heart has a fixed path, so the preview and the export match	Full frame · Density (3 – 36) · Shape (Heart · Emoji · Mixed) · Emojis (not with Shape: Heart) · Palette (Festive · Two colors · Single color; not with Shape: Emoji) · Spread (0.1 – 1) · Rise (0.25 – 0.95) · Source button

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Type your answer	A question card with a comment box: a sample answer is typed letter by letter, the send button is pressed, the comment flies into the card, and a call-to-action pill with arrows points viewers to the comments.	Question · Sample answer · Username · Call-to-action text · Post the comment
Hearted comment	A comment row floats up; then the channel's avatar appears, a heart badge is stamped on it, the card edge glows and the like count rolls. An optional heart hint can be added.	Commenter · Comment · Like count · Channel giving the heart · Hours ago · Heart notice
Like surge	In a counter strip the like count rolls digit by digit like a real counter; at each step the icon (thumb, heart or flame) pulses and "+N" chips rise. At the target comes a final big beat with sparks.	Start · End · Count duration · Icon · Label · Short number (12.4K)
Reaction bar	A reaction bar of six drawn faces: the faces bounce in turn, the chosen reaction rises with a big beat and its count goes up by one while the others fade. A vertical layout is available.	Chosen reaction · Counts (comma-separated, 6) · Bar direction · Reaction name label · Cursor hover
Comment feed	Live-stream comments arrive from the bottom one by one, the stack glides up and the top comments fade. The look is bubble, plain or card; with the comment box on, an add-a-comment box and a heart button appear underneath.	Comments (per line: "name: comment") · Comment interval · Width · Look · Comment box
Comment reply	A reply-video sticker: the heading and the comment appear line by line as it sticks onto the video, and the curled corner lifts once and settles. Shaped as a sticker, a taped note or a speech bubble.	Commenter · Comment · Sticker shape · Tilt · Curled corner
Share counter	Paper planes take off one after another from behind the share button, glide away and leave a trail; each takeoff shows a "+1" and the share count rises digit by digit.	Share count · Label · Flight path · Flight frequency · Dashed trail
Tag a friend	A tag-a-friend title with @name chips, laid out as a chip cloud, a send list (people are ticked in turn and "Send" is pressed) or an orbit spinning around the title.	Title · Tags (comma-separated) · Layout · Chip interval · Second line
Rate it	A row of ten score pills lights up from the left; a drawn face hops from pill to pill to the chosen score and its expression changes with the score, while a big score ring counts up at the top right.	Question · Rating · Low-end label · High-end label · Bouncing face
Upvote / downvote	The cursor presses the chosen arrow, which fills and bounces, the score rolls digit by digit and a "+1" floats up. It sits as a titled card, a vertical column or a horizontal pill.	Score · Change · Placement · Title · Vote cast · Upvote ratio · Upvote percentage
Hype meter	A hype meter that fills from cold to hot: a flame flickers at the tip of the fill, a marker lights at each level threshold and the level pill beats with its new name. Bar or half-circle dial.	Fill level · Level names (comma-separated) · Title · Meter style · Flame
Comment goal	A comment goal: a locked reward card opens, the progress bar fills and comment bubbles stream to the tip of the fill. Reaching the goal opens the lock and scatters sparks.	Target · Current count · Reward · Unit · Flying comment bubbles
Q&A	A card with the question on the front and the answer on the back; its corner twitches as a hint, then it spins in 3D on a horizontal or vertical axis to show the answer.	Question · Answer · Asked by · Flip moment · Flip axis
Emoji vote	An emoji vote cast through comments: comment bubbles fall into columns and pile up, the counts race and a crown lands on the winning tile.	Title · Emojis (comma-separated, 2–4) · Option names (comma-separated) · Vote counts (comma-separated) · Crown the winner
Comment this word	A pill asking viewers to comment a keyword, with a giant keyword that pops like a sticker, surrounded by tiny comment bubbles typing that word that appear and fade. An optional note sits below.	Keyword · Top line · Bottom note · Number of comment bubbles · Word style
Watching now	A live-viewer pill with a pulsing live dot, overlapping avatars and a fluctuating viewer count. Each join floats up a "joined" chip and the count goes up by one.	Viewer count · Count fluctuation · Label · Joining names (comma-separated) · Joined notifications

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Comment shout-out	A thank-you line with an @name that drops in letter by letter over a highlighter stroke, with the quoted comment below and an optional badge. With or without a card.	Commenter · Comment quote · Thank-you text · Badge text · Placement
Engagement recap	A title and four tiles: the like, comment, share and save counts roll digit by digit and each icon makes its own small movement. Grid, single row or list layout.	Title · Likes · Comment · Shares · Saves · Labels (comma-separated, 4) · Layout · Short number (12.4K)
Top comments	On a titled card the comments are ranked by likes; as the likes climb the rows overtake each other and glide into new places, and at the end a crown lands on the top comment.	Title · Comments (per line: "name: comment") · Likes (comma-separated, in order) · Crown for #1 · Medal colors
Question of the day	Yesterday's page is torn off a calendar block and falls away, revealing today's page with the day and the question of the day; a "Drop your answer in the comments" chip sits below.	Question · Date (dd.mm.yyyy) · Title · Episode no. (0 = none) · Bottom CTA
Engagement › Polls and voting (23)		
Poll bars	A question and options whose percentages fill	Question · Options (name:percent, …)
Quiz	The question and the options arrive in turn and a timer bar or ring counts down, warming to red; at the reveal the right answer gets a green tick, the wrong ones fade with ✗ and the percentages fill	Question · Answers (one per line, max 4) · Correct answer (1 – 4) · Thinking time (s) (1 – 20) · Layout (List · Grid) · Timer display (Timer bar · Ring · None) · Result percentages · Percentages (only when Result percentages is on)
Emoji slider	A story-poll slider: the emoji grows when pressed, leans with its speed as it slides to the value and settles; on release small emojis scatter, then the average marker appears	Question · Emoji · Value (0 – 100%) · Average marker · Average (0 – 100%; only when Average marker is on) · Style (Sticker · No card · With percentage)
This or that	Two tiles with a slanted seam between them: the seam swings left and right and settles at the vote ratio while the numbers count with it; the winning tile gets a crown and the losing one fades.	Question · First option · Second option · Emojis (first, second) · Show result · First option's votes · Call-to-action text · Layout
Multiple-choice poll	A community poll card: votes arrive live and the bars race, then the winner is locked in with a crown on its letter badge. The vote counter switches from "Live" to "Final result".	Question · Options (Name: percent, one per line) · Total votes · Your vote (row no., 0 = none) · Row style · Winner highlight
Do you agree	A statement card with a five-step scale: the columns rise, a face with a changing expression sits under each step and the average marker slides into place.	Statement · Vote distribution (5 numbers) · Left end label · Right end label · Color scheme · Average marker
Yes / No	A giant on/off switch first wavers left and right, then springs onto the winning side; the track fills with the winner's color, a ✓ or ✗ is drawn and the percentages count.	Question · Yes votes · Label for Yes · Label for No · Winner highlight · Check and cross icons
Guess it	A question like "How many candies are in the jar?": the answer waits in a hidden slot, the countdown ends and it is revealed by scratch-off, number wheel or card flip.	Question · Answer · Tip · Call-to-action text · Reveal time · Reveal style
Tournament bracket	A two-wing tournament bracket: contestants take their places one by one, in each round the winner's path advances along a colored line while the loser fades; after the final a trophy drops and the champion plate glows.	Title · Entries (one per line) · Number of entries · Champion (entry no.) · Other matches · Round tracker

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Tier list	An S/A/B/C/D tier list: chips drop one by one from above into their rows and the label of each filled row lights up. The order can start from S or from the bottom.	Title · Rows (Label: item, item) · Color scheme · Fill order · Chip style
Ranking vote	A live scoreboard: votes arrive in batches, the order is rebuilt after every batch and a row that moves ahead swaps places; medals and ▲▼ arrows show the change. When the count ends the final ranking is shown.	Title · Items (Name: votes, one per line) · Count duration · Change arrows · Incoming vote bubbles
Would you rather	Two tilted cards are dealt onto the table, a hand cursor wavers between them and taps its choice; the chosen card lifts and gets a ✓ badge while the other darkens. Percentage bars fill below.	Question · First card · Second card · Emojis (first, second) · Picked card · Vote percentages · First card's votes
Did you like it	A rating gauge from red to green: the needle shoots up, wavers and settles, the percentage counts with it and the verdict label lands like a stamp. A second style is an applause meter with LED segments.	Question · Result · Low end label · High end label · Style · Verdict label
Guess the price	The price is hidden behind "?" digits; viewer guesses appear like comment bubbles, then the digits spin like a till to reveal the real price and the closest guess turns green.	Product name · Price · Currency · Viewer guesses (comma-separated) · Reveal time · Tag style
Poll result	A results card: a ring, pie or half ring sweeps in slice by slice with the total votes counting in the middle; the winning slice pops out and the legend crowns the winner.	Title · Options (Name: percent, one per line) · Total votes · Note line · Chart · Legend
True or false	A statement card and two giant buttons (True, False) pulse in turn while a thinking bar melts away; when time is up the right button fills and the wrong one shakes and fades. An optional stamp and explanation strip.	Statement · Answer · Thinking time · Description · Stamp
Voting ends	The last seconds of a vote: a big clock counts down, votes climb in batches and in the last 5 seconds the clock turns red and beats like a heart; at zero a voting-closed banner slams in.	Title · Countdown · Options (Name: final votes, one per line) · Last-second pulse · Closing text
Pick a box	Two to five boxes drop in one by one; the chosen box shakes and opens (a gift box, a chest or a door) and the prize text rises out of it. Optionally the other boxes open too.	Question · Number of boxes · Opened box · Contents (comma-separated, in box order) · Box style · Open the others too
Pick a card	Face-down cards fan out; the chosen card rises to the center and turns to show the text on its face while the others sink and darken.	Title · Card count · Picked card · Front texts (comma-separated, in card order) · Card back
Corner poll	A small live poll that stays in the corner throughout the stream: it slides in from the edge, votes update smoothly every few seconds and a call to vote sits below.	Question · Options (Name: percent, comma-separated) · Call-to-action text · Live updates · Layout
Viewer question	A large question card for a Q&A segment: a "?" medallion, a question-number ribbon, a question that wipes open line by line and the asker's avatar. Card, broadcast-bar or sticky-note style.	Question · Asker's name · Question number (0 = none) · Top label · Style
Vote with emoji	A live vote cast with emoji: each option has a vote key underneath, small reactions rise above it and the tubes fill; in the end the winning key grows and gets a crown.	Title · Options (Name: votes, one per line) · Vote key · Emojis (in option order) · Floating reactions
Scorecards	A contest jury: paddles, cards or score boards rise in turn and spin to show the score, a perfect score turns gold; last, an average plate counts up into place.	Scores (comma-separated) · Judge names (comma-separated) · Style · Average
Engagement › Counters and goals (22)		
Rising number	A big number counting up to a target	Target number · Prefix · Suffix · Subtitle

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Event countdown	Counts down days, hours and minutes on real hinged flip tiles; the unit names are in the viewer's language, and at the end the reminder button is tapped and its bell rings	Event name · Day · Time · Minutes · Seconds · Style (Flip cards · Rings) · Reminder button
Subscriber goal	A goal bar with milestone notches: the fill counts from the start to the current number and every milestone bursts and gets a tick as it is passed. If the goal is reached a goal-complete pill pops up.	Title · Start number · Current count · Target number · Milestone count · Short number format
Milestone plaque	An award plaque such as 100K / 1M: it spins in from its edge, and in a beveled metal frame an embossed emblem and the short-form count are engraved, with a name plate and a sweep of light.	Number · Material · Channel name · Subtitle · Emblem · Rays behind
Live counter	A live subscriber count that rises irregularly as if in real time; each changing digit rolls in its own tile, "+3" bubbles float up on the right and the live dot pulses.	Label · Start number · Growth rate · Digit style · Increment bubbles
Donation thermometer	A classic vertical donation thermometer: the mercury rises from the bulb as the amount counts up and scale lines darken as they are passed; near the target it boils and on reaching it a burst and a flag appear at the top.	Title · Raised · Goal amount · Currency · Symbol position · Scale
Big countdown	A giant-digit countdown for a launch or stream: every digit drops in with a spring, in the last three seconds the remaining time races to zero and the end text slams in with a shock ring. One row in landscape, a 2 × 2 grid in portrait.	Event name · Days left · Hours left · Minutes left · Seconds left · Style · Unit labels · Counting · End text
Views counter	A views counter with an eye icon: the number races from start to end on rolling reels while the pupil follows it; once it settles the full figure shrinks into a short form such as "1.2M".	Start number · End number · Shorten at the end (1.2M) · Label · Icon
Streak counter	A flame, the day count and the last 7 days: the flame ignites, the number counts from last week to today and each day fills with a tick; when today arrives the flame flares. A progress line to the goal sits below.	Day count · Goal (days) · Label · Flame · Last 7 days
Challenge	A 30-day challenge grid: the days passed are marked in turn (tick, cross or dot), today's box lands like a stamp and pulses; a day-count and percentage chip sit on top.	Title · Total days · Current day · Column count · Day mark
Rank climb	A ranking climb (#12 → #3): the rank on the badge drops in from above at each step; a glowing ball hops up a staircase or a column of chevrons rises, and a places-gained chip springs in at the end.	Old rank · New rank · Ranking name · Climb style · Places gained chip
Percent reveal	A giant percentage counts from 0 to the target while its surround fills: a dial of 60 ticks, a thick gradient ring or a grid of 100 people ("7 in 10 people"). A ring of light spreads on arrival.	Percent · Description · Width · Decimal places · Style
Revenue counter	Each digit of the amount spins on its own slot reel and the reels stop one after another from left to right, each stop making its window flash; when all have stopped a golden light sweeps across the amount. Coins can optionally burst out.	Amount · Currency · Symbol position · Period text · Decimal places · Coins
Stat trio	Three figures such as followers, likes and views count up in turn; once settled each swells, its icon bounces and a gradient line sweeps underneath. Side by side, stacked or as separate cards.	Number 1 · Label 1 · Number 2 · Label 2 · Number 3 · Label 3 · Short number format · Layout
Vertical goal tube	A vertical glass capsule for the stream edge: the liquid rises from below as it counts, its surface ripples, bubbles rise and the reward steps on the side turn from a lock to a tick as the liquid passes them. Reaching the goal makes the capsule glow.	Title · Start number · Current count · Target number · Unit · Reward tiers (one number: reward per line)
New record	The old record is struck through with a red marker, the new record counts up from it and lands with a golden burst; a slanted ribbon slams in and a difference chip with a green arrow appears. For time records a lower value counts as better.	Old record · New record · Unit · Ribbon text · Lower is better (time) · Decimal places

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Growth curve	A curve is drawn left to right on a grid while the area under it fills; a glowing dot and a value bubble at its tip climb with it. At the end a growth-percentage chip springs in. Area, line or column.	Values (comma-separated) · Title · Period · Chart · Growth % chip
Channel anniversary	A channel anniversary badge spins in, the year count rolls in the middle (with the language's own unit), the channel name is written on the ribbon and a message sits below. It can be a badge, a laurel or a medal hanging from a ribbon.	Year · Channel name · Message · Badge shape · Sparkles
Spots left	The remaining-spots number drops one by one; each time a seat fills, a bar segment goes out or a piece tears off the ticket stub. Near the end the number pulses with a red ring.	Start · Remaining (final) · Unit · Message · Style
You're next	The queue number goes down: avatars step forward in line one by one, or the number on a ticket rolls over; when your turn comes the closing text springs in and the avatar or ticket glows.	Start position · Final position · Label · Style · End text
Leaderboard	A top-five leaderboard: score bars fill, then a climbing row raises its score and overtakes the row above it as the rank badges change places. The top three can get medals.	Title · Rows (one name: points per line) · Medals · Climbing row (0 = none) · Points unit
Left to goal	The rings of a target board light up from the outside in while the remaining number counts down; as the count ends an arrow sticks into the board, hitting dead center when nothing is left. A progress line sits below.	Top line · Left at start · Left now · Target · Subtitle
Engagement › Posts and messages (20)		
Comment bubble	"Typing" dots first, then the name and the comment	Username · Comment
Notification card	A notification dropping in from the top	Title · Text
Chat thread	The other person's "typing" bubble grows into their message, yours is typed into the input bar and flies up when sent, the ticks go ✓ → ✓✓ → read colour, and the chat scrolls smoothly	Person · Initial · Messages (A: other person · B: you) · Look (Chat window · Bubbles only) · Typing indicator · Time and ticks (Time + ticks · Ticks only · Hidden) · First message time (only with Time and ticks: Time + ticks)
Social post	A post card that rises with a slight tilt: the text appears line by line with #tags and @names in colour and the counters roll up; at the like moment the heart fills, bursts and the count goes up by one	Display name · Username · Post text · Likes · Shares · Reply (only with Layout: Full post) · Hours ago · Verified badge · Like moment · Layout (Full post · Quote)
Lock screen	A full-frame phone lock screen: the video becomes the wallpaper, a large clock and a date in the viewer's language appear and notifications drop in newest first; at the end the lock opens and the screen swipes up	Full frame · Time · Date · Notifications (App: text) · Notification layout (List · Pile) · Dim background · Flashlight, camera and bar
Post thread	Two to four short posts by the same person unfold one below another, the chain line linking them flows with a glowing tip, and at the end the first post's heart fills. One card or separate cards.	Display name · Username · Posts (one per line, up to 4) · Likes on first post · Numbering (1/3) · Verified badge · Layout
Photo post	Places the video into the photo area of a feed post: the card rises, the area starts as a loading skeleton and wipes open to the video, and a double tap bursts a big heart. Square, portrait or landscape ratio.	Username · Location line · Description · Likes · Photo ratio · Double-tap heart · Carousel photos

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Voice message	A voice-message bubble: waveform bars rise, the play button is pressed, the played part gets colored, the playhead moves and the timer counts in real time. An optional transcript lights up word by word with the audio.	Sender · Sound length · Direction · Playback speed · Transcript
Tagged person	An "@person" tag on a post: the tap point appears with ripple rings, the tag opens from the tip of its tail, and pressing the "Follow" button turns it into "Following". Photo tag, line tag or mention sticker.	🎯 attaches to tracking · Label · Second line · Label side · Tag look · Tap dot · Follow button
Story reply	A story-reply message: a small story preview tilts into the message card, the reply bubble opens from its tail corner and a reaction emoji grows in the middle of the preview and settles in its corner. Incoming or outgoing direction.	Person · Reply · Reaction emoji · Text on story · Direction
Forum post	A discussion thread on a community site: the score counts in the vote rail on the left, the arrow is pressed at the upvote moment and sparks fly; the title wipes open line by line and the comment and share pills and award badges settle in turn.	Community · Username · Title · Post text · Topic tag · Vote score · Comment count · Upvote moment
AI chat	An "I asked the AI" story: the question is typed into the input box, the assistant's orb spins and the answer streams in word by word; lines starting with a bullet become list items and when done the copy, like and refresh icons settle in. No brand is shown.	Question · Answer (lines starting with • become bullets) · Assistant name · Thinking step · Look
Email	A new email row drops into the inbox, is clicked and grows to fill the card as the open email: subject, sender, text line by line, an attachment chip, Reply and Forward. In inbox-only mode the row arrives but is not opened.	Sender · Topic · Email body · Attachment · Unread marker · Display
Group chat	The live flow of a busy chat: member avatars and group name in the top bar, a color for each person, a typing bubble before each message from the other side and your own message on the right; emoji reactions bounce onto the messages and settle.	Group name · Messages (Name: text · "You:" = your message) · Member count · Emoji reactions · Look
Comment screenshot	A comment card appears large on screen, a screenshot flash goes off and the card shrinks into a print held by tape or a pin; then a red pen draws a hand-drawn circle around the chosen word.	User · Comment · Likes · Tilt · Word to circle · Attach with
Newspaper clipping	A "we made the press" clipping: torn-edged old newspaper paper tilts down from the air and lands on the table; the paper's name, headline, subheading, printed photo and text columns show, and a highlighter runs under the headline.	Newspaper name · Headline · Subheading · Date · Paper · Printed photo · Highlighter
Search bar	An "I searched for this" story: the search engine's name arrives letter by letter, the query is typed, the suggestion list drops down and the selection bar moves down line by line; once a suggestion is chosen a result-count chip appears below.	Search engine name · Search query · Suggestions (one per line) · Picked suggestion · Result count chip
Browser window	Puts the video inside a web page: the window opens from the center, tabs slide in, an address is typed and Enter pressed, the loading bar runs and the page wipes away to reveal the video. Page ratio 16:9, 4:3, 1:1 or 9:16.	Address · Tab title · Other tabs · Window buttons · Page ratio · Page load moment
Incoming call	An incoming-call card or banner: rings spread from the avatar and the accept button pulses. The call is answered (the timer runs), declined, or missed (a call-back button appears).	Caller · Second line · Result · Call type · Look
Calendar invite	A calendar-invite card: the date page flips to the right day, the title, time and place settle in turn and attendee avatars line up. The reply selection slides; on accepting, the attendee count rises and an added-to-calendar chip appears.	Event · Date · Time range · Placement · Reply · Participant count

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Streamer › Stream screens (15)		
Starting soon	A pre-stream waiting screen: a large two-line title, a countdown with minute and second tiles, a stream-topic pill and account chips that highlight in turn. The position moves the whole content block.	Full frame · Title · Stream topic · Top label · Countdown · Minutes · Accounts (per line: Platform: @name) · Background pattern · Background motion
Be right back	A be-right-back screen: a 60-tick clock ring with a cup, pause or starry-moon icon inside, a status pill that counts up and small messages that roll up from the bottom.	Full frame · Title · Status text · Messages (one per line) · Time per message · Timer start · Icon · Background pattern · Background motion
Stream ended	A stream-ended screen: a heart beating in double pulses, a large title, a thank-you line and info cards (next stream, raid target, today's summary). Cards sit side by side in landscape and stacked in portrait.	Full frame · Title · Thank-you text · Next stream · Raid channel · Stream summary (per line: Label: value) · Background pattern · Background motion
Technical difficulties	A technical-difficulties screen: gears, connection arcs or a plug approaching a socket, an explanation, an estimated-time pill and a step checklist that ticks off one by one, with an indeterminate progress bar.	Full frame · Title · Description · Estimated time · Steps (one per line) · Icon · Background pattern · Background motion
Intermission	An intermission screen: a two-line title with a countdown, a now-playing card (spinning record, equalizer) and a card of numbered chat rules highlighted in turn.	Full frame · Title · Subtitle · Song · Artist · Chat rules (one per line) · Time left · Minutes · Background pattern · Background motion
Stream schedule	A seven-day stream schedule: the days flip open in turn, today is raised and highlighted with a badge, and a day without a stream looks faded and hatched. Day names appear in the viewer's language.	Full frame · Title · Subtitle · Days (one per line, from Monday) · Today · Background pattern · Background motion
Offline	An offline channel banner: a large monogram profile circle, an offline pill, the channel name, next stream, a note about the last stream and account chips.	Full frame · Channel name · Status text · Next stream · Last stream note · Accounts (per line: Platform: @name) · Background pattern · Background motion
Giveaway wheel	A wheel sliced with participant names slows as it spins, the pointer flexes at the slice borders and the rim bulbs chase; when it stops the winning slice glows and a winner card shows the prize.	Full frame · Title · Participants (one per line) · Winner · Reward · Entry command · Participant count · Spin duration · Background pattern · Background motion
Q&A	A Q&A queue: the active question sits on a large card (avatar, name, question, speaking microphone) and the next ones on small numbered cards. When time runs out the active question slides away and the queue moves up one place.	Full frame · Title · Questions (per line: Name: question) · Active question · Progress · Time per question · Background pattern · Background motion
Supporter credits	Supporter credits: "Category: name, name" lines shown page by page (a big icon, names appearing chip by chip) or as a scrolling list that flows upward.	Full frame · Title · Categories (per line: Category: name, name, name) · Flow · Flow speed · Background pattern · Background motion
Subathon timer	A subathon timer: a giant hours:minutes:seconds countdown; with each addition a "+5 min" bubble rises and the timer flashes. The total added, a feed of recent additions and a rules table sit alongside.	Full frame · Title · Time left (hh:mm:ss) · Added time (per line: +min description) · Addition interval · Rules (per line: Event: +min) · Background pattern · Background motion

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Just Chatting scene	A just-chatting scene: a genuinely empty 16:9 window left for the camera, with a lit edge and name plate; beside it a topic card and a chat panel with sample messages flowing in.	Full frame · Channel name · Today's topic · Sample messages (per line: Name: message) · Camera size · Background pattern · Background motion
Tournament starting	An eight-team bracket: the connectors draw in, the two teams of the next match glow with a VS badge, and the next match and a countdown sit below. In portrait a large match card appears.	Full frame · Tournament name · Round info · Teams (8 lines, in matchup order) · Next match · Countdown · Minutes · Background pattern · Background motion
Break	A break screen: a “Did you know?” fact card flips on its horizontal axis to the next fact when its time is up; a title and a remaining-break pill sit on top.	Full frame · Title · Card label · Facts (one per line) · Time per fact · Time left · Minutes · Background pattern · Background motion
Raid incoming	A raid-incoming screen: arrows streaming right, a target-channel card (monogram, spinning arcs, what they are doing), a ring countdown and a box with the raid message to type in chat.	Full frame · Title · Target channel · What they're doing · Raid message · Countdown · Background pattern · Background motion
Streamer › Stream alerts (20)		
New follower	A new-follower alert: a plate painted by a comet, a ribbon with a medallion, or a capsule with a rolling badge.	Username · Label text · Style · Icon · Entry direction
New subscriber	A new-subscriber alert: the tier badge arrives spinning like a coin flip, the month ring fills slice by slice and the plate opens from behind the badge.	Username · Sub tier · Months subscribed · Sub message · Badge shape
Donation	A donation alert: a coin drops like a coin flip, the amount spins like a drum (digits on the right make more turns) and the color steps up with the amount.	Donor name · Amount · Currency · Donation message · Color by amount
Raid	A raid alert: the banner crashes in from the side, runners, rockets or arrows stream along the track beneath it and the counter rises as they pass.	Raiding channel · Viewer count · Message · Flow direction · Crowd
Gift subs	A gift-subscription alert: a box drops and wobbles, its lid pops off, the gifts fan out and a count such as “×5” bursts.	Gifter · Gift count · Message · Box contents · Wrapping paper
Cheer	A cheer alert: crystals fall from above and pile up, counted as the amount drops, and a large crystal settles on top.	Username · Amount · Unit name · Message · Crystal shape · Color by quantity
Hype Train	A hype train: a locomotive (level on its front) and carriages roll in on rails, the carriages fill one by one, the counter counts down and the train carries on as it leaves.	Title · Level · Fill level · Time left (s) · Train cars
New member	A new-member alert: the membership card spins in (holographic, brushed-metal or carbon finish), the emblem glows and a welcome strip opens.	Member name · Membership level · Welcome text · Emblem · Card finish
Highlighted message	A highlighted message: a chat card colored by the amount; the header slides in from the side, the body opens downward and the time bar melts away.	Sender · Amount · Currency · Message · Card color · Timer bar
Goal reached	A goal-reached alert: the bar fills its last slice and glows, a ball of light rises and turns into a trophy (flag or star) and a ribbon unfurls.	Goal name · Goal value · Unit · Celebration text · Award icon
First chat	A first-message alert: the chat bubble grows from the avatar, the message opens from the left and a “First chat!” sticker is slapped on.	Username · Their first message · Sticker text · Welcome text · Look

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Host	A host alert: a lit sign comes down on a chain or rope and swings like a pendulum until it settles; the bulbs light in turn and the viewer count ticks up.	Hosting channel · Viewer count · Message · Hanging · Marquee lights
Milestone	A milestone alert: digits drop one by one into the middle of a medallion, surrounded by a laurel branch, a ring of stars or a ray badge, with a ribbon beneath.	Number reached · Unit · Who hit the milestone · Message · Ornament
Top donor of the day	Donor of the day: a velvet plaque rises, a ribbon unfurls, a crown comes down onto the name and the jewels light up in turn.	Donor name · Total amount · Currency · Period · Thank-you text
Sound alert	A sound alert: a speaker disc plays, the waveform fills along with the playhead (bars, line or dots), and the person who triggered it and its cost are shown.	Sound name · Triggered by · Sound length · Cost · Wave style
Prediction result	A prediction result: the two option glasses fill to their vote share, the winner rises and is stamped, the loser fades and the points paid out are counted.	Prediction question · First option · Second option · Winner · First option's vote share · Points paid out
Challenge	A challenge alert: a torn-edge contract card drops, the task is written, the tag swings and an accepted stamp slams down splashing ink.	Challenger · Task · Reward amount · Currency · Stamp
New clip	A new-clip alert: scissors cut the card along a dashed line, the cut-out clip card lifts off, its play button pulses, and the clip title and the person who clipped it are shown.	Clip title · Clipped by · Clip duration (s) · Label · Clip format
Shoutout	A channel shout-out: a megaphone recoils as it shouts, sound rings spread and a profile card slides out of its mouth (avatar ring, category, address, call to action).	Featured channel · Last stream category · Call-to-action text · Channel handle · Megaphone
Poll started	A poll-started alert: the card unfolds like folded paper, vote-command chips appear and a timer ring counts down.	Title · Question · Options (one per line) · Poll duration (s) · Vote command prefix
Streamer › Stream panels (25)		
Now playing	A now-playing panel: a record, album cover or cassette with the title, artist and a bar that advances in real seconds; when the song ends the next one starts.	Songs (one per line: “song — artist”) · Top label · Song length · Start point · Cover
Chat rules	Chat rules rotate one rule at a time: the big number rolls over and the text rises. Card, pill or list layout.	Rules (one per line) · Title · Rule rotation · Layout
Socials rotator	Social accounts are shown in turn in a single slot: the content rolls over like a cube and the tile turns to change its color and letter.	Accounts (one per line: “platform: name”) · Account rotation · Layout · Icon · Page dots
Latest events	Shows the latest followers, subscribers and donations as a stack, a loop or a strip; at intervals a glint passes over the next line and in between everything stays still.	Rows (“label: value”) · Title · Layout · Highlight interval
Camera nameplate	A camera frame (corners, full or none) with a name plate beneath it (strip, tab or floating pill) and a live dot.	Display name · Role · LIVE dot · Camera frame · Nameplate · Camera width
Command list	!command chips with their descriptions; a focus ring slides from one command to the next. List, chips or grid layout.	Commands (one per line: “!command: description”) · Title · Highlight rotation · Layout
Goal panel	A goal panel: it fills as it counts, milestones light up and an occasional glint passes over the filled part. Bar, ring or blocks.	Title · Now · Target · Unit · Indicator · Remaining amount
Sponsor slot	Sponsor names rotate in turn as an emblem wordmark: the emblem spins and the name wipes in from the left.	Sponsors (one name per line) · Top line · Sponsor rotation · Layout · Emblem

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Stream info bar	A full-width bottom or top bar: a live tag, stream title, category, stream time and clock (updating every second). When Size grows the whole bar shrinks proportionally to fit the frame.	Full frame · Stream title · Category · Uptime at start (min) · Local time (at start) · Layout
Stream uptime	A stream-time stopwatch running in real seconds plus the local time: a pill, big digits or a flip clock whose seconds card flips over.	Label · Uptime at start (min) · Local time (at start) · Time zone label · Style
Chat overlay	Messages arrive from the bottom at intervals and the stack slides up; name colors derive from the name, so the same person always has the same color. Plain text, bubble or box look.	Messages (one per line: "name: message") · Message interval · Box width · Messages shown · Look
Emote wall	Chat reactions burst in waves and fade, leaving the screen empty between waves; a combo counter shows "×N".	Full frame · Emotes (separate with spaces) · Emotes per wave · Region · Wave interval · Combo counter
Viewer queue	A play queue: the next person on a big row followed by the queue; at intervals the queue advances, the front person leaves and everyone moves up one place.	Queue (one name per line) · Title · Join command · People shown · Advance the queue · Advance interval
Prediction panel	A question and two outcomes: the percentages shift live with small periodic updates; when the countdown ends the panel switches to closed.	Question · First outcome · Second outcome · First outcome's share · Time left (0: off) · Layout
Stream agenda	A stream agenda: finished items are ticked and faded, the current item is labeled and bright, and upcoming items show an empty ring.	Items (one per line: "20:00 item") · Title · Current item · Times · Layout
Attempt counter	A counter such as "Attempt #23": at the given moments it goes +1 — the number rolls, the badge shakes and a "+1" rises. Pill, tile or card.	Label · Start number · Increment times (s) · Second line · Style
Win / loss	Win and loss counts arrive by counting up; the win rate and a ✓ X pill sequence of the last matches are shown alongside.	Title · Wins · Losses · Recent matches · Win rate · Layout
Donation ticker	Supporter chips advance step by step (not a continuous scroll): the front one leaves and a new one enters with a glow.	Donations (one per line: "name: amount") · Title · Chips shown · Scroll interval · Direction
Top supporters podium	The top 3 supporters: podium blocks rise, avatars come down and the first place's crown glints at intervals. Podium, list or medal layout.	Top three (one per line: "name: value") · Title · Values · Layout
Song requests	A song-request queue: a playing row on top (cover and progress), with the upcoming songs and their requesters below.	Requests (one per line: "song — requester") · Title · Request command · Requests shown · Layout
Event timer	A small countdown running in real seconds that warns in the last 10 seconds and reads "Started!" at zero. Pill, ring or digit cards.	Label · Time left at start · Text at zero · Style · Final 10 s warning
Pinned message	The chat's pinned message: a pin, a name with badge and up to three lines of message; the pin clicks at intervals.	Display name · Message · Badges · Top label · Card width
Corner channel logo	Like a TV corner logo: an emblem (hexagon, circle, shield or square) and the channel name; at intervals the name switches to a second text and back and a glint passes over the emblem.	Channel name · Emblem letters · Occasional text · Text interval · Emblem
Announcement ticker	A bottom or top announcement strip: announcements slide up in turn (one that does not fit scrolls left once) or flow continuously. The strip fits itself to the frame.	Full frame · Announcements (one per line) · Label · Motion · Announcement duration · Layout
Guest nameplates	A multi-camera layout: every guest cell gets a name plate and frame and the speaking highlight moves around in turn. Side by side, 2×2 or stacked.	Full frame · Guests (one per line: "name: role") · Layout · Cell frames · Speaker highlight · Speaker rotation

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Explainers › Numbered title (26)		
Numbered title	A number badge drops into place and a title opens out from behind it ("Top 5" lists)	Number · Prefix · Title
Giant number	An outlined giant digit zooms into place and fills like liquid (or turns striped or echoed) while the title arrives word by word.	Number · Top line · Title · Subtitle · Layout · Digit fill
Rank medal	A medal spins down and lands (gold, silver or bronze by rank) while a laurel branch grows leaf by leaf.	Rank number · Title · Subtitle · Medal style · Medal color
Countdown rank	The previous number shrinks into the corner and is crossed out while the new one rises from its base; a rank wheel turns below.	Number · Total count · Title · Count direction · Rank wheel
Chapter slate	A thin digit, a letter-spaced chapter word and a large title; lines sweep out from the center or a frame is drawn.	Number · Chapter label · Title · Number style · Border
Chapter tag	A number block slides in from the corner with a plate opening beside it: "PART 2/5" and progress made in segments.	Number · Total count · Chapter label · Title · Corner
Step number	A step badge with a segmented ring (arc text, 3/5 segments); a link line extends and a plate opens.	Step number · Total steps · Step label · Title · Description · Direction
Section divider	A full-width section divider: a ruler line extends tick by tick, a thick band sweeps in from the left or two lines meet in the middle.	Number · Chapter label · Title · Divider style
Question number	A quiz bar (pointed end, light running along its edge) or a card, with a "QUESTION 3/10" tab and a spinning points token.	Question number · Total questions · Question label · Question · Points text · Look
Day title	A travel-journal day title: taped paper, a "DAY 1" postmark, a dashed route being drawn and a bouncing icon; or a bold giant digit.	Day · Day label · Title · Place and date · Icon · Look
Reason number	Four bars slide together to form a "#" sign, the number rises and a category chip pops; or a slanted block.	Number · Reason label · Title · Category tag · Number style
Tip number	A tile like an app icon: the icon fades in, its light turns on (rays) and a number badge sits in the corner.	Number · Tip label · Title · Description · Icon
Myth number	A "MYTH #2" claim card; a verdict stamp is struck on it (a false claim is crossed out, a true one underlined).	Number · Myth label · Claim · Verdict stamp · Verdict
Difficulty level	A difficulty-level indicator: signal bars fill in turn (green to red), a row of dots or a dial with a needle.	Difficulty level · Level name · Top line · Title · Indicator
Year title	A counter reel that turns from the start year to the target year (the lowest digit fast, upper ones on rollover) or a sliding timeline ruler.	Start year · Year · Event · Subtitle · Look
Leaderboard row	A scoreboard row: a slanted rank block (medal colors for the top three), an initial badge, a score bar that fills as it counts and a ▲▼ change.	Rank number · Team or person name · Score · Max score · Unit · Change
Topic intro	A magazine-opener topic intro: a "01" ring, letter-spaced overline, a growing hairline, a large title and a highlighter behind the last word.	Number · Top line · Title · Subheading · Alignment
Agenda	A numbered section list: rows arrive in turn, a highlight capsule slides from the previous section to the current one and finished ones are ticked.	Sections (one per line) · Current section · Title · Mark finished
Progress title	A large title with a step trail: dots (the current dot turns into a "3/7" pill), a segmented bar or a ring.	Current step · Total count · Top line · Title · Progress indicator
Round title	Two slanted bars collide from the sides (flash, shock ring, shake) and "ROUND 2" is stamped; or a hard-cut opening.	Round number · Total rounds · Round label · Subtitle · Reveal
Rule number	A bold card (the "#1" overflows the card edge), a manifesto poster (giant outlined digit) or a signboard with a round number plate.	Number · Rule label · Rule · Subtext · Look

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Letter title	A dictionary entry: a giant letter (outlined and misregistered print, split-and-rejoined, or layered depth), a word and a definition.	Letter · Word · Description · Letter style
Series tag	A corner signature: a scalloped badge spins in (episode number), the series name opens on a slanted strip, with the season and episode below.	Series name · Episode number · Season number · Corner
Split-flap title	An airport departure board: number tiles flip one by one down to the target and the title also settles letter by letter on the board.	Number · Title · Number of digits · Title on the board too
List marker	A number rail at the edge (01…06): a marker capsule slides from the previous item to the current one and the current item opens beside it.	Items (one per line) · Current item · Rail direction · Show all names
And number one is…	A suspense bar fills and trembles to a drum rhythm, then pieces fly in from all sides to build the "#1" plate; a crown descends and the winner's name appears.	Rank number · Suspense text · Winner · Suspense duration · Crown
Explainers › Lists and steps (27)		
Checklist	Up to six items on a card, ticked one after another over the duration	Title · Items (separate with commas) · Strike through
Step-by-step guide	A vertical or horizontal step track: the active step grows and opens its description, finished steps get a drawn tick and the progress line fills with a glow	Title · Steps (per line: title | description) · Direction (Auto · Vertical · Horizontal) · Number (Circle · Square · Dots · Big number) · Step time (s, 0 = auto) (0 – 10) · Descriptions
Pros / cons	Two columns: as each item arrives, the scale on top tilts toward its side.	Pros (one per line) · Cons (one per line) · Pros title · Cons title · Layout · Marks · Balance scale
Process flow	A process as an arrow strip, cards or circles; a glowing packet flows from step to step and lights the step it reaches.	Steps (one per line) · Node shape · Direction · Continuous flow · Step numbers
Roadmap	A winding road draws itself, a flag advances up to today and the stops passed get a tick.	Title · Milestones (time: goal) · Current milestone · Path · Marker on the road
Timeline	A spine extends downward; as its tip passes, nodes appear and the date and event open off the spine.	Title · Rows (date: event) · Highlighted line (0 = none) · Layout · Node
To do	A notebook page, sticky note or app look: items are written in ink, then ticked and struck out with a pen.	Title · Items (one per line) · Items done · Look · Strike through done items
Ranked list	A "Top 5" countdown: all slots are visible, the covers open from last place to first and number one gets a crown.	Title · Ranking (starting from #1) · Reveal order · Hide upcoming · Medal colors
Bullet points	Each item is shown with its own icon and the current one stands out; the list can be attached to the tracked point, with an optional connector line.	🎯 attaches to tracking · Title · Items (you can start each with an emoji) · Bullet icon · Display · Leader line to the point · List position
Do's and don'ts	Two tilted cards: ✓ and ✗ seals are stamped on the card edges and the ✗ shakes its head.	Do's (one per line) · Don'ts (one per line) · Do card title · Don't card title · Layout · Tilted cards
Flowchart	A decision node with Yes / No branches that draw downward; a glowing token flows along the chosen path to the outcome.	Question · Result if Yes · Result if No · Yes branch label · No branch label · Chosen path

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Cycle diagram	Steps are arranged on a ring; a glowing comet moves from one step to the next and the active step stands out.	Steps (3–6 lines) · Center text · Step duration · Ring style · Spin direction
Pyramid	Layers drop in from the base upward; a label that does not fit moves out to the side on a leader line and the highlighted layer slides outward.	Title · Layers (top to bottom) · Highlighted layer (0 = none) · Labels · Look
Mind map	Organic branches thinning from the center grow, a node pops at each tip and sub-branches sprout.	Center · Branches (branch: sub-branch, sub-branch) · Placement · Branch colors · Sub-branches
Kanban board	A board with To do, Doing and Done columns: cards lift and arc across to change column.	Title · Cards (one task per line) · Column names (three, comma-separated) · Cards done · Colored tags
Packing list	A ticked item arcs into a bag, the bag stretches and the counter on its tag goes up.	Title · Things to pack (you can start each with an emoji) · Items packed · Bag type · Counter on the tag
What you need	A receipt prints out or a technical drawing unfolds; quantities count up and are aligned with dotted leaders.	Title · Rows (item: quantity) · Look · Count up quantities · Receipt footer
Tip cards	Numbered tip cards laid out as a deck, fan or slider; when the front card's time is up it is flicked away.	Tips (one per line) · Card label · Card duration (0 = auto) · Arrangement · Page dots
FAQ	An accordion: a question opens, the plus turns into a cross and the answer glides down; questions open in turn or one at a time.	Title · Rows (question | answer) · Reveal · Question kept open · Icon
Before you start	A warning strip; checklist items are confirmed one by one, a padlock opens and a ready strip appears.	Title · Checklist items (one per line) · End text · Icon · Warning tape
2×2 matrix	The axes are drawn, the quadrants open, dots drop into place and their labels extend.	Quadrant names (top left, top right, bottom left, bottom right) · Points (name: x, y — 0 to 10) · Horizontal axis name · Vertical axis name · Highlighted quadrant (0 = none)
Venn diagram	Circles slide in from the sides and overlap, the intersection glows and the text in the middle appears.	Sets (2 or 3 lines) · Overlap text · Title · Circles · Glowing overlap
Staircase	Blocks rise; a ball (flag or star) hops up the steps one by one to today.	Steps (bottom to top) · Current step · Climber · Climb direction · Step numbers
Scored checklist	Each item gets a ✓ or ✗ seal, a dial counts and at the end a pass or fail stamp is struck.	Title · Items (a leading - means fail) · Score display · Pass mark · Stamp if passed · Stamp if failed
Summary	A "What did we learn?" recap: numbered tiles flip open in turn and at the end one light sweeps across all of them.	Title · Key points (one per line) · Arrangement · Tile icon · Light sweep at the end
Options list	Options are eliminated one by one (crossed out, faded), the recommended one stands out and a ribbon drops onto its corner.	Title · Options (name | short note) · Recommended option · Ribbon text · Eliminate the others one by one
Priority list	Items arrive in the order written, then reorder by priority; shown with a level label, signal bars or a flag.	Title · Rows (1, 2 or 3: task — 1 = most urgent) · Level names (three, comma-separated) · Sort by priority · Level display

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Explainers › Lessons and tips (27)		
Keyboard shortcut	3D keycaps drop in with a springy settle; when pressed the top sinks, the edge lights up and a ring flashes, the "+" signs pop in and a caption pill opens below	Keys · Description · Keyboard (Windows · Mac · Gaming RGB) · Key press (Hold in sequence · Together · One by one) · Repeats (1 – 6)
Click guide	Full frame: the cursor travels a curved path to the target (Position) like a human hand, overshoots a little and corrects, a ripple shows the click and the label opens; the drag mode carries a file card and the right-click mode opens a menu	Full frame · Label · Action (Click · Double-click · Drag · Right-click menu) · Cursor (Arrow · Hand pointer · Presenter dot) · Start (horizontal) (0 – 1) · Start (vertical) (0 – 1) · Cursor halo
Code window	A code window with a title bar and a file tab: the code appears token by token, a focus band moves from line to line and rests on the highlighted one; the terminal mode shows commands, coloured output and a blinking cursor	Window (Editor · Terminal) · Code (only with Window: Editor) · Commands and output (lines starting with $ are commands) (only with Window: Terminal) · Language (JavaScript · Python · HTML · Plain text; only with Window: Editor) · Theme (Night · Day · Synthwave · Retro) · Highlighted line (0 = none) · File name (only with Window: Editor) · Window title (only with Window: Terminal)
Spotlight	Full frame: the picture darkens and a hole in the darkness closes in on the target (Position), stretches as it glides to a second target and opens back out on exit	Full frame · Label · Shape (Circle · Rectangle) · Aspect ratio (0.4 – 3; only with Shape: Rectangle) · Edge style (Glow · Orbiting light · Dashed line · Soft) · Darken (0.2 – 0.95) · Targets (One target · Two targets) · Target 2 (horizontal) (0 – 1; only with Targets: Two targets) · Target 2 (vertical) (0 – 1; only with Targets: Two targets) · Label 2 (only with Targets: Two targets)
Dictionary card	The word rises out of a mask and an underline with a glowing tip sweeps beneath it; the pronunciation, a part-of-speech chip, numbered definitions and an italic example follow	Word · Pronunciation · Type · Definitions (one per line) · Example sentence · Style (Modern · Paper · Flashcard)
Info box	The stripe grows and the card opens out of it; each type's icon has its own motion: a bulb lights up, a triangle swings, the dot of an "i" drops, a heart beats, a pencil writes	Type (Tip · Warning · Info · Important · Reminder) · Title · Text · Edge style (Left stripe · Full border · Top band) · Icon
Dimension line	Full frame: a dimension line is drawn between Position and point B with extension lines, end caps and ruler ticks, and the value pill counts up while it draws	Full frame · Value · Point B (horizontal) (0 – 1) · Point B (vertical) (0 – 1) · Style (Technical drawing · Hand-drawn · Laser) · Line ends (Arrow · Slash · Dots) · Width (1 – 6) · Line offset (−0.2 – 0.2; not with Style: Laser)
Did you know?	A "?" badge spins into a "!", short rays shoot out and the fact card opens from the badge. Speech bubble, card or sticker style.	Title · Fact text · Source · Placement · Style
Key takeaway	A key enters the lock and turns, the shackle pops up and the idea card slides out from behind the lock. Band, stack or plain layout.	Label · Takeaway text · Description · Placement · Light sweep

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Myth / fact	The myth card trembles and cracks (splitting and falling, spinning, or stamped and slid away); the fact is revealed.	Myth text · Fact text · Myth label · Fact label · Switch to fact · Fact appears at
Formula	Symbols drop into place one by one; the explained variables take color and a curly bracket with their name is drawn ("E = mc^2"). Dark panel, squared paper or panel-free.	Formula · Variable labels (symbol: name) · Title · Style · Label placement
Translation card	A word rolls in its slot into its translation, language chips swap places and a wave spreads from the speaker. The default word is in the viewer's language.	Word · Translation · Pronunciation · Source language · Target language · Placement · Speaker icon
Common mistake	The wrong version arrives, the card buzzes and is struck through; the status button flips to a ✓ and brings the correct one. Single card, stacked or side-by-side layout.	The mistake · Correction · Why · Mistake label · Correction label · Placement
Pro tip	A metal badge lands like a stamp (dust ring), laurel branches grow, a glint passes and a ribbon unfurls. Hexagon, shield or seal badge.	Tip · Ribbon text · Badge shape · Laurel branches · Level stars
Source	A source citation: paper slides in at a tilt and the quoted lines are highlighted in turn. Document excerpt, web page or footnote style.	Quote · Source name · Date · Link · Style · Footnote number
Lesson progress	A course screen: a ring fills as it counts "2/5", finished lessons get a ✓ and the current lesson pulses. Ring, bar or path style.	Lesson title · Unit word · Current · Total lessons · Style · Percent
Term definition	A term with a dotted underline; a cursor arrives and rests on it, the line fills and an explanation bubble opens.	Term · Full form · Description · Type tag · Bubble position · Mouse cursor
Example sentence	The [bracketed] part of a sentence is highlighted and a label hangs on it. In fill-in-the-blank mode the part first shows a pulsing "?" and the answer drops in from above.	Title · Sentence ([bracketed] part is highlighted) · Highlight tag · Bottom note · Mode · Look
Calculation	The solution descends line by line with the "=" signs aligned; a teacher's arrow and an operation note appear between lines and the result is boxed.	Title · Steps (one per line; text after "|" is a note) · Look · Align the "=" signs · Box the result
On this day	A year ruler slides back from today, slows and stops at the event's year; the year grows and a how-many-years-ago chip and the event appear.	Title · Day and month · Year of the event · Event · Ruler start year · "… years ago" chip
By the numbers	A pictogram: icons line up, the "7 / 10" fill in a wave and the big number counts along.	Highlighted · Total icons · Sentence · Source · Icon · Number format
Pause and think	A giant pause symbol drops, its two bars split to become the two sides of the question; when the countdown ends the bars merge into a play symbol.	Top line · Question · Thinking time · When time is up · Timer
Answer	The answer sits under a cover: scratch-off, shutter or masking tape being peeled away; once revealed the answer stretches and a sparkle ring spreads.	Answer · Description · Title · Reveal · Reveal time
Sticky note	A note slaps on, swinging like a damped pendulum if hung from a pin; the handwriting is underlined with a marker. It can be attached to an object.	🎯 attaches to tracking · Note · Attach with · Tilt · Pen · Underline the last line
Chalkboard	Chalk text is written line by line (the chalk tip moves, dust falls), the heading is underlined; on exit an eraser sweeps through.	Title · Rows · Board type · Frame and chalk tray · Underline the title
Quick summary	A long text (gray lines) fills in, then squeezes like an accordion down to one sentence while the card shortens.	Summary · Label · Footer · Lines that collapse
Shortcut tip	The long way (the cursor clicks through menus one by one) fades and is struck out; lightning flashes and the shortcut keys are pressed.	Tip · Menu path (separate with ›) · Keys (separate with +) · Key names · Placement

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Explainers › Arrows and pointers (27)		
Location pin	A pin that drops in, with the place name	🎯 attaches to tracking · Place name
Bouncing arrow	A bouncing arrow with text, pointing at a spot	🎯 attaches to tracking · Direction (Down · Up · Left · Right) · Text
Highlight circle	Circles a spot as if drawn by hand	🎯 attaches to tracking · Full frame · Width · Height
Callout	Full frame: a pulsing dot on the target, then a leader line that draws itself; the label sits on a "shelf" line with the title rising above and the subtitle sliding below, and it flips side by itself if it would leave the frame	🎯 attaches to tracking · Full frame · Title · Subtitle · Direction (Auto · Top right · Top left · Bottom right · Bottom left) · Line (Elbow · Linear · Curve · Dashed) · Target dot (Pulse · Bullseye · Ring · Solid) · Line length (0.06 – 0.45)
Curved arrow	A curved arrow whose shaft is drawn by hand; the head springs out with a little recoil and nudges forward now and then, with a handwritten label at the tail	🎯 attaches to tracking · Full frame · Label · Direction (−180° – 180°) · Length (0.08 – 0.8) · Curvature (−1 – 1) · Format (Arc · Loop · Wavy) · Pen (Marker · Brush · Chalk) · Tip (Open · Solid · Hook)
Target ping	Signal rings keep spreading from the target; lock brackets spin in and flash on lock, then an outer ring turns slowly, and a label chip opens from an elbow line	🎯 attaches to tracking · Full frame · Format (Lock-on · Sonar · Radar) · Ring count (1 – 6) · Label · Second line · Label side (Auto · Right · Left)
Selection box	A cursor drags the selection box out while a size badge counts the pixels live and the handles pop in one by one; marching-ants, camera-focus and hand-drawn variants, with an optional zoom chip	🎯 attaches to tracking · Full frame · Format (Design app · Marching ants · Camera focus · Hand-drawn) · Width (0.05 – 0.95) · Height (0.05 – 0.95) · Label · Zoom chip · Zoom (110 – 800%; only when Zoom chip is on)
Spring arrow	A thick arrow strikes the target with a spring: it pulls back, shoots forward, its tip squashes and an impact ring opens.	🎯 attaches to tracking · Arrow direction · Arrow shape · Spring strength · Arrow length · Text
Sketch arrow	A hand-drawn arrow draws itself (the pen goes over it twice), the tip trembles once drawn and emphasis ticks appear beside it.	🎯 attaches to tracking · Drawing style · Arrow direction · Curl · Arrow length · Pen width · Handwritten note
Labeled curved arrow	A label card opens, a curved arrow runs from its edge to the target and a light glides along the arrow.	🎯 attaches to tracking · Label · Second line · Label position · Arrow length · Tilt · Flowing light
Lock-on	Four corners rotate and close in on the target, snapping into place (flash); a label tab opens and a scan line passes.	🎯 attaches to tracking · Label · Aspect ratio · Corner style · Label position · Scan line
Pointing hand	A glove, skin-tone or icon hand reaches for the target and touches it (single, double, press-and-hold or point).	🎯 attaches to tracking · Hand direction · Hand style · Skin tone · Tap · Text
Pin tag	A pushpin sticks into the target; a label on a string or spring hangs and swings.	🎯 attaches to tracking · Label text · Label position · String length · Connector · Hang tag style

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Name tag	Sports-broadcast style: a numbered name plate above a person's head, with a stem and arrow tip.	🎯 attaches to tracking · Person's name · Subtitle · Plate style · Jersey number · Label position
Speech bubble	A speech bubble with its tail fixed to the target (the speaker's mouth) floats in and the words appear in turn.	🎯 attaches to tracking · Dialogue · Bubble position · Bubble shape · Tail length · Tilt
Thought bubble	Bubbles rise in turn from the anchor, the thought cloud swells lobe by lobe and breathes.	🎯 attaches to tracking · Thought · Cloud position · Cloud style · Bubble count · Puffiness
Scribble circle	A marker quickly circles the target in a few loops; the line stays alive with a wobbly shake.	🎯 attaches to tracking · Pen · Loops · Aspect ratio · Width · Emphasis lines
Follow spot	The surroundings of the target darken while the target stays lit; it opens like an iris and a ring turns at its edge.	🎯 attaches to tracking · Spot radius · Darken · Edge softness · Dim area · Edge style
Emoji tag	An emoji sticks to the target (covering the face or sitting beside it); it pulses, sways, spins or floats.	🎯 attaches to tracking · Emoji · Emoji backdrop · Motion · Position · Distance
Focus brackets	Square brackets close in from both sides and embrace the target; they breathe, a light travels over them and a label sits below.	🎯 attaches to tracking · Bracket shape · Width · Height · Breathe · Label
Player marker	A ground ring rotating under the feet, a light pillar and a spinning marker on top with a number or name chip.	🎯 attaches to tracking · Number · Player name · Marker height · Ground ring · Top marker
Info dot	A pulsing dot; the plus turns into a cross, a link extends and an info card opens.	🎯 attaches to tracking · Title · Description · Card position · Dot shape · Connector length
Price dot	A shopping tag pinned to a product: the dot pulses, the tag slides open and the price rolls up.	🎯 attaches to tracking · Product name · Price · Old price · Label position · Tag style
Overhead arrow	A marker bouncing above the target: stepped arrowheads, a spinning diamond, a text bubble or an outline arrow.	🎯 attaches to tracking · Marker style · Text · Distance · Bounce · Chevron count
Alert mark	A "! ? ★ 💡 " plate pops out above the target, swings like a hanging sign and caution lines appear on both sides.	🎯 attaches to tracking · Icon · Sign · Subtitle · Distance · Shake
Crown	A crown (or a laurel wreath or halo) descends onto the target's head, bounces into place, floats and sparkles at its tips.	🎯 attaches to tracking · Crown style · Tilt · Distance · Twinkle · Title
Word pointer	A giant sticker word ("THIS IS IT!") slams in and an arrow shoots from the word to the target.	🎯 attaches to tracking · Highlight word · Word position · Text style · Arrow shape · Arrow length
Explainers › Accent (27)		
Hand-drawn underline	A handwritten stroke that thickens and thins with pen pressure draws itself and a glint passes once; on exit the stroke pulls away in the drawing direction	Full frame · Style (Flat · Double · Zigzag · Wave · Swoosh) · Pen (Marker · Brush · Chalk) · Width (0.08 – 0.9) · Angle (−30° – 30°) · Drawing direction (Left to right · Right to left)

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Highlighter	A visible highlighter pen sweeps each line and hops to the next, with a chisel, brush or neat block tip; the Dark design darkens the area behind the text	Full frame · Tip (Chisel tip · Brush · Clean block) · Line count (1 – 5) · Width (0.08 – 0.95) · Line height (0.02 – 0.2) · Angle (−20° – 20°) · Show the pen
Comic burst	A print-look comic burst with a thick ink outline, an offset print shadow, halftone dots and 3D lettering; it slams in with squash and stretch, impact lines and ink drops, and leaves in a puff of smoke	Text · Format (Burst · Cloud · Electric · Shout bubble) · Spike count (6 – 28) · Dot pattern (Halftone · Hatching · Flat) · Shake
Censor bar	A heavy bar drops, squashes and kicks up dust as its text is stamped on — or a live pixel mosaic, a marker scribble or a comic swear-symbol balloon	Full frame · Format (Black bar · Pixel mosaic · Scribble · Swear symbols) · Text (only with Format: Black bar / Pixel mosaic) · Width (0.04 – 1) · Height (0.02 – 1) · Angle (−45° – 45°)
Sparkle highlight	An opening light streak and ring flash, then sparkles open and fade in waves, in orbit or rising	Full frame · Area (0.04 – 0.6) · Count (4 – 60) · Tone (Gold · Ice · Rainbow · My color) · Sparkle shape (Four-point star · Light cross · Diamond) · Spread (In waves · Orbit · Rising)
Emoji reaction	An emoji with cartoon physics — squash and stretch as it bounces, wobbles, grows or spins — with a ground shadow and motion lines on a sticker or reaction-bubble backing	Emoji · Reaction (Bounce · Shake · Grow · Spin) · Repeats (1 – 6) · Base (Sticker · Reaction bubble · None) · Motion lines
Warning tape	The tape unrolls from a roll, its stripes flow and a warning plate sits in the middle; on exit it tears in the middle and the halves fall, with cross-tape, edge-frame and swinging-sign variants too	Full frame · Text · Format (Single tape · Crossed tapes · Border · Sign) · Angle (−45° – 45°; only with Format: Single tape / Crossed tapes) · Moving stripes · Warning icon
Keyword	A short video's power word: the word slams in, in four different styles — plate, outline, echo or split.	Highlighted word · Second line · Style · Punch strength · Tilt
Red circle and arrow	A thumbnail classic: a thick red circle drawn in one stroke and a chunky arrow that flies in from afar and rests at its edge.	🎯 attaches to tracking · Circle width · Circle height · Arrow comes from · Line thickness · Circle style · Arrow text
Box it	A box drawn in one hand motion: the pen goes around it one to three times, overshooting at the corners; the inside can be highlighted.	🎯 attaches to tracking · Box width · Box height · Loops · Pen · Highlight inside · Corner label
Strike through	A red-pen correction: a line is struck through, a correction mark appears and the right version is handwritten.	Line length · Line style · Correct version · Correction position · Angle
Exclamation	A giant exclamation mark drops, squashes into place and sways from its base; shock lines burst out with an explosion behind.	Exclamation type · Subtitle · Wobble strength · Shock lines · Backdrop
Question marks	A what's-going-on moment: question marks shoot out above the head in a fan, a dizzy orbit or a rising layout.	🎯 attaches to tracking · Number of marks · Motion · Look · Top line
Detail callout	A region locks on with corners, two connector lines open and an info card appears beside it (a product-review classic).	🎯 attaches to tracking · Area width · Area height · Card title · Card description · Card side · Card distance
Number pop	A giant number counts in and lands with a punch. Presentation, circled, seal or info-card style.	Number · Unit · Unit position · Label · Style · Decimal places

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Word stack	Two to four words as a justified block (every line the same width); the lines slam, slide or spin in one after another.	Words (comma-separated) · Alignment · Line entrance · Colored line · Divider lines
Brush highlight	A brush stroke sweeps across and the text opens up from under it. Paint, marker, paper tape or spray.	Text · Brush type · Angle · Brush overhang · Brush direction
Sticker text	A white-bordered die-cut sticker sticks on from the air (its shadow approaching), its corner lifts and it wiggles now and then.	Text · Cut · Angle · Peeling corner · White border
Attention border	The edge of the screen says look now: it pulses, light runs around it, the corners breathe or flash.	Full frame · Frame type · Width · Distance from edge · Pulse rate · Label · Label position
Impact text	The text crashes down: the floor cracks or the screen glass shatters, pieces fly and dust rises.	Text · Entry · Crack · Impact strength · Dust and debris
Neon word	Tube letters flicker on one by one; the unlit tube shows, the light glows on the wall and a frame tube and backing board can be added.	Text · Flicker · Back panel · Tube thickness · Frame tube
Multiplier badge	A “2x” speed indicator or multiplier emphasis: the badge counts step by step from 1x to Nx and punches at every step.	Multiplier · Label · Badge shape · Count up step by step · “x” position
Thumbs up / down	A giant thumb spins in and pumps; a badge backdrop, sparkles and a verdict ribbon accompany it.	Verdict · Verdict text · Hand-drawn · Backdrop
Prohibition sign	A circle is drawn and the bar swooshes down into place; a hand-scribbled or giant-cross variant is also available.	🎯 attaches to tracking · Mark type · Subtitle · Line thickness · Reddish inside · Slash direction
Area focus	A screen-recording and tutorial classic: everything outside the region is covered (plain, scan, halftone or frosted glass) and a frame and label are added.	Full frame · Area width · Area height · Dim strength · Dim pattern · Label · Corner roundness
Wavy underline	A word appears and a wavy pen line is drawn under it; the line boils like a cartoon and small scribbles are added.	Keyword · Wave count · Wave height · Cartoon jitter · Scribble
Highlighted caption	The most common emphasis in short videos: the sentence appears word by word and the key word stands out with a box, color, line or glow.	Sentence · Word to highlight · Highlight style · Word pace · Line count
Facts and data › Charts and statistics (30)		
Bar chart race	Each bar grows on its own speed curve and the ranks swap smoothly when one overtakes another, with ▲/▼ rank arrows and a running period counter; the leader gets a crown and a light sweep	Data (one Name: start → end per line) · Title · Unit · Period · Palette (Multicolor · Single color · Gradient) · Re-sort · Show values
Donut chart	The slices sweep open with a stretch while the total counts up in the middle; the leader-line labels push apart so they do not overlap and the highlighted slice springs out	Slices (one Name: value per line) · Title · Total label · Inner radius (0 – 0.85) · Label (Percent · Value · Name) · Description (Auto · Right · Bottom · None) · Highlighted slice (0 – 8)
Line chart	The line flows from left to right with a glowing tip and the area under it fills with a gradient; the peak or the last value is marked with a dashed line, a ring and a counting balloon, with an optional dashed comparison series	Values (comma-separated) · X-axis labels · Comparison series · Title · Unit · Value marker (Peak · Last value · None) · Smooth curve · Area fill

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Gauge	The dial sweeps into place and the needle overshoots the value and springs back (or an arc fills); the digital readout counts up in the colour of its zone	Value · Min · Max · Unit · Label · Dial angle (Wide (270°) · Half (180°)) · Regions (“Red · yellow · green” · Gradient · None) · Indicator (Needle · Filling arc)
KPI card	The big value counts up in the local format, a ▲/▼ change chip bounces in (“Decrease is good” swaps its colours), a line or column sparkline draws itself and a live pulse beats	Title · Value · Prefix · Suffix · Change (%) · Sparkline (numbers) · Period text · Layout (Card · Strip) · Chart (Line · Columns) · Decrease is good
Funnel chart	The funnel stages drop in and settle with a slight squash, with dashed conversion chips, flowing arrows and an occasional “drop-off” glint between them	Stages (one Name: value per line) · Title · Direction (Vertical · Horizontal) · Format (Funnel · Step) · Label position (Inside · Beside) · Conversion rate
Radar chart	The web is spun, each corner grows on its own spring and the value pills pop; a second data set is overlaid as a dashed line and a scan beam passes now and then	Axes (one Name: value per line) · Second data set (same order) · Scale maximum · Title · First series name (only once a second data set is entered) · Second series name (only once a second data set is entered) · Grid shape (Polygon · Circle) · Point labels
Odometer	Works like a real odometer: a digit turns only as the one below rolls from 9 to 0, the digits stretch and blur at speed and the columns settle from the left with a spring	Start · End · Min digits (0 – 12) · Label · Style (Reel · Split-flap · LED) · Thousands separator
Vote tug-of-war	The two sides clash in the middle and the percentages sway with tension; the winner gets a shockwave, sparks and a falling crown, the loser dims, and a tie shows a draw label	Question · Left side · Right side · Emojis (left, right) · Left percentage (0 – 100%) · Tension (0 – 1) · Style (Bars · Rope) · Winner highlight
Stock ticker	A full-width stock ticker: symbols, prices, ▲/▼ chips and mini charts scroll by; the featured item grows and gets a frame as it passes the middle, and the label block pulses	Full frame · Items (one SYMBOL price change% per line) · Label · Direction (Left · Right) · Look (Single strip · Cards) · Separator (Dots · Line · None) · Highlighted item (0 – 8) · Mini chart
Column chart	The grid is drawn and the columns rise from left to right with a spring, their value labels counting up on top; the highlighted column lands last and switches to the second color. Rounded column, 3D block or lollipop style.	Columns (one Name: value per line) · Title · Unit · Column style · Highlighted column · Show values
Stacked bars	Legend chips open in turn; in each bar a fill front fills the layers one after another, the label of each filled slice appears and the total counts up at the end of the bar. Real values or 100% stacked; horizontal or vertical.	Bars (one Name: value, value, … per line) · Layer names (comma-separated) · Title · Scale · Direction · Segment labels
Percent icons	A 10×10 icon grid appears in a diagonal wave and then fills in the chosen order; the giant percentage counts at the same time and a sentence and source note follow.	Percent · Caption · Source note · Icon · Layout · Fill order
Grouped bars	Groups arrive in turn; the first series grows, the next appears first as a ghost at its height and stretches to its own value, so the change itself is visible. A change badge (green ▲ / red ▼) counts along.	Groups (one Name: value, value per line) · Series names (comma-separated) · Title · Unit · Direction · Change badge · Show values

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Activity rings	Nested rings fill in turn as they spin; a ring that passes its target goes a second lap, and one that reaches its target pulses once at its tip. The legend counts value/target and the average percentage sits in the middle.	Rings (one Name: value / goal or Name: percent per line) · Title · Ring legend · Ring center · Ring thickness
Heat calendar	Day squares appear empty, then color in week by week as if in time-lapse while an active-day counter runs; the longest streak gets framed and today's square pulses. Month and day names are in the viewer's language.	Title · Number of weeks · Fill level · Pattern variant · Cell shape · Color scale · Highlight longest streak
Area chart	Layers flow from left to right behind a playhead line that carries a dot at each layer boundary. When done, the layer names settle at the widest point of their bands. Stacked, 100% share or centered stream.	Layers (one Name: value, value, … per line) · X-axis labels · Title · Stacking · Names inside layers
Scatter plot	The axes are drawn and points drop from above, bouncing into place; a trend line is drawn left to right and a correlation chip opens. Outlying points are labeled with their names.	Points (one Name: x, y per line) · Title · X-axis title · Y-axis title · Point labels · Trendline
Bubble chart	Bubbles swell with a spring from largest to smallest and cluster (area = value), with names and values appearing inside. Glossy sphere, flat or ring look.	Bubbles (one Name: value per line) · Title · Unit · Bubble label · Bubble look
Event line	A line runs in from the left, stops when its tip reaches an event and the event marker opens (flag, pin or note card), then carries on. For news and storytelling.	Values (comma-separated) · Events (one point: text per line) · X-axis labels · Title · Event marker · Pause at events
Waterfall chart	The starting column rises; each item grows upward if it is an increase or hangs downward if a decrease, the remaining counter ticks with each item and the result column rises from zero and glows. For budgets, profit or vote differences.	Items (first line = start, then Name: +increase or −decrease) · Total column name · Title · Unit · Color scheme · Connector lines
Pictogram	Each row is stamped with its icons, the last icon fills partially like a liquid (6.5 icons) and the value at the end of the row counts up; an icon key sits at the bottom. For Isotype-style comparisons.	Rows (one Name: value per line) · Units per icon · Title · Unit · Icon · Value at end of row
Big stat	A single striking figure in magazine typography: an accent bar drops, a panel opens from it and the digits spin like a slot reel and settle left to right, with a context sentence and source note below.	Big number · Context line · Source note · Layout · Number entrance
Measurement label	Measures a point on a moving object (a ball's speed, a vehicle's speed, a product's weight): a crosshair is drawn, a guide line extends, a card opens from its tip and the value counts up.	🎯 attaches to tracking · Measured · Value · Unit · Display · Scale maximum · Change (%) · 0 = none · Label direction
Histogram	Adjacent bars fill like sand, a normal curve flows over them, a mean line drops from above and stops with a chip counting its value; your own range is highlighted with a marker. For exam scores, watch time or salary distributions.	Counts per interval (comma-separated) · Start of first interval · Interval width · Title · Marker (Name: value) · Center line · Normal curve
Treemap	Boxes in a squarified layout (area = value) are stamped from largest to smallest with a white flash, with names and values counting in; at rest a light passes over the map. For budgets, market share or population breakdowns.	Boxes (one Name: value per line) · Title · Unit · Box label · Colors
Flow shares	A Sankey flow: the main item bar rises, ribbons flow from it to the targets one after another (width = share) and as each arrives the target bar grows and counts its amount and percentage. For salary, budget or traffic sources.	Source item name · Flows (one Name: value per line) · Title · Unit · Target label · Flowing light particles

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Mini charts	A grid of small multiples: in every box the name, the end value, a change chip and a mini chart (area, line or column) are drawn left to right at the same time; rising series use the main color, falling ones the second color.	Series (one Name: value, value, … per line) · Title · Unit · Mini chart · Column count · Percent change
Candlestick chart	For finance and crypto stories: candles open one by one from the left, the price tag on the right axis chases the last close, volume bars rise below and a moving average is drawn; the title shows the period change.	Closing prices (comma-separated) · Symbol or title · Currency · Candle style · Moving average · Volume bars
Slope chart	Two periods on two vertical axes: points appear on the left, lines are drawn one by one toward the right and the value counts on arrival; the biggest change stays bold and bright with a change chip in the middle.	Rows (one Name: before, after per line) · Left column title · Right column title · Title · Vertical position · Highlight biggest change
Facts and data › Comparison (28)		
True / False stamp	A tilted rubber stamp lands with ✓ or ✗ and the ink splashes	Type (True · False) · Text
Before / After label	A split line, a handle and two labels; in One after another mode a single label flips from BEFORE to AFTER	Full frame · Before text · After text · Split (Auto · Vertical · Horizontal · One after another) · Line
VS comparison	Two plates crash in, VS in the middle	First · Second · Layout (Auto · Side by side · Stacked)
Split screen	A divider is drawn with light from the center to both ends (straight, slanted or lightning); each half is washed in its own color, label plates slide into their halves and a VS badge slams in the middle.	Full frame · Side 1 · Side 2 · Divider shape · Center badge · Split · Color wash
Expectation / Reality	Two labels of opposite spirit: Expectation drifts in as a pastel cloud pill, Reality crashes down as a slanted block and cracks. Split or sequential layout.	Expectation text · Reality text · Icons (expectation, reality) · Layout · Switch moment · Dreamy sparkle
Spec table	Two or three product columns and feature rows: headers drop, rows flow in turn, ✓ marks are drawn and ✗ marks fade; the best value glows and the recommended column is framed and given a badge.	Title · Products (comma-separated, max 3) · Rows (Spec: A | B | C — * on the best) · Recommended column (0 = none) · Reveal · Highlight the best value
Price comparison	Two price tags swing down on their strings while the prices count; a difference badge slams in between them to point out the cheaper one, which stands apart with a green glow.	Name 1 · Name 2 · Price 1 · Price 2 · Currency · Currency position · Difference badge · Tag style
Winner	Two player cards: in a suspense sweep a light shuttles between the cards, speeding up, and stops on the winner; a crown drops in, a gold edge and rays appear, and the loser darkens.	Name 1 · Name 2 · Winning side · Score · Winner text · Suspense sweep
Rating comparison	Two review scores fill together side by side on rings or dials and count up; the higher one glows and gets a difference badge. Below, mirrored dot gauges for each criterion light up from the center outward.	Name 1 · Name 2 · Rating 1 · Rating 2 · Rating scale · Criteria (Name: A | B) · Indicator
Round scores	A scoreboard: the round columns flip open in turn, the cell of the round winner fills in its own color and the total column counts; at the end the leader's row glows with a gold edge and a small crown appears before the name.	Title · Name 1 · Name 2 · Rounds (A-B, comma-separated, max 8) · Cell content · Total column
Before / after slider	A comparison slider: the line drops in from the top, the handle shuttles back and forth or wipes open once; labels travel on both sides of the line and the side with the larger visible area glows.	Full frame · Side 1 · Side 2 · Motion · Sweep width · Handle · Cursor
Head to head	Mirrored stat bars: the two players' plates arrive from the sides, the center column is drawn, bars shoot outward from the middle and the values count; the leader is shown in full color and the other fades.	Title · Name 1 · Name 2 · Stats (Name: A | B) · Bar style · Highlight the leader

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Cheap / expensive	Two price chips arrive in contrasting materials: Cheap drops like a perforated coupon and bounces into place, Expensive rises slowly with a gold edge and shines with diamond sparkle.	Cheap text · Expensive text · Cheap price · Expensive price · Placement · Coin and diamond icons
Old / new	The old year is a faded, stained paper ticket; the new year a glossy pill. As the arrow is drawn along the timeline from old to new the year counter advances year by year and the new year appears with a flash.	Old text · New text · Year (old) · Year (new) · Layout · Wear
Fake / real	A which-one-is-real question: two mystery cards are flipped by a scanning beam; the fake one reveals a cross and a shake on a red background, the real one a tick and a light ring inside a green seal.	Question · Fake text · Reality text · The real one · Verified icon · Scan
Pros & cons comparison	The pros and cons of two products in two columns: headers drop in their own colors, items fall in turn with plus and minus badges; the totals light up below and the column with more pros glows.	Name 1 · Name 2 · Pros 1 · Cons 1 · Pros 2 · Cons 2 · Pros/cons count
Percent difference	Two columns rise from a shared base while the values count; a dashed line extends from the top of the shorter column, a measuring arrow spans the two levels and a giant difference (such as "+38%") slams in, counting up.	Name 1 · Name 2 · Value 1 · Value 2 · Unit · Show difference as
Time race	A two-lane race: start lights turn from red to green, two progress heads run and the timers flow; the faster one reaches the chequered finish first and a badge showing the faster one appears at the end.	Name 1 · Name 2 · Time 1 · Time 2 · Time unit · Race duration on screen · Look
Size comparison	Shapes proportional to the values (sphere, square or column) grow on a shared base; a measuring line is drawn beside each, names and values count below and a ratio badge links the largest and smallest.	Items (Name: value, max 5) · Unit · Shape · Scale · Ratio badge
Verdict	A balance scale: two products sit in the pans, the beam first wobbles in balance and then tips toward the winner; the winner and a reasoning line appear below, with scores above the pans.	Title · Name 1 · Name 2 · Winning side · Rating 1 · Rating 2 · Reason
Feature check	A feature list for two products: a scanner strip descends row by row, each cell gets a tick drawn or a cross faded; the totals count below and the one with more earns a star.	Name 1 · Name 2 · Features (Name: ✓ | ✗) · Mark style · Total row
Before / after number	A transformation figure: the old value appears and is struck through, an arrow shoots out, the new value counts from old to new and lands in giant type; a difference badge slams in beside it, green if the change is good, red if bad.	Title · Value before · Value after · Unit · Lower is better · Layout
Ranking shift	Rankings of two periods side by side: the left list descends and flows to the right along link lines, items settling into place; risers use the main color, fallers the second color, unchanged stay gray. Change arrows and a badge for new entries are added.	Period 1 · Period 2 · Ranking 1 (one per line) · Ranking 2 (one per line) · Connector line · Change arrows
Budget comparison	The cost of two options in stacked bars: items are added block by block in turn and the totals count; a difference badge slams in beside the cheaper one. Horizontal bar or vertical column.	First option · Second option · Items (Name: A | B) · Currency · Chart · Difference badge
A/B test results	An A/B test: two thumbnail frames in their own colors with metric bars filling beneath them and ratios counting; the winning frame gets a gold edge, a ribbon and an uplift badge, with a confidence-level pill below.	Variant A · Variant B · Rate A (%) · Rate B (%) · Metric · Confidence level · Uplift
Plan comparison	Three price-plan cards rise from the bottom; the featured plan is larger and its ribbon drops in and glows; prices count and features fill line by line with ✓ or –. For corporate promos and subscription videos.	Plans (Name: price, max 3) · Features (Name: from which plan on) · Featured plan · Currency · Period · Ribbon text
Year-over-year	A year-on-year report: year chips in the title; in each row last year's dashed ghost bar is drawn first, then this year's solid bar overtakes it or falls short, and a change badge appears at the end of the row.	Title · Previous period · This period · Metrics (Name: previous | current) · Change

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Matchup card	A pre-match card: the two teams' colors slide in from the sides with a diagonal cut, crests spin into place and a VS slams in with a flash; an event chip sits on top and stat rows below. For sports and esports videos.	Team 1 · Team 2 · Crests (emoji, emoji) · Event · Stats (Name: A | B) · Crest shape
Facts and data › Time and countdowns (28)		
Progress ring	A ring that fills over its duration, with a percentage in the middle	Percentage text
Story bars	Segmented bars that fill one after another, as on a story screen	Full frame · Number of segments (2 – 10)
Countdown ring	A number counting down inside a ring	Start (1 – 60)
Analog clock	A real dial with a minute track: the hands spin from 12 to the set time, then run at the chosen rate; at ×600 and ×3600 the second hand turns into a blurred fan, and the diver dial's bezel clicks round into place	Time (0 – 23) · Minutes (0 – 59) · Clock speed (Real time · ×60 · ×600 · ×3600) · Dial (Classic · Roman · Minimal · Diver) · Numerals (All · Quarters · None) · Second hand · Digital clock · City / label
Stopwatch	Running time in fixed-width digits that do not jitter; at each lap moment the digits flash and a lap row slides down, the fastest lap gets a star, and the time freezes at the end	Lap times (s) · Start (s) · Look (Sport · Segment · Tower) · Title · Lap rows (1 – 6) · Highlight fastest lap · Hundredths
Calendar page	Calendar pages tear off from the start date to the end date — slow, then fast, then slow again; the torn pages flutter down and the last day is circled by hand	Full frame · Start day (1 – 31) · Start month (1 – 12) · End day (1 – 31) · End month (1 – 12) · Year · Calendar (Tear-off · Spiral-bound · Minimal) · Mark the last day
Hourglass	The top bulb empties by its real volume and a fine stream or coarse grains build a cone at the bottom; optionally the glass flips over with a spring when a cycle ends, with the time left shown underneath	Flip when done · Cycle time (s) (1 – 60; only when Flip when done is on) · Frame (Wood · Brass · Modern) · Sand (Fine stream · Coarse grains) · Time left
Battery charge	The battery fills from the start to the end percentage while its colour moves from red to yellow to green; cells light up one by one, a sweep and sparks mark a full charge, and when draining it blinks red under 20%	Start % (0 – 100) · End % (0 – 100) · Direction (Horizontal · Vertical) · Look (Cells · Flow · Icon) · Lightning · Percent
Liquid fill	Liquid pours into the container with splashes, two wave layers slosh and settle and bubbles rise; the percentage turns two-tone as the liquid rises through it, and the jar lid or the bottle cork goes on once it is full	Container (Flask · Orb · Jar · Bottle) · Goal (0 – 100%) · Wave (0 – 1) · Bubbles (0 – 40) · Percent · Label
Day tracker	Past days are stamped faster and faster, today gets a big stamp with an ink ring and a shake of the card, and the day counter and the percentage count up; in the strip layout the view follows the stamping	Total days (3 – 100) · Today (1 – 100) · Title · Layout (Grid · Strip) · Symbols (Check · Cross · Heart · Flame) · Day numbers
Focus timer	A Pomodoro timer: the changing digit rolls up every second, the 60 ticks on the ring dim one by one and the session dots fill; at the end a break message appears with a wave in the panel's own shape	Minutes (1 – 90) · Mode (Focus · Short break · Long break) · Session (1 – 8) · Total sessions (1 – 8) · Flow (Real time · Fit to duration) · Look (Ring · Card · Minimal) · Label
Day cycle	A day in time-lapse: the sun crosses the arc and the moon follows at night, the sky turns from dawn to noon, sunset and night, and in the city scene the windows light up one by one as it gets dark	Start hour (0 – 24) · End hour (0 – 24) · Look (Dome · Panorama · Minimal) · Scenery (City · Hills · Sea; not with Look: Minimal) · Hour labels · Clock display

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Chapter bar	Builds a chapter bar from “00:00 Intro” lines; the current chapter thickens and a chip above it slides to each new chapter with its number, time and name	Chapters (one time and name per line) · Timing (Spread over duration · Real time) · Look (Segmented · Steps · Tabs) · Chapter name · Timestamp
Digital countdown	The days:hours:minutes:seconds remaining to a target date are calculated and run through the video, on an LED, Nixie-tube or dot-matrix display. The last 10 seconds turn red and pulse every second; at zero the display flashes three times and the closing text appears.	Counting · Target date and time · Now (in the video) · Duration · Title · Digit display · Unit labels · End text
Flip clock	A flip clock with real flap mechanics: the top half folds down, the bottom half opens and the falling flap casts a shadow. Board, desk clock or slim strip look; in 12-hour languages an AM/PM flap is added.	Time · Look · Seconds · Subtitle · Scramble intro
Timer bar	A timer for “find it in 10 seconds” puzzles and challenges: the color shifts as time runs out; capsule, burning fuse or falling blocks. A remaining-seconds badge pulses, the last 3 seconds tremble and a time-up stamp slams down at the end.	Duration (s) · Label · Look · Seconds left · End text
A while later	The “3 hours later…” time-skip card of vlogs and sketches: cartoon, plain or band style — a spinning ray fan with an iris wipe, a clock with fast-spinning hands, or a band cutting diagonally across the screen.	Full frame · Text · Subtitle · Look · Clock icon · Three dots
Date stamp	A vlog day, date and time: magazine (giant day digit rolling as it counts), ink stamp (slams down, ink splashes) or a mini calendar whose page flips. Dates and day names follow the language’s format.	Date · Time · Look · Date format · Top label
Lap timer	A lap label tied to an athlete: the target point pulses there, a link line extends and the card opens at its end; the lap time runs, freezes and glows when the lap ends, and a difference chip against the best lap appears.	🎯 attaches to tracking · Athlete / lane · Current lap · Total laps · Lap time · Best lap to compare · Card position
World clocks	City-by-city clocks (for announcing a broadcast time): the first city’s time is entered, the others are calculated from the UTC offset and run by the second; a city in night turns night-colored. Dials, list or broadcast times.	Cities (name: UTC offset) · Time in the first city · Look · Title · Time difference
Daily schedule	A “day in my life” schedule: a vertical time rail with nodes, a now cursor advancing with the clock, past rows ticked off; or a 24-hour ring showing the events as colored arcs.	Schedule (time: task) · Title · Look · Current-time cursor · Now
Year progress	How much of the year, month, week or day has passed: a giant percentage counts in; bar, pie or pixel-bar style. Today’s segment fills partially and the time remaining is written.	Date (and time) · Period · Look · Title · Time left
Deadline	A “7 days left to apply” card: today and the deadline are entered, the remaining days are calculated and settle by counting down; the color warms with urgency and on the last day it reads “Last day!”. Badge, calendar strip or banner.	Deadline · Today (date in the video) · Label · Look · Urgency pulse
Time range	Sleep, intermittent fasting or working hours: a start and end time are entered (it may cross midnight) and drawn as a thick arc on a 24-hour dial or as a capsule on a time strip; the elapsed time can advance.	Start · End · Type · Label · Look · Animate elapsed time
Elapsed time	A “since …” counter (“Together for 3 years 8 months 10 days”): years, months and days are calculated from a start date and hours:minutes:seconds run through the video. Boxes, single line or a total-days wheel.	Start date · Now (in the video) · Label · Look · Icon

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Mark the date	A “save it to your calendar” moment: the month calendar opens, days appear row by row, the marked day is circled with a pen, a heart is drawn or a star sticker sticks on; the event name, date and a time chip arrive below.	Day to mark · Event · Time · Mark style · Week starts on
Time-lapse clock	A time-lapse indicator: the clock advances at a steady rate from the entered start to the end over the item’s duration; the speed badge works out the ratio itself (8.5 hours in 7 seconds). Rotating dial, flowing digits or corner chip.	Start hour · End hour · Look · Label · Speed badge
Alarm clock	An alarm clock for a “5 a.m. routine”: a bell clock jumps and shakes, the hammer shuttles between two bells and sound waves spread; or a phone alarm (snooze, stop). Optionally the alarm is switched off at the end.	Alarm time · Label · Look · Ring intensity · Stop at the end
Facts and data › News and announcements (18)		
Breaking news ticker	A coloured label and text scrolling without end; a full-width band	Full frame · Label · Scrolling text
News lower third	A broadcast-style lower third: the channel badge spins in, the headline bar opens with a lit edge, the category tab rises from behind it and the clock's colon blinks	Category · Headline · Subtext · Channel name · Show clock · Time (only when Show clock is on) · Style (Stacked · Slanted · Minimal)
Sponsor banner	The sponsor's initial emblem spins in like a coin, beside a dashed-edge discount-code coupon and a time bar that fills with a glowing tip	Top line · Sponsor · Discount code · Timer bar · Style (Pill · Card · Ribbon)
Full-screen breaking news	Three slanted bands sweep the screen, leaving a news plate behind: a rotating world grid, a slammed-in tag and a headline that opens line by line. On exit the bands pass again and reveal the video.	Full frame · Label · Headline · Date and time · Background · Wireframe globe · Placement
Headline	The basic card of a news-reaction video: source, date, category and headline, with chosen words highlighted by a marker. News-site card, torn newspaper clipping or big headline.	Headline · Source name · Date · Category · Style · Highlighted word count · First highlighted word
Updated	A tag announcing that a story was updated: the refresh arrow makes a turn, the label and time open and the note unfolds like an accordion. Badge, inked rubber stamp or ribbon.	Label · Date and time · Update note · Style · Refresh icon
Announcement	A megaphone (or the type’s icon) in a medallion pulses three times, a sound ring spreading with each pulse; the card opens from behind the medallion. The announcement type changes the icon and color together.	Title · Announcement text · Announcement type · Placement · Sound waves
Paid partnership	A promotion disclosure: a capsule opens from the info icon showing the sentence and the sponsor; when time is up it shrinks to a short label that stays for the rest of the video or closes.	Disclosure text · Sponsor · Disclosure duration · Keep a short label afterwards · Short label · Style
Today's headlines	A news digest: two to five headline rows arrive in stages and the highlighted headline rotates or stays fixed. As a list or a deck of cards.	Title · Date · Headlines (Category: headline) · Featured headline (0 = cycle) · Style · Numbering
Footage credit	The type and source of footage in a news story: archive, representative, viewer footage, security camera or source. An icon color block opens and the source text slides out behind it.	Footage type · Credit text · Label · Style · Icon
Fact check	A claim and a five-step truth scale: the needle slides in from the left, overshoots and settles on the verdict, which is stamped. When attached to tracking the card is linked to the marked point by a line.	🎯 attaches to tracking · Claim · Verdict · Top label · Source note · Style · Pointer line
Live updates	A time-stamped live feed: each new development arrives in turn and, if the newest is on top, pushes the others down; the newest row’s node pulses and older ones fade. Timeline or separate cards.	Title · Updates (time and event) · Interval between updates · Style · Newest on top

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Statement	The speaker's medallion, name and title; the quote appears word by word at speaking rhythm while sound bars play beside the medallion. Card, side panel or centered.	Statement · Speaker name · Title · Date and place · Style · Speaking indicator
Document excerpt	An official letter or document excerpt: letterhead and reference number appear, the quoted sentence is highlighted, redacted lines slide shut, a signature is drawn and a stamp is struck. Paper, folder or paper-clipped note.	Institution name · Reference and date · Quoted sentence · Stamp text · Redacted lines · Style
Press conference	Reporters' microphones reach in from all sides to the same point; the speaker, place and time and status (live, recorded or expected) show beside them. Plate or podium layout.	Top label · Speaker · Place and time · Broadcast status · Style · Microphone count
Correction	Corrects an error in the video: the wrong information is struck through with a wobbly red pen line, a correction mark opens and the right information is written. Note paper, corporate card or single line.	Label · Wrong info · Correct info · Correction note · Style
Coming soon	A teaser title: in Echo outline copies flow in from the depth and stack up, in Split the title parts in the middle and closes, in Outline a light strip fills the letters; a name and date capsule sits underneath.	Title · Subheading · Date · Style · Echo count
Content warning	A warning for sensitive imagery, flashing lights or loud sound: the video darkens full screen and a countdown runs in an icon ring; when time is up the dimming lifts and the warning shrinks into the corner. The corner warning shows only a notice.	Full frame · Warning type · Title · Description · Countdown · Style
Titles and identity › Lower thirds and names (27)		
Name band	A name and subtitle band sliding in from the left	Title · Subtitle
Guest card	Two name plates open out of a microphone medallion; a live sound ring and a dot meter play on the speaker's avatar, and in a vertical video the plates stack by themselves	Name 1 · Role 1 · Name 2 · Role 2 · Layout (Auto · Side by side · Stacked) · Speaking (Both · First · Second)
Line lower third	A single hairline shoots out from a node; the name rises out of the line and the title hangs from it.	Name · Title · Alignment · Line position · Line thickness · Text shadow · Vertical safe area
Glass lower third	A frosted-glass plate: light blobs drift behind the glass and the text comes into focus.	Name · Title · Alignment · Glass tint · Frost · Corner roundness · Light blobs · Vertical safe area
Block lower third	Thick color blocks enter with a slanted knife cut while a shadow block slides in from behind (a layered plate).	Name · Title · Alignment · Block layout · Cut angle · Shadow block · Vertical safe area
Two-tone lower third	Two half bands arrive from opposite directions and lock at the seam, which flashes.	Name · Title · Alignment · Seam · Line ends · Lock-in flash · Vertical safe area
Corporate lower third	A logo tile flips in, a hairline divider extends, and the name, title and company slide out from behind the line.	Name · Title · Company name · Logo letter · Logo shape · Alignment · Vertical safe area
Sports lower third	A jersey-number tile slams in (the digits spin like a reel), followed by the name and team bands.	Player name · Team · Jersey number · Position · Number pattern · Slanted cut · Alignment · Vertical safe area
Neon lower third	First the unlit glass tube shows, current travels from end to end and the text flickers on; on exit the power cuts out.	Name · Title · Alignment · Tube shape · Glow strength · Flicker · Dark backing · Vertical safe area

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Magazine lower third	Magazine style: a letter-spaced overline, a large serif name (rising word by word from a mask), a hairline, a slim title and a big initial ornament.	Name · Title · Top label · Name typeface · Ornament · Alignment · Vertical safe area
Handwritten lower third	The name is written with a pen (an ink glow at the advancing tip) and a tapered brush curve is drawn beneath it.	Name · Title · Alignment · Brush swash · Name ink · Text shadow · Vertical safe area
Outline lower third	Two light heads draw the frame from opposite sides; the title sits in the gap on the bottom edge. Line only, no fill.	Name · Title · Alignment · Outline shape · Name style · Line thickness · Vertical safe area
Ribbon lower third	The band unrolls from the center to both sides, tails curl down from behind and the title hanger swings into place.	Name · Title · Alignment · Ribbon end · Hanging title tag · Stitch line · Vertical safe area
Social lower third	The avatar ring is drawn open, the profile capsule extends, the @ spins in and the platform chips bounce in turn.	Name · Username · Platforms · Avatar · Verified badge · Alignment · Vertical safe area
Location & time lower third	A reporter's tag: the hands of a clock dial turn to the set time, the city name and region slide in and the seconds advance.	Place name · Region · Time · Time zone · Clock icon · Alignment · Vertical safe area
Interview lower third	A question-number tile swings open on its hinge (a digit reel), the question strip appears on top and the guest band slides in.	Guest name · Title · Question · Question number · Number label · Number style · Alignment · Vertical safe area
Multiple speakers	A shared baseline opens and two or three people rise column by column; the speaker is highlighted (optionally in turn).	People · Layout · Active speaker · Highlight in turn · Alignment · Vertical safe area
Vertical side band	A vertical band at the screen edge: the bar extends in reading direction and the name and title flow in from inside it. In vertical video it never enters the app-interface zone.	Name · Title · Band position · Text direction · Band style
Kinetic lower third	Letters drop, rise or spin in one by one; colored layers stack up behind each letter.	Name · Title · Alignment · Letter motion · Color layers · Letter delay · Text shadow · Vertical safe area
Pinned name tag	The anchor point pulses above the person, a guide line extends with a bend and the name plate opens from its end; it only translates and animates in place.	🎯 attaches to tracking · Name · Title · Vertical side · Label side · Line length · Pulse ring
Role chip lower third	A role chip (guest, expert…) drops from above and squashes into the corner of the band, its icon is drawn; the band opens from the side.	Name · Title · Role label · Chip icon · Chip style · Alignment · Vertical safe area
Gradient lower third	A gradient band that fills with a liquid-like wavy edge; at rest the colors flow slowly with a glow of the same colors beneath.	Name · Title · Alignment · Color palette · Flow speed · Band style · Wavy fill · Vertical safe area
Dot-marked name	A single-color dot shoots out, passes over the name leaving the text behind it (with a trail line beneath) and returns.	Name · Title · Alignment · Layout · Dot shape · Pulse ring · Text shadow · Vertical safe area
Profile card lower third	A profile card straightens up from a backward tilt, the avatar ring is drawn, the status dot lights and the info line opens.	Name · Title · Info line · Avatar shape · Card layout · Status dot · Alignment · Vertical safe area
Tech lower third	Corner brackets clamp together, a scan line descends, the name decodes character by character and a code line streams.	Name · Title · Code line · Border style · Decode effect · Scan line · Alignment · Vertical safe area

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Elegant lower third	A thin gold frame is drawn from the center to both sides, diamond ornaments rotate and the serif name appears as its letter spacing tightens.	Name or heading · Subtitle · Alignment · Border · Ornament · Name typeface · Vertical safe area
Quote lower third	A large quotation mark spins down, the quote rises line by line from a mask and the attribution line slides in with a rule.	Quote · Name · Title · Quote mark style · Quote typeface · Accent line · Alignment · Vertical safe area
Titles and identity › Title cards (19)		
Episode card	A giant episode number like a layered print (an outline and an offset filled copy); the title rises out of a mask, the top line tightens into place and light travels along the outline	Number · Prefix · Top line · Title · Subheading · Layout (Side by side · Centered) · Geometry (Line · Block · Circle) · Outlined number
Quote card	The quote marks draw themselves in and the quote wraps to at most four lines, with the author and title below; the three styles are three typographies (thin italic, bold with a corner tag, double-ruled newspaper)	Quote · Author · Title · Style (Elegant · Modern · Newspaper) · Alignment (To start · Center)
Event card	Calendar pages flip to the event's date; the month and weekday are in the viewer's language, with the time and place below, as a calendar, a notched ticket or a poster	Day (1 – 31) · Month (number) (1 – 12) · Year · Title · Time · Venue · Style (Calendar · Ticket · Poster)
Credits roll	Full-frame end credits: repeated roles are grouped under one heading, the rows scroll at a steady speed and the last line slows to a stop in the middle; the speed comes from the item's duration (no shared Speed)	Full frame · Title · Lines (one Role: Name per line) · Last line · Alignment (Two columns · Centered · Left-aligned) · Hold on last line (0.5 – 8 s) · Edge darkening
Opening title	The video’s first title: letter-spaced overline, a large title in two balanced lines, a subtitle and a short accent bar. Color-block, slices or outline-drawing opening; the exit mirrors the entrance.	Title · Subheading · Top line · Reveal style · Alignment
Minimal title	One word, a thin line, elegant choreography: letters rise in turn from the mask above the line; the line opens from the center and a second-color dot drops onto its end. Lines on both sides or corner marks.	Word · Small text · Line ornament · Font weight · Alignment
Thumbnail title	A thumbnail-style two-line large, narrow, bold title: lines slam in from large and sit slanted. Bold outline, colored boxes or 3D depth; a curved arrow or hand-drawn circle sticker.	First line · Highlighted line · Text look · Sticker · Tilt
Coming up	An “Coming up in this video” indicator: an arrow trail, a play card (the ring fills over the item’s duration) or a tabbed strip; the moment in the video is shown in a clock-icon capsule.	Label · Topic · Time in video · Look · Alignment
Dated title	A dated title for vlogs and travel diaries; the month and day names appear in the viewer’s language. Diary page, day arc (the sun moves with the time) or single-line look.	Title · Date · Time · Look · Alignment
Outro card	A thank-you plate: giant outlined text drifting in opposite directions on the background, a two-line title in the middle, a subtitle, a bell-icon announcement capsule and the channel name.	Full frame · Title · Subheading · Announcement · Channel name · Scrolling background text · Background
Series opener	A series-opener emblem build: the outer outline is drawn closed, the inner outline is drawn in reverse, the series initials settle in the middle; below come the series name, a season-episode capsule and the episode title. Circle, hexagon, diamond or shield.	Full frame · Series name · This episode's name · Season and episode · Emblem · Background
Previously on	A recap plate: the video darkens, a rewind symbol beats three times and a “Previously on” heading and episode label appear; recap lines slide in from right to left while a playhead moves along the timeline with each line.	Full frame · Title · Chapter tag · Recap lines · Timeline · Background

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
The End title	The video's closing plate: classic (a serif word gathers from wide letter spacing), bold (giant text rising letter by letter) or, as a joke, a question mark that wobbles in at the end. Everything fades to black on exit.	Full frame · The End title · Credit line · Look · Add question mark · Background
Dedication	A calm dedication and memorial plate: a candle, flower, heart or star emblem appears in fine line; the overline, serif italic name and last line arrive slowly and softly, with a long fade on exit.	Full frame · Top line · Dedicated to · Second line · Icon · Background
Chapter opener	A between-chapters transition plate: a two-layer color plate sweeps across the frame in the chosen direction, a giant outlined chapter number drifts slowly on top, then a title and short description appear; on exit the plate sweeps to the other end.	Full frame · Episode number · Top line · Title · Description · Number style · Wipe direction
Quote opener	A plate opening the video with a quotation: the video darkens, a giant faint quotation mark drifts behind, the quote appears word by word at reading speed and the emphasized word is italic in the main color. A source line sits below.	Full frame · Quote · Quote source · Highlighted word · Alignment · Background
Countdown intro	An opening with "3 · 2 · 1" beats, then the title: color beats, a ring or a plain thin giant digit. When the count ends the title slams in; the beat length can be set.	Full frame · Count down from · Beat length · Title · Subheading · Look
Collab title	A title for a two-channel joint video: two color halves slide in from opposite sides and meet at a slanted seam, names sit in their own halves with a joining mark spinning into place in the middle; or the names slide in stacked.	Full frame · Name 1 · Name 2 · Title · Joiner symbol · Layout
Trailer title	Trailer cards: intermediate cards appear and fade one by one in the dark, slowly pushing in; on the last card the main title settles in a metallic, clean or bold look with a date line beneath.	Full frame · Intertitles · Title · Date line · Title look · Background
Titles and identity › Places and travel (18)		
City title	A compass rose swings and settles on north, the city and country arrive and the coordinates count up in local decimals; the stamp style is a passport stamp with curved text	City · Country · Latitude · Longitude · Style (Atlas · Modern · Stamp) · Compass (not with Style: Stamp)
Weather	A weather card like a phone widget: seven live icons (turning sun rays, drifting clouds, rain, snow, a lightning flash, a starry night), the temperature counts up and the high / low arrows bounce	Condition (Sunny · Partly cloudy · Cloudy · Rainy · Snowy · Stormy · Clear night) · Temperature · Unit (°C · °F) · City · Look (Card · Pill · Large) · High (not with Look: Pill) · Low (not with Look: Pill) · Description (not with Look: Pill)
Route map	The map opens in a circle from the centre; the plane climbs and descends (its shadow moves away and back), the car drives in its lane, the train runs on sleepers and a walk leaves footprints; on arrival the pin drops and a ripple spreads	Vehicle (Plane · Car · Train · Walking) · Start · Destination · Distance · Duration · Curvature (−1 – 1) · Map style (City · Terrain · Dot grid)
Pin drop	A glowing pin drops from above, squashes and springs on hitting the ground and rings are drawn on the ground; the place label opens from the pin's head. The pin tip attaches to the tracked point.	🎯 attaches to tracking · Place name · Region · Distance · Pin icon · Label side · Ground rings
City coordinates	A wireframe globe spins onto the coordinate, the pin dot pulses, the city name rises from a mask and the latitude and longitude digits count in. Side by side, stacked or giant-text layout.	City · Country · Latitude · Longitude · Coordinate format · Layout · Globe style
Flight card	Departure and arrival codes in giant type with a dashed arc between them; a plane glides along the arc leaving a solid trail and sends a ring wave on arrival. Card, plain or pill look.	Departure code · Departure city · Arrival code · Arrival city · Departure time · Arrival time · Flight number · Flight time · Plane progress · Look

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Trip summary	An end-of-trip summary: a title and year stamp, a small plane hops from tile to tile and the digits roll like an odometer. Rows such as "Days: 14 · Countries: 3"; side by side or grid.	Title · Year badge · Stats · Layout · Hopping plane
Budget tracker	Receipt: paper prints out of a printer line by line (items, total, remaining-budget bar, barcode). Budget ring: the remaining amount counts, expenses open slices on the ring in turn and an overspend gives a red warning.	Title · Expenses · Total budget · Currency · Look · Show remaining budget
Route progress	A stop-by-stop trip line: the line is drawn out, stops open in turn and the vehicle travels from the previous stop to the current one. Metro, road, flight arcs or trail; horizontal or vertical.	Title · Stops · Current milestone · Line style · Direction
Elevation profile	A cross-section of a hiking route: a mountain silhouette opens left to right, a summit flag is planted and a hiker climbs along the route while a bubble counts the current altitude live. Four terrain shapes; meters or feet.	Route name · Start elevation · Summit elevation · Route length · Units · Terrain · Hiker progress
Local time	Local time as an airplane window (sky by time of day), a 24-hour ring or a pill; the clock starts from the entered value and advances, with a time-difference chip against the home city.	City · Local time · Time difference from home · Home city · Look
Exchange rate	Two coins spin in, the rate digits roll like an odometer, a trend line of recent days is drawn and a real example amount is shown below ("A cup of coffee 4.50 € ≈ 163.89 ₺"). Card, ticker strip or two coins.	From currency · To currency · Rate · Daily change (%) · Sample amount · Sample item · Look
Transport	The vehicle icon spins like a slot reel through walking, bicycle, car, bus, train, plane and ferry and springs onto the chosen one; from-to is drawn with a dashed arrow and the duration and distance appear.	Vehicle · Travel time · From · To · Distance · Look
Postcard	The card spins in and settles. On the back the place name and message are handwritten, a stamp drops and a postmark slams down; on the front a photo window (transparent, the video shows through) and a retro giant place name bouncing in letter by letter.	Place name · Message · Stamp date · Card side · Stamp design
Passport stamp	The stamp comes down large and slams (squashes, ink drops splash); worn ink, the country and entry point on an arc, a plane and date in the middle. Circle, rectangle or oval; a single stamp or a passport page with earlier stamps.	Country · Port of entry · Stamp date · Stamp type · Stamp shape · Look · Earlier stamps
Boarding pass	A paper ticket slides up and settles, light sweeps over the header band, a laser scans the barcode on the stub and a confirmation badge appears; or a mobile ticket: a vertical wallet card with a QR scan. Plane, train, bus or ferry.	Passenger name · From (code) · To (code) · Trip number · Gate or platform · Seat · Boarding time · Vehicle · Ticket type
Stay card	A booking card: the photo window opens like an iris (transparent, the video shows through), the rating badge counts in, one crescent rises per night, the total price counts and the save heart bounces. Hotel, rental home, campsite or guesthouse.	Property name · Location · Guest rating · Nights · Price per night · Currency · Stay type · Photo window
Places to visit	Numbered pins drop in turn onto a stylized map (island or city) and a dashed route is drawn; a numbered list sits beside it, the list items are highlighted one by one and visited places get a tick.	Title · Places · Map · Route line · Places visited
Content types › Products and reviews (29)		
Star rating	Five stars filling one after another	Rating (0 – 5) · Title
Sale badge	A spiky badge that spins in, big text and, if you like, a price under it	Big text · Subtitle · Price
Review card	The stars fill like liquid (fractional scores too), the score counts up with the local decimal sign and the verified badge stamps in	Rating (0 – 5) · Comment (not with Style: Strip) · Customer name · Product (not with Style: Strip) · Verified badge · Style (Card · Big quote · Strip)

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Price tag	A tag drops on a string, swings like a damped pendulum and comes to rest; the old price is struck through and the discount is calculated by itself, and on exit the string snaps and the tag falls	Product · Old price · New price · Currency (₺ TRY · $ USD · € EUR · £ GBP · ¥ JPY) · Shape (Classic · Horizontal · Rounded) · Discount % (only when the old price is higher than the new one)
Price drop	A price-history chart: the line wobbles at the old price then dives to the bottom, a ring opens at the low point and a discount bubble slams in; the new price counts down from the old one. Strike-through or ticker-strip look; an optional lowest-price ribbon.	Old price · New price · Currency · Title · Discount bubble · Look · Lowest price ribbon
Review score	A giant score dial: in the segmented ring the slices light in turn and the score counts in, with a verdict pill settling in the ring's opening. A needle gauge or score plate is also available; scale 10, 100 or 5.	Rating · Scale · Title · Verdict · Look
Technical features	Specifications with each row as "Name: value"; the topic icon is chosen from the row's name. Tiles fold open in turn, the list joins each value with a dotted line, or the strip shows chips side by side in a lower band.	Product name · Title · Spec lines · Layout · Topic icons
Box open	The title of an unboxing video: a cardboard box drops and settles, its flaps open and the title plate rises out of it; or packing tape is cut, or a shipping label sticks on from the air. Cardboard, white or black material.	Title · Product name · Look · Material · Sparkle
Verdict card	The end of a review: a product and score medallion in the header, pros and cons columns flowing in one by one; finally a verdict stamp is struck on the card's corner with ink splashes.	Product name · Rating · Pros · Cons · Verdict stamp · Verdict
Buy	A call-to-action button springs open, a cursor arrives and clicks; a ripple spreads, a small product box drops into the cart and the button switches to an added-to-cart state. The price sits on the right and a link-in-description note below.	Button text · When clicked · Price · Currency · Bottom note · Cursor
Discount code	A discount code: a ticket slides in, scissors cut along the perforated line, the code decodes from scrambled letters and a copied notice rises. A scratch-off or copy-pill look is also available.	Code · Discount · Bottom note · Look · Copied notification
Deal timer	A flash-deal countdown: on a card timer the digit cards fold every second, on a ring the seconds ring shrinks, or a horizontal strip is used. A sold-percentage bar fills below with a striped fill and a flickering flame.	Title · Hours left · Minutes left · Look · Sales bar · Percent sold
Stock status	Four stock states, four behaviors: In stock (green tick, pulsing dot), Low stock (blocks for the remaining count), Sold out (red cross, striped texture) and Pre-order (blue calendar). Pill or card; the state choice brings its color too.	Stock status · Status text · Units left · Bottom note · Look
Alternative	A "consider this too" suggestion: a swap-arrow circle spins and opens into a pill with the product name and price while a reasoning line drops below; or a suggestion card slides in. A single-line corner strip is available as well.	Label · Product name · Reason · Price · Currency · Look
Battery test	The battery result of a review video: a cell battery icon drains like liquid while the hours count ("14 h 32 min"); at the end the low battery blinks. In the charge-time test the battery fills and a tick appears at 100%. Horizontal or vertical.	Test name · Total hours · Total minutes · Test type · Battery orientation · Comparison
Performance test	In a test run a live measurement graph streams and a progress bar fills; when done the score rolls digit by digit like an odometer with a percentile bar beneath. In the device-ranking view devices race with bars and the fastest gets a crown.	Test name · Score · Look · Percentile · Comparison devices

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Size guide	For clothing reviews and shopping videos: a yellow tape measure unrolls, size chips line up and the recommended size rises; or the chosen size grows and gets a ring, or is circled with a marker on a fabric label.	Sizes · Recommended size · Body measurement · Model note · Look
Color options	Each row is "Name #color": glossy color spheres appear in turn and a selection ring travels around them, a paint swatch book fans open, or labeled chips with color dots are shown.	Title · Color lines · Look · Cycle through
What's in the box	Each row is one part ("3× Earbud tips") with an icon chosen from its name: in the checklist the parts slide in and get ticked, in the flat lay they drop onto a grid and align, in the out-of-the-box view they scatter around the open box.	Title · Content lines · Look · Quantities
Unit price	Unit price is calculated for "which is cheaper" videos: a shelf label opens on its hinge, a calculation card writes out "89.90 ÷ 500 g" step by step and the result counts in, or a round sticker sticks on.	Product name · Price · Amount · Unit · Currency · Look
Rating summary	A store-style rating distribution; the average is calculated from the percentages. In star bars the giant average counts and the 5-to-1-star bars extend, in the ring chart the slices are drawn, in single line a corner pill is shown.	Title · Distribution (5★ → 1★) · Number of ratings · Look · Percentages
Affiliate disclosure	A legal but unobtrusive disclosure: an icon circle appears in the corner, opens into a pill with the type's text and a disclosure line drops below; after a few seconds the disclosure can fold away, leaving only the small pill.	Disclosure type · Notification text · Description · Collapse description
Three pros	Three pros: cards rise from below and a plus circle is drawn with sparkles; or a titled list, or ribbons arriving from both sides. A rising, airy motion; numbered or with icons.	Title · Items · Look · Numbered
Three cons	Three cons, the opposite-natured sibling of the pros: items drop from above, squash on landing and the card shakes slightly; red tones. The same three looks: cards, list, ribbons.	Title · Items · Look · Numbered
Product tag	A tag that "recognizes" the product in the footage: scan corners close around the product, a light scan line sweeps down once and a product card opens from the end of a short connector line (name, detail, stars, price).	🎯 attaches to tracking · Product name · Detail · Price · Currency · Star rating · Label position · Scan corners · Frame size
Warranty	A trust badge: the shield outline is drawn spinning, fills in, a tick is drawn and laurel branches grow, with a warranty-length ribbon beneath. A warranty card or a warranty, returns and payment trio strip can also be chosen.	Warranty period (years) · Badge text · Look · Laurel branches
Shipping info	On the tracking line a delivery vehicle drives along with speed lines, the stops it passes get a tick and a delivery-time bubble appears at the current stop; or the vehicle arrives and stops with a free-shipping badge above. A single pill suits the corner.	Delivery time · Badge text · Look · Shipping steps · Current step
Bundle deal	Each row is "Name: price"; the total and saving are calculated. In the sum-equation look the product tiles arrive with plus signs, the bundle price slams in, the old total is struck through and a saving ribbon drops; or the products fly into a gift box.	Title · Bundle contents · Bundle price · Currency · Look · Savings badge
Editor's choice	An award seal sticks onto the product: ribbon badge, laurel wreath or medal; in gold, silver, bronze or color metal. The seal's center attaches to the tracked point.	🎯 attaches to tracking · Award text · Year · Look · Metal · Curved text

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Content types › Food and recipes (16)		
Recipe card	The card unfolds as the rows cascade in and steam rises from the pot; time, servings and difficulty badges and quantity chips, with the ingredients ticked off one by one	Title · Duration · Person · Difficulty (Easy · Medium · Hard) · Ingredients (one per line) · Look (Card · Notebook · Chalkboard) · Check off
Ingredients	Mise en place: a card or cutting board opens, bowls descend in turn and fill from the bottom in their real colors; a quantity pill springs into place and the name appears below. With highlight-in-turn on, the bowl being added grows.	Title · Ingredients (one per line) · Arrangement · Base type · Bowl · Highlight in turn
Recipe step	A live kitchen tool and a sliding step number: a whisk whisks, a knife chops, a pan flips an egg, an oven browns; the instruction appears line by line and progress dots fill. Card, order-ticket or sticker look.	Step number · Total steps · Instruction · Kitchen tool · Look · Duration · Progress dots
Cook time	A cooking timer as a tomato timer, wind-up clock, oven display or pot ring; in time-lapse mode the whole cook fits the item's duration, in real time it counts second by second. When done a "Ready!" springs in.	Minutes · Counting · Timer type · Label · End text · Ring when done
Servings	Shows how many people the recipe is scaled for: plates with cutlery are set on the table in turn, each press of the counter button brings a new plate and the number in the middle rolls over; at the end a multiplier badge springs in.	Number of servings · Previous servings (0: no change) · Look · Title · Multiplier badge
Nutrition facts	A ring chart, classic nutrition label or bars: the three macros sweep in turn at their calorie shares, the calories count up in the middle and the grams and share bars fill.	Calories (kcal) · Protein amount (g) · Carbohydrate amount (g) · Total fat (g) · Amount · Look
Oven temperature	The oven dial is turned to the target temperature, the scale arc warms from amber to red as it fills and the readout counts up from room temperature; a tick settles when ready. Oven-window or thermometer look; °C, °F or both.	Temperature (°C) · Temperature unit · Cooking mode · Look · Label · Warm-up animation
Difficulty	Chef hats, a gauge bar or a badge: the hats first appear faded, the filled ones fill with color from the bottom and a level pill springs in; on the gauge bar a needle slides to the target.	Difficulty level · Scale · Look · Title · Level text
Measure converter	A measuring cup is poured onto a scale ("1 cup flour ≈ 106 g"): the cup tilts, the ingredient flows into the scale's bowl and the display counts the grams, with milliliters and optionally ounces beneath. An equivalence card can also be chosen.	Amount · Measuring tool · Measured ingredient · Also show ounces (oz) · Look
Taste rating	Judge cards, a plate dial or a flavor face: score paddles rise and spin in turn and the overall score counts up in a laurel badge; the plate rim fills to the score; the face's expression changes with the score.	Overall rating (out of 10) · Rating scale · Title · Criteria (name: score out of 10) · Look
Spiciness	A row of chillies, a heat gauge or a flame: the chillies redden one after another from the bottom, at the hottest level flames flicker and heat haze ripples; a level pill states the heat grade.	Spice level · Scale · Look · Title · Level text
Prep / cook	A breakdown of the time: on the time strip the prep, cook and rest slices grow in turn and the durations count; a total-time badge arrives at the end. A clock-slice or time-card look can also be chosen.	Prep time (min) · Cook time (min) · Rest time (min, 0: none) · Look · Total time
Chef tip	A mustached chef, a pinned note or a ribbon: the chef rises from the card edge, winks, a speech balloon opens with its tail and the tip appears line by line. The handwriting option sets the tip in a handwriting font.	Title · Tip text · Look · Icon side · Handwriting

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Shopping list	A shop receipt or notebook: thermal paper prints line by line from the printer slot, products link to prices with dotted lines and scanned items get ticks; in the notebook the items bought are struck out with a pen.	Store name · Items (name: price, one per line) · Currency · Look · Check off bought items · Total amount
Plating note	A note pinned to an ingredient on the plate: a hand-drawn arrow extends to the spot, a kraft tag swings on a string, or a ring, bent line and card appear. The point the note indicates attaches to the tracked point.	🎯 attaches to tracking · Component name · Description · Badge (price, calories) · Note direction · Look
Venue card	A striped awning unrolls from top to bottom, an "Open" sign swings on two strings; the venue name, cuisine, star rating, price level (shown with filled and empty coins), address and opening hours arrive in turn.	Venue name · Cuisine type · Price level · Rating (out of 5) · Address · Working hours · Awning · Open sign
Content types › Sports and fitness (15)		
Rep counter	The reps counted in push-up, squat or pull-up videos: each rep fills a slice of the ring, the number rolls up from below with a spring and a shockwave leaves the ring; at the target a celebration bursts. Ring, slanted counter or steps look.	Exercise name · Target reps · Time per rep · Look · Count down remaining reps · Celebrate at the target
Interval workout	A HIIT or Tabata clock: work and rest phases run in turn in real seconds, a new color paints the phase block at each change and the digits pulse in the last 3 seconds. A round counter, the exercise name and a program timeline are included.	Work time · Rest time · Number of rounds · Work label · Rest label · Exercises (one line per round) · Look
Workout card	The day's program: the card rises with a spring, exercise rows slide in in turn, number badges settle and the sets × reps column counts in. Highlight or tick in turn; app-card or gym-whiteboard look.	Title · Exercises (Name: sets×reps, up to 8) · Duration and info line · Difficulty · At rest · Look
Set tracker	Weightlifting set tracking: each set is a plate fitted on the bar ends, sized by that set's weight; finished sets are solid, the current set glows and breathes, future sets stay as ghosts. Set badges or a training-log look are also available.	Exercise name · Sets (one set per line, up to 8) · Sets done · Finish the current set · Look
Pulse	A live heart-rate tag attached to an athlete: a dot pulsing with the heartbeat at the marked point, a line and a label; the heart and ECG line beat at the BPM, the number updates on each beat and a heart-rate zone bar is shown. Attaches to the tracked point.	🎯 attaches to tracking · Heart rate (BPM) · Undulation · Heart rate zone (Z1–Z5) · Max heart rate · Label side · Look · Title
Personal best	A personal-record moment: a colored weight plate rolls in and chalk dust rises, the weight counts from the previous record to the new one in giant type; or a medal swings down on a ribbon, or a giant PR stamp slams down.	Exercise name · New record · Previous record (0 = hidden) · Unit · Badge text · Look
Calories	Calories burned: in a flame-shaped vessel liquid fire fills in proportion to the target, with flickering tongues and rising sparks; the number counts in and an equivalent line appears beneath. A corner pill or half-circle dial look is also available.	Calories (kcal) · Goal (kcal) · Title · Equivalent · Look
Rest	A rest timer between sets counting down in real seconds: a breathing ring expands and contracts with the breath cycle, a water bottle drains with the remaining time, or a bottom strip empties. In the last 5 seconds the color changes, the digits pulse and "Go!" bursts at zero.	Rest time · Title · Next exercise · Look · Breathing guide · Breath cycle · Last 5 seconds warning
Working muscles	The muscles an exercise works are shown on a body map: a scan line descends from head to toe, the main and secondary muscles fill in their own colors and pulse, and lines extend to side labels. A hologram look in the Neon design.	Exercise name · Primary muscle · Secondary muscle · Body
Step goal	The daily step count: footprints are pressed right-left in turn along a winding trail on the card, the number counts up and a flag stands at the end; reaching the goal makes the flag wave and a badge appear. A ring or bar look is also available.	Step count · Target steps · Title · Distance · Look

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Match score	A television score bug: team abbreviations with color strips, the scores, a match clock running in real seconds and a period tab open in turn. If a goal is set the score box lights up and a goal tab opens and closes.	Home team (abbreviation) · Away team (abbreviation) · Home score · Away score · Match clock (min:sec) · Circuit · Goal moment · Look
Player stats	A player card: a colored diagonal band comes down from above, a giant jersey number is outlined behind, the name and position chip slide in, and the stat boxes open in turn counting up their values. A strip or vertical-list look is also available.	Player name · Jersey number · Position · Stats (Name: value, up to 6) · Look
Pace	A run summary or live run: on a dark map backdrop the route is drawn with a glowing runner dot at its tip, with pace, distance and time beneath. In the splits look each kilometer's bar grows and the fastest gets a label.	Average pace (min:sec) · Distance · Duration (min:sec) · Unit · Look · Route shape · Splits (comma-separated)
Progress tag	The day counter of a transformation video: the day counts from start to end through the item and the weight changes at the same rate (a decrease with a green arrow, an increase with an orange arrow). Label, journey ruler or tear-off calendar look.	Counter caption · Start day · End day · Total days · Starting weight (0 = hidden) · Final weight · Unit · Look
Correct form	An angle gauge and assessment on a joint: a double ring at the joint, two limb lines and an arc that fills with the angle as "92°" counts in; a correct, incorrect or caution badge opens with a spring. The joint attaches to the tracked point.	🎯 attaches to tracking · Verdict · Description · Label side · Angle gauge · Angle · Angle gauge direction
Content types › Podcasts and interviews (16)		
Sound wave	Bouncing sound bars	Number of bars (6 – 64)
Speaker label	A name tag hung above or below the speaker in a two-person shot, with a speaking indicator around a microphone orb (a sound ring or sound bars). The base of the connector line attaches to the tracked point.	🎯 attaches to tracking · Speaker name · Role · Tag style · Vertical side · Speaking indicator · Line length
Question card	A conversation-card deck: the deck slides up from below, the top card lifts and flips, the question lines rise in turn; the deck name and card number sit in the corner and the back shows a pattern with a question-mark emblem.	Question · Deck name · Card number · Cards in the deck · Deck look · Card entrance
Episode badge	A corner seal: a ring of text rotating around it (podcast name, season), with the episode word and a giant number in the middle; the seal spins as it grows, letters appear along the ring and the number counts up. Scalloped seal, double ring or stamp.	Podcast name · Season text · Text above the number · Episode number · Badge shape · Rotating text ring
Audio card	A social-share card for a podcast clip (audiogram): a generated cover, show name, episode title, an advancing playhead and a counting time; the waveform is seeded from the title and builds left to right. Horizontal, vertical or slim player strip.	Episode title · Show name · Where the clip starts · Episode length · Wave style · Layout
Topic	A chip for the topic being discussed now: an accent block and a topic panel; with several topics, at each interval the old text slides up and fades, the new one comes in from below and topic dots advance. Split chip, tabbed card or framed capsule.	Label text · Topics (one per line) · Topic change interval · Icon · Chip style
Guest intro	"My guest today": the initials badge ring is drawn and fills, the overline opens with lines from both sides, the name rises from a mask and the title follows; highlights pop in turn and count up from 0. Centerd card, side card or wide band.	Top line · Guest name · Guest's title · Highlights (one "Name: value" per line) · Layout · Initials badge
Word-by-word quote	A podcast-clip quote card: the spoken sentence sits faded and the words light up in turn at speaking speed (karaoke); the speaker and a timestamp are shown beneath. Centerd card, side-line or speech-bubble layout.	Quote · Said by · Timestamp · Reading speed (words/s) · Active word · Layout

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Listening platforms	"Listen to the full episode": a header with a headphone icon and buttons shaped like store badges; the panel opens from above and the buttons spring up in turn. Generic icons are used, with no brand logos. Stacked, side by side or two columns.	Title · Platforms (one per line) · Arrangement · Button style · Platform icons
Chapter marks	As the conversation moves on to a new chapter a time ruler slides from the previous chapter to the new one, the diamond pulses when the needle settles on it and the title opens; or on a radio dial the needle swings to the new chapter. Chapters can be pasted from description timestamps.	Chapters (one "00:00 Name" per line) · Chapter starting now · Unit word · Indicator · Timestamp
On-air sign	A studio "ON AIR" sign: a lightbox (a red glass panel flickering on from behind), a neon sign, or a broadcast capsule with a pulsing dot and live sound bars.	Sign text · Second line · Sign style · Microphone icon · Flicker while lit
Rapid-fire questions	A rapid-fire round: a lightning-bolt title plate and a question card; the questions chase each other at the set interval, the card slams in from the side with speed lines and a time bar or ring drains on each question. A question counter and progress dots sit in the corner.	Title · Questions (one per line) · Time per question · Timer display · Question transition
Sponsor read	A sponsored-segment card: a sponsored-section label and the segment's remaining time (a counting-down clock), a brand monogram, the brand name and offer, a dashed coupon chip (the code is stamped) and a link. Card or slim strip.	Label · Brand name · Offer · Discount code · Link · Layout · Time left
Audio level meter	A studio level meter: an analog VU, an LED ladder or a horizontal meter; on start the needles sweep to the end once, then move in a speech-like pattern, and on exit the signal drops to zero.	Indicator · Number of channels · Label · Loudness · Peak indicator
Mentioned resource	A book, article, site or video mentioned in the episode: the object itself is drawn on the left (a 3D book, a dog-eared page, a browser window, a video frame), with the title, author and a link-in-description chip on the right.	Resource type · Top line · Resource name · Author or source · Bottom note
Clip title	The top title of a podcast clip (Shorts, Reels): bold title lines slam in from below in turn, a color capsule opens behind the emphasized word, with a source chip and a full-episode call to action beneath.	Title (stars for *highlight*) · Show name · Episode info · Full-episode prompt · Highlighted word · Title style
Content types › Music (10)		
Track credits	The artist, song, album and crew credits at the start of a clip: classic (a text stack with bars), blocks (each line in its own strip) or booklet (role ····· name lines). One light sweep, then still.	Artist · Song · Album line · Crew (one "Role: Name" per line) · Style
Lyric line	Lyrics flow with the beat: each line lasts the set number of beats and words fill as they are sung. Scrolling lyrics, a lyric card or a single line that appears on the beat.	Lyrics (one line per row) · Song info ("Song — Artist") · Look · Tempo (BPM) · Beats per line · First line starts at
Beat counter	The count for dance and rhythm teaching: before the start the last four beats of the bar are counted down as "5 6 7 8", then counting continues bar by bar. Dance-count, rhythm-pads or metronome look.	Look · Tempo (BPM) · Beats per bar · Count starts at · Show the off-beat (&) · Label
Playlist	The track list of mix and compilation videos: if a time is written on a line it switches to that track at that moment. List (a highlight bar slides from line to line), cover flow or a mini strip for the corner.	Tracks (one "Song — Artist" per line, optional time first: "3:12") · Playlist name · Look · Track length (when a row has no time) · Visible rows
Tempo badge	The "140 BPM · A minor · genre" plate of beat and producer videos: an LCD screen, chips or a dial; with the beat light off the badge stays completely still.	Tempo (BPM) · Key (scale) · Music genre · Look · Beat light

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Album reveal	A new album or single announcement: the cover flips in, a record (or CD) slides out from behind it and spins, the texts rise from a mask. The cover pattern is generated, or an empty window is left for your own cover image.	Top label · Album name · Artist · Info line · Cover · Comes out of the cover · Pattern variant
Equalizer bars	A music-channel visualizer: a spectrum generated from the tempo; spectrum bars, circular, LED columns or a waveform curve. Live audio is not read, so the preview is identical to the output.	Look · Tempo (BPM) · Band count · Motion strength · Peak markers · Song title
Chord card	Guitar, ukulele or piano teaching: a chord sequence plays at the tempo and when the chord changes the finger dots glide from their old places to the new ones. Any chord name is resolved and the diagram can be mirrored for left-handed players.	Chords (separate with spaces) · Instrument · Layout · Tempo (BPM) · Beats per chord · Left-handed player (mirror the diagram) · Finger numbers / note names
Concert ticket	A tour announcement or concert memory: a paper ticket, a holographic ticket or a backstage pass (swinging on a lanyard like a pendulum). With tear-off stub on, the stub tears off along the perforation and falls; the date is in the viewer's language.	Artist · Tour / event name · Venue · Day · Month (number) · Year · Entrance / section · Style · Tear off the stub
Release date	A "new song out on Friday" announcement: the month calendar fills in waves and the release day is circled as if by hand; or a sticker with a rotating text ring, or a poster with a giant day name. An optional pre-save button.	Song · Top label · Day · Month (number) · Year · Call-to-action button · Style
Content types › Shorts and Reels (20)		
Hook title	The hook in a video's first second: bold text on line backgrounds, words marked with asterisks are emphasized; the block opens with a squash-and-stretch, the words bounce in turn and the emphasized word slams once. Line background, bold outline or sticker.	Title (*word* to highlight) · Text style · Alignment · Tilt · Highlight pulse
Wait for it…	Suspense: a ring fills over the point to watch and "NOW!" appears when the moment comes; the ring collapses and bursts with a shockwave. Ring or eye shape; the point to watch can be attached to the tracked point.	🎯 attaches to tracking · Waiting text · Reveal text · Burst moment · Target marker · Text position
Part 2	A series-continues label: the previous part's card is flung aside and the new one springs up from beneath it, with a faded card of the next part waiting behind. Card stack, counter or sticker form; an optional note beneath.	Episode number · Total parts (0: hidden) · Unit word · Bottom note · Look
Follow for more	The upcoming content topics turn like a selector wheel, then the button is tapped: the icon changes, the button turns into "Following" and sparks fly. A three-tier stack: call to action, wheel, button.	Call-to-action text · Next topics (comma-separated) · Button text · Icon · Touch
Loop	A cue that the video loops back: a comet leaving a trail travels the path. An infinity loop, rotating arrows or a replay path; with the view counter on, the badge bounces up.	Text · Icon · Lap time · Watch counter
Point of view	Short-video meme formats: "POV: …", "Nobody: / Me:" or "My inner voice:". The label tile slaps in and the sentence slides out from behind it; in the inner-voice format thought bubbles grow into a cloud balloon.	Meme format · Sentence (*word* to highlight) · Label · Alignment
Story time	A story opener: an icon by mood (open book, candle or teacup), a title, a hook sentence and a duration chip. Funny, mysterious or gossip mood; the title bounces in word by word and giant quotation marks slam in.	Title · Story hook · Duration chip · Story mood · Quotation marks
Rate this	"Rate this from 1 to 10": on a slot machine the lever is pulled, the reel spins and settles on the score while bulbs flash; or on a 1–10 strip a highlight frame shuttles and lands on the score. A score of 0 leaves a question mark.	What's being rated · Rating (0: question mark) · Bottom CTA · Look

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Try this	A hand-drawn arrow draws itself and lands on the target with three small impact lines at its tip; a “Try this” sticker slaps on at the arrow’s tail with difficulty dots beneath. The arrow tip can attach to the tracked point.	🎯 attaches to tracking · Sticker text · Lower chip · Sticker position · Difficulty dots (0: none)
Life hack	A life-hack card: a number badge and bold title arrive, and while a winding old route is slowly drawn a thick arrow shoots straight to the flag and arrives first; a gain chip opens with plus-sign sparks.	Top label · Number (0: hidden) · Fact text · Benefit chip · Shortcut drawing
Watch till the end	A real progress indicator: a playhead walks toward the reward over the item’s duration and the reward opens at the end. Filling bar, dot trail or fuse; the reward badge can be a gift, star, question or lock.	Text · Reward · Path · Time left
Part 2 in comments	“The rest is over there”: a curved arrow draws itself and curls toward the target icon, which springs in with a notification badge dropping onto its corner. The icon can be comments, profile, pinned comment or link.	Text · Target icon · Arrow direction · Notification badge
Unmute	From silent to sound: the icon on a round button starts muted, a finger taps, the cross breaks apart with sparks and the icon springs. The sound visual can be waves, equalizer bars or rings.	Text · Subtitle · Icon · Sound visual · Touch
This is your sign	A “This is your sign” message: a hanging sign drops on two ropes and swings like a damped pendulum, a lit sign comes on with its bulbs, or a road sign rotates on its pole to show the text. With sparkle on, four-pointed glints appear.	Top line · Message · Sign · Glow
Reply video	A stitch or duet label: a source-account tag arrives, scissors fly in and cut the tag in two and a “My reply” tag springs into its place; in the side-by-side layout labels sit in both halves with a thin divider in the middle.	Source account · Reply label · Layout · Cut point
A day in my life	“A day in my life” time stamps: the duration is split across the lines; the clock card flips to the new time like flip cards, or on the timeline rows are added from the bottom. The day icon is chosen from the time.	Title · Time and activity (line by line) · Look · Sun and moon icon
Before you scroll	“Wait, before you scroll!”: the card shoots up from below with speed lines, then is pulled back like elastic by a stop hand and settles with a stretch. With scroll-out on, the card slides away upward at the end.	Text · Subtitle · Icon · Swipe-away exit
Save reminder	A corner of the video curls like a page, with “Save this” on the colored page beneath. With tap on, the icon is pressed and fills; the size sets the size of the curl.	Full frame · Text · Subtitle · Corner · Icon · Touch
Trend tag	A short-video trend sticker: a spinning record, a scrolling sound name, a rising arrow and a share count that counts up, with a rising area chart behind. Sticker or music strip.	Label · Sound name · Share count · Look · Spinning disc
Swipe hint	A swipe hint: a finger swipes leaving a trail, the deck of cards slides and the page dots advance. Hand cue, arrows or cards; direction left, right or up.	Text · Direction · Swipe cue · Page dots (0: none)
Content types › Reactions and celebrations (23)		
Confetti	Confetti bursting out and falling	Full frame · Count (20 – 250)
Emoji rain	Emojis raining down or rising from the bottom — for a reaction moment	Full frame · Emojis · Count (5 – 80) · Direction (Falling · Rising)
Speed lines	Anime speed lines rushing from the edges to a focus; the middle stays clear	Full frame · Density (30 – 180) · Center gap

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Digital glitch	Full frame: glitch bursts at the entrance, the exit and seeded moments in between (digital, VHS, data corruption), with only scanlines between bursts and an optional glitching title	Full frame · Type (Digital · VHS · Data corruption) · Color mode (RGB split · Black and white · My colors) · Intensity (0.1 – 1) · Frequency (per 10 s) (1 – 12) · Text · Scanlines
Shockwave	Energy first gathers inwards, then lit rings, tapering sparks, embers and a heat glow spread out; the ground-quake type adds perspective cracks, rocks and dust	Full frame · Type (Energy · Ground quake · Sonic boom) · Ring (1 – 6) · Particles (0 – 150) · Strength (0.4 – 2) · Bursts (1 – 6) · Flash
Magic dust	A glowing orb traces one of six paths (heart, spiral, infinity…) leaving dust that twinkles without jitter; with a full-length trail the whole shape stays lit	Full frame · Path (Heart · Spiral · Infinity · Ring · Star · Wave) · Trail length (0.05 – 1) · Dust density (0 – 150) · Sparkle shape (Star · Dots · Heart) · Cycle time (s) (1 – 8) · Falling dust
Lightning	A lightning strike from the sky: the leader, a branching return stroke, restrike flicker, a slow afterglow and impact sparks; also an electric arc and a plasma orb, with at most two screen flashes a second	Full frame · Type (From the sky · Electric arc · Plasma orb) · Frequency (per 10 s) (1 – 20) · Branches (0 – 8) · Width (0.4 – 2.5) · Screen flash
Portal	Tunnel light, two layers of vortex arms, turning energy arcs and particles pulled in on spirals; at the end the portal collapses in a flash	Type (Swirl · Magic · Void) · Shape (Circle · Base · Rift) · Spin direction (Clockwise · Counterclockwise) · Particles (0 – 150) · Inner glow (0 – 1)
Haha	A laughing fit: the face shakes with a triple "ha-ha-ha" beat, tears spurt and the text bounces in letter by letter; it stays still between bursts.	🎯 attaches to tracking · Laugh text · Facial expression · Text placement · Squirting tears · Shake intensity
Mind blown	The skull cracks, trembles and pops its lid; a mushroom cloud, a galaxy or a flying brain emerges from the head.	🎯 attaches to tracking · Subtitle · Facial expression · Comes out of the head · Shock rings · Blast size
Applause	Gloved hands clap at a tempo (impact rays) while a studio "APPLAUSE" sign lights up with its bulbs.	Sign text · Look · Clapping speed · Number of hand pairs · Chasing bulbs
Failed	A rubber stamp comes down from the air, ink splashes and optionally the screen cracks; a rough rectangle with worn-ink texture.	Stamp text · Small text · Stamp shape · Worn ink · Screen crack
We did it	A gold medallion spins down and settles; ribbons unfurl, letters appear around the ring in turn and a light glides across.	Top ring text · Bottom ring text · Medallion edge · Center icon · Ribbon tails
Drop the mic	A gloved hand holds out the mic and drops it after a dramatic pause; the mic spins down, bounces and lies on the ground; dust, a burst or spinning stars accompany it and the text lands with the impact.	Drop text · Microphone · Drop effect · Dropping hand · Drop height
Cringe	A face peeking through fingers, gritting its teeth or melting; a cringe meter fills step by step and shakes if it overflows.	Facial expression · Cringe meter · Meter fill · Meter text · Shiver lines
Plot twist	A "Turns out…" card twists around strip by strip to reveal "PLOT TWIST!" behind it; a hypnosis spiral or spinning rays behind, and a turn arrow drawn around the card.	Front text · Back text · Back of the card · Turn arrow · Number of turns
Facepalm	An arm swings in from the side, the hand slaps onto the face and the face squashes; the hand then slowly drags down the face. In faceless mode it attaches to the person's face.	🎯 attaches to tracking · Which hand · Facial expression · Hit effect · Drag the hand down the face · Sigh text

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Oh no	A spinning alarm light, a panic face going pale (hands on the cheeks or a sweaty smile) and an “OH NO!” whose letters wobble like jelly.	Panic text · Facial expression · Spinning alarm light · Drain the color from the face · Panic shake
Victory	A curved ribbon banner opens from the middle and its ends fold; a trophy, medal or stars rise behind it, streamers burst from both sides and golden rays turn slowly.	Ribbon text · Subtitle · Award on top · Celebration burst · Spinning rays
Rest in peace (joke)	A gravestone shakes up out of the ground, text appears as if carved and a cute ghost floats by and waves. A joke “rest in peace” label.	Tombstone title · What died · Date line · Stone shape · Floating ghost
Eyes	Two large faceless eyes: a side glance, a nervous darting look, an eye roll or a blank stare; with brows and blinking. Attaches above a person’s head.	🎯 attaches to tracking · Gaze · Eyebrows · Eye position · Blink · Small text
Chef's kiss	A mustached chef with closed eyes brings his fingertips to his lips and opens them; sparkles, hearts or stars scatter from the fingers and a handwritten compliment arrives with a curly underline.	Praise text · Scattering from the fingers · Chef's hat · Curly mustache · Handwriting and underline
Tension	On each beat ink spikes from the edges leap one step inward and dots pulse in the middle like a heartbeat; after the last beat the answer text slams in. A heavy frame that narrows beat by beat (a manga suspense panel).	Full frame · Final beat text · Number of beats · Suspense frame · Heartbeat dots
Content types › Business and presentations (10)		
Presentation agenda	A section navigator: the highlight block flows like liquid from the previous section to the current one, the counter rolls like an odometer and passed sections get a tick. Columns, big number or section-transition layout.	Title · Agenda items · Current section · Placement · Check off completed sections
Team intro	Monogram avatars, a highlight ring drawn as it turns and cards rising in turn. Cards, org chart (lines drawn from the leader to the team) or vertical-list layout.	Title · Team members · Placement · Avatar · Highlight ring
KPI strip	A quarterly results strip: values count in the format they were typed, a change chip (▲ green / ▼ red) bounces and a mini chart is drawn from the left. Horizontal strip, separate cards or side column.	Period · Metrics · Placement · Mini chart · Count the values up
Project milestones	A project status slide: the line is drawn from the left, the milestones settle in turn, then a “Today” marker drags the fill forward; each milestone it passes fills and gets a tick. Horizontal line, Gantt chart or vertical line.	Title · Milestones · Today's position · Today marker text · Placement
Market size	The startup-pitch classic TAM / SAM / SOM: the outer circle is drawn from the base and the circles close inward in turn, lines extend to labels, the values count and the target market lights up in the second color.	Title · Market layers · Placement · Count the values up · Circles scaled to value
Launch card	A keynote “introducing” moment: the product name arrives through a light gate, from a mask or with a lit-edge wipe, a horizon line lights below and the name’s reflection appears. Big reveal, product card or lower band.	Top label · Product name · Tagline · Date chip · Placement · Name reveal
Contact card	A business card turns with its back first, and once it shows the front the lines arrive in turn; the icon is chosen from the text (web, email, phone, username, address). Business card, two-panel or plain list.	Full name · Title · Company · Contact lines · Placement · Monogram badge
SWOT analysis	A cross is drawn from the center outward, the four quadrants open from the central corner; each quadrant’s letter tile comes from the first letter of its heading. When a focus is chosen the others fade. Quad grid, four columns or stacked.	Strengths · Weaknesses · Opportunities · Threats · Placement · Color scheme · Focus · Axis labels

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Objective and key results	An arrow sticks in the target, the objective sentence rises, the key-result bars fill in turn and the ring turns to the average; the status label (on track, at risk, behind) is chosen from the average. Ring card, thick bars or big score.	Objective statement · Key results · Period · Placement · Scoring · Status label
Thank-you slide	A closing slide: ornamental lines open from a central diamond to both sides, the big word arrives from outline to fill, with a shimmer transition or rising letter by letter; a question line and contact details sit beneath. Centerd, two-panel or corner card.	Big word · Second line · Contact line · Placement · Text effect
Old items (hidden in the gallery, still drawn in old projects)		
Health bar	Damage hits the shield first and a white trail waits a moment, then melts; every hit brings a flash, a shake, shards and a floating damage number, heals show a green preview, and low health beats like a heart	Character name · Style (Fantasy · Sci-fi · Pixel) · Max health · Starting health · Shield · Events (second: change) · Number of segments (1 – 30) · Show number
Level up	The XP bar fills and overflows and each overflow rolls the level number up; the last one slams the title in with rays, a shockwave and particles	Title · New level · Levels gained (1 – 5) · XP before (%) (0 – 99) · XP after (%) (0 – 99) · Style (Fantasy · Sci-fi · Arcade) · Particles (0 – 150)
Achievement unlocked	A badge pops in, the card unfolds from it, the icon spins twice and lands and the points chip counts up; the rarity scales the border, the glow and the light running round the edge	Top line · Achievement name · Description · Rating · Rarity (Common · Rare · Epic · Legendary) · Icon (Trophy · Star · Shield · Crown)
Kill feed	"A > B" lines enter from the screen edge with an impact flash, newest on top while older ones are pushed down and fade; the highlighted name stands out in colour and a line without ">" becomes a system message	Lines (A > B) · Name to highlight · Icon (Mixed · Sword · Scope · Burst · Skull) · Interval (s) (0.3 – 4) · Max lines (1 – 8) · Style (Tactical · Arena · Retro)
Boss intro	Full frame: the screen darkens, a slash opens a tilted band and the boss name slams in with echoes and screen shake; the title reveals from the centre and a layered health bar fills	Full frame · Boss name · Title · Top label · Style (Epic · Tech · Ink) · Angle (−25° – 25°) · Health bar · Health layers (1 – 5; only when Health bar is on)
Combo counter	Hits come at slightly irregular, human times: the number punches on each one, a drain timer refills and the rank text whips in; optionally the counter cracks and shatters at the end	Target combo · Rate (hits/s) (1 – 20) · Rank labels (comma-separated) · Label · Style (Fighting · Rhythm · Style meter) · Drop at the end
Stream alert	A donation, follow, subscriber or raid alert: the kind's icon (a coin, heart, star or rocket) drops and squashes, rays appear and the amount counts up with sparks, then confetti	Type (Donation · New follower · Subscriber · Raid) · Username · Amount (not with Type: New follower) · Currency (Auto · Turkish lira · US dollar · Euro · No symbol; only with Type: Donation) · Message · Layout (In middle · Banner · Corner card)
Goal bar	Counts from the start to the current value; the milestone diamonds pop and their labels light up as they are passed, and reaching the goal brings a flash, gold colour, a check badge and confetti	Title · Start · Current · Goal · Unit · Milestones (one value: reward per line) · Style (Pill · Blocks · Thermometer)

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Scoreboard	When the score changes a real split-flap card flips (the retro board flickers an LED), with a flash and sparks on the scoring side; the clock runs up or down, with a period tab and initials badges	Team 1 · Team 2 · Score events (mm:ss score) · Time (Count up · Countdown · None) · Start minute (not with Time: None) · Start second (not with Time: None) · Period · Style (Broadcast · Esports · Retro board)
Loot card	The back of the card trembles as its rarity glow grows, then flips with a flash; after rays and a ring the power hexagon counts up and the stat bars fill one by one, and on exit the card flies to the "inventory" at the top right	Item name · Rarity (Common · Rare · Epic · Legendary) · Type icon (Sword · Shield · Potion · Treasure) · Stats (one name: value per line) · Strength · Wait before reveal (s) (0 – 3)
LIVE badge	A blinking dot, the LIVE label and a viewer count	Badges · Viewers
REC indicator	A blinking record dot, REC and a running timecode	—
Camera viewfinder	Corner marks, a cross in the middle, a battery and a record mark	Full frame · —
Cinema bars	Black bars closing in at the top and bottom	Full frame · Ratio (2.39:1 · 2:1 · 1.85:1) · Subtitle
VHS tape	Full-frame VHS: on-screen text with a red/cyan shift, tracking bands that depend on the mode (rolling, jittering on pause, streaking on rewind), head-switching noise, static at the start and a stop label at the end	Full frame · Mode (Play · Record · Pause · Rewind) · Date text · Clock start · Noise (0 – 1) · Color shift (0 – 1)
Drone HUD	A full-frame drone HUD: compass tape, artificial horizon, speed and altitude tapes, GPS and battery; the values count up at boot, then drift slightly, and a low-battery warning blinks	Full frame · Altitude (m) (0 – 500) · Speed (m/s) (0 – 30) · Direction (0° – 359°) · Battery (1 – 100%) · Unit (Metric · Imperial) · Artificial horizon
Security camera	A security-camera look: scanlines and a rolling interference bar, the camera name flies from the centre to the corner, a ticking DVR timestamp and a blinking REC; motion detection tracks a person-shaped box at Position	Full frame · Camera name · Start date / time · Location label · Image mode (Color · Black and white · Night vision) · Motion detection
Scope mask	A full-frame mask — binoculars, a rifle scope, a telescope or a keyhole — with a soft edge, a breathing sway, a lens glint and a light sweep on entry	Full frame · Type (Binoculars · Scope · Telescope · Keyhole) · Reticle (None · Plus · Mil-dot · Ruler; not with Type: Keyhole) · Edge softness (0 – 1) · Breathe (0 – 1)
Anamorphic flare	A layered horizontal anamorphic streak with a star core and lens glare, and octagonal ghosts with colour fringes along an axis through the centre	Full frame · Path (Sweep across · Fixed · Rise) · Density (0.1 – 1) · Ghosts (0 – 8) · Line length (0.2 – 1) · Color dispersion (0 – 1)
Focus box	The focus box hunts — breathing, drifting and jittering — then converges and snaps to green with a double flash and a pulse ring; the AF mode, aperture and distance show below and the label slides in after the lock	Full frame · Label · Distance (m) · Aperture (1 – 22) · Lock at (s) (0.3 – 6) · Style (DSLR · Face detection · Cinema · Object tracking)
Clapperboard	The clapperboard swings in with the arm open, cocks wider and slams shut; the board shakes and chalk dust puffs up, and the digital style's LED timecode freezes and blinks on the clap	Style (Chalk · Acrylic · Digital) · Production · Scene · Take · Director · Date
Phone camera	A phone-camera interface: the mode strip slides to the selected mode, the record button turns into a rounded square and a red timer runs; a tap-to-focus square with an exposure sun, and a black capture blink in photo mode	Full frame · Mode (Video · Photo · Slow motion · Time-lapse) · Recording timer start (s) (not with Mode: Photo) · Zoom (0.5× – 10×) · Grid · Time

ITEM	WHAT IT SHOWS	ITS OWN SETTINGS
Shutter	Polygonal iris blades rotate as they close, then a flash and the iris reopens; the captured photo settles with a white border and a gloss sweep	Full frame · Blade count (5 – 12) · Repeats (1 – 6) · Flash · Photo border
Timecode	Frame-accurate SMPTE timecode (29.97 drop-frame included); the LED style has unlit ghost segments and a glow, an "88:88" lamp test at the start and digits switching off right to left at the end	Start · Frame rate (24 · 25 · 29.97 drop frame · 30 · 60) · Camera name · Style (LED display · Edit window · Camera monitor) · Record
Light leak	Full frame: light grows out of the source (Position) in three colour layers from deep to hot, and at random moments the film catches the light and flashes; the prism palette sweeps the colours along the spectrum	Full frame · Palette (Amber · Rose · Ice · Purple · Prism) · Format (Bloom · Streak · Edge burn) · Density (0.15 – 1) · Reach (0.15 – 1) · Glow (0 – 1) · Flow (0 – 1)
Bokeh	Full frame: discs of light drifting in three depth layers with parallax; the entrance is a focus pull from points to discs, and the clear area keeps the space around Position (a face, say) free	Full frame · Count (8 – 90) · Shape (Circle · Hexagon · Heart · Star) · Direction (Up · Down · Sideways · Glide) · Clear area (0 – 0.6) · Twinkle (0 – 1) · Color mix (0 – 1)
Rain on glass	Full frame: drops on the glass refract the light with a highlight facing it; sliding drops speed up in jerks and wipe a clear path through the fog, which slowly fogs over again	Full frame · Density (20 – 160) · Running drops (0 – 1) · Fogging (0 – 1) · Weather (Still · Squall · Driving)
Snowfall	Full frame: snow in three layers with the near one reacting more to the wind, crystal flakes spinning, and streaks and haze in a blizzard; optionally the snow piles up at the bottom	Full frame · Density (0.1 – 1) · Wind (−1 – 1) · Squall (0 – 1) · Grain (Soft · Crystal · Blizzard) · Snow buildup
Fireflies	Full frame: fireflies blink like real ones (a quick flash, a hold, a fade), each on its own rhythm, fly with small jitters leaving a tapering trail and wake up one by one	Full frame · Count (4 – 80) · Area (0.1 – 1) · Brightness (0.3 – 2) · Behavior (Drift · Swirl · Rise) · Light trails
Old film	A full-frame old film: grain at projector frame rate, dust and hairs, drifting vertical scratches, flicker and a shifting vignette, ending with a reel-end mark	Full frame · Tone (Sepia · Blue · Gray · None) · Grain (0 – 1) · Dust and hair (0 – 1) · Scratches (0 – 1) · Flicker (0 – 1) · Vignette (0 – 1) · Frame rate (12 · 18 · 24)
Sunbeams	Full frame: soft volumetric beams spread from the source (Position) through the haze, each breathing on its own; floating dust lights up only while it is inside a beam	Full frame · Ray count (5 – 40) · Spread angle (20° – 360°) · Density (0.15 – 1) · Floating dust (0 – 1) · Format (Soft · Sharp · Through leaves)
Fireworks	Full frame: rockets rise and slow down with spark trails, bursts that look 3D light up the scene and leave smoke, the sparks crackle at the end of their life, and a big finale closes the show	Full frame · Count (1 – 10) · Burst (Peony · Ring · Willow · Heart · Mixed) · Palette (Two colors · Rainbow · Gold) · Reach (0 – 1) · Grand finale
Starry night	A full-frame night sky: a constellation draws itself star by star at Position and a light travels along its lines; bright stars have diffraction spikes, with shooting stars, a nebula and the Milky Way as the sky slowly turns	Full frame · Density (0.1 – 1) · Constellation (None · Big Dipper · Orion · Cassiopeia · Cygnus) · Shooting stars (0 – 1) · Nebula (0 – 1) · Milky Way
Soap bubbles	Full frame: soap bubbles with an iridescent film and a window reflection wobble as they drift; some pop into a ring and droplets, and at the exit the rest pop in turn	Full frame · Count (4 – 40) · Rainbow sheen (0 – 1) · Pop rate (0 – 1) · Wind (−1 – 1) · Origin (Blowing · From below · Glide)

Settings every item has

SETTING	VALUE
Design	Flat · Neon · Glass · Dark
Color · Second colour	A colour picker
Size	0.3× – 3×
Position	Nine points + Horizontal · Vertical sliders
Speed	0.25× – 3× — the speed of the motion

A shared setting the item does not use is **not shown** in the panel, and the design and mode you pick are taken into account. E.g. Second colour on the True / False stamp, Design and Position on Cinema bars and Speed on Story bars (the bars fill over the duration) are never there; on Emoji rain, Colour appears only with Neon and Position only in the "Rising" direction; on the Breaking news ticker and the Sale badge, Second colour (the colour of the text) appears only with Flat. **Position** shows only the axis the item uses: only Vertical on the full-width Breaking news ticker, and on the Before / After label the axis of the split line (Horizontal for a vertical split, Vertical for a horizontal one). On the Channel watermark, **Switch interval** appears only with "Switch corners" selected; on the Before / After label, **Line** appears only in the split modes; on Cinema bars, Second colour and Size appear once a subtitle is typed.

On items that cover the whole frame, Position carries the point the item uses (the light's source on Light leak and Sunbeams, the target on Spotlight, point A on Dimension line); items that do not use it (Snowfall, Old film, VHS tape, Drone HUD, Lock screen, End screen) never show it, and some show it only while the matching setting is chosen (on Bokeh once Clear area is up, on Starry night once a constellation is picked, on Security camera while Motion detection is on). Credits roll has no Speed: the scroll comes from the item's duration. Of the item's own settings, too, only those that have an effect are shown; the "only …" notes in the table say so (e.g. on Code window, Code appears only with Editor, Commands and output only with Terminal).

Multi-line boxes. Fields such as data lists, chat messages, credits lines, code, steps and quiz options are multi-line boxes: write **one entry per line** (`Enter` for a new line). The box's name tells you the line's format — e.g. "Data (one Name: start → end per line)", "Messages (A: other person · B: you)". The box opens in a fixed-width font and can be dragged taller.

> **THE SETTINGS ARE IN THE SELECTED ITEM PANEL**
> With the item selected, the **Overlay settings** card in the right panel takes the item's name (e.g. "Subscribe button settings") and shows the settings above. Every change is undone with `Ctrl`+`Z` (chapter 38).

> **SOME CHOICES CHANGE THE COLOUR TOO**
> On the True / False stamp, choosing the **Type** sets the colour as well (True green, False red); a colour you picked by hand changes with this choice. A single `Ctrl`+`Z` undoes the type and the colour together.

WHAT YOU SEE IN THE PREVIEW IS WHAT YOU EXPORT

The item is drawn the same way in the preview and in the export. The opacity, the in/out fade and the transitions from the Library (Slide, Wipe, Circle, Whip, Zoom Blur…) apply to the item as a whole; what the preview shows is what you export. Fade to black / white is a plain fade on a ready-made item. Its duration starts at a value that suits the item (e.g. 4 seconds for the subscribe button, 10 for the LIVE badge); if it does not fit before the end of the edit it is shortened. You can stretch or shorten it from its edge on the timeline; an item split with S carries on where it was, the second half does not replay its intro.

THE SAMPLE TEXTS CAN BE CHANGED

Texts such as the name band's name or the poll's “Yes:62, No:38” are samples; you type your own in the card's text fields. On the Checklist you separate the items with commas (Japanese 、, Arabic ، as well as ; and | work too); a comma inside a number such as “1,5” does not split an item. The item grows with **Size**; an item that does not fit in the frame (a long text or a large size) shrinks just enough to fit and moves in from the edge, and its text is not cut. A text that does not fit its own box (the ticker label, a badge, a list item) first gets smaller and, if it still does not fit, is shortened with “…”. With Arabic text the ticker scrolls from left to right and the boxes move to the right.

SECTION 7

🎮 OBS Replay

For game streamers. OBS's **Replay Buffer** keeps the last few minutes in memory continuously; this button brings that buffer into the editor **with one press**.

HOW IT WORKS

OBS IS RUNNING
The Replay Buffer is on — the last N min is always held

→

PRESS THE BUTTON
« Take the OBS replay buffer »

→

IT LANDS IN THE EDIT
the scene that just happened is in your hands

THE FIRST SETUP — once

In OBS, **Tools** → **WebSocket Server** has to be enabled. If it has a password, you enter it on the Live Cl

The length of the recording comes from OBS's own Replay Buffer setting — it is not changed from the ec
This is a « recording after the fact »: even if you forget to start recording, you have the last N minutes.

WHAT IT IS FOR

When something good happens in a game, it does not occur to you to start recording — it has already gone by. The Replay Buffer holds that moment behind you; press the button and the last N minutes land in the edit, and you make a clip straight away.

OBS MUST BE OPEN AND THE BUFFER RUNNING

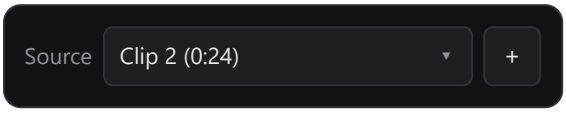
If OBS is closed or the Replay Buffer was never started, there is nothing to take. Make sure the buffer is **running** in OBS.

SECTION 8

📺 PiP — a small corner video

"Picture in picture". It lays a clip **over** the main picture as a small window.

HOW IT LOOKS IN THE PROGRAM



1. Choose which clip or video to lay over from the **Source** list. It shows every source in the project along with its duration.
2. Press **+** — the clip is added as a small window.
3. Grab it on the scene to **move and resize** it.

SUBJECT	VALUE
Starting position	**The top right corner**
Starting size	**42%** of the screen width
Duration	The full length of the source
Layer	A new visual layer — **on top**
Its audio	Arrives on (100%)

HOW IT DIFFERS FROM ADDING IT FULL FRAME

A clip you drag in from the pool arrives **full frame** — it covers the screen. PiP arrives **small and movable**. You can use the same clip both ways.

THE CLASSIC USE

The game picture underneath, the **face camera** in the top right. Or showing the thing being talked about in a small window over a piece of speech.

IF THE SOURCE LIST IS EMPTY

If there is no video source in the project you get the warning "*There is no clip to add.*" Pull a clip from the pool first, or add a video from the PC.

SECTION 9

🎯 Area FX — the adjustment layer

The most powerful and the least understood part of the panel. An area FX is **an invisible shape**; it shows nothing itself but applies an effect to **the layers beneath it** — only within the area it covers.

WHAT AN AREA FX DOES

THE LAYERS

🎯 Area FX (circle) + mosaic

🎬 Video

The area FX has to be ON TOP — it affects wha

THE PREVIEW



Only the inside of the circle is blurred. The rest is sharp.

TWO STEPS

① Add the shape (from here) → ② Drag an effect from the **Video FX** catalogue (chapter 27)

MOVING TRACKING

◆ With keyframes you can move the area over time — if the face moves, the mosaic goes with it.

The four shapes

SHAPE	HOW IT IS USED	A TYPICAL JOB
▭ **Rectangle**	Move it on the scene · resize from a corner · rotate	Hiding a number plate, a screen, a caption
● **Circle**	The same	Censoring a face, a spotlight
⬭ **Ellipse**	The same	A face or a body — better suited than a circle
✎ **Free-form**	**You draw it** — the next chapter	Irregular shapes, around an object

SUBJECT	VALUE
Starting position	The **middle** of the screen
Starting size	**Half** the width and the height (the full frame for free-form)
Duration	**5 seconds** (less if the edit is shorter, at least 1)
Layer	A new visual layer — **on top**
Once added	The **Video FX** section opens by itself in the right panel

THE MESSAGE WHEN IT IS ADDED

> An area FX layer has been added — in the preview, drag the area = move, a corner = size, ◉ = rotate. Drag or click an effect from the Video FX catalogue → it applies in this area only. ◆ keyframes the geometry (tracking).

ON ITS OWN IT DOES NOTHING

When you add an area FX **nothing visible changes** on the screen — you only see a frame. For an effect you have to drag one (mosaic, blur, colour…) over from **Video FX**. This is the one and only cause of the "I added it and nothing happened" complaint.

IT MUST BE ON TOP

An area FX affects the layers **beneath** it. It has to be **above** the video you want it to affect. It arrives at the very top when newly added; if you moved it later, check.

A CENSORSHIP MOSAIC

Add an ellipse area → put it over the face → drag **mosaic** over from Video FX → if the face moves, make the area follow it with ◆ **keyframes**. Only that area is blurred.

A SPOTLIGHT

Add a circle area → put it over what you want to emphasise → apply an effect that darkens the outside. The viewer's eye goes there.

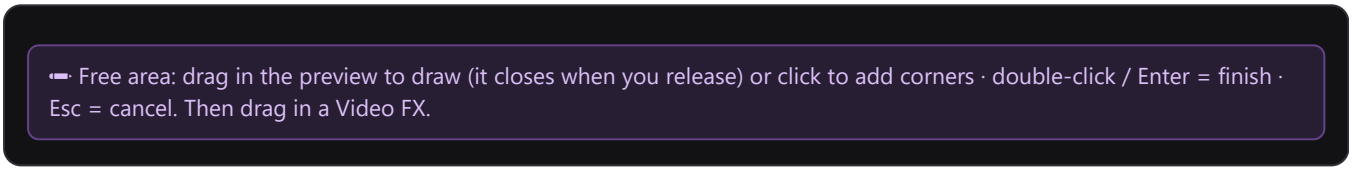
SECTION 10

Drawing a free-form area

The fourth shape (✎ **Free-form**) is different from the others: it does not put down a ready-made shape, **you draw it**.

1. Press ✎ **Free-form** — drawing mode opens; an open drawer closes so the preview is free.
2. **Drag to draw** in the preview — the shape closes and is finished when you release. Or **click to add corners** — every click is a corner point; once you have started placing corners a click still counts as a corner even if your hand slips a little, and the drawing goes on.
3. When adding corners, **double-click** or `Enter` — closes the shape and finishes it. However the shape is finished, the Video FX library then opens.
4. `Esc` — give up (the drawer you came from opens again).

THE INSTRUCTION YOU GET ON ENTERING FREE-FORM MODE



WHEN YOU NEED IT

When the thing you want to hide or emphasise **does not fit a rectangle or a circle**. An irregular area on a table top, say, the area around an arm, or a skewed corner of a screen.

DRAG, OR FEW POINTS

Dragging is the quickest: even a line that crosses itself comes out as a clean area. If you add corners, a great many of them does not make the shape smoother; usually **5-8 points** is enough. Afterwards you can move and resize the whole area.

DO NOT MOVE ON TO SOMETHING ELSE BEFORE FINISHING

While you are in drawing mode your clicks are read as corner points. Try to do something else before finishing and you will get confused — finish with `Enter` or leave with `Esc`.

SECTION 11

Troubleshooting

A summary of the Add panel

BUTTON	FILE PICKER	WHERE IT LANDS
🎬 Add video (from PC)	Yes · several	Full frame · a new layer · one after another
🔤 Text	No	Bottom centre · 3 s
🖼 Image	Yes · several	Centred · 40% · 4 s
GIF	Yes · several	Centred · 40% · 4 s
🎵 Audio	Yes · several	A new audio layer · the full length
▬ Progress bar	No	At the bottom · the length of the edit
⏱ Countdown	No	Centred · 10 s
⏲ Timer	No	At the top · 15 s
✨ Ready-made items (655)	No	At the playhead · position and duration by item
● OBS Replay	No	From the OBS buffer
📺 PiP	No	Top right · 42% · the full length
🎯 Area FX (4 shapes)	No	Centred · half size · 5 s

Troubleshooting

SYMPTOM	CAUSE	FIX
I cannot see the item I added	The playhead is outside the item	Bring the playhead over the item
Every addition opens a new layer	That is the design	Normal — move the item to whichever layer you want
Adding a video took a long time	A preview copy is being prepared (in the browser, or for a format the editor cannot play directly)	Normal — it happens once
The editor stutters on a 4K video	This computer cannot play 4K smoothly	Press **Prepare a light preview** in the notification, or set Project → Preview to 720p (chapter 41)
The videos did not arrive in the order I expected	The order is the file name	Name the files in order, or drag them into place on the timeline
Will the output quality be lower	No	The export is made from the original
The text came out at the bottom centre	That is the starting position	Grab it on the scene and move it
The image came in very small	It starts at 40%	Enlarge it from a corner

SYMPTOM	CAUSE	FIX
The countdown is too fast/slow	Its duration on the timeline	Stretch or shorten it from its edge
The progress bar does not fill	Its duration is shorter/longer than the edit	Match its duration to the edit
I cannot change the indicator's colour	The settings are in the right panel	Select the item and use the right panel
A ready-made item still shows the sample text	The text field was not changed	Select the item and type into the text field of its **... settings** card
A ready-made item is too fast or too slow	The speed and the duration	Change the **Speed** slider, or stretch its duration on the timeline
The Checklist shows a single item	The items were typed without separators	Separate the items with commas (、 ， ; | also work; a number such as “1,5” is not split)
The entries of a chart, chat or credits run together	The entries of a multi-line box are on one line	Put each entry on its own line (`Enter`); the box's name gives the line's format
The gallery shows only one topic or category	A topic tile or a category chip is selected	Tap another topic tile, or pick the **All** chip in the category row

SYMPTOM	CAUSE	FIX
I raised the Size, the ready-made item does not grow	The item fills the frame	Normal — the item grows as far as the frame allows; shorten the text or change the ratio
Emoji rain drops letters or boxes	Text was typed into the Emojis field	Type only emojis in the field; spaces and commas are ignored
The stamp's colour changed by itself	Choosing the Type also sets the colour	Change the colour after choosing the Type, or `Ctrl` + `Z`
A ready-made item is missing from the preview and the export warns	The project was saved in a newer version of the program	Update the program; when you select the item the **Overlay settings** card opens and explains this
The OBS button brought nothing	OBS is closed, or the buffer is not running	Open OBS and start the Replay Buffer
OBS will not connect	The WebSocket Server is off	OBS → Tools → turn the WebSocket Server on
"There is no clip to add"	There is no source in the project	Pull a clip, or add a video

SYMPTOM	CAUSE	FIX
The PiP came in full screen	The wrong route was used	Dragging from the pool makes it full frame — use the PiP button
I added an area FX and nothing happened	No effect was applied	Drag an effect over from Video FX
The area FX has no effect	It has ended up below the layer it should affect	Move the area FX to a layer above
The free-form drawing will not finish	It was never closed	Double-click or Enter
I cannot get out of free-form drawing	The mode is open	`Esc`

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

22 · Search the Web — the chapter where searching for images, music and video is done from inside the editor. In the same drawer, immediately below.

SUPER EDIT · PART 7

Search the Web

Search for **images, music and video** without leaving the editor, and take what you like into the edit **with one click**. No browser tab to open, no downloading, no picking from a folder — the searching and the adding both happen here.

WHAT'S IN THIS CHAPTER

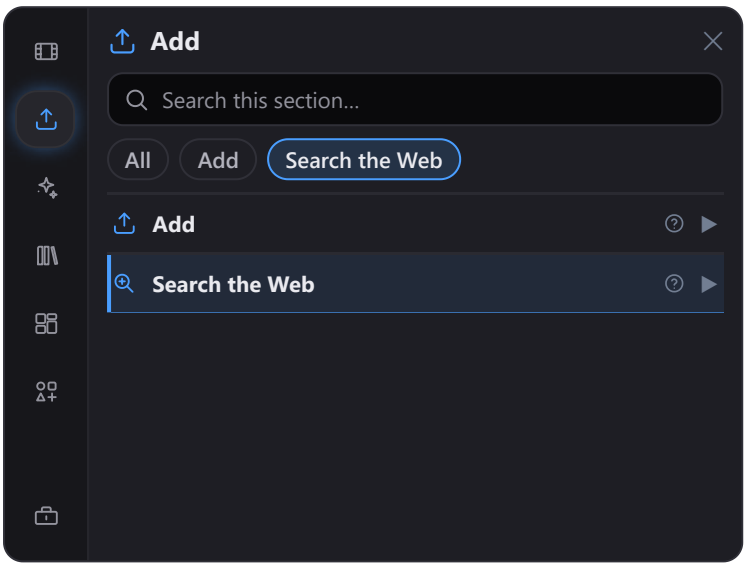
1. Where the panel is — three searches
2. The **shared structure** of all three
3. The "Different" button — how the paging works
4. 🖼 Image search
5. 🎵 Music search
6. 🎬 Video search
7. The three compared
8. Copyright and responsibility
9. Troubleshooting

SECTION 1

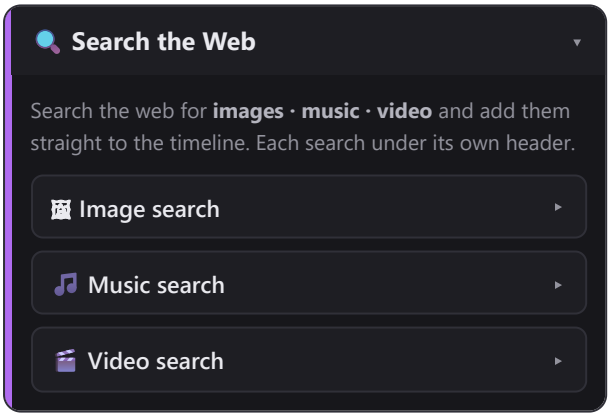
Where the panel is

The **Add** drawer on the left rail → **Search the Web**. It sits immediately below the *Add* section from the previous chapter. It holds **three separate searches**, each under its own collapsible header.

HOW IT LOOKS IN THE PROGRAM — THE LEFT RAIL AND THE DRAWER



HOW IT LOOKS IN THE PROGRAM — THE THREE SEARCHES CLOSED



SEARCH	WHAT IT BRINGS	HOW IT ENTERS THE EDIT
🖼 **Image search**	Photographs, drawings, logos, backgrounds	**Click** the thumbnail
🎵 **Music search**	Songs, background music, sound	The ➕ **Add** on the row
🎬 **Video search**	B-roll, stock footage, clips	The ➕ **Add** on the row

NONE OF THEM NEEDS A KEY

All three searches work **without an API key**. You do not have to open an account or pay anything.

ALL THREE CAN BE OPEN AT ONCE

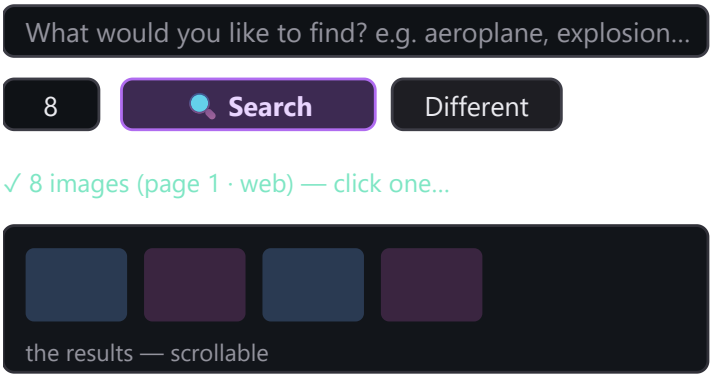
The headers open and close independently of each other. You can leave the one you use most open and close the others to save room.

SECTION 2

The shared structure of all three

All three searches are made of **the same five parts**. Learn one and you know all three.

THE FIVE PARTS OF A SEARCH



① **The search box**

② **Count** how many results

③ **Search** a new search · page 1

④ **Different** same word · the next page

⑤ **The status line**
tells you what happened

THE FLOW

Type a word → set the count → **Search** → look at the results

If you like one, add it · if not, ask for new results with **Different**

You can switch between the searches; each keeps its own results.

PART	IMAGE SEARCH	MUSIC SEARCH	VIDEO SEARCH
Count range	**1 – 50**	1 – 30	1 – 30
Default count	8	8	8
Duration filter	None	Yes	Yes
How results are shown	A grid of thumbnails	A list	A list
How to add	Click the picture	+ Add	+ Add

DO NOT OVERDO THE COUNT

Asking for many results slows the search down and crowds the panel. **8 is a good start**; if you do not like them, ask for a new 8 with "Different".

YOU CANNOT SEARCH WITH AN EMPTY BOX

Press **Search** without typing a word and you get a warning ("*Type what you would like to find.*"). To press "Different" you also have to **have made a search first**.

SECTION 3

The "Different" button

The most useful and the least noticed button. It brings **other results for the same word**.

SEARCH ↔ DIFFERENT

🔍 SEARCH

Starts **a new search**
with the word in the box.

Always begins at page 1.

🔁 DIFFERENT

Brings **the next page**
for the same word.

Each press moves on one page.

THE STATUS LINE NAMES THE PAGE

« ✓ 8 images (**page 3** · web) » — this is where you see which round you are on.
When the results run out: « No more results — change the word. »

THE HABIT WORTH HAVING

If the first results do not have what you want, **do not change the word straight away** — press **Different** once or twice first. What you want usually turns up on page 2 or 3.

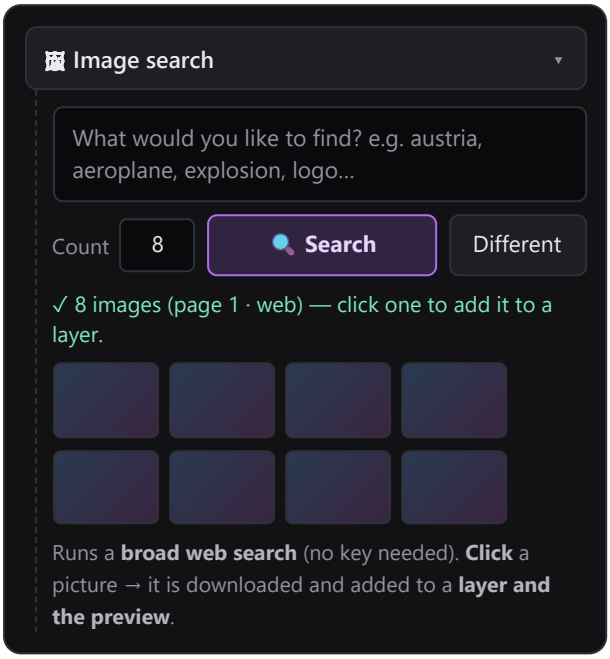
CHANGE THE WORD AND THE COUNTER RESETS

Changing the word in the box and pressing **Search** starts a new search and goes back to page 1. The "Different" counter only advances for the same word.

SECTION 4

🖼 Image search

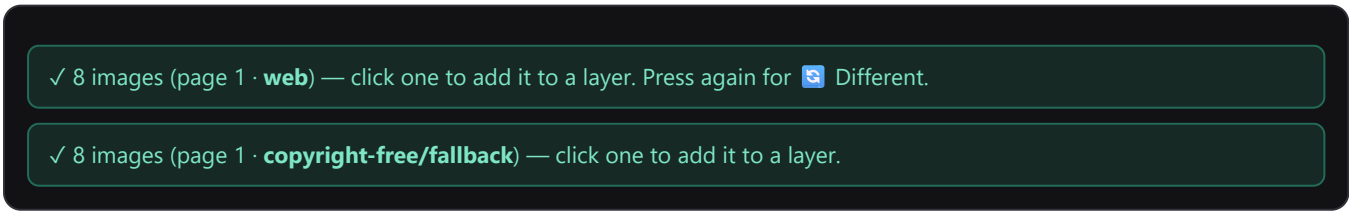
HOW IT LOOKS IN THE PROGRAM



SUBJECT	VALUE
Count	**1 – 50** (8 by default)
Source	A broad web search; if need be it falls back to a **copyright-free** source
Adding	**Clicking** the thumbnail is enough — there is no separate button
Where it is added	As an image item — centred, 40% of the width, 4 seconds
Does it go into the store	**Yes — Files → Images**

The source label in the status line

TWO DIFFERENT SOURCES



> **"WEB" ↔ "COPYRIGHT-FREE/FALLBACK"**
>
> The program runs a **broad web search** first; if it gets no results it falls back to a **copyright-free source**. That label in the status line tells you where the results came from — which matters for copyright (chapter 8).

SOME IMAGES CANNOT BE DOWNLOADED

Some sites block downloading from outside. On an image like that the program tries to use **the thumbnail**; if that fails too it says "*The image could not be added*". Click a different result.

WHAT TO SEARCH FOR

Concrete, short words give the best results: `aeroplane`, `explosion effect`, `arrow png`, `wooden floor`. One to three words rather than long sentences.

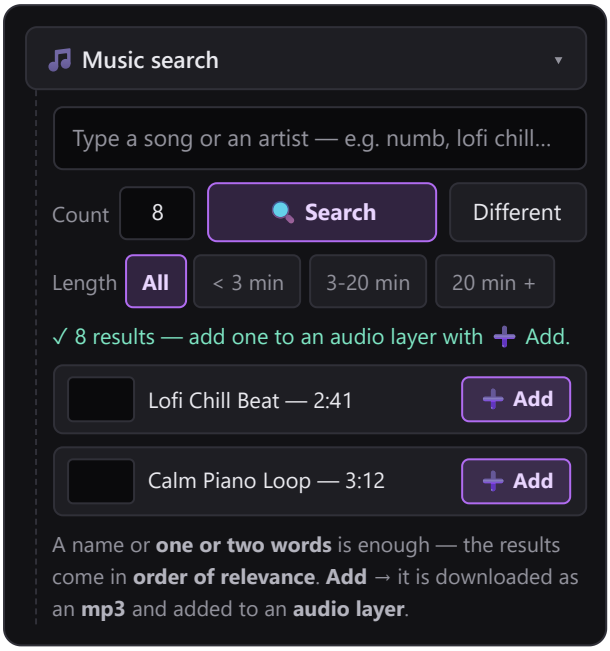
DOWNLOAD ONCE, USE MANY TIMES

The image you click is also added to the **Files** panel. To use the same image again you do not have to search again — the **+** on its row in the store is enough.

SECTION 5

Music search

HOW IT LOOKS IN THE PROGRAM



The length filter

OPTION	WHAT IT BRINGS	WHEN
All	No length filter	**The default**
< 3 min	Shorter than 3 minutes	A short clip, a transition sound, a jingle
3-20 min	Between 3 and 20 minutes	An ordinary song
20 min +	Longer than 20 minutes	Long background music, a mix

> **"20 MIN +" EARNS ITS KEEP ON A LONG EDIT**
> If you are putting background music under a half-hour video, choosing a single long mix looks cleaner than looping a three-minute song.

What happens when you press + Add

1. The music is **downloaded as an mp3** — it takes a few seconds.
2. If **an audio layer is selected** at that moment, it is added there, at the playhead.
3. If no audio layer is selected, **a new audio layer** is opened.

THE MESSAGES, IN ORDER

Downloading "Lofi Chill Beat" (a few seconds)...

✓ "Lofi Chill Beat" added to the layer as an mp3.

The music came back empty — try another result.

CHOOSE THE TARGET LAYER BEFOREHAND

If you want the music on a particular audio layer, **select an item on that layer first** (or click the layer's name), then press ➕ Add. Otherwise the program opens a new layer and the timeline gets crowded.

CHOOSING YOUR WORDS

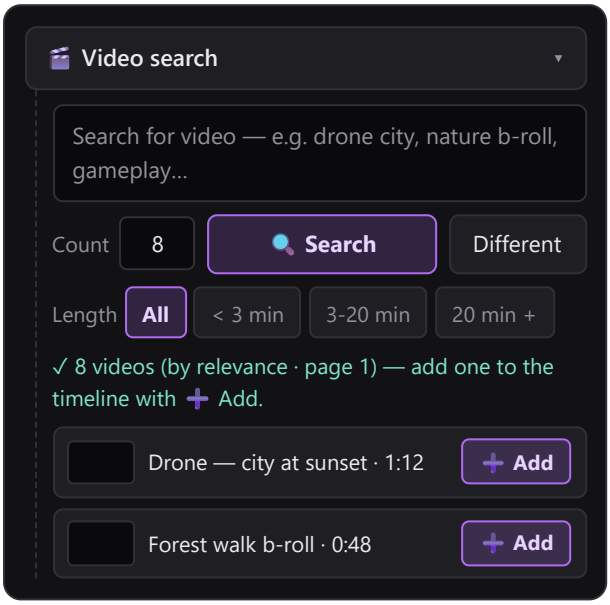
A song title or an artist's name is enough. Searching by genre works too: `lofi chill`, `epic trailer`, `calm piano`. The results come in **order of relevance**.

SECTION 6

🎬 Video search

The same logic as the music search — but it downloads video. The fastest way to find B-roll and stock footage.

HOW IT LOOKS IN THE PROGRAM



What happens when you press + Add

THE FLOW FOR ADDING A VIDEO

① LENGTH CHECK
over 20 min and you are ASKED to confirm

→

② IT DOWNLOADS
at the preview quality

→

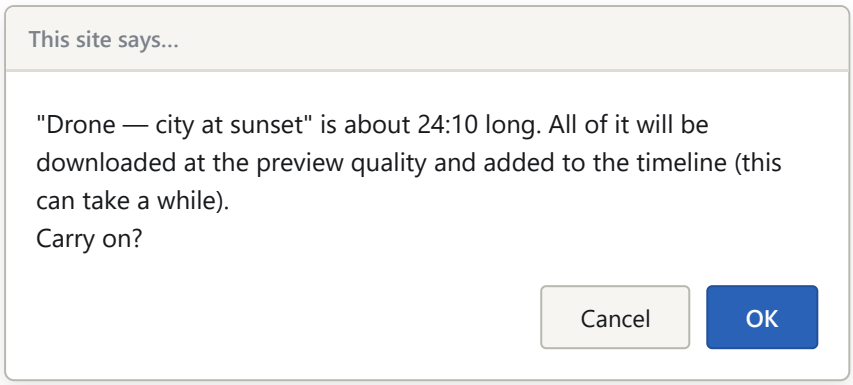
③ ADDED TO THE TIMELINE
on the selected visual layer (or a new one), at the playhead

ITS AUDIO GOES ON A SEPARATE CHANNEL
The video's sound is put on a separate audio track — you can turn it down or delete it.

The download is **at the preview quality** — so the editor keeps running smoothly.
While it runs the button goes inactive; the status line says « downloading… ».

The whole of a long video comes down — not only the part you need. Which is why you are asked to cor

THE CONFIRMATION FOR A VIDEO LONGER THAN 20 MINUTES



ALL OF IT COMES DOWN

Not just the 5 seconds you need — **the whole video** is downloaded. If you are taking a short section out of a long video that means waiting for nothing; setting the **length filter to "< 3 min"** is usually the wiser move.

THE IDEAL SETTING FOR B-ROLL

Length **< 3 min** plus a short, visual word (`drone city` , `rain window` , `crowd timelapse`). It comes down fast and you use it straight away.

CHOOSE THE TARGET LAYER BEFOREHAND

Just as with the music: if a **visual layer** is selected it goes there, otherwise a new layer is opened. To decide where it lands, select that layer first.

SECTION 7

The three compared

	IMAGE	MUSIC	VIDEO
Count range	1 – 50	1 – 30	1 – 30
Length filter	—	**4 options**	**4 options**
How results look	A grid	A list	A list
Adding	Click	+ Add	+ Add
Target layer	A new visual layer	The selected **audio** layer	The selected **visual** layer
Download time	Seconds	A few seconds	**Can be long**
Does it ask to confirm	**No**	**No**	**Over 20 min**
A separate audio channel	—	—	**Yes**
Does it go into Files	**Yes**	**Yes**	**Yes**

WORK IN THIS ORDER

Search for and add the **video** first (it takes the longest), then the **music**, and the **image** last. That way you get the other jobs done while you wait.

SECTION 8

Copyright and responsibility

This panel brings content in from the internet. That **does not mean everything it brings is free to use**.

SOURCE	IN THE STATUS LINE	WHAT IT MEANS
A broad web search	`· web`	The copyright status is **unknown** — checking it is up to you
The copyright-free fallback source	`· copyright-free/fallback`	Usually free to use — check the licence all the same

TAKE CARE WITH COMMERCIAL USE

If you are going to use it in a video you earn money from, **be sure to verify** the copyright status. Music especially: popular songs get a **copyright claim** on social media, your revenue can be cut off or the video blocked.

THE SAFE ROUTE

For commercial work, search for **copyright-free** content (adding words like `no copyright`, `royalty free` or `creative commons` to the search helps), or build your own library from sources you know to be free.

FOR PERSONAL USE

On work you will not publish — for yourself or for people close to you — this worry does not arise. The problem starts with **publishing in public**.

SECTION 9

Troubleshooting

The warning messages and what they mean

MESSAGE	WHAT IT MEANS	WHAT TO DO
"Type what you would like to find."	The box is empty	Type a word
"Search for a word first."	Different was pressed without a search	Press Search first
"No results — try another word."	Nothing came back	Simplify the word
"No more results — change the word."	The pages have run out	A new word
"Search error: …"	A connection or service problem	Try again
"The image could not be added: …"	The download was blocked	Click a different image
"The music came back empty — try another result."	The file could not be fetched	Pick another one from the list
"Cancelled."	The long-video confirmation was declined	Normal

Troubleshooting

SYMPTOM	CAUSE	FIX
I cannot find what I am looking for	The first page is not enough	Press **Different** a few times
The same results keep coming	Search is being pressed, not Different	Use Different
The search is very slow	The count is high	Drop the count to 8
I clicked an image and it was not added	The site blocks downloading	Click a different result
The music went to the wrong layer	No audio layer was selected	Select the layer first, then add
I waited a long time while a video was added	The whole video is coming down	Set the length filter to < 3 min
The video quality looks low	It came down at the preview quality	Normal — it is for the editor
The video's sound is on a separate track	That is the design	Normal — you can turn it down or delete it
A confirmation window appeared	The video is longer than 20 min	Carry on, or pick a shorter result
The length filter seems to do nothing	"All" is selected	Pick a range
I am searching for the same image again	There is no need	Files → Images → +
Will I have copyright trouble	It depends on the source	Look at the label in the status line (chapter 8)

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

23 · Templates — the ready-made edit templates, and saving one of your own.

SUPER EDIT · PART 8

Templates

Keeping a setup you built once and using it again. There are two kinds: the **project template**, which packages the whole project, and the **item template**, which keeps a single item with its settings.

WHAT'S IN THIS CHAPTER

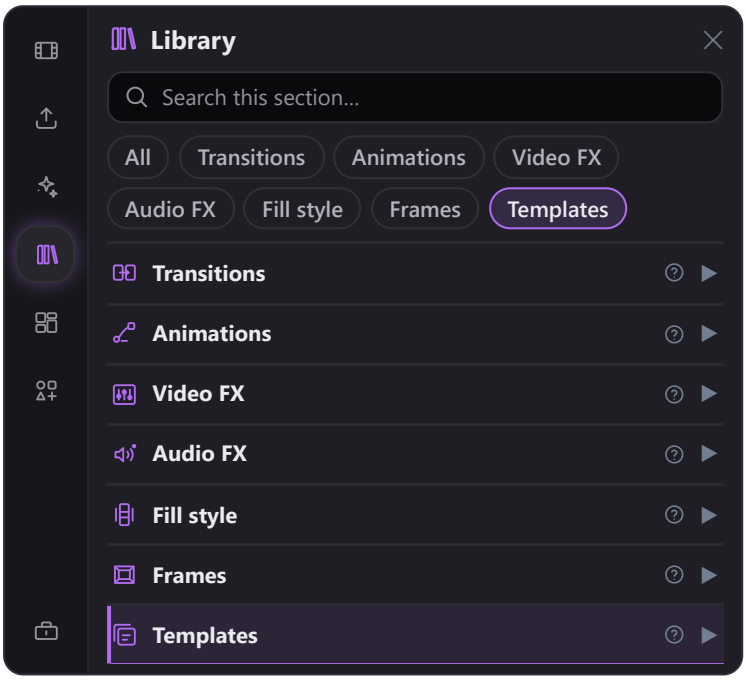
1. Where the panel is — in the **Library** drawer
2. The two kinds of template — the basic difference
3. 📦 Saving a project template
4. 📦 Loading a project template — **a warning**
5. 🧩 Saving an item template
6. 🧩 Loading an item template
7. The list and the row buttons
8. Where they are kept — the media is embedded
9. Ways to use them
10. Troubleshooting

SECTION 1

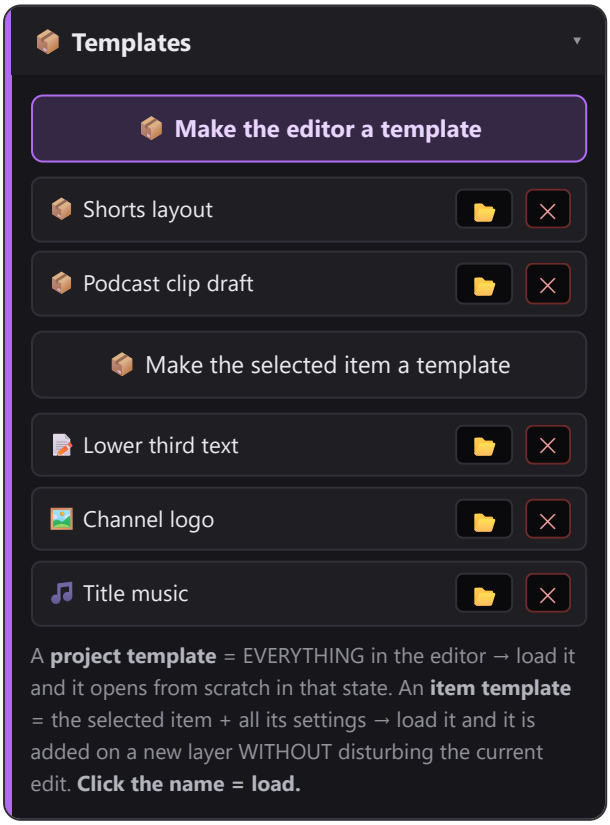
Where the panel is

Take note: Templates is **not in the Add drawer**. It is in the **Library** drawer on the left rail — together with transitions, animations, video FX, audio FX and fill style. The last two chapters were in the Add drawer; here the drawer changes.

HOW IT LOOKS IN THE PROGRAM — THE LEFT RAIL AND THE DRAWER



HOW IT LOOKS IN THE PROGRAM — THE TEMPLATES PANEL



1. 📦 **Make the editor a template** — packages the whole project.
2. The list under it: the **saved project templates**.
3. 📦 **Make the selected item a template** — packages a single item.
4. The list under it: the **saved item templates**.

> **THE TWO LISTS STAY SEPARATE**
>
> Project templates and item templates **never get mixed up**. Each button's own list is immediately below it.

SECTION 2

The two kinds of template

The difference in one sentence: one **replaces everything**, the other **is added on top**.

PROJECT TEMPLATE ↔ ITEM TEMPLATE

📦 PROJECT TEMPLATE

EVERYTHING in the editor

· layers · clips · settings

· keyframes · effects · transitions

· **the media, embedded**

Loading it REPLACES what is there

🧩 ITEM TEMPLATE

ONE item + its settings

· video · image · GIF

· audio · text

· position · size · its effects

Loading it ADDS it on top

THE MOST IMPORTANT DIFFERENCE

Loading a project template **DELETES your current edit** — it is like opening from scratch. You are

AN ITEM TEMPLATE IS SAFE

It disturbs nothing; it is added on a new layer at the playhead. It does not even ask.

	📦 PROJECT TEMPLATE	🧩 ITEM TEMPLATE
What it keeps	The whole project	One item
The current edit on loading	**Deleted**	**Kept**
Does it ask to confirm	**Yes**	**No**
Where it lands	In place of everything	A new layer · at the playhead
What saving needs	At least 1 item	A selected item
Is the media embedded	**Yes**	**Yes**
The icon in the list	📦 (all the same)	Varies with the kind

WHICH ONE WHEN

A project template: when there is a *layout* you repeat on every video (the same intro, the same layer structure, the same output settings).

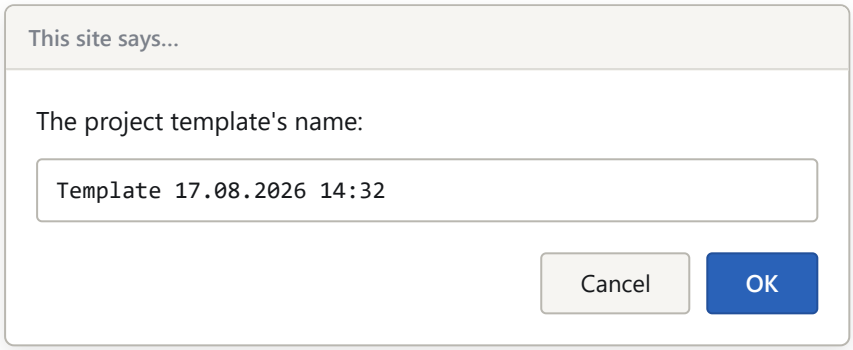
An item template: when there is a *piece* you use on every video (a logo, a lower third, a subscribe animation, title music).

SECTION 3

📦 Saving a project template

1. Get the edit into the state you want.
2. Press 📦 **Make the editor a template**.
3. Type a **name** into the window that opens. It offers "*Template <date time>*" by default.
4. The program also **embeds the media in the package** — that can take a moment.

THE WINDOW THAT ASKS FOR A NAME



THE MESSAGES, IN ORDER

Saving the project template (embedding the media)...

Project template saved: Shorts layout

A template needs at least 1 item.

The template could not be saved (IndexedDB?).

WHAT GOES INTO THE TEMPLATE	EXPLANATION
The layers and their order	Every visual and audio layer
The items and their positions	Where every clip, text and image sits, and for how long
All the settings	Size · position · opacity · volume · speed
Keyframes and envelopes	The motion, light, sound and speed curves
Effects and transitions	Video FX · animation · transition settings
The media files	**Embedded** — the videos and images are inside the package

WHAT EMBEDDED MEDIA MEANS

The template works **even if you delete** the source file from your computer. And loading it is **fast** — nothing is downloaded again.

IT WILL NOT SAVE ON AN EMPTY PROJECT

Press the button with no items at all and you get the warning "*A template needs at least 1 item.*"

GIVE IT A MEANINGFUL NAME

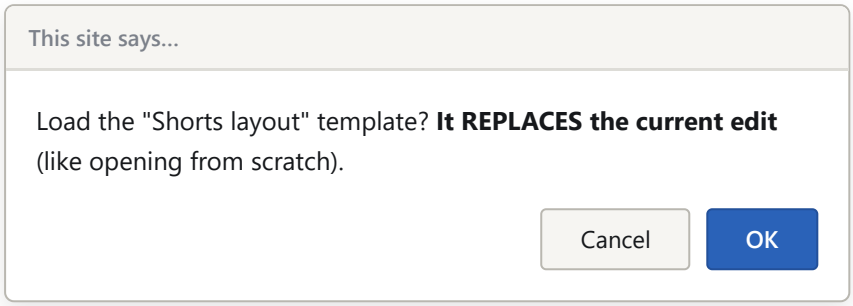
The default date-and-time name is no use to anyone. Use names that say what it is — `Shorts layout`, `Podcast clip draft`, `Product promo 30s` — and you will be glad of it once the list gets crowded.

SECTION 4

📦 Loading a project template

The most important page in this chapter. Loading a project template **takes the place of** the current edit.

THE CONFIRMATION BEFORE IT LOADS



DO NOT SKIP PAST THE CONFIRMATION

Say "OK" and **the edit you have goes**. If you are in the middle of a piece of work, save *that* as a template first, and then load the other one.

BEFORE AND AFTER LOADING

THE CURRENT EDIT

the work you are doing

unsaved, it GOES

→ 📦 **load**

THE TEMPLATE'S STATE

layers · clips · settings

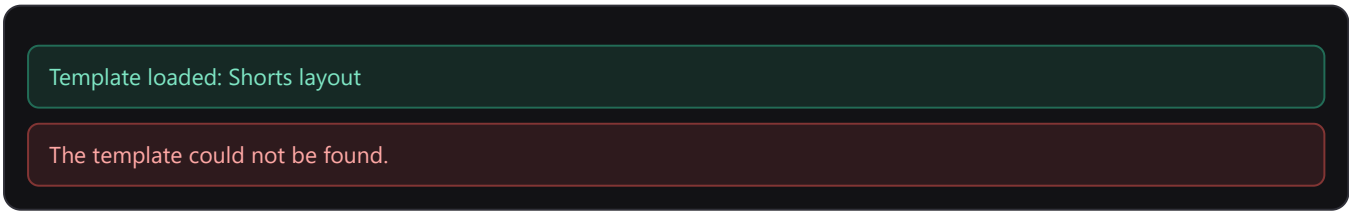
all come back as they were saved

the media is embedded — it opens at once

A SAFE HABIT

Save your current work as a template too before loading one — then you can go back.

THE LOADING MESSAGES



TWO WAYS TO LOAD

Clicking the name on the row and pressing the 📁 button do the same thing.

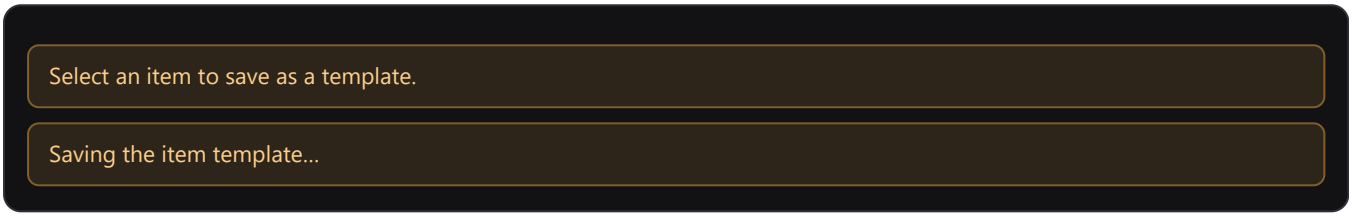
SECTION 5

🧩 Saving an item template

It keeps a single item **with all its settings**. Build a logo, a lower third or your title music once and you never build it again in a new project.

1. **Select an item** on the timeline or on the scene.
2. Press 📦 **Make the selected item a template**.
3. Type a name — **the item's own name** is offered by default.

THE WARNING WHEN NOTHING IS SELECTED



An icon for each kind

The item you save appears in the list **with an icon showing its kind** — so you can tell what is what regardless of the name.

ICON	KIND	WHAT THE TEMPLATE KEEPS
🎬	Video	The picture + position · size · speed · its effects
🖼️	Image	The picture + position · size · opacity
🎞️	GIF	The GIF + position · size
🎵	Audio	The audio file + its level settings
📝	Text	**No media** — the words, the typeface, the colour, the position, the size

THE TEXT TEMPLATE IS THE MOST USEFUL OF THE LOT

You set the text's style (colour, size, position, outline, shadow) once and make it a template. Then you load it on every video and **only change the words**. And because a text template carries no media, it is tiny.

ALL THE SETTINGS COME WITH IT

Not just the file but **everything** you did to that item is kept: its position, size, opacity, volume, speed and the effects you applied. Load it and it arrives in exactly that state.

SECTION 6

🧩 Loading an item template

Unlike a project template it **disturbs nothing**. It does not even ask you to confirm.

SUBJECT	VALUE
Where it is added	**On a new layer**, at the playhead
The current edit	**Untouched**
Confirmation	**None**
The added item	Arrives **selected**
An audio template	On a new **audio** layer
The rest	On a new **visual** layer

THE LOADING MESSAGES

Item added (from a template): Lower third text

Error loading the item template: ...

YOU CAN LOAD IT AS MANY TIMES AS YOU LIKE

You can load the same item template **over and over** — a new copy arrives each time. To use the same lower third at five points in the video, click it five times.

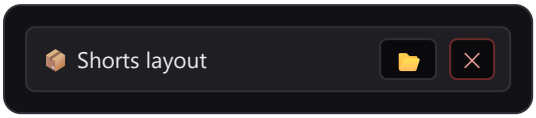
POSITION THE PLAYHEAD FIRST

The item lands at the moment the playhead is on. To have it arrive in the right place, take the time bar to the point you want first.

SECTION 7

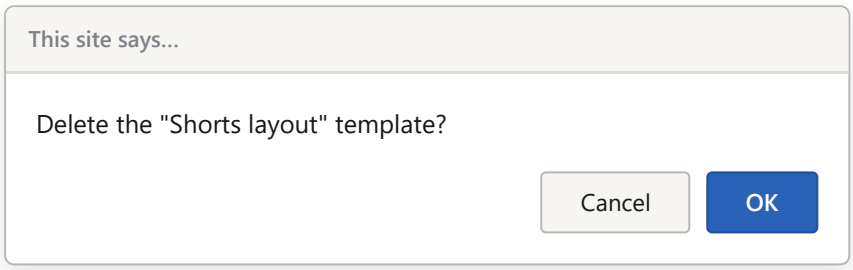
The list and the row buttons

ONE TEMPLATE ROW



PART	WHAT IT DOES
The icon + the name	Clicking it **loads** it
📂	Loads it — the same job as the name
✕	**Deletes** it — it asks you to confirm

THE DELETE CONFIRMATION



The order, and an empty list

SUBJECT	BEHAVIOUR
The order	**The most recently saved at the top**
An empty project list	*"No project templates saved."*
An empty item list	*"No item templates saved."*

DELETING CANNOT BE UNDONE

A deleted template does not come back with `Ctrl` + `Z` — it is not part of the edit's history. That is why there is a confirmation window.

IF YOU SAVE UNDER THE SAME NAME

Use a name that already exists and the old template **is replaced by the new one**. That is how you update a template: fix the edit and save it again under the same name.

SECTION 8

Where they are kept

WHERE A TEMPLATE LIVES AND WHAT IT HOLDS

INSIDE THE PACKAGE

· The edit itself (layers, settings)

· **A copy of the media files**

· The effect and keyframe data

One single package — nothing outside it is needed

IN THIS BROWSER

Templates are held on your computer,

in the browser's own storage.

Nothing is uploaded or shared.

THE ADVANTAGE Works even if you delete the source file · loading is instant (nothing is downloa

The price: **it takes up room**. Project templates with long videos get large — delete the ones you

UNINSTALL THE PROGRAM AND THE TEMPLATES GO

Templates live in the program's local data. Uninstall the program and **the templates are deleted too**. If a layout is really valuable, save it as a **project file** as well (chapter 39).

THEY DO NOT TRAVEL TO ANOTHER COMPUTER

Templates belong to this browser. You will not see the same templates on another computer.

IF ROOM GETS TIGHT

Delete the project templates you do not use with ✕. Item templates (text ones especially) are very small and never a problem.

SECTION 9

Ways to use them

Producing a series A PROJECT TEMPLATE

If you put out a video in the same format every week: build the **skeleton** once — where the intro goes, the lower-third layout, the output ratio, the music layer — and save it as a **project template**.

> **ON THE NEXT VIDEO**
> Load the template → pull the clips from the pool → put them in place. The setting-up work is **nil**.

Brand items ITEM TEMPLATES

The logo, the channel-name text, the subscribe call, the title music — set each of them up once and make it an **item template**.

> **THE RESULT**
> Whatever project you are in, one click brings the same logo in the same corner at the same size. That is how **consistency** is achieved.

A library of text styles ITEM TEMPLATES

Save different text styles for different jobs: `Heading – large yellow`, `Subtitle – white with a shadow`, `Warning – red box`.

> **YOU CHANGE THE WORDS AFTERWARDS**
> The template carries the style; changing the words after loading takes seconds.

A backup before experimenting A PROJECT TEMPLATE

Before embarking on a risky change, save the current state as a template under a name like `… – backup`.

> **WHY CTRL+Z IS NOT ENOUGH**
> Undo is limited and is lost when you close the editor. A template **lasts**.

SECTION 10

Troubleshooting

The messages and what they mean

MESSAGE	WHAT IT MEANS	WHAT TO DO
"A template needs at least 1 item."	The project is empty	Build something first
"Select an item to save as a template."	Nothing is selected	Select an item
"The template could not be saved (IndexedDB?)."	A storage problem	The browser's storage may be full — delete old templates
"The template could not be found."	The record could not be read	Close and reopen the panel to refresh the list
"Unknown template kind."	A damaged or old record	Delete that template and make it again
"Error loading the item template: …"	The record is corrupted	Delete the template and save it again

Troubleshooting

SYMPTOM	CAUSE	FIX
I cannot find the Templates panel	You are looking in the Add drawer	Go to the **Library** drawer
I loaded a template and my edit went	A project template replaces things	That is what the confirmation window said — from now on, back it up first
Saving took a long time	The media is being embedded	Normal — expected with large videos
The template takes up a lot of room	The media is embedded	Delete the templates you do not need
I deleted the source video — will the template work	Yes	The media is inside the package
The item template landed in the wrong place	The playhead was not there	Move the playhead and load it again
I used the same name and the old one went	It is overwritten	Use a different name
I cannot get back a template I deleted	It is outside the undo scope	You have to make it again
My templates are not on another computer	They belong to this browser	Normal — use a project file
I reinstalled the program and the templates went	The program data was deleted	Keep important layouts as project files too
The list order looks jumbled	The newest is at the top	Normal
The old words are still in the text template	The words are kept too	Change them after loading

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

24 · Layout and Composition — splitting the frame and placing several pictures in a grid.

SUPER EDIT · PART 9

Layout & Composition

Split the frame into panels and tie each panel to a layer — whatever clip is on that layer is what that panel shows. Split screens, PiP, comparisons and collage layouts are all built here.

WHAT'S IN THIS CHAPTER

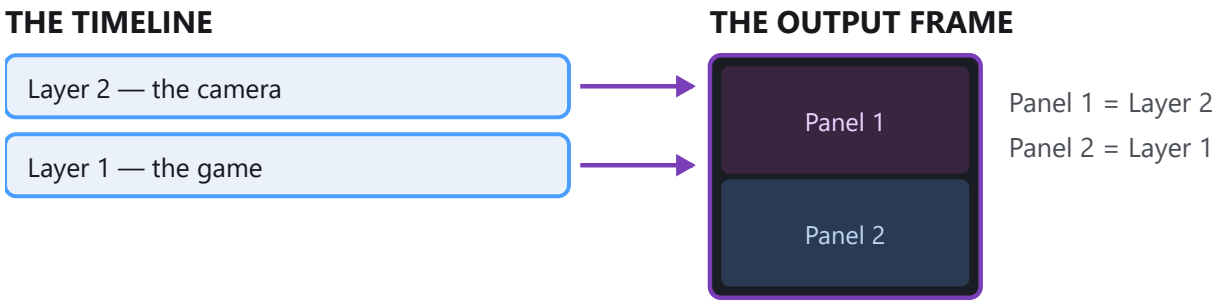
1. Where the panel is, and the basic idea — **the panel ↔ layer link**
2. Two modes: Grid ↔ Free-form
3. **10 ready-made layouts** — all of them drawn
4. The live map — select and swap
5. The panel count, the placement and the row/column lines
6. The panel slots — tying a layer, three buttons and the panel camera
7. Assign the panels automatically
8. Appearance & Ratio — ratio, gap, border, corners
9. Build the layout ↔ Remove the layout
10. **A separate layout for each clip** — Selected clip ↔ The whole video
11. Free-form mode — copying an area
12. Troubleshooting

SECTION 1

The basic idea: panel ↔ layer

The **Layout & Batch** drawer on the left rail → **Layout & Composition**. Understanding this panel's logic once means understanding every setting in it. The **Apply to** box at the very top of the panel chooses whether the layout goes to the whole video or only to the selected clip (section 10).

A PANEL IS TIED TO A LAYER — NOT TO A CLIP



THE MOST IMPORTANT CONSEQUENCE

A panel is tied to a **LAYER**, not to one clip. Whatever clip is on that layer at that second is what the panel shows.

THE ADVANTAGE OF THAT

Clips you **add to that layer later go into the panel automatically** — you do not rebuild the lay

WHY IT IS DESIGNED THIS WAY

If a single clip were tied to a panel, the layout would fall apart the moment you cut that clip into five. Because it is tied to a layer, **whatever happens on that layer** shows in the panel.

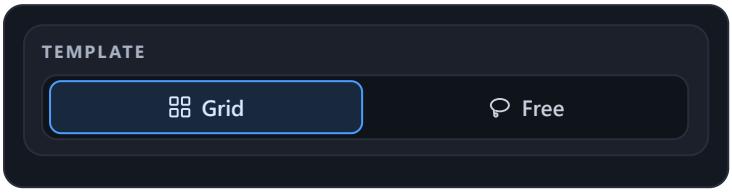
THE AUDIO IS MANAGED SEPARATELY

This panel only places the **picture**. Which panel's audio is heard is decided by the **layer settings** on the timeline (mute / level).

SECTION 2

Two modes: Grid ↔ Free-form

HOW IT LOOKS IN THE PROGRAM — THE TEMPLATE BOX



	▦ GRID	✎ FREE-FORM
What it does	**Splits the frame into panels**	**Copies an area** from the preview
Choosing layers	**Required — one layer per panel**	**Not required**
The result	A split screen / a collage	A **new layer** added on top
Ready-made patterns	**10 of them**	**None**
The build button	"Build layout"	"Copy area from preview"
When	Comparisons · split screens · collages	Enlarging a region to show it

CHOOSING A MODE CHANGES THE PANEL

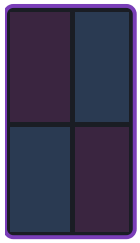
Choose Grid and the panel count, the arrangement and the slot list appear. Choose Free-form and they disappear, replaced by the **area-copying** buttons. Most of this chapter describes the **Grid** mode; Free-form is in section 11.

SECTION 3

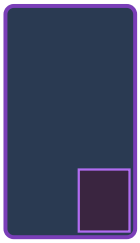
The 10 ready-made layouts

The first choice in Grid mode is a **ready-made layout**. In the panel each pattern is drawn **with its own little diagram**, in the **output ratio you chose** — so you see what it looks like before you pick it.

THE TEN PATTERNS — IN A VERTICAL (9:16) OUTPUT



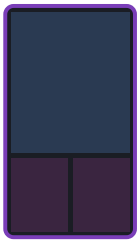
① Grid
2–6 panels · flexible



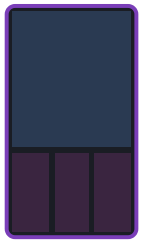
② PiP — corner
2 panels · overlapping



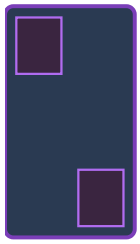
③ 70 / 30
2 panels · unequal



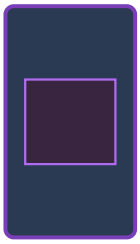
④ 1 large + 2
3 panels



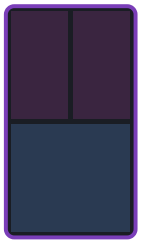
⑤ 1 large + 3
4 panels



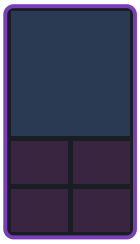
⑥ PiP ×2
3 panels · overlapping



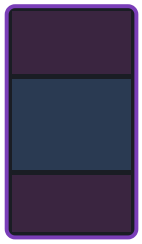
⑦ Centre card
2 panels · overlapping



⑧ 2 above + 1 wide
3 panels



⑨ 1 large + 4
5 panels



⑩ Sandwich
3 panels

The small boxes with a purple outline are the « overlapping » panels — drawn ON TOP of the large pictu

PATTERN	PANELS	OVERLAPPING	WHAT FOR
① **Grid**	**2–6 (you choose)**	—	Equal division · you can drag the row/column lines
② **PiP — corner**	2	**Yes**	Full screen + a small window bottom right (a face camera)
③ **70 / 30**	2	—	One large, one small — an unequal division
④ **1 large + 2**	3	—	A main picture with two small ones below
⑤ **1 large + 3**	4	—	A main picture with three small ones below
⑥ **PiP ×2**	3	**Yes**	Full screen + two corner windows
⑦ **Centre card**	2	**Yes**	A background with a card in the middle
⑧ **2 above + 1 wide**	3	—	Two small ones on top, one wide one below
⑨ **1 large + 4**	5	—	A main picture with four small ones
⑩ **Sandwich**	3	—	A top band · the middle · a bottom band

THE PANEL COUNT IS FIXED BY THE PATTERN

Only in **Grid** do you choose the number of panels (2–6). The other nine patterns **impose their own count** — "1 large + 3" is always 4 panels.

THE DIAGRAMS ARE DRAWN IN THE RATIO YOU CHOSE

Set the output ratio to 9:16 and the diagrams are drawn vertically, 16:9 and they are drawn horizontally. You see how a pattern **sits differently in portrait and landscape** before you pick it.

WHICH PATTERN SUITS WHAT

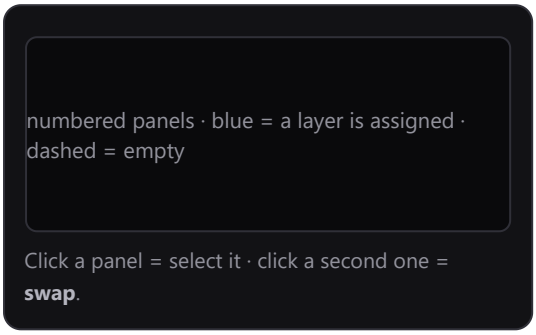
A game + a face camera → ② PiP corner. **A before-and-after comparison** → ① Grid (2 panels). **A reaction video** → ⑦ Centre card or ② PiP. **The same moment from four corners** → ① Grid (4 panels). **A main subject plus details** → ④ / ⑤ / ⑨.

SECTION 4

The live map

The black box at the top of the **PANELS** box. It is a **miniature** of the output frame and shows the layout as it stands.

HOW IT LOOKS IN THE PROGRAM



WHAT YOU SEE	WHAT IT MEANS
A numbered box	A panel — its number is its slot order
A **blue** box	A **layer is assigned** to this panel
A **dashed** outline	The panel is **empty** — no layer chosen

1. **Click** a panel — its layer list is focused.
2. Then **click another panel** — the two panels' layers **change places**.

WHY SWAPPING MATTERS

When you decide "the face camera should have been in the small panel after all", instead of changing two lists one by one, **two clicks** are enough.

THE MAP IS LIVE

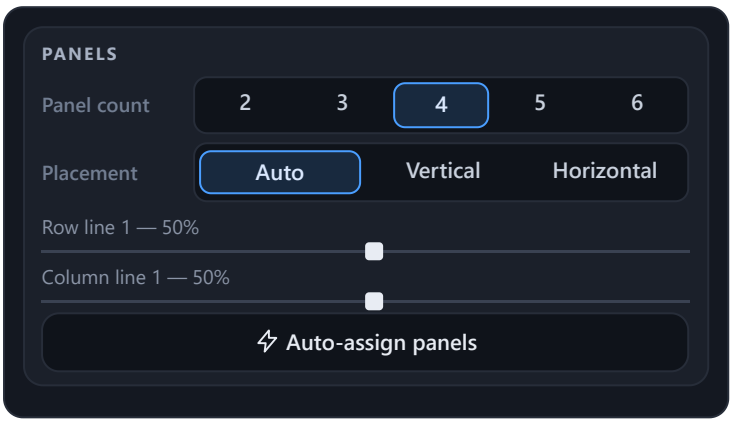
Change the panel count, the arrangement or the pattern and the map is redrawn at once. It is where you see how the layout will sit before you build it.

SECTION 5

The panel count, the placement, the lines

These three settings appear **only in the "Grid" pattern**. The other nine impose their own layout, so they are hidden.

HOW IT LOOKS IN THE PROGRAM — THE PANELS BOX



SETTING	OPTIONS	WHAT IT DOES
Number of panels	**2 · 3 · 4 · 5 · 6**	How many pieces the frame is split into
Arrangement	**Automatic** · Vertical · Horizontal	How the panels are laid out
Row / column line	Sliders · %	Set the **relative sizes** of the panels

THE ARRANGEMENT OPTIONS

Automatic: picks the most sensible arrangement for the number of panels and the output ratio (2 panels stacked in portrait, side by side in landscape).
Vertical: all of them stacked.
Horizontal: all of them side by side.

THE LINES BREAK THE EQUAL SPLIT

A grid starts out splitting the panels **equally**. With the **Row line** and **Column line** sliders you can set ratios like "70% on top, 30% below" — so a grid is enough for an unequal split screen too.

THE LINES CUT RIGHT ACROSS

A grid's lines cut a row or a column **from end to end**. Which is why a layout like "one large plus two small" cannot be built from a grid — the **ready-made patterns** are there for those.

KEYFRAMES ARE KEPT

When you change a row/column line, the panel count or the ratio, the keyframes you wrote on a panel (camera, ◆ Record, position) are not deleted: they move to the new place along with the box.

SECTION 6

Layers — one row per panel

The **LAYERS** box. Each row means **one panel**; this is where you choose which layer is tied to it.

HOW IT LOOKS IN THE PROGRAM — THE LAYERS BOX



PART	WHAT IT DOES
The number badge	The panel number — the same as on the map
The layer list	The **video layer** to tie to this panel. While it is empty it says "— *layer* —"
Choose area	Lets you choose **which region** of the clip shows in the panel, in a pop-up window — it can change over time with keyframes too. It lights up blue when an area is set or the panel was framed with the camera
Fit	**Fits** the picture into the panel without cropping — the gap color shows in the space left (letterbox). Press again to go back to fill
Solo audio	Lets only this panel's sound be heard. Press again to turn solo off

WHAT CHOOSE AREA IS FOR

If the panel is a narrow rectangle the whole video will not fit. By default the **middle** is shown. If the subject is not in the middle (a person on the right, a board on the left), **Choose area** lets you choose **the region to show** yourself.

🎥 CAMERA WORKS ON A PANEL TOO

Select the video in the panel → Selected item › Transform › **Camera: zoom and pan across the whole frame**. The yellow area takes the panel's shape and can go anywhere in the source; the panel stays in place, only what it shows changes. Move the playhead and adjust again and the framing moves (keyframe). Dragging the panel in the preview pans the framing too: "🎥 *Panning the panel's framing — the panel stays in place. To zoom, use 🎥 Camera.*" The export shows the same framing as the preview.

CHOOSE AREA AND THE CAMERA SET THE SAME REGION

On a panel framed with the camera, the **Choose area** window opens with the camera's current framing. Press **Apply** there and the panel's visible region comes from that window, and the camera's keyframes are removed; **Reset to full frame** resets the camera too. Both are undone with `Ctrl` + `Z`.

CHANGE THE LAYER AND THE AREA RESETS

If you change a panel's layer, the **area you chose for it goes** — you have to choose one again for the new layer. Which makes sense: the area belongs to that clip.

WHEN TO USE FIT

Normally the picture **fills** the panel (the edges are cropped). If you do not want to lose anything, **Fit** fits it in — bars are left in the panel but the whole picture shows.

ONLY VIDEO LAYERS ARE LISTED

Audio layers, and layers with no video in them, do not appear in the list. If there is no suitable layer at all: "*You need a video layer on the timeline first (to assign to a panel).*"

THE EMPTY PANEL WARNING

If a panel has no layer chosen, an orange line appears under the box: "*1 panel empty — the gap color shows there.*" So there are no surprises when you build it.

SECTION 7

Assign the panels automatically

Assign the panels automatically A BUTTON

It ties every panel to **the next available layer** automatically. It saves you opening and choosing from each list in turn.

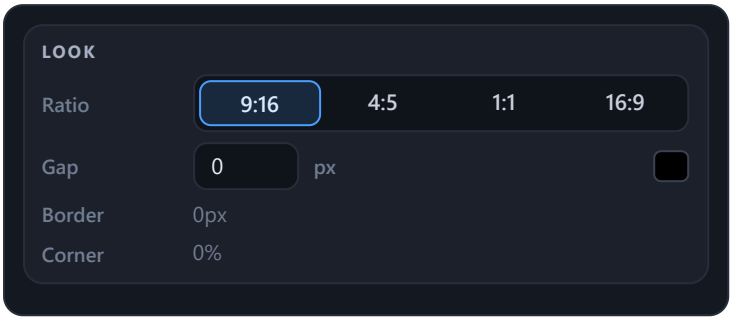
> **A FAST SETUP**
> If your three videos are on three separate layers: set the panel count to 3 → **Assign the panels automatically** → **Build the layout**. Three clicks and the split screen is ready.

> **YOU CAN FIX IT AFTERWARDS**
> The automatic assignment goes in order; if that is not what you wanted, **swap** them on the live map or change them by hand in the lists.

SECTION 8

Appearance & Ratio

HOW IT LOOKS IN THE PROGRAM — THE LOOK BOX



SETTING	RANGE	WHAT IT DOES
Ratio	**9:16 · 4:5 · 1:1 · 16:9**	The shape of the composition. **9:16** by default
Gap	0 – 60 px	The space **between** the panels
Gap color	The color box next to it	The colour of the gap and the background. **Black** by default
Border	0 – 20 px	A frame **around** each panel
Border color	The color box next to it	**White** by default
Corner	0% – 50%	Rounds the panels' corners

THE DIFFERENCE BETWEEN THE GAP AND THE BORDER

The **gap** is *between* the panels — it separates them all from each other. The **border** is around each panel's *own* edge. The two can be used together; make the border white and the gap black and the panels look framed.

A MODERN COLLAGE LOOK

A **gap of 8 px in white** and **Corner 12%**. The panels sit like cards and look clean on social media.

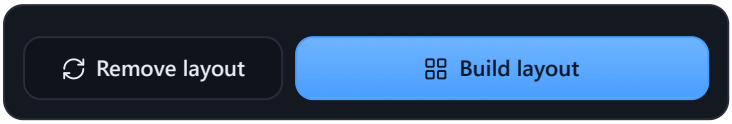
THE RATIO CHANGES HERE TOO

The ratio setting here is **the project's output ratio** — the same as the one in the Project → Output box (chapter 40). Changing it in one changes it in the other. If you change the ratio *after* building the layout, it is a good idea to **build it again** so the layout does not go stale.

SECTION 9

Build the layout ↔ Remove the layout

HOW IT LOOKS IN THE PROGRAM — TWO BUTTONS



BUILD ↔ REMOVE

BUILD LAYOUT

The layers settle into the panels.

The videos shrink into the boxes.

Their original state is kept.

REMOVE LAYOUT

The videos go back to full frame.

The output ratio goes back too.

Your panel choices REMAIN.

A REVERSIBLE ACTION

Building a layout does nothing permanent to the videos — their original state is kept.
« Remove the layout » or **Ctrl+Z** takes you back at any moment.

THE MESSAGES YOU MAY SEE

Building the layout...

Choose a layer for each panel (from the lists above).

You need a video layer on the timeline first (to assign to a panel).

The layout has been removed — the videos are back to their old (full frame) state and the screen is no longer split. Your panel choices are still there; you can apply them again with "Build the layout". ↶ undoes it as well.

There is no layout to remove — the video is already normal (full frame).

REBUILDING DOES NOT CLEAR THE AREA CHOICES

Pressing "Build layout" a second time **keeps the areas** you chose for the panels and the **framing** you gave them with the panel camera. Do not be shy about changing the pattern or the panel count and building it again.

REMOVING THE LAYOUT REMOVES THE PANEL CAMERA TOO

Remove layout returns the videos to how they were before the layout; the framing you gave with the panel camera and its keyframes go too. If it was by mistake, `Ctrl` + `Z`.

AT LEAST ONE PANEL NEEDS A LAYER

Try to build with no layer chosen for any panel and you get a warning. Panels left empty are no problem — **at least one** filled is enough.

MOVING CLIPS GO INTO THE PANELS TOO

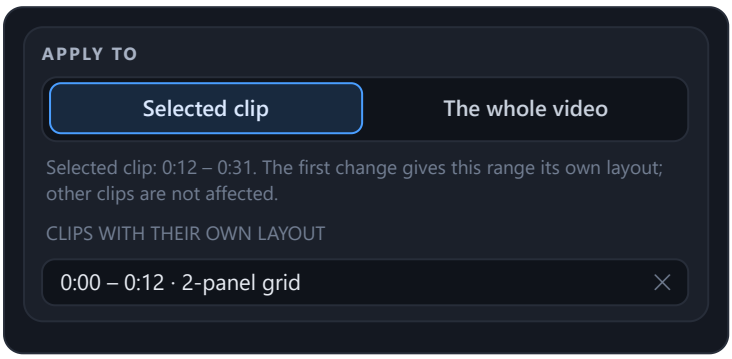
Clips carrying keyframes, a beat zoom or a motion path settle into the panel box as well. The animation carries on working **inside** the panel.

SECTION 10

A separate layout for each clip

The **Apply to** box at the very top of the panel chooses **where** the layout goes: to the whole video, or only to the time range of the selected clip. After cutting the video into pieces you can give each piece its own layout.

HOW IT LOOKS IN THE PROGRAM — THE APPLY TO BOX



OPTION	WHERE THE LAYOUT APPLIES	WHEN IT IS CHOSEN BY ITSELF
Selected clip	Only the time range of the video clip selected on the timeline	When you select a video on the timeline
The whole video	The whole video; clips with their own layout are not affected	When nothing is selected

1. Cut the video into pieces with `S`.
2. Select a piece on the timeline — the box switches to **Selected clip** and shows the range.
3. Change the template, the panels or the ratio. With the first change that range gets **its own layout**; the other pieces do not change.
4. Press **Build layout for this clip**. You can select another piece and give it a different layout.

THE LIST OF CLIPS WITH THEIR OWN LAYOUT

Every range with its own layout is a row under the box: the time range and the layout's name. Click the row to edit that range's layout; ✕ removes the range's own layout, and the clips there return to the whole video's layout.

THE BUTTONS ARE NAMED AFTER THE SCOPE

With **Selected clip** chosen the buttons become **Build layout for this clip** and **Remove this clip's layout**; with **The whole video** they are **Build layout** and **Remove layout**. Every change is undone with `Ctrl` + `Z` and saved with the project.

WHAT STAYS SHARED

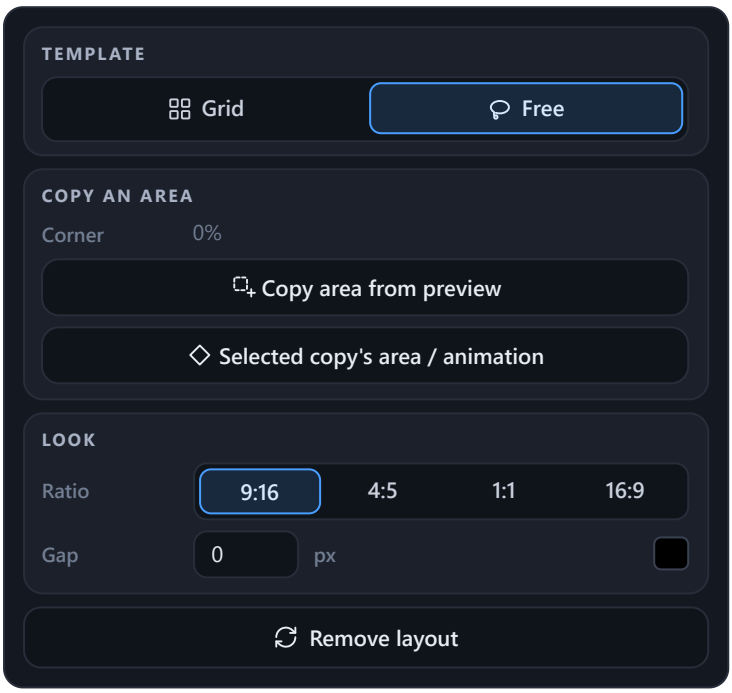
The output ratio and the gap color are shared by the whole video. A clip that crosses a boundary is split there (together with its linked audio), so that it does not go half into one layout and half into another.

SECTION 11

Free-form mode — copying an area

The second template mode. It does not split the frame; it copies an area you draw in the preview **onto a separate layer on top**.

HOW IT LOOKS IN THE PROGRAM — WITH FREE SELECTED



COPYING AN AREA



① Draw an area in the preview ② It is added on top as a separate layer ③ Drag it, scale it, place it

WHAT IT IS FOR

Enlarging a detail to show it · getting a second view out of the same picture · repeating a face in a box of its own.

CONTROL	WHAT IT DOES
Corner	**0% – 50%** — rounds the copy's corners
Copy area from preview	Starts drawing mode — you draw the area in the preview
Selected copy's area / animation	Changes **the area an existing copy shows**, or **keyframes** it over time

YOU DO NOT HAVE TO CHOOSE A LAYER

Unlike Grid mode, you tie no layer here. You only pick the area, and the copy **is added on top**.

THE CLASSIC USE — A "MAGNIFIER"

Copy a small detail on the screen (a caption, a gauge) as an area, then put it in a corner, enlarged. The viewer sees both the whole and the detail.

TRACKING WITH ANIMATION

The second button lets you **move the area the copy shows over time** — you can make a magnifier that follows something.

IT COPIES WHAT YOU SEE IN THE PREVIEW

The copy takes the picture the area shows in the preview: on a layout panel, a Game + Camera band, and on a video with a fill style, a zoom, a camera move or a mirror too. If the area runs over the edge between two bands, it is cut to the band under the cursor.

SECTION 12

Step by step, and troubleshooting

1. Put your videos on **separate layers** — every panel is going to want a layer.
2. Choose the **Ratio** (9:16, 1:1…).
3. Choose a **ready-made layout**; if you chose Grid, set the panel count and the arrangement.
4. Tie a **layer** to each panel (or use **Auto-assign panels**).
5. If need be, choose which region shows with **Choose area**.
6. Set the gap, the border and the corners.
7. **Build the layout** — see the result in the preview.
8. If you do not like it, change the settings and **build it again**; or **remove the layout**.

Troubleshooting

SYMPTOM	CAUSE	FIX
The layer list is empty	There is no video layer on the timeline	Add a video first
"Choose a layer for each panel"	No panel has a layer assigned	Choose a layer for at least one panel
I cannot change the panel count	A ready-made pattern is selected	Normal — switch to Grid
The row/column line sliders are not showing	A ready-made pattern is selected	Switch to Grid
The PiP panel is not visible	The layer order	Normal — the program sorts it out when you build; if you moved it later, put it on top
One video did not go into a panel and stayed full screen	Its layer is not tied to a panel	Assign that layer to a panel and build again
The wrong region shows in the panel	The middle region is the default	Choose it with **Choose area**, or set the framing with 🎥 **Camera**
Dragging the panel doesn't move it, the picture slides	The panel's place comes from the layout; a drag pans the framing	Normal — to zoom, use 🎥 **Camera**
After Choose area, the panel's camera move is gone	Once Choose area is applied, the visible region comes from that window	`Ctrl` + `Z`; build the move with Choose area's keyframes or with the camera again
My area choice has gone	The layer was changed	Normal — choose it again
The edges of the picture are being cropped	The panel is in fill mode	Press **Fit**
All the panels' sound is mixed together	They are all on	**Solo audio**, or mute from the layer settings

SYMPTOM	CAUSE	FIX
I changed the ratio and the layout broke	The layout was built for the old ratio	Build it again
The layout changed when I opened the project	An old-version problem	Build it again
The layout I gave one piece went to the whole video	Apply to was “The whole video”	`Ctrl` + `Z`; select the piece and change it under **Selected clip**
I applied it to the whole video and one piece did not change	That piece has its own layout	Normal — edit that range's layout from the list, or remove it with ×
A clip was split in two at a layout boundary	The clip crossed the boundary of two layouts	Normal — each half settles into its own layout
I removed the layout — have my choices gone	No	The panel choices remain — you can build it again
"There is no layout to remove"	None is built	Normal
There is no "Build layout" in Free mode	It is not needed in that mode	Use "Copy area from preview"
I cannot change the copy's area afterwards	It has a button of its own	"Selected copy's area / animation"

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THAT IS THE END OF GROUP B

The chapters on adding content are done: Add · Search the Web · Templates · Layout & Composition. The next group is **visual work — 25 · Transitions**.

SUPER EDIT · PART 10

Transition Effects

Effects that **soften the cut** between two clips, or give it a meaning. **70 transitions** in eight categories — and *when* to use each one is written down too.

WHAT'S IN THIS CHAPTER

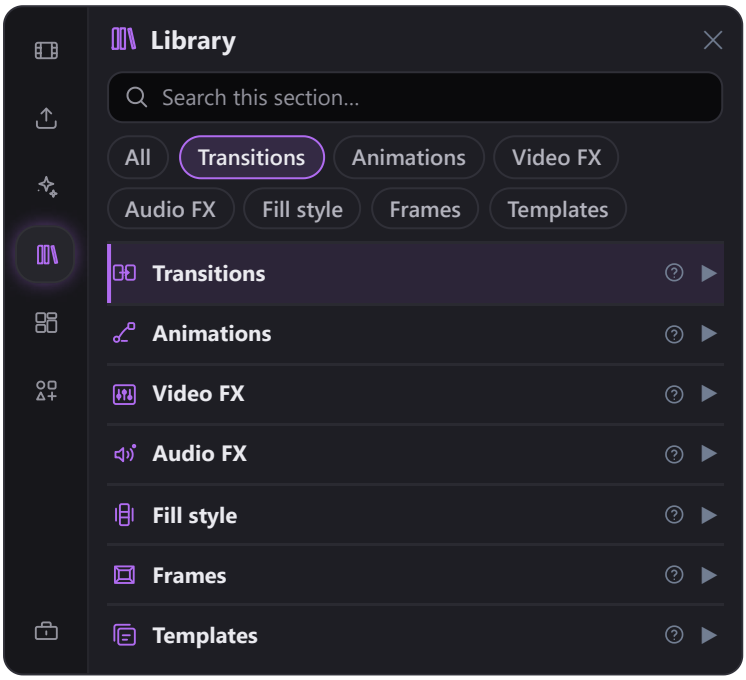
1. Where the panel is — the **Library** drawer
2. The **four ways** of applying one
3. The categories and the search
4. **All 70 transitions** — and when to use them
5. Applying by dragging — left end · right end · body
6. The duration and where it is applied
7. The purple band — changing the duration and removing it
8. Applying in bulk
9. The limits worth knowing
10. Troubleshooting

SECTION 1

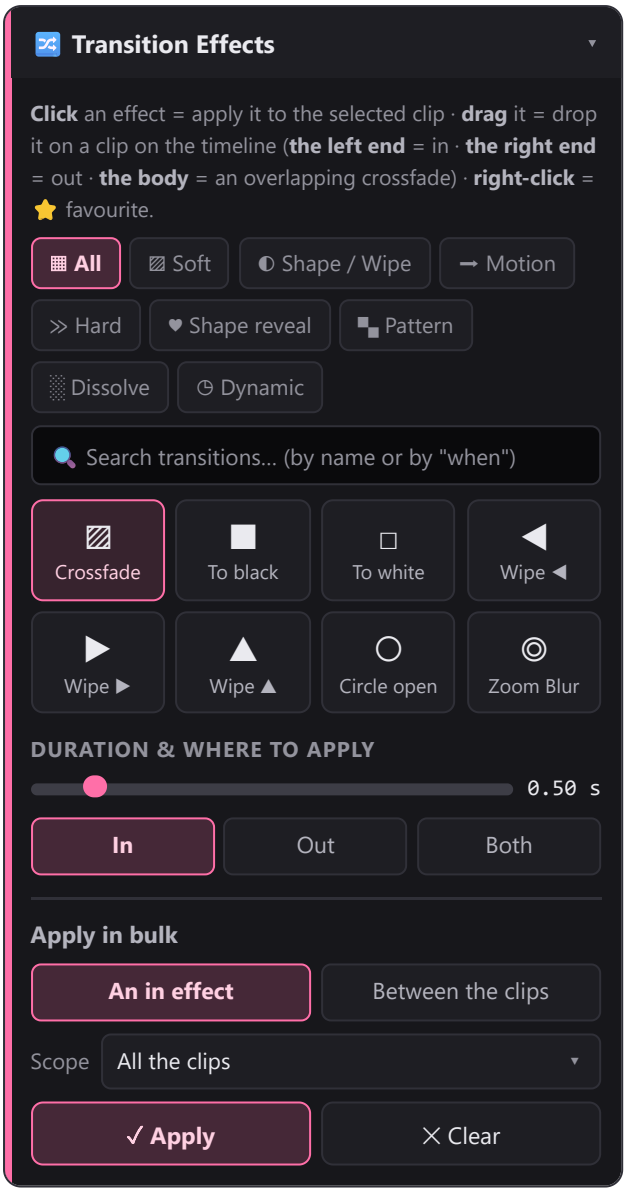
Where the panel is

The **Library** drawer on the left rail → **Transitions**. The Library holds seven sections: transitions, animations, video FX, audio FX, fill style, frames and templates. Batch actions are in the **Layout & Batch** drawer (chapter 38).

HOW IT LOOKS IN THE PROGRAM — THE LEFT RAIL AND THE DRAWER



HOW IT LOOKS IN THE PROGRAM — THE TRANSITION EFFECTS PANEL



WHAT A TRANSITION IS

A bridge that softens the **hard cut** between two clips, or gives it a meaning. It is used to say "the scene is over", to say "time has jumped", or simply to make the cut easier on the eye.

SECTION 2

The four ways of applying one

ROUTE	WHAT IT DOES	WHEN
Click a card	Applies it to the **selected clip**	The fastest for a single clip
Drag a card	Applies it according to where you drop it on the timeline	In or out — you choose
Right-click a card	Adds it to or removes it from your ⭐ **favourites**	Bringing the ones you use most to the front
Apply in bulk	To **every clip** in a scope	The same transition through the whole edit

CLICKING NEEDS A CLIP SELECTED FIRST

Clicking a card applies it to **whichever clip is selected** at that moment. With nothing selected nothing happens. Click a clip on the timeline to select it, then press the card.

DRAGGING GIVES MORE CONTROL

Clicking obeys the **"where to apply"** setting below (In/Out/Both). When you drag, where you drop it on the clip decides — you pick the right place without thinking about it.

SECTION 3

The categories and the search

CATEGORY	WHAT IS IN IT	ITS CHARACTER
▦ **All**	All 70 transitions	—
▨ **Soft**	11 transitions	Calm, unobtrusive — **the safest**
◐ **Shape / Wipe**	10 transitions	A shape opens or closes to wipe
➞ **Motion**	4 transitions	The clip pushes its way in
≫ **Hard / Energetic**	8 transitions	Fast and punchy — vlogs and music edits
♥ **Shape reveal**	10 transitions	A shape such as a heart, star or flower grows or spins to open the new clip
▚ **Pattern**	10 transitions	Repeating pieces — blinds, checkerboard, dot grid, honeycomb — fill in one after another
▒ **Dissolve**	8 transitions	The picture changes through a scattered spread — ink, paper, sand, pixels
◷ **Dynamic**	9 transitions	Turning, rippling or light-sweeping transitions with movement in them

THE SEARCH BOX SEARCHES THE DESCRIPTIONS TOO

It searches not only the transition's *name* but also the **"when to use it"** text. Type `scene`, for instance, and **To black** comes up; type `vertical` and the transitions that sit well in Shorts are listed. If you do not know what you are looking for, type **what you want to do**.

⭐ **FAVOURITES**

The transitions you right-click become favourites and are **brought to the front** of the list. If you keep using the same three, make them favourites and stop hunting through 70 cards.

SECTION 4

All 70 transitions

▨ Soft 11 transitions

	NAME	WHAT IT DOES AND WHEN
▨	**Crossfade**	**The safest transition** — the two clips dissolve into each other. It softens a cut in speech and interviews. **The default**
■	**To black**	The end of a scene or a chapter. It gives a sense of a jump in time ("the next day"). On a full-frame video it darkens the whole frame
□	**To white**	A flashback / a dream / a clean opening. On bright scenes it sits more softly than black
▤	**Soft wipe**	A wide, soft-edged wipe from left to right. Changes scenes unnoticed in documentaries and interviews.
◩	**Soft diagonal**	A soft diagonal flow from the top left. Gives a natural, cinematic transition in travel and vlog edits.
◍	**Soft circle**	A soft-edged circle opens from the centre. Looks lovely in memories, dream scenes and calm music videos.
☼	**Luma fade**	The new clip's bright areas appear first and the dark ones last. Very stylish for sunsets, concert lights and night shots.
◉	**Eye open**	Opens from the centre like an eyelid. A strong entry for waking up, point-of-view (POV) shots and story openings.
☁	**Fog**	The new scene emerges through a misty, irregular dissolve. Use it for nature, mystery and atmospheric storytelling.
◠	**Soft fan**	A fan that softly opens from the top to both sides. Looks elegant in intros and at the start of chapters.
♨	**Smoke**	The new clip rises from the bottom like curling smoke. Effective for mystery, gaming moments or a dramatic entrance.

◐ Shape / Wipe 10 transitions

	NAME	WHAT IT DOES AND WHEN
◀	**Wipe ◀**	The new clip opens **from left to right** and wipes the old one away. The language of news and explainers
▶	**Wipe ▶**	The new clip opens from right to left. The mirror of "Wipe ◀" — it says **going back**

	NAME	WHAT IT DOES AND WHEN
▲	**Wipe ▲**	Opens from the bottom upwards. It sits naturally in a **vertical (Shorts/Reels)** edit
▼	**Wipe ▼**	Opens from the top downwards — the feeling of **a curtain coming down**
○	**Circle open**	A circle grows from the middle — an opening that says **focus**
●	**Circle close**	It closes from the edges to the centre — for **an ending or a finale**
◆	**Diamond**	Opens as a diamond. Retro, music-video language
↔	**Horizontal open**	A door opening to the sides from the middle. **Introductions and openings**
↕	**Vertical open**	A door opening up and down from the middle
↘	**Diagonal ↘**	Opens diagonally from the top left — lively and dynamic

→ Motion 4 transitions

	NAME	WHAT IT DOES AND WHEN
←	**Slide ◀**	The new clip comes in from the right, **pushing**. A sense of "the next one" in a list or a step-by-step explainer
→	**Slide ▶**	The new clip pushes in from the left — a sense of **going back**
↑	**Slide ▲**	Pushes from the bottom upwards. **The most natural slide in a vertical video**
↓	**Slide ▼**	Pushes from the top downwards

» Hard / Energetic 8 transitions

	NAME	WHAT IT DOES AND WHEN
«	**Whip ◀**	The camera is flung sharply **to the left and blurs**. Vlogs, energetic edits
»	**Whip ▶**	A whip pan to the right. It looks very good landed **on the beat**
◎	**Zoom Blur**	A dissolve through blur — it hides the cut in a fast edit. **It works properly on every layer**
›	**Chevrons**	A fast left-to-right transition led by racing arrows. Adds energy to sports, gaming and “up next” moments.
／	**Slash**	Three diagonal slashes flash one after another and the scene opens through the cuts. Use it for action, gaming and beat hits.

	NAME	WHAT IT DOES AND WHEN
⋀	**Zigzag**	A saw-toothed wipe with a thin line of light. For funny, dynamic edits aimed at a young audience.
✺	**Sunburst**	Rays burst outward from the centre. Brings excitement to intros, winning moments and celebration hits.
✧	**Flash burst**	The scene changes with a warm white flash from the centre. For beats, a photo-shoot feel and punchy cuts.

♥ Shape reveal 10 transitions

	NAME	WHAT IT DOES AND WHEN
♥	**Heart**	Opens in a heart shape that gently beats twice as it grows. For weddings, Valentine's Day and love-themed content.
★	**Star**	A five-pointed star that grows as it spins. For kids' content, awards, “the best” and celebration moments.
⬡	**Spinning hexagon**	A white-edged hexagon spins open. A modern look for tech, gaming and science content.
▢	**Rounded square**	A soft-cornered square that grows from the top left and settles in the centre, like an app opening. For app promos and social media content.
▣	**Box open**	A rounded box with a white frame grows from the centre. For screen recordings, product demos and news cards.
✚	**Plus open**	Opens by rotating from an X into a plus sign. A meaningful transition for health, additions, tips and tutorial videos.
✿	**Flower**	A six-petal flower spins open. Looks cute in spring, fashion, beauty and kids' content.
⊛	**Aperture**	Opens with spinning blades like a camera aperture. For photography, cinema and flashback scenes.
△	**Triangle**	Opens with a spinning equilateral triangle. Fits music, festivals and geometric graphic styles.
✕	**X split**	A glowing X splits open along the diagonals. For comparisons, “vs” and hard scene changes.

Pattern 10 transitions

	NAME	WHAT IT DOES AND WHEN
☰	**Blinds**	Horizontal slats part one after another from top to bottom. Classic yet stylish for corporate presentations, interiors and calm storytelling.
|||	**Vertical blinds**	Vertical strips open in a diagonal order. For fashion, architecture and rhythmic montages.
▚	**Checkered**	Checkerboard squares open in two waves. For gaming, retro and fun list videos.
⁘	**Dot grid**	Dots grow outward from the centre in waves. Very stylish for music, fashion and graphic design looks.
⬢	**Honeycomb**	Honeycomb cells fill in from left to right. For science, technology and nature documentaries.
◈	**Diamond grid**	Diamond tiles open in a diagonal wave. For luxury, fashion and invitation-style content.
◭	**Triangle tiles**	Triangle tiles grow outward from the centre in waves. For tech promos and modern title transitions.
▧	**Diagonal stripes**	Stripes are drawn in from opposite directions and fill the screen. For sports, news and motion graphics.
▥	**Piano bars**	Bars slide in from the top and bottom in random order. For music, rhythm and dance videos.
◰	**From the corners**	Thin white-bordered squares grow from the four corners in turn. For split screens, collages and “four different moments” stories.

Dissolve 8 transitions

	NAME	WHAT IT DOES AND WHEN
✒	**Ink**	Spreads from the centre like an ink blot, keeping a dark edge. For art, storytelling and poetic edits.
✹	**Burnt paper**	Holes open up as if the paper were burning, their edges glowing with orange embers. For nostalgia, an old-film feel and dramatic transitions.
⁘	**Sand grains**	The image changes by scattering like sand from left to right. For desert, travel and “time has passed” storytelling.
▩	**Pixel dissolve**	Square blocks appear at random. For gaming, technology and retro digital topics.
⊞	**Mosaic tiles**	Rounded tiles grow in random order. For food, crafts and colourful vlog edits.

	NAME	WHAT IT DOES AND WHEN
//	**Torn paper**	The screen tears down the middle and opens with white paper fibers. For funny collages and “the truth comes out” moments.
❀	**Watercolor**	Wet paint blots spread and merge. A soft transition for art, weddings, kids and emotional storytelling.
△	**Glass shards**	Large triangular shards snap into place at random. For shock, suspense and hard scene changes.

◷ Dynamic 9 transitions

	NAME	WHAT IT DOES AND WHEN
◷	**Clockwise**	Sweeps a full turn like a clock hand. For time jumps, countdowns and “one hour later” storytelling.
✢	**Pinwheel**	Four curved blades spin open. For fun, fast-paced and kids' content.
↻	**Spiral**	Opens with a spiral sweep from the centre outward. For hypnotic, dreamy and magical transformation moments.
≈	**Wave**	Wavy water rising from the bottom, with a white line of foam. For sea, pool, summer and holiday videos.
◌	**Ripple**	Rings ripple out from the centre in waves. For falling drops, sound waves and reflection themes.
|||	**Centre bars**	Bars open step by step from the centre to the edges. For title openings and scene introductions.
╲	**Streak**	A bright white streak of light sweeps across the screen. For product promos, luxury and tech videos.
◯	**Shockwave**	A bright ring bursts quickly out from the centre. For explosions, impacts and big reveal moments.
▒	**Digital scan**	Rows race at different speeds while a cyan scan edge glows. For tech, gaming and cyber topics.

THE NEW 50 ARE MASK TRANSITIONS

The new transitions in the Soft and Hard / Energetic groups (from Soft wipe to Flash burst) and all four new categories work by **masking**: at every moment the new clip shows inside a shape or a pattern. The card’s thumbnail plays the real mask, and **the preview and the export come from the same calculation**. Some have a thin line of light or colour glowing at the opening edge (Slash, Zigzag, Burnt paper, Shockwave, Digital scan and others). The duration, the place it is applied and applying in bulk work exactly as for the first 20.

IF YOU CANNOT DECIDE

Crossfade or **Zoom Blur**. The first is safe anywhere and does not draw the eye, the second is energetic and hides the cut in a fast edit.

USE THEM SPARINGLY

Putting a transition on every cut makes a video look amateurish. In professional editing, transitions are used **where the chapters change**; ordinary cuts stay hard.

SECTION 5

Applying by dragging

Where on the clip you drop the card gives three different results.

THE THREE REGIONS OF A CLIP — THE RESULT BY WHERE YOU DROP



THE LEFT END → an **IN** effect — the clip begins with it

THE RIGHT END → an **OUT** effect — the clip ends with it

THE BODY → an **OVERLAP** — the two clips blend (a crossfade)

WHAT AN OVERLAP MEANS

The two clips overlap in time; both are visible through the transition. That is the classic editing transiti

A PURPLE band appears where you dropped it — it shows that the transition is applied, and how long it l
Dragging ignores the « where to apply » setting below — where you drop wins.

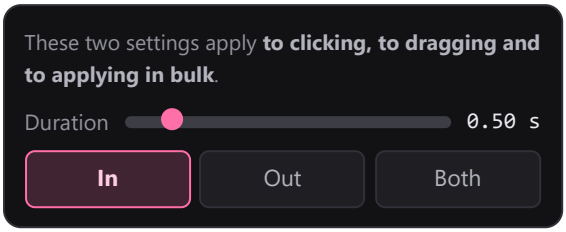
THE DURATION SLIDER APPLIES TO DRAGGING TOO

The **Duration** slider below applies **always** — to clicking, to dragging and to applying in bulk.

SECTION 6

The duration and where it is applied

HOW IT LOOKS IN THE PROGRAM



SETTING	RANGE / OPTION	EXPLANATION
Duration	**0.10 – 4.00 seconds** (**0.50** by default)	How long the transition lasts
In	—	At the **start** of the clip
Out	—	At the **end** of the clip
Both	—	At the start and at the end

ON A SHORT CLIP THE DURATION IS CUT DOWN AUTOMATICALLY

The in and the out together cannot take up more than **90% of the clip**. Give a 1-second clip a 2-second transition and the program fits it in — otherwise the clip would never be seen sharp at all.

WHAT EACH DURATION GIVES YOU

0.15–0.25 s: almost imperceptible, it merely softens the cut.
0.4–0.6 s: the classic, easy-on-the-eye transition — **the default is here**.
1 s and over: obvious and cinematic; only where the chapters change.

IF YOU TRIM THE CLIP AFTERWARDS

The transition's duration is recalculated against the clip — it does not go stale and cover the whole clip. All the same, check that the transition still looks the way you want on clips you have shortened.

SECTION 7

The purple band

When a transition is applied, a **purple band** appears at the end of the clip on the timeline. That band is both an indicator and a control.

USING THE BAND



× = remove

The inner edge
drag = the duration

SETTING THE DURATION WITH THE MOUSE

Drag the band's **inner edge** (the side facing into the clip) — the transition gets longer or shorter.

If there is no band, no transition has been applied. The width of the band shows the transition's duration.

On an overlapping (crossfade) transition the band sits where the two clips JOIN.

ACTION	RESULT
Drag the band's inner edge	Changes the transition's **duration**
The × on the band	**Removes** the transition
The band's width	**Shows** the transition's duration

SET IT FROM THE TIMELINE, NOT THE PANEL

If you are changing the duration for individual clips, **dragging the band's edge** is faster than fiddling with the slider, and you can see what you are doing.

SECTION 8

Applying in bulk

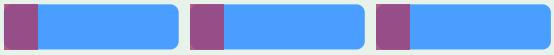
It applies the same transition to **every clip** in a scope in one move. It has two modes, and **they behave very differently**.

TWO MODES — DIFFERENT RESULTS

TO BEGIN WITH — three clips, 30 s in total



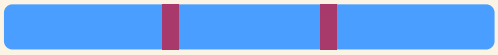
AN IN EFFECT



Every clip begins with this effect.

Nothing shifts · the length stays the same

BETWEEN THE CLIPS



The clips OVERLAP, with a crossfade between.

THE TOTAL LENGTH GETS SHORTER

BEFORE CHOOSING « BETWEEN THE CLIPS »

Because the clips move forward the total length shortens — but **the subtitle and B-roll tracks d**

Be sure to check the sync. On an edit with subtitles, apply this first and generate the subtitles AFT

	AN IN EFFECT	BETWEEN THE CLIPS
What it does	An in effect on every clip	Overlaps consecutive clips with a crossfade between them
Do the clips move	**No**	**Yes — they move forward**
The total length	Unchanged	**Gets shorter**
Risk to the sync	**None**	**There is some**
How it looks	Each clip appears separately	A flowing, edited feel
Safety	**The safest · the default**	Use with care

The scope

THE SCOPE IS SHARED

The **Scope** list here is **the same** as the scope in the **Batch Actions** panel — choosing in one changes the other. **Audio tracks are not listed**: a transition cannot be applied to sound.

✕ Clear

OVERLAPPING ONES GO BACK TO A HARD CUT

Clear removes every transition in that scope. On clips where an overlap (crossfade) was applied, the transition goes and a **hard cut** is left between them — it does not revert to a default crossfade.

THE RIGHT ORDER

Finish the cutting first → then apply the bulk transitions → subtitles and B-roll last. The other way round, the "Between the clips" mode breaks the sync.

SECTION 9

The limits worth knowing

The sound follows the transition GOOD NEWS

While the picture appears gently, **the sound fades up or down with it**. Both in the preview and in the output.

WHY THAT MATTERS

Sound bursting in at full level while the picture appears slowly is an amateur mistake. The program takes care of it by itself.

On a PiP video, an animated item and text GOOD NEWS

Preview = output

On a shrunken or corner-placed (PiP) video, on an **animated item** whose size or transparency changes, and on text, all 70 transitions come out in the export **just as you see them in the preview**.

TRANSITION	ON A PIP VIDEO AND A SMALL ITEM
Slide ◀ ▶ ▲ ▼	The item slides in from the edge of the frame to its place; on the way out it leaves in the arrow's direction
Whip ◀ ▶	On the way in it flies in from the edge of the frame with a blur; on the way out it blurs where it is
To black · To white	The item blends into black or white
Wipe · Circle · Diamond · Open	Opens inside the item's own box
Crossfade · Zoom Blur	**No trouble**
The new 50 mask transitions	Open inside the item's own box (like Circle open); on text, inside the text's box

TOGETHER WITH AN ANIMATION

If you give an item both an animation (for example **Pop In**) and a transition, the two combine in the output: the item appears through the transition while it grows. Transparency keyframes are carried over frame by frame too (chapter 29). **Slide ◀** leaves to the left on the way out and **Slide ▶** to the right — on a full-frame video as well.

ON TEXT, THE TRANSITION SITS IN THE TEXT'S BOX

Give text **Circle open** and the circle opens from the middle of the text, not from the middle of the frame. Wipe, Diamond and Open transitions also work inside the text's box.

An automatic edit done in the background A LIMIT

When **Do it in the background** is ticked in an automatic edit, the background engine has no exact match for the new 50 transitions: it uses **the nearest ready-made transition** and the job summary says so ("In the background, the selected transition isn't reproduced exactly; the closest built-in transition is used instead (the exact one is in Super Edit)"). If you want the transition to look exactly right, apply the edit in Super Edit rather than in the background.

Transitions are not applied to sound A LIMIT

A transition cannot be put on an audio track — which is why **audio tracks never appear** in the scope list for applying in bulk. For sound you use the **envelope line** (chapter 20).

SECTION 10

Step by step, and troubleshooting

1. Finish your cutting — transitions are added **last**.
2. Library → **Transition Effects**.
3. Choose a **category**, or **search** for what you want to do.
4. Set the **duration** (0.50 if you cannot decide).
5. For one clip: select the clip → **click** the card. Or **drag** the card to the end of the clip.
6. For the whole edit: **Apply in bulk** → choose a scope → **Apply**.
7. Fine-tune from the edge of the purple band; if you do not like it, ✕.

Troubleshooting

SYMPTOM	CAUSE	FIX
I clicked a card and nothing happened	No clip is selected	Select a clip on the timeline first
The transition went on the wrong end	The "where to apply" setting	Change In/Out/Both, or drag it
The purple band is not showing	No transition was applied	Try again — is a clip selected
The transition covers the whole clip	The clip is very short	Lower the duration — the program applies the 90% limit
I cannot change the duration	You are looking for the band instead of the slider	Either works: the slider or the band's inner edge
The clips moved forward and the subtitles drifted	The "Between the clips" mode	Ctrl+Z · generate the subtitles afterwards
I cleared them and there still seems to be a transition	It went back to a hard cut	Normal — the transition has gone
There is no audio track in the scope	Transitions are not applied to sound	Normal — use the envelope line
The transition differs from the preview in the output	It should not — on PiP, animated items and text it is carried over exactly	Send the diagnostics file (below)

SYMPTOM	CAUSE	FIX
Slide ◀ went off to the left on the way out	The way out follows the arrow	Normal — for the other direction pick Slide ▶
The whip did not slide on the way out, it only blurred	Whip blurs where it is on the way out	Normal — to leave by sliding, use Slide
The sound bursts in on the transition	It should not	It may have been pulled to 0 by hand on the audio envelope — check
I cannot find the transition I want	70 cards is a crowd	Pick a category, or search by "when"
The transition looks different in an edit I ran in the background	The new 50 transitions are made with the nearest ready-made one in the background	For the exact one, apply the edit in Super Edit
My favourites have gone	They are added by right-clicking	Right-click the card
The video looks amateurish	There is a transition on every cut	Use them only where the chapters change

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

26 · Animations — the in and out movements of items, and animations that run the whole length of a clip.

SUPER EDIT · PART 11

Animations

112 ready-made animations — applied with one click, fine-tuned with their own sliders. Zoom and camera moves, ins and outs, loops, shakes, speed ramps and light envelopes.

WHAT'S IN THIS CHAPTER

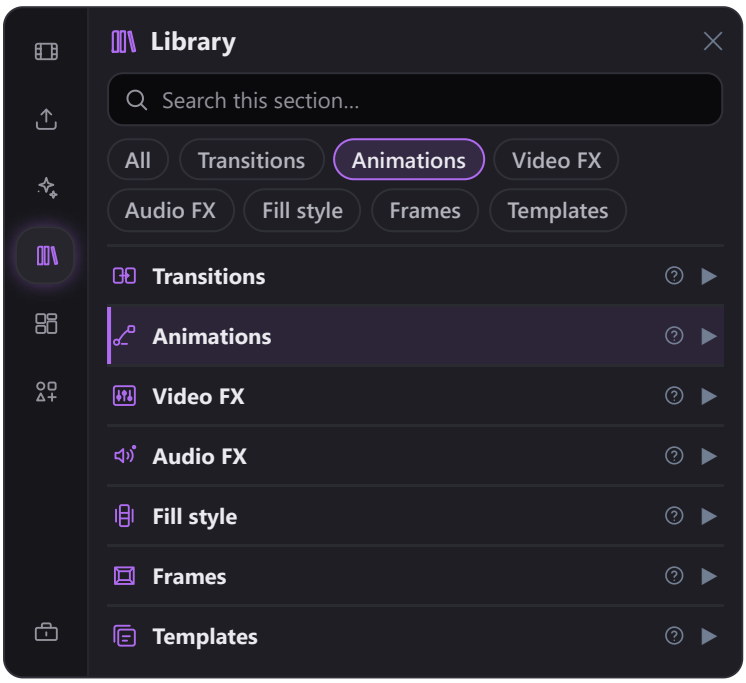
1. Where the panel is — an animation is not a transition
2. Three families: **Video/Image · Speed · Light**
3. The three ways of applying one
4. **The time window** — in, out, the whole clip
5. The seven groups, and which one when
6. **The full list of all 112**
7. The sliders — 9 of them, and their ranges
8. The "This clip's animation" box
9. Saving animations of your own
10. Applying in bulk
11. The limits worth knowing
12. Troubleshooting

SECTION 1

Where the panel is — and how it differs from a transition

The **Library** drawer on the left rail → **Animations**. Not to be confused with the **transitions** in the previous chapter: a transition sits *between* two clips, an animation is **a single item's own movement**.

HOW IT LOOKS IN THE PROGRAM — THE LEFT RAIL AND THE DRAWER



A TRANSITION OR AN ANIMATION?

A TRANSITION



BETWEEN two clips — it softens the cut

AN ANIMATION



ONE clip's or item's OWN movement

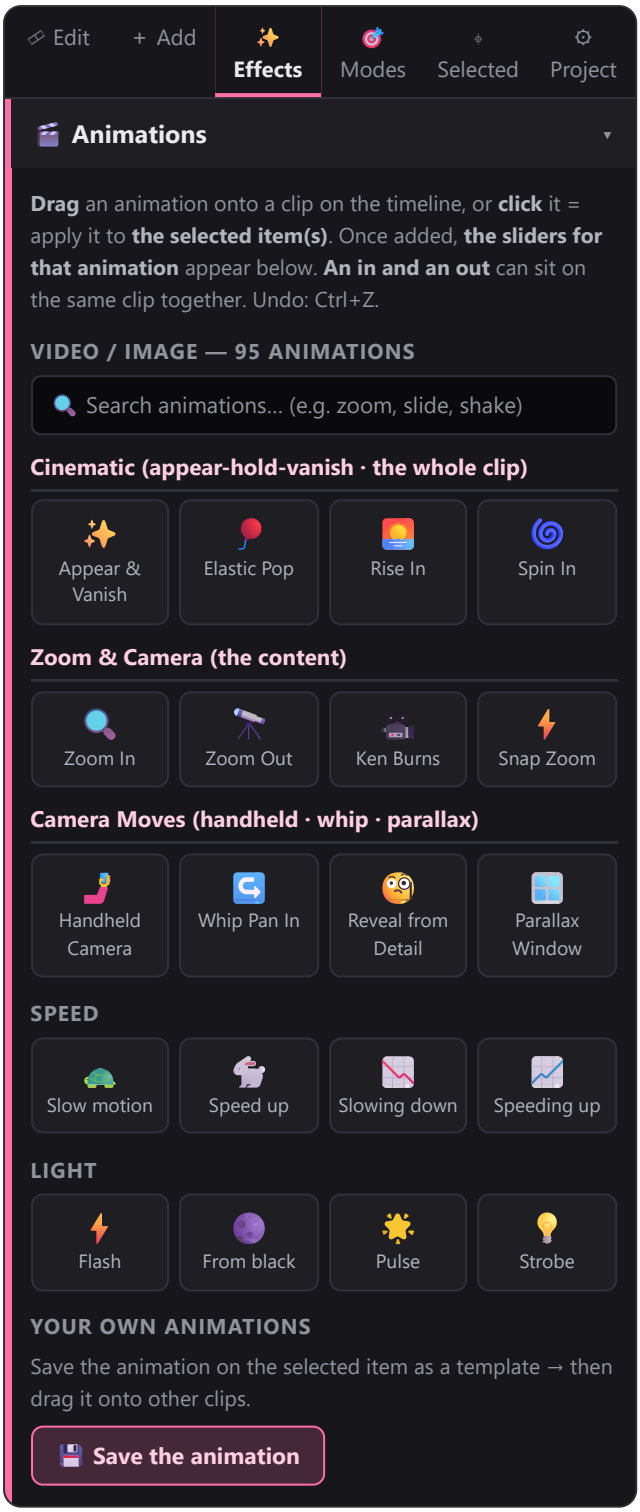
THE TWO CAN BE USED TOGETHER

One clip can have both a transition (a purple band at the ends) and an animation.

Animations apply not only to video but to text, images, PiP and stickers as well.

In the export they combine just as in the preview (chapter 25).

HOW IT LOOKS IN THE PROGRAM — THE ANIMATIONS PANEL



THE CARDS PLAY THEIR OWN MOVEMENT

Every card in the list **plays a small preview** — you can see what it does without reading its name. Hover over a card and the tooltip tells you **what it is and when to use it** as well.

SECTION 2

The three families

Animations use three separate engines. Which kinds of item they work on is **different** — click an unsuitable item and the program warns you.

FAMILY	HOW MANY	WHAT IT CHANGES	WHAT IT WORKS ON
🎬 **Video / Image**	95	Position · size · rotation · opacity · blur · the content zoom	Video · images · text · GIFs · PiP · stickers
⏩ **Speed**	9	The clip's playback **speed** (which can change over time)	**Video and audio only**
💡 **Light**	8	**Brightness** (changing over time)	**Video · images · GIFs** (not on text)

WHAT HAPPENS ON AN UNSUITABLE ITEM

Try to apply a **Speed** animation to text and you get the warning "*A speed animation works on a video or audio item.*" at the top, and nothing changes. In the same way, a light animation does not work on text.

SPEED AND LIGHT GO TO THE OUTPUT EXACTLY

These two families come out in the export **exactly** as you see them in the preview — they use no separate engine, they are written straight into the clip's speed and brightness envelopes.

SECTION 3

The three ways of applying one

ROUTE	WHAT IT DOES	NOTE
Click a card	Applies it to **every selected item**	Multiple selection works — select 5 clips and all 5 get it
Drag a card	Applies it to the **one clip** you drop it on	No selection needed
Batch Actions	To every suitable clip in a scope	From a panel of its own — chapter 38

ONCE IT IS APPLIED

The item the animation goes on is **selected automatically** and the panel opens, so the sliders appear straight away. At the top you see: "🎬 *Animation applied: 🔍 Zoom In — change it with the sliders.*"

IF THERE IS ONE ALREADY IT ASKS

Apply a second animation of the same kind to a clip that has one and it asks you to confirm: "*This clip already has an in animation. Overwrite it?*" With several selected the question is asked **once** — not for each clip separately.

UNSUITABLE ONES ARE SKIPPED, AND COUNTED

If some of the items in a multiple selection are unsuitable, the message says so: "🎬 *Applied to 3 items … · 2 items were unsuitable*". Nothing is swallowed silently.

SECTION 4

The time window

Every video animation has a **time window**: whether it plays at the start of the clip, at the end, or all the way through.

THE THREE KINDS OF WINDOW

IN (the start of the clip)



OUT (the end of the clip)



THE WHOLE CLIP



AN IN AND AN OUT CAN SIT ON THE SAME CLIP

They do not collide. On a short clip both are shortened automatically — each at most 45% of the
Alone, one animation can take up at most 90% of the clip. A « WHOLE CLIP » animation deletes b

WINDOW	ITS LENGTH	WITH THE OTHERS
In	Adjustable, **0.2 – 2 s**	Sits together with an out
Out	Adjustable, **0.2 – 2 s**	Sits together with an in
The whole clip	As long as the clip — **not adjustable**	**Deletes** the in and the out

TRIM THE CLIP AND THE WINDOW IS RECALCULATED

Shorten or lengthen the clip later and the in/out animation is **rebuilt automatically** — the "0.6 s" on the slider and the real duration never drift apart.

AN EXAMPLE

Put both "Pop In" (a 0.5 s in) and "Pop Out" (a 0.5 s out) on a 1-second sticker and both are cut down to **0.45 s** — leaving 0.1 s in the middle where the item sits at full size. That way they never run into each other.

SECTION 5

The seven groups — which one when

The Video/Image family is divided into seven groups. Hover over a group header and these same descriptions appear in the program.

GROUP	HOW MANY	WHEN TO USE IT
✨ **Cinematic** appear-hold-vanish	12	It lasts the whole clip: **it appears** → **holds** → **vanishes**. It carries a scene on its own; you need add no separate in or out
🎥 **Zoom & Camera** the content	19	Moves **THE CONTENT** (the box stays put) — so it **shows on a full-frame video too**. A Ken Burns / camera feel
🤳 **Camera Moves** handheld · whip · parallax	6	An editor's camera moves: **handheld shake**, **whip pan** in/out (put it between two clips), a reveal from a detail, a stepped zoom. It moves **the content** — **it shows on a full-frame video too**
⬇️ **In**	27	Plays only at **the start** of the clip (set with the duration slider). It can be used together with an out animation
⬆️ **Out**	14	Plays only at **the end** of the clip. Put with an in, the two are shortened automatically to fit the clip
🔁 **Loop / Idle**	9	It **repeats** through the clip — a gentle breath or sway. Good on background layers and long scenes
📳 **Energy / Shake**	8	Shaking and juddering — put it **on a beat** or at a moment of emphasis. **Do not use it for long, it wears the viewer out**

THE MOST COMMON MISTAKE

Not knowing the difference between **Cinematic** and **Zoom & Camera**. The Cinematic group enlarges and shrinks **the item itself** — on a full-frame video that has no visible effect. The Zoom group moves **the inside of the picture**; it is the only group that works on a full-frame video.

CINEMATIC AND ZOOM — THEY DO NOT LOOK THE SAME

✨ CINEMATIC — the item's BOX grows and shrinks



small | full size | vanishing

🎥 ZOOM — the box is FIXED, the CONTENT comes closer



SECTION 6

The full list of all 112

✨ Cinematic — appear · hold · vanish 12 · the whole clip

	NAME	WHAT IT DOES
✨	**Appear & Vanish**	Appears gently from a small, transparent point, holds, then shrinks away. **The most basic cinematic one**
🎈	**Elastic Pop & Go**	Springs in as if on a spring, then collapses into itself and goes
🌅	**Rise In**	Rises in from below, then drifts up and away at the end
🌀	**Spin In**	Arrives with a half turn, leaves turning the other way
🔬	**Focus (Blur In)**	Goes from blurred to sharp, then blurs away again at the end
🫁	**Breathing**	Appears, breathes gently through the clip, disappears
🎬	**Cinematic Slow Grow**	Grows very slowly through the clip — imperceptibly
📽️	**Cinematic Slow Shrink**	Shrinks very slowly through the clip
➡️	**Drift Through**	Drifts in from the right, drifts out to the left
🏀	**Bounce In & Out**	Bounces in from above, falls away below
💫	**Shimmer In**	Arrives slightly tilted, then sways and changes brightness through the clip
🎞️	**Come From Depth (3D)**	Comes forward from very large and blurred — a sense of depth

THIS GROUP IS BEST ON IMAGES AND PIP

Cinematic animations scale **the item itself**. On a video that fills the frame a change of scale is invisible — but the appearing and vanishing (the opacity) still shows. It is ideal for **images, text, stickers and PiP**.

📽️ Zoom & Camera 19 · the content moves

	NAME	WHAT IT DOES	WINDOW
🔍	**Zoom In**	Closes in slowly through the clip (18%)	`the whole clip`
🔭	**Zoom Out**	Starts close and comes back to normal	`the whole clip`
📽️	**Ken Burns**	Zooms and pans at once — **the classic for photographs**	`the whole clip`
👊	**Zoom Punch**	Snaps in and comes back — for emphasis	`in, 0.5 s`

	NAME	WHAT IT DOES	WINDOW
🏀	**Zoom Bounce**	Springs in and comes back	`in, 0.6 s`
⚡	**Snap Zoom**	A hard, fast zoom in — it does not come back	`in, 0.3 s`
🎬	**Pull Back**	Starts very close and pulls back — an opening	`in, 0.7 s`
🌬️	**Breath**	Closes in slightly and comes back — very gentle	`the whole clip`
💓	**Heartbeat Zoom**	Jumps twice like a heartbeat	`the whole clip`
😵	**Vertigo**	Rotates slightly while zooming — an uneasy feeling	`the whole clip`
⏩	**Pan Right**	The camera slides right (zoomed in)	`the whole clip`
⏪	**Pan Left**	The camera slides left	`the whole clip`
🔼	**Pan Up**	The camera slides up	`the whole clip`
🔀	**Orbit**	The camera goes round all four corners	`the whole clip`
🌫️	**Blur Zoom In**	Comes into focus from blurred and transparent	`in, 0.5 s`
↖️	**KB Top-Left**	Ken Burns — towards the top left corner	`the whole clip`
↘️	**KB Bottom-Right**	Ken Burns — towards the bottom right corner	`the whole clip`
🎞️	**KB Pan+Zoom**	Zooms while panning horizontally	`the whole clip`
🪧	**KB Vertical Pan**	Zooms while panning vertically	`the whole clip`

BRINGING STILL PHOTOGRAPHS TO LIFE

A motionless picture standing on the screen for 4 seconds kills a video. Apply **Ken Burns** or **KB Top-Left** — the same photograph looks alive. It is the classic documentary method.

Camera Moves 6 · handheld · whip · parallax

	NAME	WHAT IT DOES	WINDOW
🤳	**Handheld Camera**	The natural shake of a handheld camera for the whole clip: the picture sits slightly zoomed in and drifts along a soft, irregular path	`the whole clip`
🔁	**Whip Pan In**	The camera is flung and stops: the clip starts close, shifted sideways and very blurred, then sharpens quickly and settles. **Put it between two clips**	`in, 0.5 s`
↩️	**Whip Pan Out**	The clip sits calmly; at the end the camera whips sideways and the picture blurs and slides away. The partner of Whip Pan In	`out, 0.4 s`

	NAME	WHAT IT DOES	WINDOW
🧐	**Reveal from Detail**	Starts very close on one detail (about 2.4×), then slowly pulls back to show the whole frame	`in, 1.3 s`
📶	**Three-Step Zoom**	Closes in step by step with three sudden jumps, each with a brief blur; it holds still on each step and ends about 1.75× closer	`the whole clip`
🪟	**Parallax Window**	The slightly enlarged frame drifts one way while the picture inside flows the other way — a feeling of depth, as if looking through a window	`the whole clip`

⬇️ In 27 · at the start of the clip

	NAME	WHAT IT DOES	DURATION
⬅️	**In From The Left**	Slides in from the left edge	`0.6 s`
➡️	**In From The Right**	Slides in from the right edge	`0.6 s`
⬆️	**Rise From Below**	Rises in from the bottom edge	`0.6 s`
💥	**Pop In**	Bursts up from small, overshoots a little and settles	`0.5 s`
🌀	**Spin In**	Comes in turning and growing	`0.6 s`
🪂	**Drop In**	Falls from above and springs into place	`0.6 s`
↖️	**Fly From Top-Left**	Flies in from the top left corner	`0.6 s`
↗️	**Fly From Top-Right**	Flies in from the top right corner	`0.6 s`
↙️	**Fly From Bottom-Left**	Flies in from the bottom left corner	`0.6 s`
↘️	**Fly From Bottom-Right**	Flies in from the bottom right corner	`0.6 s`
🎈	**Elastic Pop**	Springs up past its size — **for stickers**	`0.55 s`
🏐	**Bounce In**	Comes from above and bounces a few times before settling	`0.65 s`
🎏	**Swing In**	Arrives tilted and straightens — a hanging-sign feel	`0.6 s`
🎡	**Roll In**	Rolls in with a full turn	`0.6 s`
🎴	**Card Flip**	Opens from the edge — a card turning over	`0.5 s`
🔆	**Expand**	Opens gently out of a point	`0.5 s`
🔎	**In From Large**	Comes down to normal from very large	`0.5 s`

	NAME	WHAT IT DOES	DURATION
	Blur Slide	Slides in blurred and comes into focus	`0.6 s`
	Spiral In	Comes from a corner, turning and growing	`0.6 s`
	Drop & Bounce	Falls and bounces twice before settling	`0.7 s`
	Drop, Bounce and Settle	Falls from above, squashes on landing (shorter and wider), then bounces a few times and settles	`0.95 s`
	Thrown In	Thrown in from the bottom left, spinning and blurred; it arcs through the air, overshoots slightly and settles	`0.8 s`
	Spring Pop	Pops out of a tiny point on a spring: overshoots its size, springs back with fading bounces and settles (with a little rotation and squash)	`0.7 s`
	Tilted Slide	Slides in from the right, tilted and blurred; it straightens up and sharpens as it reaches its place	`0.65 s`
	Vortex In	Starts tiny and blurred, grows while spinning two turns, overshoots slightly and settles	`0.8 s`
	Glitch In	Appears through short flickers and sideways shifts; after a few broken frames it comes clean	`0.55 s`
	Rubber In	Comes in from the left stretched (flat and long) and blurred; it stretches and shortens like rubber and settles	`0.8 s`

⬆️ Out 14 · at the end of the clip

	NAME	WHAT IT DOES	DURATION
	Fade Out	Stays put and goes transparent — **the plainest out**	`0.6 s`
	Zoom Away	Recedes and disappears	`0.6 s`
	Out To The Left	Leaves by the left edge	`0.6 s`
	Out To The Right	Leaves by the right edge	`0.6 s`
	Out Upwards	Leaves over the top	`0.6 s`
	Out Downwards	Leaves out of the bottom	`0.6 s`
	Pop Out	Grows a little then collapses into itself and goes	`0.5 s`
	Spin Out	Turns and shrinks away	`0.6 s`
	Fall Out	Tips over and falls away below	`0.6 s`

	NAME	WHAT IT DOES	DURATION
	Blur Out	Blurs away	`0.6 s`
	Crouch and Launch	First crouches slightly (winds up), then blurs and launches upward out of the frame	`0.7 s`
	Thrown Out	First pulls back slightly; then it is thrown, spinning, and arcs down and away out of sight	`0.75 s`
	Speed-Smear Exit	Draws back slightly, then stretches sideways to the right, blurs and leaves a speed smear as it vanishes	`0.5 s`
	Glitch Out	Holds steady, then flickers and shifts and vanishes piece by piece	`0.5 s`

Loop / Idle 9 · repeating through the clip

	NAME	WHAT IT DOES
	Float	Rises and falls gently and tilts, as if floating in the air
	Sway	Sways gently left and right (±2.5°)
	Pulse	Grows and shrinks slightly — it catches the eye
	Hop	A gentle up-and-down hop
	Shimmer	The opacity ripples — as though it were glinting
	Slow Spin	Turns once right through the clip
	Damped Pendulum	Swings like a pendulum: the first swing is wide (about ±16°), each one gets smaller, and it comes to rest by the end of the clip
	Jelly	Wobbles like jelly: squashes, stretches and springs. The Repeat slider defaults to 3
	Figure-Eight Float	Floats gently through a horizontal figure eight (∞), tilting as it goes. The Repeat slider defaults to 2

ANIMATIONS THAT SQUASH AND STRETCH — THE ELASTICITY SLIDER

Drop, Bounce and Settle, **Spring Pop**, **Rubber In**, **Crouch and Launch** and **Jelly** squash and stretch the shape (height and width move separately); the **Elasticity** slider sets how much. On a picture with its natural proportions, on a GIF and on a shrunken (PiP) video the squash affects the height too, and the output matches. On text and on a full-frame video the height does not move separately: only the size punch remains.

Energy / Shake 8 · for a moment of emphasis

	NAME	WHAT IT DOES	DURATION
	Horizontal Shake	Judders left and right, dying away	`0.5 s`
	Earthquake	Shakes in every direction and rotates slightly	`0.6 s`
	Shake No	Tips quickly left and right — as if saying "no"	`0.7 s`
	Glitch Shake	A shift plus blur plus flicker — digital corruption	`0.5 s`
	Impact	A zoom plus a shift plus blur — **a sense of collision**	`0.4 s`
	Camera Impact	A heavy hit: the frame suddenly closes in and blurs, then calms down through bounces in every direction that die away	`0.6 s`
	Bass Hit	Like a bass hit in music: starts close and blurred and settles fast, then after a short gap a second, lighter hit follows	`0.7 s`
	Glitch Jump	The frame jumps abruptly a few times with a digital fault: a shift, a zoom, a brief fade and blur, then it settles	`0.5 s`

Speed 9 · video and audio only

	NAME	WHAT IT DOES
	Slow motion	The clip runs at **half speed** throughout (0.5×)
	Speed up	The clip runs at **double speed** throughout (2×)
	Slowing down	Starts at 1.7× and comes down to 0.5× — a dramatic slowdown
	Speeding up	Goes from 0.6× to 2.2× — it lifts the energy
	Slow-motion accent	Fast → **0.3× slow motion in the middle** → fast again
	Velocity (slow-fast-slow)	Starts in slow motion (0.45×), speeds up to 3× in the middle, then eases back into slow motion — the classic velocity edit
	Fast In, Hard Stop	Runs at 2.6× for the first 38%, then brakes suddenly and spends the rest at about 0.3× slow motion
	Bullet Time	Starts at normal speed, drops suddenly into 0.3× slow motion and stays there through the middle; then speeds up to 2.6× to finish
	Montage Rhythm	Fast (2.2×) and slow (0.5×) stretches alternate with smooth ramps between them — the feel of a rhythmic montage

CHANGE THE SPEED AND THE SOUND CHANGES TOO

Speeding a clip up or slowing it down affects **the clip's length and its sound**. If there is speech, slow motion deepens the voice. On clips with speech, use the speed animations over the parts with no talking.

💡 Light 8 · video · images · GIFs

	NAME	WHAT IT DOES
⚡	**Flash (in)**	Starts very bright and comes down to normal in 0.12 s — a camera flash
🌑	**Open from black**	Opens out of pitch black (0.18 s) — **the start of a video**
🌟	**Brightness pulse**	Brightens in the middle of the clip and returns to normal at the end
💡	**Strobe**	A fast on-off sequence — a club or a concert
🌒	**Close to black**	Darkens over the last 18% of the clip — **the end of a video**
📸	**Impact Flash**	Starts very bright, dips slightly dark and settles back to normal. Sits on **the first 0.45 s** of the clip (set with the duration slider)
🌄	**Exposure Bloom**	Starts almost black, rises to a bright exposure, then settles to normal. Sits on **the first 1 s** of the clip
⚪	**Burn to White**	Brightens steadily and burns out towards white. Sits on **the last 0.4 s** of the clip

A WARNING ABOUT THE STROBE

Fast flashing sequences can **trigger seizures in people sensitive to light**. Do not use it for long; if you do use it, put a warning at the start of the video.

WINDOWED LIGHT: IT SITS AT THE START OR THE END

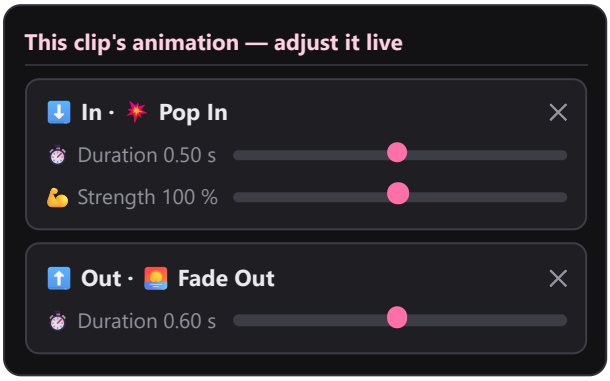
Impact Flash, **Exposure Bloom** and **Burn to White** sit on the *seconds* at the start or the end of the clip (0.45 · 1 · 0.4 s) and are set with the **Duration** slider — a long clip gets the same length of hit. The earlier five light animations are spread in proportion to the clip's length.

SECTION 7

The sliders

The moment an animation is applied, the sliders **specific to that animation** appear in the panel. As you drag a slider the preview changes **live** — there is no apply-and-undo cycle.

HOW IT LOOKS IN THE PROGRAM — "THIS CLIP'S ANIMATION"



The nine kinds of slider

	SLIDER	RANGE	DEFAULT	WHAT IT SCALES
💪	Strength	20% – 200%	100%	**Everything at once** — position, rotation, zoom, scale, blur, pan
🔄	Rotation	0% – 250%	100%	The amount of rotation only
🔍	Zoom	0% – 220%	100%	The amount of zoom only
↔️	Distance	20% – 200%	100%	How far away the item comes from
🎥	Pan	20% – 220%	100%	How far the camera slides
	Blur	0% – 220%	100%	The amount of blur (0% = none)
	Elasticity	20% – 200%	100%	The amount of squash and stretch (height and width moving separately) and of size overshoot — on the springy entrances and on Jelly
⏱️	Duration	0.2 – 2 s	The animation's natural length	The length of the in/out window
🔁	Repeat	1 – 6 ×	1×	How many times a loop animation repeats

NOT EVERY ANIMATION HAS EVERY SLIDER

The sliders are chosen for the animation; the ones that would mean nothing are not shown at all. **Ken Burns** gets only *Zoom*, **In From The Left** gets *Duration* and *Distance*, **Breath** gets *Strength* and *Repeat*.

Some examples

ANIMATION	THE SLIDERS YOU GET
🔍 Zoom In · 🔭 Zoom Out	Strength
🌬️ Breath · 💗 Heartbeat Zoom	Strength · Repeat
🎥 Ken Burns · ↖️ KB Top-Left	Zoom
🎞️ KB Pan+Zoom · ⏩ Pan Right · 🛰️ Orbit	Zoom · Pan
😵 Vertigo	Zoom · Rotation
⚡ Snap Zoom · 🎬 Pull Back · 👊 Zoom Punch	Strength · Duration
🌫️ Blur Zoom In	Duration · Blur · Zoom
⬅️ In From The Left · ↖️ Fly From Top-Left · 🪂 Drop In	Duration · Distance
💥 Pop In · 🎈 Elastic Pop · 🔆 Expand	Duration · Strength
🌀 Spin In · 🎠 Swing In · 🎡 Roll In	Duration · Rotation
🍸 Spiral In	Duration · Rotation · Distance
💨 Blur Slide	Duration · Blur · Distance
🌅 Fade Out · 🃏 Card Flip	Duration
🫧 Float · 💓 Pulse · 📶 Hop · ✨ Shimmer	Strength · Repeat
🍦 Sway	Rotation · Repeat
🌎 Slow Spin	Repeat
🤳 Handheld Camera · 🪟 Parallax Window · 🕰️ Damped Pendulum	Strength
🔁 Whip Pan In · 🔁 Whip Pan Out	Duration · Blur · Pan
🧐 Reveal from Detail	Duration · Zoom · Pan
📶 Three-Step Zoom	Zoom
💣 Camera Impact · 📟 Glitch Jump · 👾 Glitch In · 📵 Glitch Out	Duration · Strength
🔊 Bass Hit	Duration · Zoom · Blur
🪨 Drop, Bounce and Settle · 🪀 Rubber In · 🛫 Crouch and Launch	Duration · Distance · Elasticity
🎁 Spring Pop	Duration · Elasticity · Rotation
🌊 Thrown In · 🤾 Thrown Out	Duration · Rotation · Distance
🪶 Tilted Slide	Duration · Distance · Rotation
🌌 Vortex In	Duration · Rotation

ANIMATION	THE SLIDERS YOU GET
🚀 **Speed-Smear Exit**	Duration · Distance · Blur
🎩 **Jelly**	Elasticity · Repeat
🪐 **Figure-Eight Float**	Strength · Repeat
📸 **Impact Flash** · 🌄 **Exposure Bloom** · ⚪ **Burn to White**	Duration · Strength
✨ **The whole Cinematic group**	Strength
⏩ **The whole Speed family and the rest of the** 💡 **Light family**	Strength

WHAT THE STRENGTH SLIDER IS FOR

Zoom In closes in by 18% by default. If that is too much for you, pull Strength down to **50%** — it becomes 9%. Too little, and **200%** makes it 36%. The same animation at a different dose.

In the Speed family, Strength widens the difference: **Slow motion** is 0.5× at 100% and **0.25×** at 200% (slower still).

THE SLIDERS UNDO WITH CTRL+Z

Dragging a slider is an undoable action. Drag one and dislike the result, and `Ctrl+Z` returns it to the value it had before you dragged it.

SECTION 8

More than one animation on the same clip

An item can carry animations in **five separate slots** at once. Each slot has its own card and its own ✕ button.

SLOT	WHAT CAN BE IN IT	DOES IT COLLIDE WITH THE OTHERS
⬇️ **In**	One in animation	**No**
⬆️ **Out**	One out animation	**No**
🎬 **The whole clip**	A cinematic · zoom · loop animation	**It deletes the in and the out**
⏩ **Speed**	One speed animation	**No**
💡 **Light**	One light animation	**No**

AN EXAMPLE OF USING THEM TOGETHER

A promo clip: **Open from black** (light) + **Ken Burns** (the whole clip) + **Slowing down** (speed). All three on the same clip, working without getting in each other's way.

A "WHOLE CLIP" ANIMATION DELETES THE IN AND THE OUT

Apply a **whole clip** animation (Cinematic, Zoom, Loop) to a clip that has an in and an out and both are removed. The program does that without asking — `Ctrl+Z` undoes it.

Removing one slot with ✕

The ✕ at the top right of each card removes that slot only; the others stay where they are. When one is removed the top strip says "🗑 *The animation has been removed.*"

SECTION 9

Animations of your own

If you have built keyframes, a speed ramp or a light envelope on an item by hand, you can **save it as a template** and use it on other clips.

1. Select the item that **has** the animation.
2. Press 💾 **Save the animation**.
3. Type a name. If that name exists it asks whether to overwrite it.
4. The saved one lands in the **Your own animations** list — clickable and draggable, just like the ready-made cards.

THE SITUATION	HOW IT IS SAVED
The item has keyframes	Kept in the **Video** category
The item has a speed ramp	Kept in the **Speed** category
The item has a light envelope	Kept in the **Light** category
If there is only an in	Kept as an **in** animation
If there is only an out	Kept as an **out** animation
If there is none of these	It is not saved — a warning appears

YOUR SAVED CARD PLAYS TOO

Your own saved animations also **play a small preview** in the list — showing the real shape of the movement you saved. Speed and light recordings have no movement, so a distinctive pulse is shown instead.

DELETING ONE

The ✕ on the card deletes it, with a confirmation. A deleted template **does not come off** the clips you have already applied it to — it only leaves the list.

SECTION 10

The limits worth knowing

A pure slide is invisible on a full-frame video IT WARNS YOU

Apply an animation that only changes the position or the scale — **"In From The Left"**, say — to a video that fills the whole screen, and visually **nothing changes**, because the frame is full from beginning to end.

> **THE PROGRAM WARNS YOU**
> In a case like that, this note is added to the end of the message: "ℹ️ *invisible on a full-frame video (a pure slide/scale) — make the item a PiP, or use* 🔍 / 🎥".

> **THE FIX**
> Either **shrink the item into a PiP**, or pick an animation from the **Zoom & Camera** group — that group moves the inside of the picture, so it shows on a full frame too.

Edit the keyframes by hand and the link breaks BEHAVIOUR

If you add **keyframes by hand** to an item that carries a ready-made animation, or edit the keyframes it already has, the item **separates** from the ready-made template. The sliders disappear; the keyframes are yours now.

> **WHY IT WORKS THAT WAY**
> It is deliberate: it stops the editing you did by hand from being **wiped out and regenerated** the moment you touch a slider in the panel.

A linked audio track goes with it GOOD NEWS

When you apply a **speed** animation to a video clip, the clip's linked audio track follows the same speed — the picture and the sound do not drift apart.

Loops and shakes on a clip with sound A SUGGESTION

The **Loop** and **Energy** groups keep the picture moving continuously. On a clip of someone talking they wear the viewer out. Use those groups on background layers, on stickers and in music edits.

SECTION 11

Step by step, and troubleshooting

1. **Select** an item on the timeline (or select nothing and drag the card).
2. Library → **Animations**.
3. Find the right **group** — **Zoom & Camera** for a full-frame video, the others for images, text and PiP.
4. **Click** a card or **drag** it onto a clip.
5. Set the dose with the **sliders** that appear below — the preview is live.
6. Add an **out** animation too if you want — they sit together.
7. Turn a setting you liked into a template with 💾 **Save the animation**.

Troubleshooting

SYMPTOM	CAUSE	FIX
I clicked a card and nothing happened	No item is selected	Select an item first, or drag the card onto a clip
I applied it but the picture did not change	A pure slide on a full-frame video	Pick one from the Zoom & Camera group, or make the item a PiP
"A speed animation works on a video or audio item"	Text or an image is selected	Speed works on video and audio only
"A light animation works on a video or image item"	Text is selected	Light does not work on text — use an opacity keyframe
I selected 5 clips and only one changed	Old-version behaviour	In the current version they all get it; read the number in the message
I added an in and the out deleted it	A "whole clip" animation was applied	Ctrl+Z · pick from the in/out groups
The animation plays too fast/slow	The clip was trimmed afterwards	It corrects itself; if not, remove it with ✕ and apply it again
The sliders have gone	The keyframes were edited by hand	Normal — the link broke. Remove it with ✕ and apply it again
I cannot see the sliders	No item is selected	Click the item — the sliders are in the "This clip's animation" box
The effect is far too much	Strength is at 100%	Pull Strength down to 40–60%

SYMPTOM	CAUSE	FIX
The effect is barely visible	Strength is low, or the clip is short	Raise the strength; lengthen the in duration
The "this clip already has …" question	There is an animation in the same slot	Say yes and it is overwritten — Ctrl+Z undoes it
I pressed save and got "no animation to save"	The item has no animation	Apply an animation or add keyframes first
The animation I saved is not in the list	The list runs newest to oldest	Look at the top
The sound went odd in slow motion	The speed affects the sound too	Detach the audio, or use the speed over a silent part
I cannot find the animation I want	There are 112 cards	Use the search box — it searches names and identifiers

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

27 · Video FX and Audio FX — colour, blur, chroma key and the effect chain.

SUPER EDIT · PART 12

Video FX and Audio FX

52 effects, in an ordered **chain**. Colour, cinematic grading, drawing and print, retro screens, geometry, texture, sharpness and the green screen. The order changes the result — Sony Vegas logic.

WHAT'S IN THIS CHAPTER

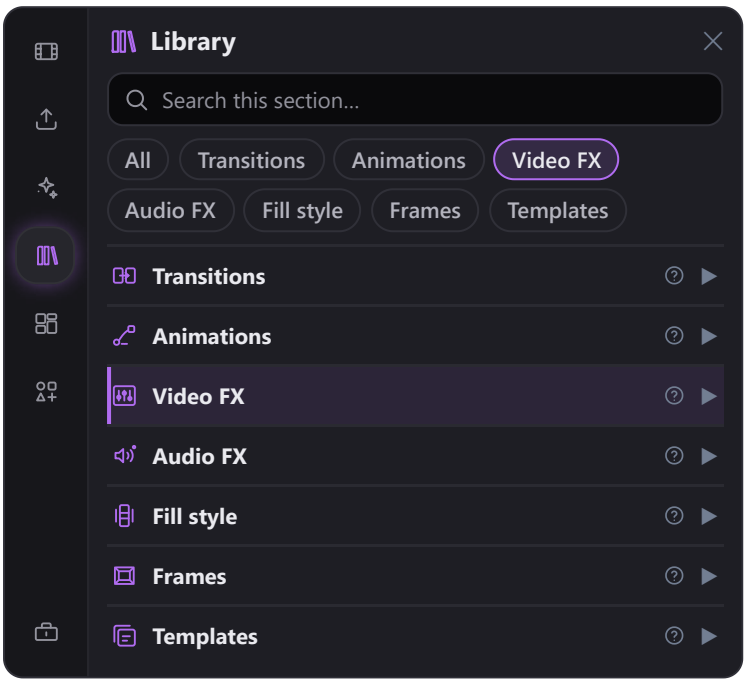
1. Where the panel is — what it works on
2. The categories and the search
3. **The full list of 52 effects** — with their parameters
4. **The chain** — why the order matters
5. The applied-effect card: ◉ off · ↑↓ · ✕
6. **Chroma Key** — the green screen, step by step
7. ◆ **Keyframes** — which 4 effects animate in the output
8. Multiple selection, and the rule about adding one twice
9. A regional effect with an **area layer** — **Invert**
10. **Audio FX** — 42 sound effects, the same chain
11. Troubleshooting

SECTION 1

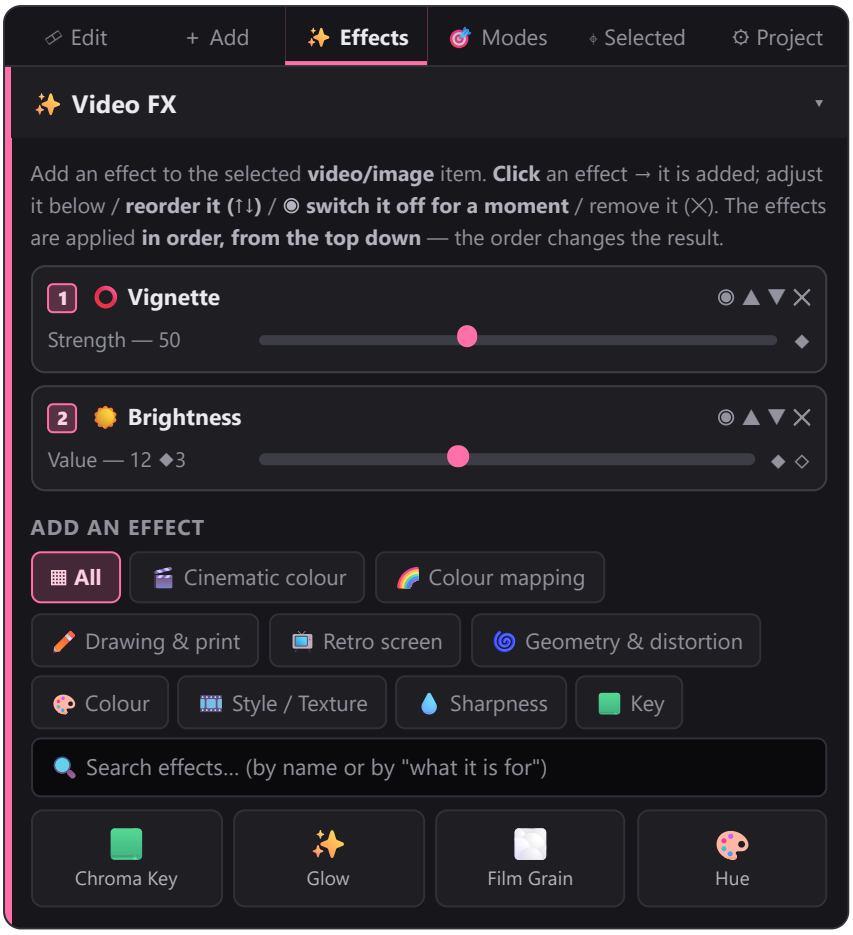
Where the panel is

The **Library** drawer on the left rail → **Video FX**. How it differs from the last two: a transition is at the cut, an animation is in the movement, and **Video FX is in the picture itself** — its colour, its texture, its sharpness.

HOW IT LOOKS IN THE PROGRAM — THE LEFT RAIL AND THE DRAWER



HOW IT LOOKS IN THE PROGRAM — THE VIDEO FX PANEL



What it works on

KIND OF ITEM	VIDEO FX	NOTE
Video	Yes	The main use
Image	Yes	—
GIF	Yes	—
An area layer	Yes	**A regional effect** — see chapter 9
Text	No	Text has its own colour, shadow and outline settings
Audio	No	Sound effects are separate

ON AN UNSUITABLE ITEM

Click an effect with text or audio selected and you get this warning: "*For Video FX, select a video/image/GIF item (or an area layer).*"

TWO WAYS TO APPLY ONE

Click → adds it to *every* suitable item that is selected. **Drag** → adds it to the clip you drop it on in the timeline (no selection needed).

SECTION 2

The categories and the search

CATEGORY	HOW MANY	WHAT IS IN IT
▦ All	52	All of them
🎬 Cinematic colour	6	Teal & Orange · Bleach bypass (silver) · Matte film · Cross processing · Split toning · Film noir
🌈 Colour mapping	7	Duotone (two colours) · Tritone · Thermal camera · Night vision · Infrared film · Holographic · Colour splash (keep one colour)
🖍️ Drawing & print	7	Colour halftone (comic) · Manga ink · Dither (1-bit retro) · Pencil sketch · Neon edges · Emboss (relief) · Cartoon
📺 Retro screen	3	LED display · CRT tube screen · Retro game screen
🌀 Geometry & distortion	7	Kaleidoscope · Tiny planet · Swirl · Fisheye · Hex mosaic · RGB split · Block glitch
🎨 Colour	9	Hue · Negative · Black & White · Sepia · Warm · Cool · Brightness · Contrast · Saturation
🎞️ Style / Texture	10	Glow · Grain · Vignette · Pixelate · Chromatic · Posterize · Vintage · Old film · Glitch · VHS
💧 Sharpness	2	Blur · Sharpen
🟩 Key	1	Chroma Key

THE SEARCH LOOKS IN THE DESCRIPTIONS TOO

It searches not only the effect's name but the **"what it is for"** text as well. Type `hide` and **Pixelate** comes up; type `nostalgia` and you get **Sepia**; type `dream` and you get **Glow**. You do not have to know the effect's name — type **what you want**.

THE CARDS SHOW THE REAL RESULT

Every card draws the effect's **real result** in a small frame — you do not have to try "Vintage" to see what it looks like. Hover over the card and it also tells you when to use it.

30 NEW PRO EFFECTS — THE PREVIEW AND THE OUTPUT GIVE THE SAME FRAME

The 30 effects in the five new categories (Cinematic colour · Colour mapping · Drawing & print · Retro screen · Geometry & distortion) are built from **the same building blocks** in the preview and in the export: the frame you see in the preview is the frame that comes out. Their settings have **no ◆ button**: the table, pattern or map is built once at the start of the frame in the output and cannot change over time (section 7).

SECTION 3

The full list of 52 effects

🎨 Colour 9 effects

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT
🎨	Hue shift	`Degrees 0–360` **`def. 90`**	Shifts every colour round the wheel. Quick stylising (a green forest → purple)
🔆	Negative	`— no setting —`	Used briefly for a shock or a transition moment. **Applying it twice returns the original**
⚫	Black & White	`— no setting —`	Full black and white. A flashback or a dramatic emphasis
🟤	Sepia	`— no setting —`	The brown tone of an old photograph. Nostalgia
🔥	Warm tone	`Amount 0–100` **`def. 40`**	Pulls towards yellow and orange — a sunset, an intimate feel
❄️	Cool tone	`Amount 0–100` **`def. 40`**	Pulls towards blue — night, technology, a distant feel
🌞	Brightness	`Value −100…+100` **`def. 0`**	⚠️ **Put it AFTER Vignette/Glow and it washes them out** — mind the chain order
◐	Contrast	`Value −100…+100` **`def. 0`**	Brings a flat, low-contrast recording to life
🌈	Saturation	`Value −100…+100` **`def. 0`**	A negative value is muted, a positive one is vivid

THREE EFFECTS WHOSE DEFAULT IS 0

Brightness · Contrast · Saturation arrive with a value of **0** — which means *nothing changes*. If you added one and the picture stayed the same, nothing is wrong: you need to move the slider.

🎞️ Style / Texture 10 effects

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT
✨	Glow	`Strength 0–100` **`55`** `Spread 1–40` **`10`**	Makes the bright areas bloom — a dreamy, cinematic feel. **Keep the strength low**, or the detail is lost
▫️	Film Grain	`Amount 0–100` **`def. 30`**	Film grain. It gives a digital picture some texture, and hides banding in a low-light scene

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT
⭕	Vignette	`Strength 0–100` **`def. 50`**	Darkens the corners — the eye goes to the middle. ⚠️ **Put it BEFORE Brightness and its effect is washed out**
▦	Pixelate	`Block 2–64` **`def. 12`**	Hiding a face or a number plate, or a retro-game aesthetic. **For censoring, prefer the "Censor" panel**
👓	Chromatic aberration	`Shift 0–30` **`def. 6`**	Separates the channels (a red/blue shift) — a lens fault or a glitch feel
🖼️	Posterize	`Levels 2–16` **`def. 6`**	Reduces the colours to steps — a poster or cartoon look
📷	Vintage	`— no setting —`	A ready-made retro recipe (sepia + contrast + low saturation). **An old look in one click**
🎞️	Old film	`Age 0–100` **`def. 50`**	Grain and corner darkening together — a projection feel. It can be used with Vintage
⚡	Glitch	`Strength 0–100` **`def. 50`**	RGB separation plus block displacement. **Use it briefly, on a beat**
📼	VHS	`Degradation 0–100` **`def. 50`**	Scan lines plus chroma shift plus noise. The 90s tape aesthetic

💧 Sharpness 2 effects

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT
💧	Blur	`Sigma 0–50` **`def. 8`**	A general blur. It creates depth on a background layer
🔪	Sharpen	`Amount 0–200` **`def. 80`**	Sharpens the detail. **Use it sparingly**; too much produces halos and noise. (The preview is approximate, **the output is sharper**)

🟩 Key 1 effect

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT
🟩	Chroma Key (the green screen)	`Key colour` **`#00ff00`** `Similarity 1–100` **`18`** `Softness 0–100` **`10`**	Makes a green or blue screen transparent. **Put another layer behind it.** The details are in chapter 6

🎬 Cinematic colour 6 effects

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT

🎬	Teal & Orange	`Tone strength 0–100 70`
		`Vibrance 0–100 35`
		`Contrast curve 0–100 30`
			Hollywood action look: shadows shift to teal, skin and highlights to orange. Gives outdoor and night scenes cinematic depth.

🥈	Bleach bypass (silver)	`Bleach amount 0–100 65` `Contrast curve 0–100 35`	Film with the silver bleach step skipped: muted colour, hard contrast, metallic light. For action, war and gloomy scenes.

🌫️	Matte film	`Black lift 0–100 40`
		`Fade amount 0–100 30`
		`Warm-cool tone −100…+100 25`
			Lifts the blacks and fades the colours: a matte, nostalgic film look. For vlogs, memories and videos with calm music.

🧪	Cross processing	`Process strength 0–100 75` `Contrast curve 0–100 40`	Cross-processed film: yellow-green highlights, blue shadows, high saturation. For fashion, music videos and summer videos.

🌓	Split toning	`Shadow colour #2747c4`
		`Highlight colour #ffb347`
		`Balance (shadows ↔ highlights) −100…+100 0`
		`Tone strength 0–100 70`
			Gives the shadows one colour and the highlights another — the basic tool of colour grading. Pick the colours from the boxes, move the boundary with Balance.

🕵️	Film noir	`Contrast curve 0–100 55`
		`Colour filter (blue ↔ red) −100…+100 35`
		`Black crush 0–100 30`
			Film noir black and white: a colour filter (a red filter darkens the sky, a blue filter lightens skin) and crushed blacks for a dramatic tone.

🌈 Colour mapping 7 effects

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT

◑	Duotone (two colours)	`Dark tone colour #1f1147`
		`Light tone colour #ff8f6b`
		`Contrast curve 0–100 45`
			Turns the image into a two-colour poster (like music streaming covers). Use it with your brand colour in title and promo scenes.

🎨	Tritone	`Shadow colour #0d1b2a`
		`Midtone colour #c43c6a`
		`Highlight colour #ffe3a1`
		`Midtone point 20–80 50`
			Three separate colours for shadows, midtones and highlights — richer than two colours, an illustration-like colour map.

🌡️	Thermal camera	`Heat contrast 0–100 40`
		`Heat shift −50…+50 0`
		`Thermal mix 0–100 100`
			Thermal camera palette (black → purple → red → yellow → white). For thrillers, documentaries and detective stories; blend back toward the original with Thermal mix.

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT

🔭	**Night vision**	`Light gain 0–100 50`
		`Scan line 0–100 45`
		`Scope vignette 0–100 70`
			Military night-vision scope: green phosphor, scan lines and a round scope vignette. In dark scenes, raise Light gain.

🌺	**Infrared film**	`Infrared strength 0–100 90` `Contrast curve 0–100 30`	Infrared (Aerochrome) film: green leaves turn pink-red, the sky turns purple-blue. A dreamlike world in nature and landscapes.

🪩	**Holographic**	`Iridescence strength 0–100 60`
		`Rainbow bands 1–6 2`
		`Colour shift 0–100 0`
			Iridescent rainbow shimmer (holographic foil): colour bands travel across the image by brightness. For fashion, product and party clips.

🌹	**Colour splash (keep one colour)**	`Colour to keep #e0303a`
		`Colour tolerance 5–100 30`
		`Transition softness 0–100 25`
			Keeps the colour you pick and turns the rest black and white (the red dress effect). Pick the target colour from the box, widen it with tolerance.

🖍️ Drawing & print 7 effects

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT

🔴	**Colour halftone (comic)**	`Dot spacing 3–30 7`
		`Screen angle 0–90 0`
		`Ink density 0–100 45`
			Newspaper and comic print: colours split into CMY ink dots. The larger the Dot spacing, the stronger the pop-art effect.

🖌️	**Manga ink**	`Black threshold 5–60 18`
		`White threshold 40–95 66`
		`Screentone dot 3–16 5`
		`Line strength 0–100 60`
			Black-and-white manga page: dark areas become ink, midtones screentone dots, edges lines. For anime and drawn-style edits.

▤	**Dither (1-bit retro)**	`Tone levels 2–6 2`
		`Pattern pixel 1–8 2`
		`Ink colour #16141f`
		`Paper colour #e8e0c8`
			1-bit retro computer look: a two-colour ordered dither pattern. Old computer and handheld console aesthetic, lo-fi clips.

🖍️	**Pencil sketch**	`Line darkness 0–100 75`
		`Line thickness 1–3 1.2`
		`Pencil shading 0–100 40`
			Turns the image into a pencil drawing on paper: edges become graphite lines, shadows light shading.

💡	**Neon edges**	`Neon brightness 0–100 65`
		`Neon glow 0–100 55`
		`Background trace 0–100 8`
			Turns edges into neon lines glowing in their own colour and darkens the background. For night, music and tech themes.

🪨	**Emboss (relief)**	`Emboss depth 0–100 55`
		`Light direction 0–315 135`
		`Colour mix 0–100 60`
			Emboss: depth like carved metal or stone, based on the light direction. Use Colour mix for a coloured emboss.

🖍️	**Cartoon**	`Colour levels 2–8 4`
		`Line thickness 1–3 1.2`
		`Line amount 0–100 55`
			Cartoon: colours flatten into solid tones, edges stand out with dark lines. For fun, lighthearted videos.

📺 Retro screen 3 effects

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT
🟡	LED display	`LED cell 4–40` **10** `LED size 30–100` **82** `LED brightness 0–100` **40**	Giant LED billboard: the image is made of round LED dots. For concert, sports and stage visuals.
📺	CRT tube screen	`Scan line 0–100` **55** `RGB mask 0–100` **50** `Scanline spacing 2–8` **3**	Tube TV: RGB phosphor mask and horizontal scan lines. A retro gaming, old broadcast and archive footage feel.
🎮	Retro game screen	`Pixel size 2–12` **5** `Contrast curve 0–100` **30** `Dither amount 0–100` **60**	Handheld console screen: a four-shade green palette, chunky pixels and dither. For retro gaming and 8-bit themed content.

🌀 Geometry & distortion 7 effects

	EFFECT	SETTING · RANGE · DEFAULT	WHEN TO USE IT
❄️	Kaleidoscope	`Segment count 3–16` **6** `Rotation angle 0–360` **0** `Zoom 40–250` **100**	Kaleidoscope: splits the image into slices and mirrors them into a symmetric pattern. A hypnotic effect for music and transition moments.
🪐	Tiny planet	`Rotation angle 0–360` **0** `Planet size 40–250` **100** `Tunnel (inside out) 0–1` **0**	Tiny planet: the bottom of the image gathers in the centre, the sky opens out around it. Works best on wide landscapes; flip it with Tunnel.
🌀	Swirl	`Swirl angle −720…+720` **300** `Swirl radius 10–100` **75**	Twists the image like a whirlpool around the centre. For dreams, dizziness or transitions; a negative angle twists the other way.
🐟	Fisheye	`Bulge (− in, + out) −100…+100` **60** `Zoom 60–160` **100**	Fisheye lens: bulges the centre outward (+) or pulls it inward (−). For skateboarding, action and funny close-ups.
⬢	Hex mosaic	`Cell size 4–40` **14** `Edge line 0–100` **25**	Hex mosaic: the image is split into hexagonal cells separated by dark lines. For tech and gaming themes.
🔺	RGB split	`Shift amount 0–60` **14** `Pulse rate (Hz) 0.2–6` **2** `Shift angle 0–180` **0**	The red and blue channels split and rejoin to the rhythm. Match the Pulse rate to the music's beat — a classic of rhythm edits.
🧱	Block glitch	`Glitch intensity 0–100` **55** `Change rate (Hz) 1–24` **8** `Band count 1–12` **6**	Digital glitch: horizontal bands slide and colour channels split, different every moment. For transitions, error and cyber themes.

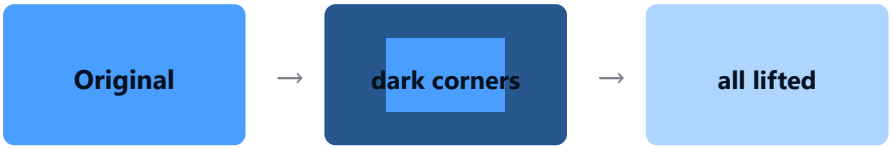
SECTION 4

The chain — the order changes the result

The effects are not a list but a **chain**. Each effect is applied to **the output** of the one before it. Which is why changing the order of the same two effects produces **a different picture**.

THE SAME TWO EFFECTS, TWO DIFFERENT RESULTS

① VIGNETTE → ② BRIGHTNESS



The vignette IS WASHED OUT

① BRIGHTNESS → ② VIGNETTE



The vignette SURVIVES

THE RULE

General colour settings (Brightness · Contrast · Saturation) belong AT THE HEAD OF THE CHAIN.

Effects that add a look (Vignette · Glow · Grain · Glitch) should come AFTERWARDS.

Chroma Key always goes FIRST — transparency first, then the colouring.

CHANGING THE ORDER

The ▲ on an effect card moves it *earlier* in the chain (it is applied sooner), ▼ moves it *later*. The number on the left (①②③) shows its place in the order.

THE PREVIEW AND THE OUTPUT USE THE SAME ORDER

Change the order and the preview changes at once — no surprises after you export. (In older versions ↑↓ did not affect the preview; that has been fixed.)

The order we suggest

ORDER	WHAT	WHY
1	🟩 **Chroma Key**	The transparency has to be built first
2	🌞 **Brightness** · ◐ **Contrast** · 🌈 **Saturation**	The basic exposure correction
3	🔥 **Warm** · ❄️ **Cool** · 🎨 **Hue**	The colour tone
4	💧 **Blur** · 🔪 **Sharpen**	Sharpness
5	✨ **Glow** · ⭕ **Vignette**	Light and the frame
6	⬜ **Grain** · 📼 **VHS** · ⚡ **Glitch**	Texture last — "printed onto the film"
7	🎬 **Cinematic colour** · 🌈 **Colour mapping** · 🖍️ **Drawing & print** · 📺 **Retro screen** · 🌀 **Geometry & distortion**	The 30 new effects: add them once the basic colour correction (2–3) is done; they reshape the picture

SECTION 5

The applied-effect card

When an effect is added, its own card appears at the top of the panel. The card has five controls.

THE CARD'S CONTROLS



① **The order number** — where in the chain it is applied

▪ **The preview square** — what the effect looks like

◉ **Switch it off for a moment** — compare before and after without deleting (switched off, it doe

▲▼ **Move it in the chain** — up = applied sooner

✕ **Remove** — deletes the effect entirely (Ctrl+Z undoes it)

◉ THE MOST USEFUL BUTTON OF THE LOT
The answer to « is this effect really any good »: off, on, off. The settings are not lost.

A SWITCHED-OFF EFFECT DOES NOT REACH THE OUTPUT
An effect switched off with ◉ is not merely hidden — it is **not applied at all** in the export. The only difference from deleting it is that its settings are kept.

THE SLIDERS CAN BE UNDONE
Moving an FX slider is undone with `Ctrl+Z`. One undo step is written while you drag — so even if you take the slider from one end to the other, a single `Ctrl+Z` is enough.

SECTION 6

Chroma Key — the green screen

It makes one colour transparent. Used badly, it makes a person's **skin and hair disappear too** — which is why it deserves a chapter of its own.

1. Put the green-screen clip on **the upper layer** and the background on **the lower layer**. (The upper one is drawn in front.)
2. Select the upper clip → click 🟩 **Chroma Key**.
3. Press the 💧 **Pick from the screen** button, then **click on the green screen** in the preview.
4. Open the **Similarity** slider **slowly** until the screen disappears.
5. If the edges are hard, raise the **Softness** a little.

SETTING	RANGE	DEFAULT	WHAT IT DOES
The key colour	A colour picker	`#00ff00`	The colour to be made transparent
Similarity	`1 – 100`	`18`	**How close** to the key colour a colour has to be to be removed too
Softness	`0 – 100`	`10`	How soft the cut edge is

WHY YOU SHOULD OPEN THE SIMILARITY SLOWLY

Once the similarity climbs to around **0.30**, **skin tones start being keyed out too** — the person goes half transparent. The default of **18** keeps skin tones safe. If the screen is not going away completely, *pick the right colour with the dropper first*, and only then raise the similarity.

WHY THE DROPPER IS ESSENTIAL

Because of the lighting, **a real screen is never pure green (#00ff00)**. Guessing by eye and picking a colour from the box produces the wrong key; you then open the similarity unnecessarily wide to compensate and **the skin and hair vanish**. The dropper takes **the real pixel (a 3×3 average)** at the point you click.

SITUATIONS YOU WILL MEET

The screen lingers in the corners: the lighting is uneven — open the similarity a little, or clean the remaining region separately with **an area layer** (chapter 9).
The edges of the hair are ragged: raise the softness.
There is a green reflection on the person: add 🌈 **Saturation** to the chain and pull it down a little, or shift the green with 🎨 **Hue**.

DO NOT FORGET TO PUT SOMETHING BEHIND

Chroma Key only **removes**. With no layer below, the transparent area comes out black. Put a video, an image or a colour on the layer underneath.

SECTION 7

◆ Keyframes — letting an effect change over time

Every numeric setting has a ◆ button beside it. It **records that setting's value at the moment the playhead is on** — so the effect can change through the clip.

1. Take the playhead to **the start** of the clip, set the slider and press ◆.
2. Move the playhead **forward**, change the slider and press ◆ again.
3. The value **eases** between the two points. Next to the label it says how many points there are, like `◆2`.
4. ◇ clears all of that setting's keyframes.

Important: which effects animate in the output

ONLY 4 SETTINGS ANIMATE IN THE OUTPUT

The preview plays the keyframes of **every** setting. But the export engine can change only **four** of them over time. For the rest the animation **stays in the preview** and is fixed in the output.

EFFECT · SETTING	DOES IT ANIMATE IN THE OUTPUT	THE ◆ BUTTON'S COLOUR
🎨 Hue shift — Degrees	Yes	Normal (purple)
🌞 Brightness — Value	Yes	Normal (purple)
◐ Contrast — Value	Yes	Normal (purple)
🌈 Saturation — Value	Yes	Normal (purple)
Every setting of the other 18 effects	No	**Orange** ⚠ — the button tells you
Every setting of the 30 pro effects	No	There is **no ◆ button at all** — the setting does not change over time

WHAT HAPPENS ON AN UNSUPPORTED ONE

The **time average of the keyframes** goes to the output as a single fixed value — the most representative value, not one of the extremes. It also appears in the warning list before you export.

IF YOU WANT A LOOK THAT CHANGES OVER TIME

Either use one of those four effects, or use the ✨ **Animations** panel (chapter 26) — there, blur and opacity animate into the output too.

AN EXAMPLE: A SCENE THAT SLOWLY GAINS COLOUR

Add 🌈 Saturation → set the value to **−100** (black and white) → ◆ at the start of the clip → move the playhead 2 seconds on → set the value to **0** → ◆. The picture eases from black and white to colour, and **it comes out that way in the output too**.

SECTION 8

Multiple selection, and adding one twice

To several clips at once BEHAVIOUR

Click an effect with more than one clip selected and it is added to **all of them**. The message says how many items it went on: "🎞 *FX added: Vignette (5 items)*".

> **THE SLIDERS CHANGE ALL OF THEM TOO**
> With several selected, moving a slider makes the same change on **every selected clip** — no need to go round them one by one.

An effect with no settings is not added twice A SAFEGUARD

Negative · Black & White · Sepia · Vintage have no settings. Try to add one to the same clip a second time and the program stops you and says:

"*« Negative » is already there — applying an effect with no settings twice does not change the result (Negative×2 = the original).*"

> **WHY**
> The negative of a negative is the original; a second Black & White does nothing but lengthen the render. The safeguard prevents wasted work.

With several selected, if some of them have it already the message says so too: "*… · 2 items had it already*".

An effect with settings can be added again DELIBERATE

Effects with settings, like Blur, Glow and Vignette, **can be added more than once** — stacked, they give a stronger or a different result. Two vignettes, one soft and one hard, produce a different falloff at the frame's edge.

To the whole edit with Batch Actions A SEPARATE PANEL

To add the same effect to **every clip** in a scope, use the **Batch Actions** panel (chapter 38). There the 52 effects are picked from a drop-down list.

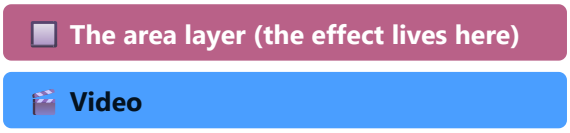
SECTION 9

The area layer — a regional effect

If you want an effect applied **not to the whole frame but to one region**, you use an **area layer** (chapter 21 described how to add one). This is the part that does the real work: **the effect is dragged in from here**.

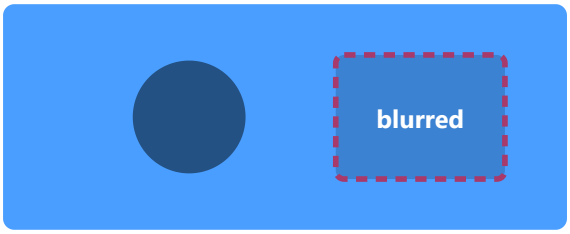
HOW AN AREA LAYER WORKS

THE LAYER ORDER — the area layer has to be ON TOP



An area layer affects everything BELOW it — which is why it must be ON TOP.

THE RESULT



Only the region inside the frame gets the effect; the rest stays clean.

The shape: rectangle · circle · ellipse · free-form.

An area layer **does nothing on its own** — add no effect to it from here and it is invisible.

USE	HOW
Hiding a face or a number plate	An area layer (circle) + ▦ **Pixelate** or 💧 **Blur**
Darkening the background to lift the person	An area layer (free-form) + 🌞 **Brightness** at a negative value
Colouring one object	An area layer + 🌈 **Saturation** positive
A spotlight on one corner of the screen	An area layer (circle) + ✨ **Glow**
A green corner left over from the chroma key	An area layer + 🎨 **Hue**, or lower the saturation
Keeping the person clean and blurring or darkening the background	An area layer around the person + **Invert** + 💧 **Blur** or 🌞 **Brightness**

In the right-hand panel: the Area FX card

When you select an area layer, the **Area FX** card opens in the panel on the right (on the Framing shelf; it appears only on an Area FX layer, chapter 38). It is where you set which part of the area the effect lands on.

SETTING	VALUE	WHAT IT DOES
Invert	Off · On	The effect is applied **outside the area**; the inside stays as it is. To keep a person or a logo clean and put the effect around it
Edge softness	`0% – 50% · def. 0%`	How the effect fades at the edge of the area: 0% is a sharp edge, 50% the widest fade. It is measured against the shape's **short side**; when the shape grows or shrinks, the fade scales with it

THE PREVIEW AND THE OUTPUT USE THE SAME AREA

The area's shape (rectangle, circle, ellipse, free-form drawing), its edge softness and Invert are taken from **the same drawing** in the preview and in the export; on an area that moves or turns, the output matches the preview too.

THERE IS A SEPARATE PANEL FOR CENSORING

If you want to darken a face that moves, use the **Censor** panel — it follows the area automatically. An area layer is for a fixed region.

SECTION 10

Audio FX — the same chain, over the sound

In the same **Library** drawer, immediately below Video FX, there is a second section: 🎛️ **Audio FX**. The model is exactly the same — click an effect and it is added; reorder it, switch it off for a moment, remove it. The difference is that it is applied to the selected **audio** item.

> **IT APPLIES TO A CLIP'S OWN SOUND TOO**
>
> When you add a clip to the timeline, its sound lands in **a separate audio item**. Select that item and you can put effects on the clip's own sound too — you do not have to add an MP3.

The forty-two effects

EFFECT	WHAT IT DOES	ITS SETTINGS
🔊 **Echo**	The sound repeats — an open-air feel	Strength · Delay (ms)
⛪ **Reverb**	Room acoustics — a church, a hall, a studio	Room size · Wetness
🎚️ **Pitch**	Makes the voice deeper or higher	Semitones (−12…+12)
☎️ **Telephone**	The 300–3400 Hz band — "speaking from far away"	Narrowing
📻 **Radio**	The harshness of a two-way radio or an old set	Harshness
🤖 **Robot**	A machine voice	Frequency (Hz)
🌊 **Chorus**	One voice sounds like several	Strength
〰️ **Tremolo (level)**	The level wavers	Rate (Hz) · Depth
🎸 **Vibrato (pitch)**	The pitch wavers — a quaver	Rate (Hz) · Depth
🔉 **Bass boost**	Lifts the low frequencies	Gain (dB)
✨ **Treble boost**	Lifts the high frequencies — clarity	Gain (dB)
📼 **Lo-fi**	The texture of an old recording	Age
Audio cleanup · 5 new effects		
🎙️ **Podcast voice**	A ready-made chain for speech: cuts low rumble, cleans up muddy mids, brings the voice forward and evens out the level (quiet syllables come up, shouts are tamed). Mic recordings, vlogs, interviews. Turning levelling up too far also raises the room noise — add “Noise gate” first.	Levelling · Clarity (dB) · Body (dB)

EFFECT	WHAT IT DOES	ITS SETTINGS
🐍 **De-esser**	Tames the piercing hiss of “s”, “sh” and “ch” sounds only at those moments; the rest of the voice stays the same. Frequency: 7000-8000 Hz for female voices, 5000-6500 Hz for male voices.	Frequency (Hz) · Reduction
🚪 **Noise gate**	Turns down background hum, keyboard and fan noise while no one is talking. Set the threshold just below the quietest part of the speech: if it's too high, the starts of syllables get cut off.	Threshold (dB) · Suppression
🕯️ **Hum & rumble removal**	Removes wind, desk vibration, air-conditioner hum and electrical hum (50/60 Hz and its multiples). Barely changes speech; safe to add to any mic recording. Turkey and Europe: 50 Hz · Americas: 60 Hz.	Low cut (Hz) · Electrical hum · Mains frequency (Hz)
🧱 **Boost + limiter**	Raises a quiet recording without letting the peaks go over the ceiling — no pops or crackling. For phone recordings and quiet interviews. Put it at the VERY END of the chain.	Boost (dB) · Ceiling (dB)
Tone · 1 new effects		
🟤 **Warm voice**	Adds body and warmth, softens harsh treble and adds a touch of tube saturation. Brings a thin phone-mic recording closer to a radio host's voice.	Warmth (dB) · Saturation
Ambience · 7 new effects		
🛋️ **Small room**	Puts a dry recording in a real room — short, natural reflections. For voice-overs and dubbing that sound “too clean” for the place on screen.	Room size · Wet mix
🛁 **Bathroom**	Tiled, bright, tight reverb: bathroom, hallway, stairwell. For singing scenes and funny moments.	Room size · Wet mix
🏛️ **Cathedral**	A long, dark, majestic tail: church, mosque, large hall. Choirs, dramatic narration, epic music. The longer the tail, the farther away the sound feels; the tail runs past the end of the clip.	Tail (s) · Wet mix
🪨 **Cave**	Dark, deep reverb plus distinct echoes bouncing off rock walls. Suspense, adventure, underground scenes.	Depth · Wet mix
🏓 **Ping-pong delay**	Echoes alternate between the left and right ear — very noticeable on headphones. Vocals, instruments, transitions. Choose a delay close to the song's tempo (250 or 500 ms at 120 BPM).	Delay (ms) · Repeats · Wet mix
🌀 **Dub echo**	An echo that gets a little darker with each repeat, as if it's coming off tape (reggae/dub, lo-fi). Turn Repeats up and the echoes keep circling for a long time.	Delay (ms) · Repeats · Darkening · Wet mix
🏚️ **Next room (through the wall)**	As if the sound is coming through the wall from the next room: the treble disappears, the bass gets through, the room reverb remains. “Music playing in the next room at a party”, neighbours, conversations behind a closed door.	Wall thickness · Room reverb

EFFECT	WHAT IT DOES	ITS SETTINGS
Modulation · 3 new effects		
✈️ **Flanger (jet)**	Gives the sound a sweeping "jet engine" colour. Guitar, drums, transitions, dream and flashback scenes. The lower the rate, the slower the sweep.	Rate (Hz) · Depth (ms) · Intensity
🎺 **Auto-wah**	Opens and closes the tone rhythmically — "wah-wah". Funk guitar, funny moments, electronic music. Set the rate close to the song's beat.	Rate (Hz) · Sweep range · Intensity
💗 **Sidechain pump**	The "breathing" rhythm of EDM: on every beat the sound suddenly ducks and comes back. Tempo should be the song's BPM; beats are counted from the start of the clip.	Tempo (BPM) · Depth · Release
Stereo field · 4 new effects		
🎧 **8D audio (rotating)**	"8D audio": the sound circles around your head and gets muffled as it passes behind. Listen WITH HEADPHONES. It folds the sound to mono first, then rotates it.	Cycle time (s) · Width · Rear muffling
↔️ **Stereo widener**	Widens the stereo image (100% = unchanged, 0% = mono). On mono recordings, "Width from mono" spreads the sound to both sides. The sound won't vanish even on a mono speaker.	Width (%) · Width from mono
👂 **Fix one-sided audio (mono)**	Fixes sound that comes from only one ear (a lavalier mic recorded on a single channel): pick the source channel and the sound goes to both ears. You can also place the sound left or right with "Position".	Source channel (left ↔ right) · Position (left ↔ right)
👥 **Double vocal**	Thickens a vocal as if it were sung twice: two slightly delayed, detuned copies spread left and right. Songs, choruses, rap; go easy on speech.	Doubling amount · Width · Detune
Character · 5 new effects		
📢 **Megaphone**	Narrow band and hard distortion: megaphone, PA speaker, stadium announcement, action scene.	Drive · Tone (Hz)
📟 **Walkie-talkie**	Walkie-talkie: narrow band, static in the background and a "kshh" squelch at the start of speech. Police, military, mission scenes.	Crackle · Drive · "Kshh" squelch
🫧 **Underwater**	Muffled, wavering sound: underwater, dreams, fainting, blocked-ear moments.	Depth · Undulation
🎞️ **Tape (wow & flutter)**	Old cassette/reel tape: the pitch slowly wavers, the treble wears away, a little hiss and saturation creep in. Nostalgia, VHS, lo-fi.	Slow wobble · Fast flutter · Wear
💿 **Vinyl crackle**	Record-needle crackle and the colour of an old recording — lo-fi beds, memory and nostalgia scenes. The crackles aren't regular; they come at random intervals.	Crackle · Aging
Creative · 5 new effects		

EFFECT	WHAT IT DOES	ITS SETTINGS
🎛️ **Robot vocoder**	Makes speech sing on a synth note: the classic "robot singer" sound. Unlike the Robot effect, the words stay intelligible and the pitch is locked to a single note.	Pitch (Hz) · Brightness · Intensity
🤫 **Whisper**	Turns speech into a whisper: the vocal-cord vibration is removed and only the breath remains. Mystery, secrets, suspense scenes.	Breath noise · Intensity
👽 **Alien**	Wavering metallic ring modulation — alien, AI, corrupted signal. More "alive" and stranger than the Robot effect.	Carrier (Hz) · Undulation · Intensity
👾 **8-bit game sound**	Old game-console sound: the bit depth drops and samples repeat (pixelated sound). Retro games, glitch transitions.	Bit depth · Downsampling · Intensity
🎸 **Distortion**	Distorts like a guitar amp: harsh, dirty, energetic. Rock beds, moments of anger, a broken speaker. Adjust the brightness with "Treble level".	Drive · Treble level · Intensity

EIGHT CATEGORIES

The filters above the search box: **Audio cleanup** (5), **Tone** (3: bass/treble boost, warm voice), **Ambience** (9: echo, reverb and seven new rooms and echoes), **Modulation** (6), **Stereo field** (4), **Character** (9: telephone, radio, robot, lo-fi and five new ones), **Creative** (5) and **Pitch** (1). The search looks at the name and at the "what it is for" description.

A SUGGESTED ORDER FOR A SPEECH RECORDING

Hum & rumble removal → **Noise gate** → **Podcast voice**, with **Boost + limiter** at the very end. Raising Podcast voice's levelling also raises the room noise, which is why the noise gate comes before it. Boost + limiter limits the peaks, so it goes at the *end* of the chain.

THE ECHO TAIL RUNS PAST THE END OF THE CLIP

With Echo, Reverb, Cathedral and similar effects the sound is not cut off where the clip ends: the tail of the echo runs a little past the end of the clip (about 0.3 s was measured for Echo). That is the correct behaviour. **8D audio (rotating)** should be listened to with headphones: it first gathers the sound into one channel, then rotates it around your head.

The order matters even more with sound

As with Video FX the effects are applied **in order, from the top down** — but with sound the result changes far more noticeably.

TELEPHONE BEFORE ECHO ≠ TELEPHONE AFTER ECHO

Telephone → **Echo**: the narrowed voice echoes round the room — someone on a radio in a large hall. **Echo** → **Telephone**: the echoing voice sounds as if it is coming down a phone — the echo itself is narrowed too. They are completely different scenes. Change the order with ↑↓ and listen.

LISTENING BEFORE AND AFTER WITH ◉

The ◉ beside each effect *switches it off for a moment*; its settings are not deleted. You answer the question "is this effect really needed" without breaking the chain.

THEY ARE AUDIBLE IN THE PREVIEW NOW

Pitch and *Echo* used to be two sliders in the item panel and did **nothing at all in the preview** — they were applied only on export. You pulled the slider, heard nothing, and the sound came out changed. Now every effect is heard while you play too. The pitch and echo settings in older projects are carried over into this chain when they are opened.

SECTION 11

Step by step, and troubleshooting

1. Select a **video/image** item on the timeline.
2. Library → **Video FX**.
3. Find the effect by category or by searching, and **click** it.
4. Set the **sliders** on the card that appears at the top.
5. If there is more than one effect, sort the order with ▲▼ (colour first, texture afterwards).
6. Compare by switching it on and off with ◉.
7. If you like it, copy it to the other clips with **Batch Actions** → **Paste properties**.

Troubleshooting

SYMPTOM	CAUSE	FIX
I clicked an effect and nothing happened	Nothing is selected, or text/audio is	Select a video or image item
I added it but the picture is the same	Brightness/Contrast/Saturation default to **0**	Move the slider
The "already there" warning	An effect with no settings, a second time	Normal — one application is enough
I changed the order and the result did not change	Those two effects do not affect each other	Normal — not every pair interacts
The vignette is not showing	There is a Brightness after it	Move the vignette to the bottom with ▼
The person went transparent on the green screen	The similarity is too high	Lower it, and pick the right colour with the dropper
The green screen will not go completely	The wrong key colour	💧 Pick from the screen → then open the similarity
The background is black after the chroma key	There is no layer below	Put a video or an image on the layer underneath
I set keyframes and they do not animate in the output	That setting cannot be animated in the output	Use Hue/Brightness/Contrast/Saturation, or the Animations panel

SYMPTOM	CAUSE	FIX
A new pro effect has no ◆ button	The settings of these 30 effects do not change over time	Normal — for an animated look use the Animations panel or one of the four classic effects
The ◆ button is orange	A warning: it animates in the preview only	Deliberate — hover over the button and it explains
The sharpening is stronger in the output	The preview is approximate	Normal — leave it lower than the preview suggests
The effect looks switched off	It was bypassed with ◉ (◌)	Click the ◌ and it comes back on
The area layer is not showing	No effect has been added to it	Select the layer → add an effect from here
I want the effect around the person, not on them	The effect is applied inside the area	Right panel › Area FX › **Invert**
The area layer affects nothing	It is **below** the video layer	Move the area layer to the top
The rendering has slowed right down	Glow/Blur/VHS are heavy effects	Use fewer of them, or lower the spread/sigma value
I cannot undo an effect	—	`Ctrl+Z` undoes both the adding and the sliders

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

28 · Fill Style — how the empty edges are filled in a vertical video.

SUPER EDIT · PART 13

Fill Style

How to settle a video shot in landscape into **a vertical Shorts frame**. **5 styles**, each with settings of its own — framing with the camera, the blurred background, the top/bottom split. The **80 frames** (20 static, 60 animated) in the same drawer are in this chapter too.

WHAT'S IN THIS CHAPTER

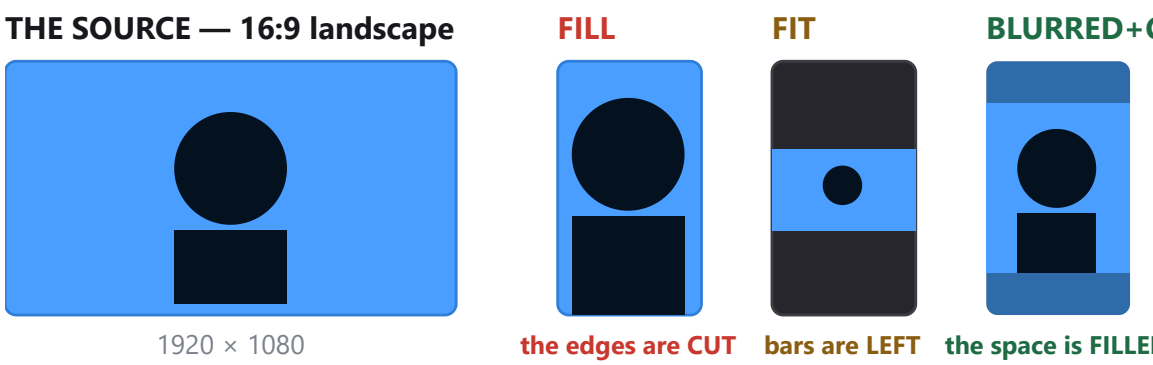
1. What the problem is — a mismatch of ratios
2. Where the panel is · the diagnostic strip
3. **All 5 styles** — the diagram, and when to use each
4. **Framing** — with the camera: the yellow area, the region, keyframes · Game + Camera bands
5. **Split** and **Order** — the two bands of Top+Bottom
6. **The background** — blurred · colour · transparent
7. Blur and darkening
8. The **Apply** scope and ↺ reset
9. A decision guide
10. **Frames** — 20 static + 60 animated (four new groups, own settings), visible edge, colour, speed
11. Troubleshooting

SECTION 1

What the problem is

The video you shot or downloaded is **16:9 landscape**, and where you are going to publish it is **9:16 vertical**. The two frames are not the same shape — going from one to the other, either **the edges get cut** or **space is left over**. This panel is where that decision is made.

THE SAME PICTURE, THREE DIFFERENT DECISIONS



THREE OPTIONS, THREE PRICES

Fill: the frame is completely full but the sides of the picture GO. Any text or interface is cut.

Fit: nothing is lost but the top and bottom are empty. What goes in that space is UP TO YOU.

Blurred: the space is filled with the source's own blurred copy — the classic Shorts/Reels look.

There is no right answer — it depends on **what is in your video**. Section 8 has a decision guide.

WHAT THIS PANEL DOES NOT DECIDE

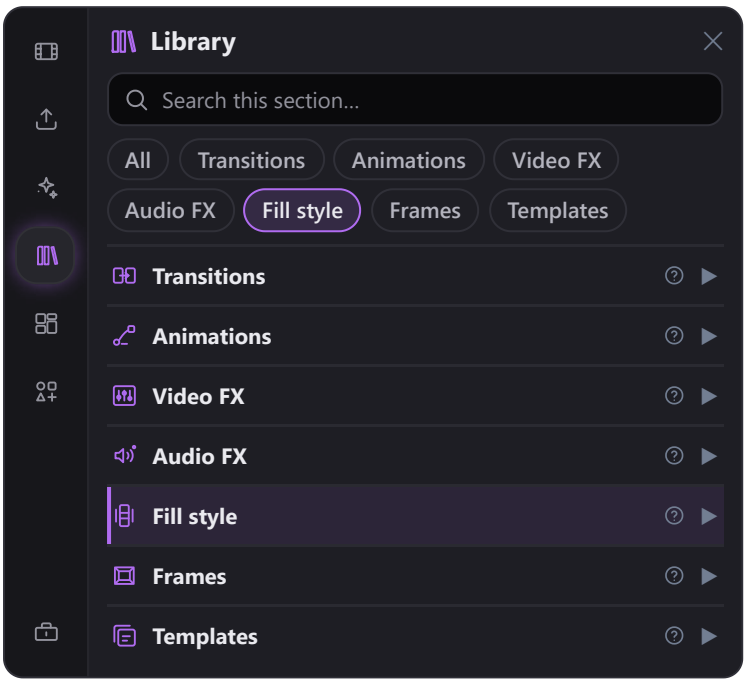
The output's **ratio** (9:16 · 4:5 · 1:1 · 16:9) is set not here but in the **Project** → **Output** section (chapter 40). This is the answer to "*how* should I sit in that ratio".

SECTION 2

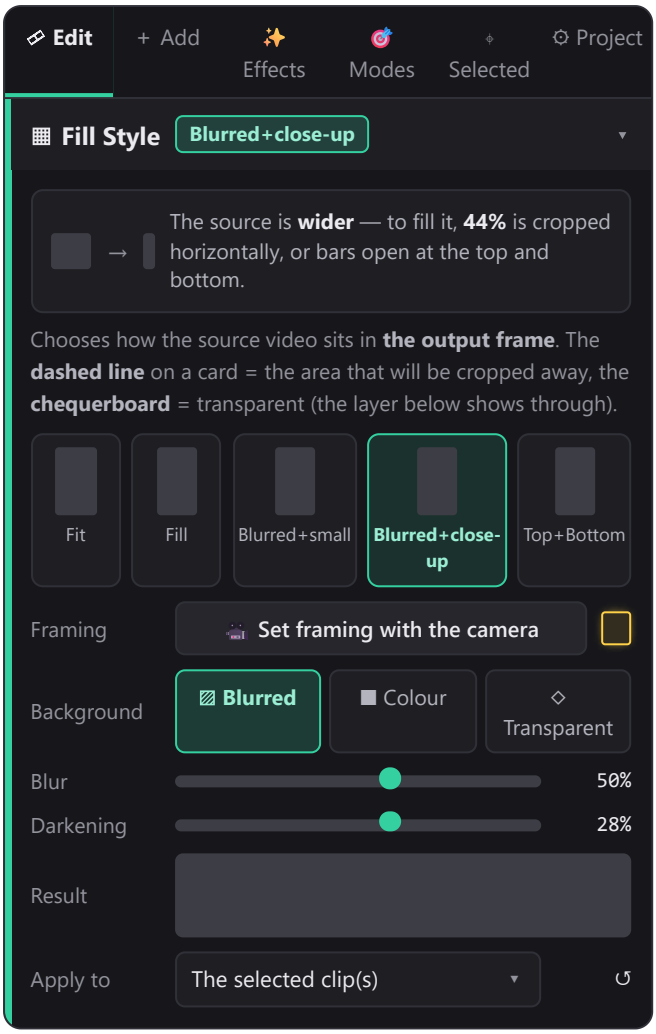
Where the panel is

The **Library** drawer on the left rail → **Fill Style**. The badge in the header shows the style of the clip that is currently selected.

HOW IT LOOKS IN THE PROGRAM — THE LEFT RAIL AND THE DRAWER



HOW IT LOOKS IN THE PROGRAM — THE FILL STYLE PANEL



The diagnostic strip

At the very top of the panel there are two small rectangles and a sentence. The one on the left is **the source's ratio**, the one on the right **the output's**. The sentence says how much cropping is needed, **as a percentage**.

THE SITUATION	THE MESSAGE
The source and the output are the same ratio	"The source and the output are **the same ratio** — « Fill » crops nothing, the others open bars for no reason."
The source is wider (16:9 → 9:16)	"The source is **wider** — to fill it, **N%** is cropped horizontally, or bars open at the top and bottom."
The source is narrower (9:16 → 16:9)	"The source is **narrower** — to fill it, **N%** is cropped vertically, or bars open at the sides."

IT WORKS WITHOUT SELECTING A CLIP

If no clip is selected the panel describes **the video under the playhead**. So bringing the time bar over a clip is enough.

THE CARDS ARE DRAWN IN THE REAL RATIOS

The little diagram on the five cards is drawn **with your real source and output ratios** — it is not a generic picture. The **dashed line** shows the area that will be cropped away, the **chequerboard** the part that will stay transparent.

THE FRAMING ROW IS AT THE TOP IN EVERY STYLE

🎥 **Set framing with the camera** opens the camera: that is where you choose which part of the source shows, and how close. The **small yellow box** next to it is the shape of the yellow area you will see in the camera — Top+Bottom has two boxes, one for the top band and one for the bottom band. More in section 4.

SECTION 3

The five styles

▭ Fit LETTERBOX

Its settings: 🎥 Framing · Background

All of the source is fitted into the frame. **Nothing is cropped.** What is left over stays **transparent** (the layer below shows) or is filled with a colour you choose.

When: when all of the source has to be visible · when you are going to put a background layer underneath.

Framing: the yellow area is the whole frame, in the output's shape; zoom out and the bars at the edges show.

> **BEING TRANSPARENT IS A POWERFUL FEATURE**
> The empty space is not filled with black — **the layer below shows through**. You can put a background video, a gradient image or your own branding on the lower layer.

⛶ Fill IT CROPS

Its setting: 🎥 Framing

It crops the edges and fills the frame **completely** — **no empty space, but there is loss**.

When: if the loss does not matter, **the cleanest result**.

Framing: you choose the part that shows 🎥 **with the camera** — the yellow area is the whole frame, and the frame **always stays full**.

> **HOW MUCH YOU ARE LOSING**
> Going from 16:9 to 9:16, **roughly 44% of the width** goes. The diagnostic strip gives that percentage exactly.

▨ Blurred+small NO CROPPING

Its settings: 🎥 Framing · Background · Blur · Darkening

All of the source sits small in the middle, and the space is filled with **its own blurred copy**.

When: on a source with text or an interface — the edges must not be cut.

Framing: the yellow area is the sharp box in the middle, in the video's own ratio (16:9 for a 16:9 source).

> **ITS DEFAULT BLUR IS HIGHER**
> More of the background shows in this style, so the default blur is **68%** (in "Blurred+close-up" it is 50%).

◎ Blurred+close-up RECOMMENDED

Its settings: 🎥 Framing · Background · Blur · Darkening

A blurred background plus a **LARGE close-up** in the middle (the Reels/Shorts look).

When: general purpose — recommended.

Framing: you set the band in the middle 🎥 **with the camera**; the band **always stays full** and the blurred background stays put.

> **WHY THIS IS THE ONE MOST USED**
> The empty space does not stick out, the subject looks big enough, and what you lose at the edges is still there in the background, blurred. The most balanced option.

▤ Top + Bottom TWO BANDS

Its settings: 🎥 Framing (2 regions) · Background · Split · Order

The uncropped original in one band, a **close crop** in the other. The split ratio and the order are adjustable.

When: a game or a reaction video · two views in one frame.

Framing: each band is framed 🎥 **separately in the camera** — pick it with **Top region** / **Bottom region** in the bar.

> **THE TYPICAL USE**
> The whole game screen on top (uncropped), a close crop of the player's face below. Or the other way round — swapped with the **Order** button.

Which style uses which setting

STYLE	FRAMING (CAMERA)	BACKGROUND	SPLIT	ORDER	BLUR DARKENING
▭ Fit	✓	✓	—	—	—
⛶ Fill	✓	—	—	—	—
▨ Blurred+small	✓	✓	—	—	✓
◎ Blurred+close-up	✓	✓	—	—	✓
▤ Top+Bottom	2 regions	✓	✓	✓	—

> **NO DEAD CONTROLS**
> The panel shows only the rows **the style you chose uses**. Choose "Fill" and the blur slider does not appear at all — because it would mean nothing there. The **Framing** row, though, is at the top in every style.

SECTION 4

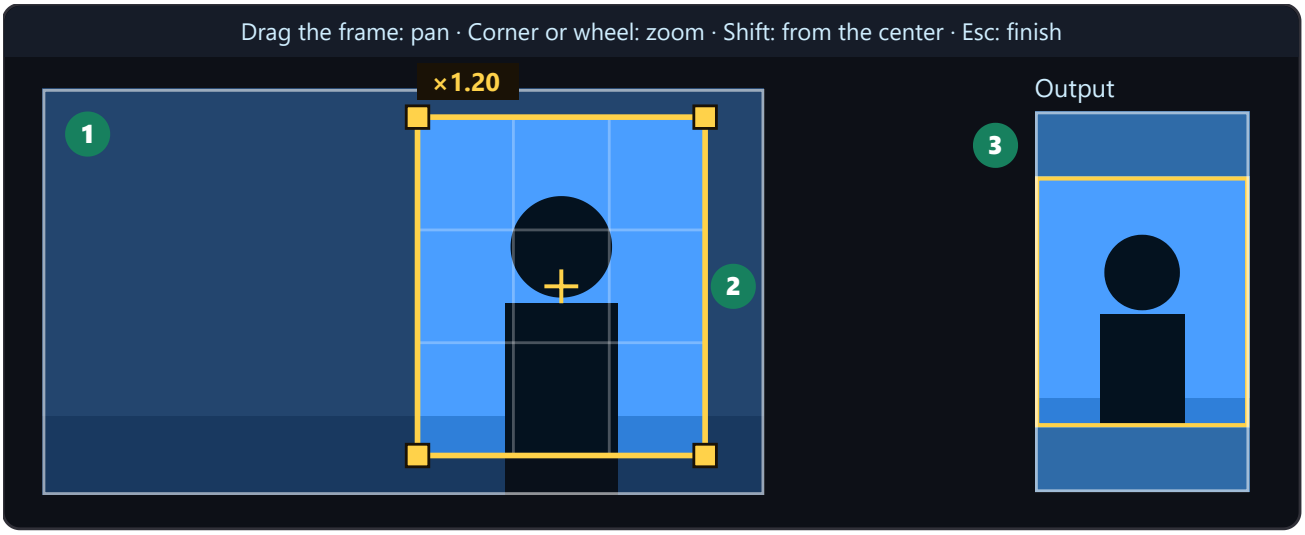
Framing — with the camera

You set **which part of the source shows, and how close**, with the camera. The 🎥 **Set framing with the camera** button in the panel opens the same camera as **"Camera: zoom and pan across the whole frame"** in Selected item › Transform. It works in all five styles, as well as on Game + Camera bands and layout panels; with keyframes the framing can move too.

Set framing with the camera

1. Select the video, or bring the playhead over it.
2. In the Framing row, press 🎥 **Set framing with the camera**. The whole source opens in the preview.
3. Drag the yellow frame onto the subject; zoom from its corner or with the wheel.
4. When you are done, press **Done** in the bar, or `Esc`.

WHAT YOU SEE IN THE CAMERA — BLURRED+CLOSE-UP, 9:16 OUTPUT



1 The whole source is visible; outside the yellow frame it is dimmed.
2 The yellow area goes into the output. Its shape is the region's — here the middle band.
3 Output: the whole output with its background and bands; the selected region in yellow.
The label shows how close: ×1.00 = region exactly full · less = farther · more = closer.

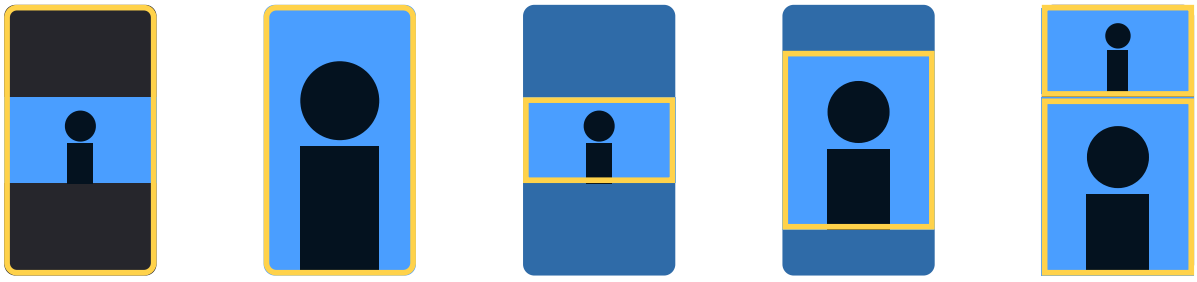
ON THE STAGE	WHAT IT DOES
Drag the frame	Pans the window — it snaps to the source's edges and centre
Drag a corner · the wheel	Zooms in or out; the yellow area keeps its shape
`Shift` **(from a corner)**	Grows it from the centre

ON THE STAGE	WHAT IT DOES
Click outside the frame	The window centres on where you clicked
Hold `Ctrl`	No snapping — free fine-tuning
`Esc` **· Done**	Leaves the camera

Each style's region

In the camera the whole source is visible; the yellow area, though, has the shape of the **region** — the place in the output where the source is shown. The region depends on the style:

YELLOW AREA = THE REGION'S SHAPE · 16:9 SOURCE, 9:16 OUTPUT



▭ **Fit**
whole frame

⛶ **Fill**
whole frame, always full

▨ **Blurred+small**
middle box · 16:9

◎ **Blurred+close-up**
middle band · ~0.85

▤ **Top+Bottom**
two bands, separate

▭ Yellow line = the region. In the camera the yellow area always has this shape.
Always-full regions: Fill, Blurred+close-up and Top+Bottom's crop band — no empty space.

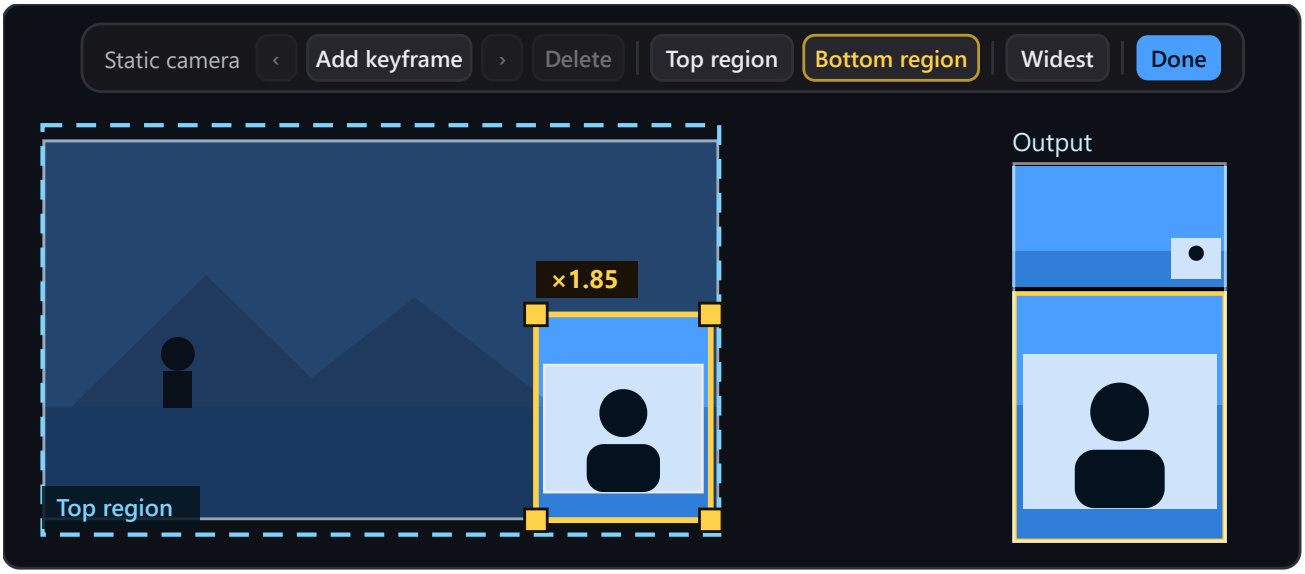
STYLE	REGION — THE YELLOW AREA'S SHAPE	IN THE CAMERA
▭ **Fit**	The whole frame — the output's shape (e.g. 9:16)	Zoom out and the bars at the edges show; **Fill** in the bar fills the frame with the source
⛶ **Fill**	The whole frame — always full	Goes anywhere in the source; its widest view is the “full” view
▨ **Blurred+small**	The sharp box in the middle — the video's own ratio (16:9 for a 16:9 source)	Zooming in zooms only the video in the middle
◎ **Blurred+close-up**	The band in the middle — ~0.85 in a 9:16 output	The band is always full; the window goes anywhere in the source. The blurred background stays put, the zoom is only in the middle video
▤ **Top+Bottom**	Two regions: the original band and the crop band	Pick **Top region** / **Bottom region** in the bar; each band is framed separately

IN THE BLURRED STYLES, ZOOM AND CROP TOUCH THE FOREGROUND ONLY

With **Blurred+small** and **Blurred+close-up**, the framing you set with the camera, content zoom, the camera zoom effect and Crop are applied only to the **sharp video** in the middle. The blurred background stays fixed; the edges of a zoomed-in foreground never spill out of the frame.

Top+Bottom: two regions

BOTTOM REGION SELECTED — ZOOMED IN ON THE FACE CAM



TWO BANDS, TWO FRAMINGS

Top region / Bottom region: pick the band — the yellow area takes that band's shape.

The other band's window shows on the stage as a dashed blue line.

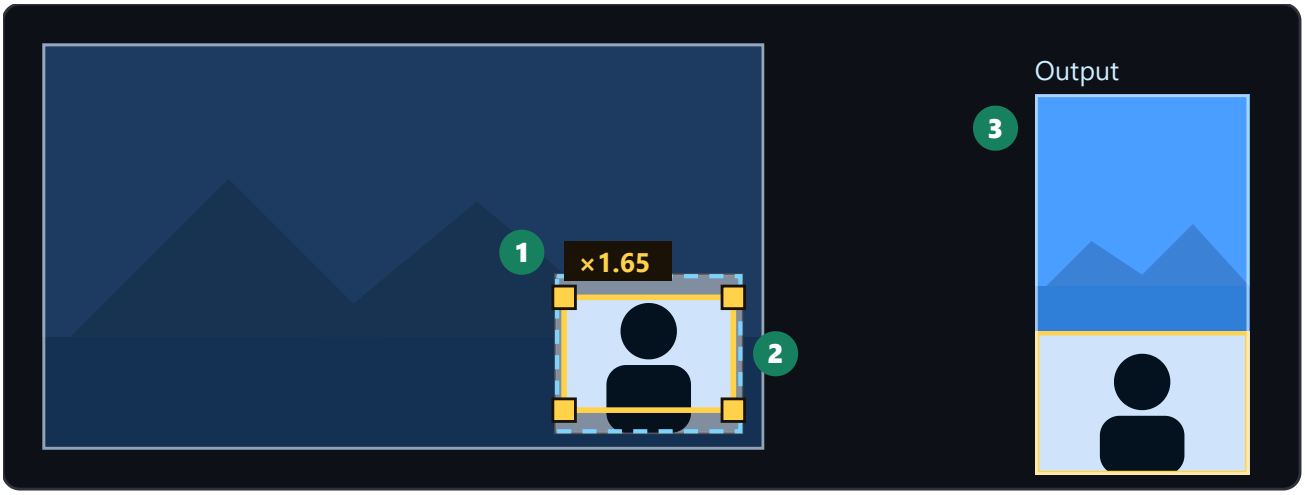
The original band zooms like a box (far out, gaps show); the crop band is always full.

In the default layout the **original** (uncropped) band is on top and the **crop** band below. In a game video you leave the top region on the whole game and zoom the bottom region in on the face cam. Even if you change the **Order**, each band's framing stays with its own content.

Game + Camera: two bands

The **Game + Camera** layout (Auto Edit › Framing and camera, chapter 35) splits the frame into two bands: the game and the streamer's camera. The camera works on both bands: select the band and press Selected item › Transform › **Camera: zoom and pan across the whole frame**. The yellow area takes the band's shape; the band stays in place, only what it shows changes.

CAMERA BAND SELECTED — IT MOVES INSIDE THE STREAMER'S CAMERA FRAME



1 Dashed blue: the streamer's camera frame — the camera band moves inside it.
2 Yellow frame: the camera band's window; its shape is the band's ratio.
3 Output: game band on top, camera band below; the selected band in yellow.

SELECTED LAYER	YELLOW AREA	WHERE IT CAN GO
Camera band	The camera band's shape	Inside the streamer's camera frame — darker outside, edge dashed blue
Game band	The game band's shape	Anywhere in the game
Single layer (bands not split)	The selected band's shape	**Top region** / **Bottom region** in the bar pick the band; the other band's window is dashed blue

When the camera opens, the status line says which band it's on, e.g. *"(Camera band: the yellow area takes the band's shape — it moves inside the streamer's camera frame.)"* The band's framing moves with keyframes; dragging the band in the preview pans the framing too.

The camera bar

It sits above the stage. The text on its left gives the status: *Static camera*, or ◆ *2 keyframes · one on this frame*.

BUTTON	WHAT IT DOES
Previous · Next	The ‹ and › buttons: go to the previous · next keyframe (the `,` and `.` keys)
Add keyframe · Delete	Makes the framing on this frame a keyframe · deletes the one on this frame
Top region · Bottom region	In Top+Bottom and single-layer Game + Camera: chooses which band you are setting (clicking a band in the Output preview does too)

BUTTON	WHAT IT DOES
Full frame	Shows the whole source — zooms out
Widest	Takes Full frame's place in always-full regions: zooms out as far as possible, the region stays full, same centre
Fill	Fills the region completely with the source (no empty space), same centre. Hidden when the region is already full
Done	Leaves the camera (`Esc`)

Keyframes — make the framing move

1. Bring the playhead to the frame where the movement starts, and set the framing.
2. Press **Add keyframe** in the bar.
3. Move the playhead forward and set the framing again — that frame's keyframe is written by itself.
4. Play: the camera moves between the two framings.

> **IN TOP+BOTTOM THE TWO BANDS MOVE SEPARATELY**
> Each band's framing is kept in a channel of its own; moving one does not disturb the other. On the keyframe strip the original band's zoom shows with a badge of its own: **zoom (original band)**.

Dragging in the preview

Dragging a video in the **Fill**, **Blurred+small**, **Blurred+close-up** or **Top+Bottom** style in the preview **leaves the fill intact**: the framing of the band under the cursor slides, and the picture moves with the cursor. The status line says: "🎥 *Panning the middle video — the fill stays. To zoom or pick a region, use* 🎥 *Camera.*"

- These styles have **no corner or size handles** — the style sets the size.
- If there are keyframes, or ◆ **Record** is on, the drag is written to that frame's keyframe (chapter 29). ◆ Record keeps the fill.
- The selection box is the visible region: in Blurred+close-up, the band in the middle. Clicking the top or bottom part of the band selects the video too.
- Game + Camera bands and layout panels work the same way: dragging pans the panel's framing and the panel stays in place — the status line says "🎥 *Panning the panel's framing — the panel stays in place. To zoom, use* 🎥 *Camera.*" In Game + Camera each band's selection box is its own band.

> **IN FIT, DRAGGING SETS THE VIDEO FREE**
> Drag a video in ▭ **Fit** and it leaves the fill, becomes a **free item** and moves. To change its framing, use the camera; if it happened by accident, `Ctrl+Z`.

CHANGING THE STYLE KEEPS THE FRAMING

Switch to another style and the centre of the framing stays the same. If you had not zoomed the video in past its "full" view, the new style opens with its own default view; if you had, the same "×" closeness is kept. Go back to the earlier style without touching the framing and it returns exactly.

OLDER PROJECTS

Clips saved with Focus and Size look **exactly** the same. When you open the camera, the old focus is turned into the camera's centre — the picture does not change. On an older clip whose Size was changed, the band's height is kept; ↺ **Reset** puts it back to the default.

WHAT YOU SEE IN THE PREVIEW IS WHAT YOU EXPORT

The export produces exactly the window you see in the preview and in the camera — in all five styles, on Game + Camera bands and on layout panels too.

IF THE SUBJECT KEEPS MOVING

With a few keyframes you can carry the framing along with the subject. If the subject never stops moving round the frame, **Smart framing** in the **Framing & Camera** panel is easier — if the person walks, the crop follows them.

SECTION 5

Split and Order

Both appear only in the ▤ **Top+Bottom** style: the frame is split into two bands, one the uncropped original, the other a close crop.

Split TOP+BOTTOM

20% – 60% · default **34%**

How much of the frame's height **the original (uncropped) band** takes up. What is left is the close-crop band.

VALUE	THE ORIGINAL BAND	THE CROP BAND
20%	A thin strip	80% of the frame
34%	**The default** — a third	66% of the frame
50%	Half and half	Half and half
60%	Most of the frame	The bottom 40%

> **WHEN THE SPLIT CHANGES, THE YELLOW AREA CHANGES TOO**
>
> When the bands' heights change, the shapes of the two regions change too; in the camera the yellow area follows the new band's ratio. The two yellow boxes in the panel update to match.

Order TOP+BOTTOM

Default **The original on top**

OPTION	ON TOP	BELOW
The original on top	The uncropped original	The close crop
The original below	The close crop	The uncropped original

WHICH IS RIGHT

The first place the viewer looks is **the top**. Put whichever band carries the real story up there: the game screen in a game video, the face in a reaction video.

THE FRAMING MOVES WITH ITS BAND

Change the order and each band's framing stays with its own content: a crop band you set on the face keeps showing the face even when it moves to the top. In the camera, **Top region** is always whichever band is on top at the moment.

📌 AN ITEM PINNED TO THE VIDEO MOVES WITH ITS BAND TOO

A text or picture you pin to the video sits **in one band** (the band you clicked when pinning; change it with Modes › Pin to Video › **Region: Top / Bottom**). When the order changes it moves with its band and follows that band's camera. In Blur + small, Blur + close and Top + Bottom, with **Hide outside the video** on, the item doesn't spill over the blurred background or the other band — chapter 30, "Pin to Video".

SECTION 6

The background

What should fill the area the source does not cover? There are three options, and all three really do behave differently.

OPTION	WHAT IT DOES	WHEN
▨ **Blurred**	A blurred copy of the source	The classic Reels/Shorts look
■ **Colour**	A flat colour (from a colour picker)	A brand colour / a white ground
◇ **Transparent**	**The layer below shows through**	When you are going to put a background video or image in

TRANSPARENT IS THE MOST FLEXIBLE

Choose ◇ **Transparent** and you can put whatever you like on the layer below: a moving background video, a gradient image, a design of your own. The fill style only places *the foreground*; the rest is up to you.

BLURRED CANNOT BE CHOSEN IN "FIT"

The ▨ **Blurred** button is **inactive** in the Fit and Fill styles. Hover over it and it tells you why: "*For a blurred background, choose the « Blurred+small » / « Blurred+close-up » style.*" There are already two separate styles with a blurred background — it is built this way so as not to offer two routes to the same thing.

Blur and Darkening

SETTING	RANGE	DEFAULT	WHAT IT DOES
Blur	`0% – 100%`	`50%` `(68% in Blurred+small)`	How strong the blur in the background is
Darkening	`0% – 70%`	`28%`	Darkens the background — the sharp picture in front stands out more

THE BLUR IS INDEPENDENT OF THE RESOLUTION

The blur is worked out as a **percentage of the frame's height**. So the blur you see in a 1080p preview comes out **in the same proportion** in a 4K export — neither weaker nor stronger.

WHY DARKENING EARNS ITS KEEP

A blurred background is sometimes brighter than the foreground and draws the eye to itself. Pulling the darkening to **35–50%** brings the subject forward. **0%** leaves the background at whatever brightness it has.

BLUR AND DARKENING APPEAR ONLY UNDER "BLURRED"

Set the background to **Colour** or **Transparent** and these two sliders disappear from the panel — they mean nothing there.

SECTION 7

The result map · Apply · Reset

Result A LIVE MAP

The small square under the setting rows draws **what the output will look like** with the current settings, live. It updates instantly as you move a slider — so you see the result before you export.

Apply to THE SCOPE

Default **The selected clip(s)**

It decides **which clips** the style and settings are written to.

OPTION	TO WHICH
The selected clip(s)	Only the ones you selected (or the clip under the playhead if none is selected)
Every clip on this track	All of them on the layer the selected clip is on
Every video clip	Every video in the edit

THE SYSTEM TRACKS ARE PROTECTED

Even if you choose "Every video clip", the system tracks — **subtitles · B-roll · censor** — are left alone. If anything was skipped the message says so: "· *protected: Subtitles*".

VIDEO CLIPS ONLY

This panel applies to **video** items only. Images, text and audio are skipped even if they are in the scope.

↺ Reset THE SETTINGS

Returns the **fill settings** of the clips in the scope (split · order · background · blur · darkening) to their defaults. On an older project, a band height changed with Size goes back to the default as well.

IT DOES NOT CHANGE THE STYLE OR THE FRAMING

Resetting clears **these settings only**. Whatever style a clip is in, it stays in it; the framing you set with the camera stays put too. The message says so plainly: "*↺ The fill settings are back to their defaults (N clips) — the style has not changed.*"

Applying a style puts the clip at full frame IMPORTANT

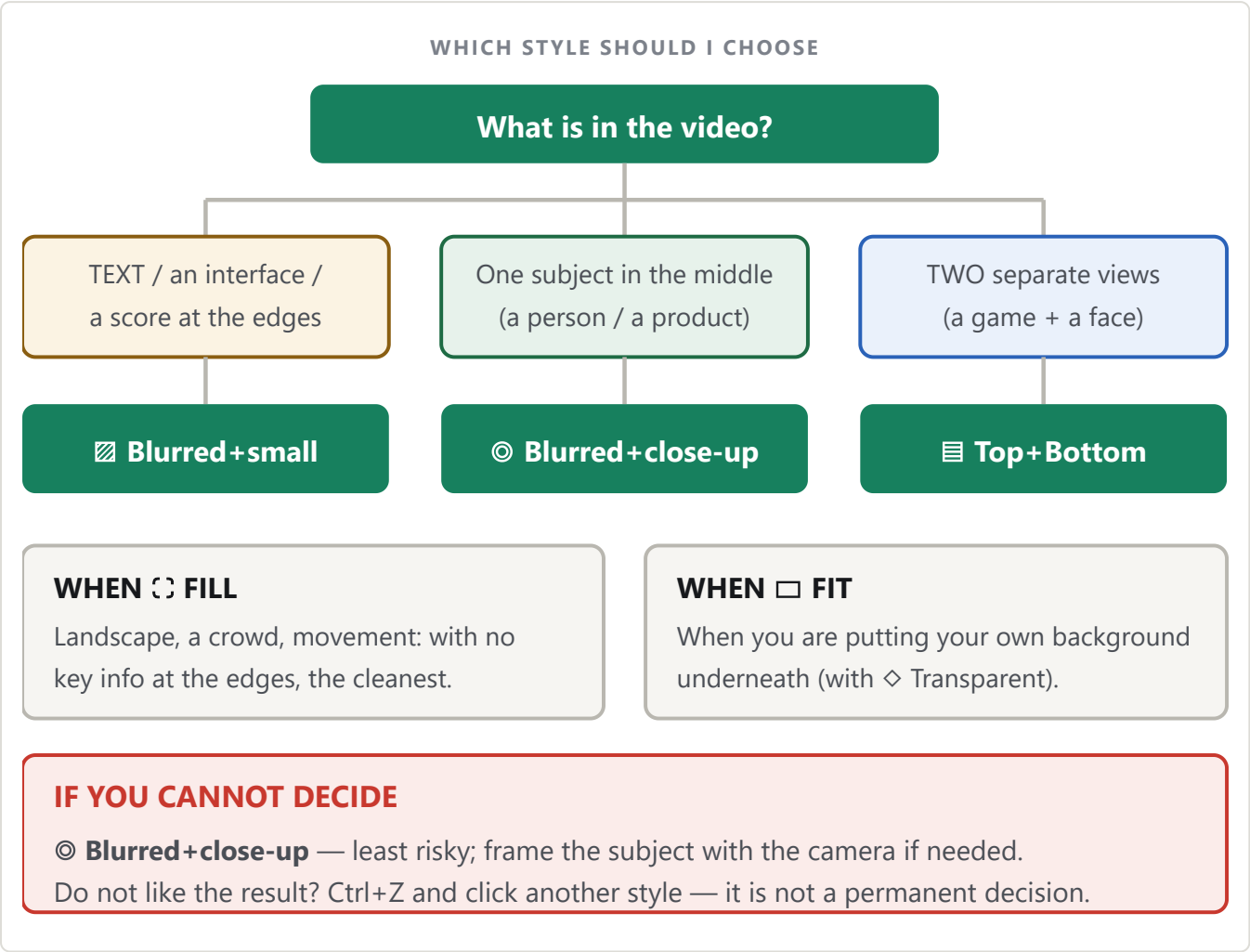
Apply a fill style and the clip is put into **full frame**: its position is centred, its size made full, **its rotation reset**, and any **area selection or crop you made by hand is cleared**.

> **THE MESSAGE COUNTS THEM**
>
> "🎨 *◎ Blurred+close-up → 5 clips (2 clips put at full frame). ↶ to undo.*" The number in brackets is how many clips were PiP or hand-placed and have been reset.

> **IT BREAKS A PIP LAYOUT**
>
> Apply a fill style to a PiP clip you placed in a corner and **the PiP layout goes** — the clip settles into the full frame. `Ctrl+Z` undoes it.

SECTION 8

A decision guide



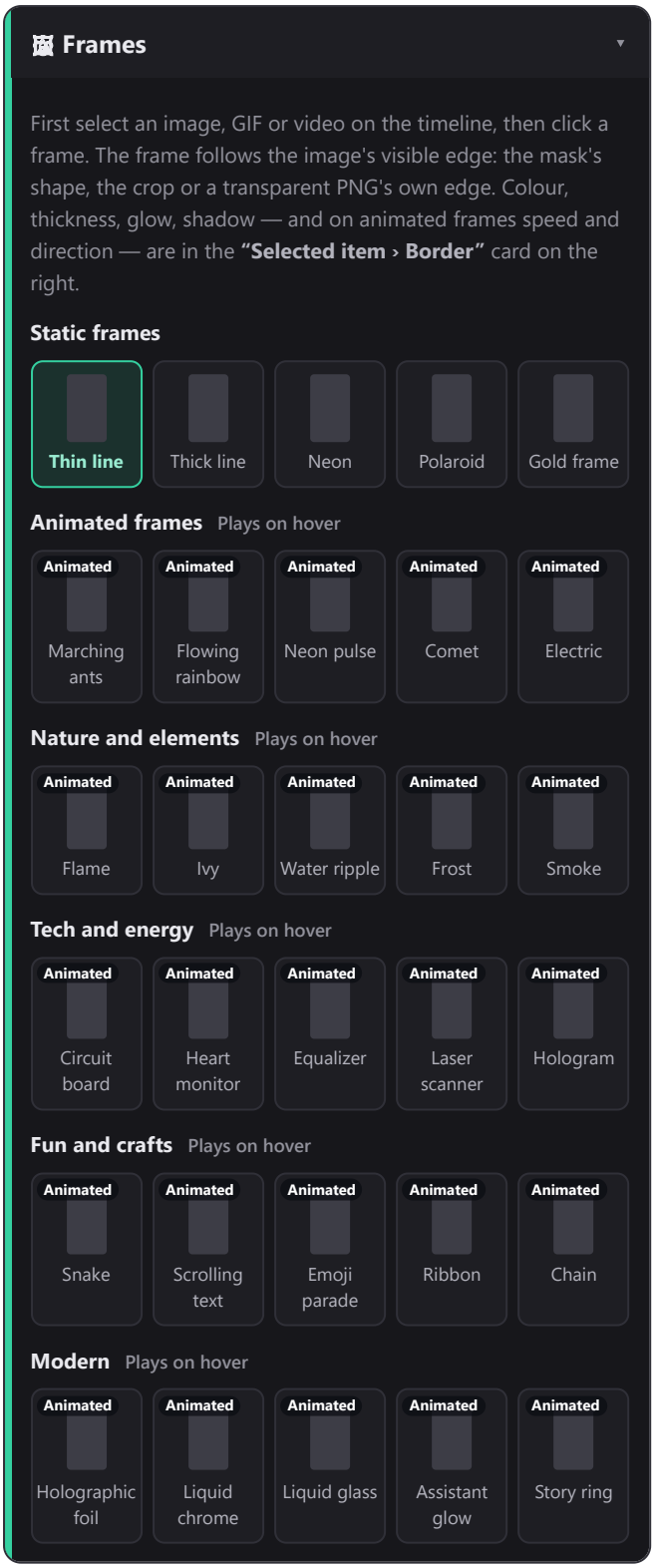
THE SOURCE	THE STYLE WE SUGGEST	THE SETTING
Someone talking, in the middle	◎ Blurred+close-up	Framing: zoom in a little on the face
Someone talking, off to one side	◎ Blurred+close-up	Framing: move it **onto the person**
A screen recording / a presentation	▨ Blurred+small	Blur 68% · Darkening 35%
A game + a camera	▤ Top+Bottom	Split 40% · Bottom region on the face
Landscape / drone footage	⛶ Fill	Framing: default (centre) — slide it if needed
Branded content	▭ Fit	Background ■ Colour (the brand colour)
You have your own background	▭ Fit	Background ◇ Transparent + a layer below
Already shot vertically	⛶ Fill	There is no cropping — the diagnostic strip says so

SECTION 9

🖼 Frames

The section just under Fill style in the Library drawer. It gives an image, a GIF or a free video a frame in one of **20 static** or **60 animated** designs. The frame follows the image's **visible edge** on screen: the mask's shape (circle, star, heart, triangle, a shape you drew…) and where a free mask sits, the crop (mirrored if the mirror is on), a transparent PNG's own edge, and on a GIF the combined edge of all its frames. The frame never covers the image. Below the static and animated frames the gallery has four more groups: **Nature and elements · Tech and energy · Fun and crafts · Modern** (the first three have 10 animated designs each, Modern has 20). Each of these 50 designs also has **settings of its own**.

HOW IT LOOKS IN THE PROGRAM — FRAMES



STATIC DESIGN	HOW IT LOOKS
Thin line · Thick line	A single plain line
Double line	Two lines with a gap between them
Dashed · Dotted	A dashed line · a row of dots — the pattern divides the edge exactly, so no seam where it starts

STATIC DESIGN	HOW IT LOOKS
Neon	A glowing coloured line with white light inside
Gradient · Rainbow	A blend from Color to Second colour · rainbow colours all the way round
Polaroid	A white photo border with a thick “chin” at the bottom — it wraps circles, stars and hearts too
Film strip	A dark perforated band; on rectangles and rounded corners the holes are at the top and bottom, on other shapes along the edge
Corner brackets	Lines at the corners only — an arc round each rounded corner, the five points of a star
Shadowed card	A thin edge and a soft shadow
Gold frame	A thick frame with a golden gradient
Pop art	A bold line with an offset coloured shadow (outside the image)
Cartoon	A light inner line and a dark outline
Glass	A frosted, semi-transparent frame with a thin bright edge
Hand-drawn	Two wobbly lines, as if drawn by hand, along the edge of any shape
Light halo	A soft halo of light
Stage lights	Two-coloured bulbs along the edge
Stamp edge	A white perforated edge like a postage stamp

ANIMATED DESIGN	WHAT IT DOES	LOOP
Marching ants	A two-coloured dashed line marches along the edge	1 s
Flowing rainbow	Rainbow colours flow along the edge	3 s
Neon pulse	A neon line brightens and dims as if breathing	1.6 s
Comet	A bright head with a thinning tail travels round the edge (Count: 1–3)	2.5 s
Chasing bulbs	Stage bulbs light up in turn, the light chases along the edge	0.6 s
Electric	A flickering lightning line on the edge (Intensity)	0.5 s
Shine sweep	A diagonal white glint sweeps over a gold ring, then waits	2.5 s
Sparkles	Little stars twinkle along the edge (Count: density)	2 s
Glitch	A thin line; in short bursts red/cyan copies and shifting slices (Intensity)	1.2 s
Self-drawing line	The line draws itself, waits and erases forwards; with “Once” it is drawn and stays	3 s · once 1.2 s

Four new groups — 50 animated designs with settings of their own

Every design in the gallery's **Nature and elements · Tech and energy · Fun and crafts · Modern** groups follows the visible edge like the ones above — rectangle, rounded corners, circle, star, heart, a mask you drew, a transparent logo — and loops without a seam: the edge closes where it starts, and the preview and the export draw the same picture. The shared settings (colour, second colour, width, glow, shadow, speed) apply to these designs too; on most of them colour and second colour are the two ends of the palette. The **own settings** in the table appear in the Border card under the shared ones (below).

DESIGN	WHAT IT DOES	ITS OWN SETTINGS	LOOP
Nature and elements			
Flame	Tongues of flame in six colour layers along the edge (white-hot root to dark red tips); the inner layers flicker on their own, flamelets break off and sparks fly with glowing heads and short tails	Flame shape (Licking tongues · Windblown · Burning upward) · Flame height (0.4× – 2×) · Flame density (0.5× – 2×) · Sparkle (0 – 1)	2.4 s
Ivy	Two stems twisting round each other grow from the corners, a single point or the bottom; leaves unfurl, buds bloom, tendrils curl and dew glints; in “Forever” the leaves fall and it grows again	Grow (From the corners · From one point · Climbs from below) · Flower (Daisy · Rose · Starflower · Blackberry) · Leaf density (0.3× – 2×) · Curly tendrils	3.5 s · once 2.6 s
Water ripple	A band of water with sharp-crested waves: a back wave, bright crests, broken highlights, moving light lines and foam with spray	Water motion (Current · Spreading rings · Raindrops) · Wavelength (0.5× – 2×) · Wave height (0.5× – 2×) · Foam (0 – 1) · Light play	3 s
Frost	Fern-like crystals, ice needles or snowflakes grow outward from a frosty rim with glints at the tips; in “Forever” a third of them melt with drips and grow back, and a light runs round the rim	Crystal pattern (Branching crystals · Ice needles · Snowflakes) · Crystal size (0.4× – 2×) · Crystal density (0.4× – 2×) · Ice sparkle (0 – 1)	3.5 s · once 2.4 s
Smoke	Soft stretched puffs of smoke with dark undersides rise from the edge, with a soft haze at the source and curling wisps	Smoke type (Curling smoke · Ground fog · Incense) · Rise (Up · Outward · Sideways in the wind) · Density (0.3× – 2×) · Rise height (0.5× – 2×)	3.5 s
Sparkler	Sparkler heads circle the edge (as many as Count, two by default): forked sparks, a ray star flashing at the head, a trail cooling from white to red, falling embers and an ash line along the edge	Spark style (Steady spray · Crackling · Waterfall) · Sparkle (0.3× – 2×) · Trail length (0 – 1) · Forking sparks	3 s
Petals	Small blossom clusters on the edge and petals tumbling away, with darker back faces, near/far size variation and drop shadows	Leaf type (Sakura · Rose petal · Autumn leaf) · Motion (Glides along the edge · Blown by the wind · Falls like rain) · Count (0.3× – 2×) · Leaf size (0.5× – 2×)	3.5 s

DESIGN	WHAT IT DOES	ITS OWN SETTINGS	LOOP
Lava	A molten band with a hot core and flowing bright veins; crust plates form, drift and melt with glowing cracks, bubbles pop and drips swell, break off and cool as they fall	Lava type (Crusted flow · Molten river · Cooling rock) · Flow speed (0 – 3) · Cracks (0.4× – 2×) · Drips (0 – 1)	3.5 s
Northern lights	Hundreds of streaky rays rising from a sharp, bright, rippling base, with a soft curtain behind them, twinkling stars and a night-sky backing that keeps it readable on bright video	Palette (Two colors · Pink lower fringe · Iridescent) · Undulation (0× – 2×) · Curtain height (0.5× – 2×) · Stars	3.5 s
Bubbles	Foam along the edge; bubbles emerge from the image, wobble and pop into a ring and droplets, and soap bubbles have a two-tone rim and iridescent arcs	Bubble type (Soap bubbles · Underwater · Soda fizz) · Rise (Out from the edge · Floats upward) · Count (0.3× – 2×) · Bubble size (0.5× – 2×) · Pop at the end	3 s
Tech and energy			
Circuit board	Two to four rows of circuit traces run along the edge and switch rows with 45° bends; chips take traces to their pins, with resistors and vias, and a pad lights up when a data pulse reaches it	Card (Dark board · Green board · Traces only) · Trace lanes (2 – 4) · Data pulses (0 – 4) · Chips	3 s
Heart monitor	A phosphor trace fading behind the sweep heads (as many as Count), as on a monitor; a sharp QRS spike, a “beep” ring at the R peak, and the strip glows in the second colour on each beat	Wave (Heartbeat · Pulse wave · Brain wave) · Pulse (2 – 16) · Trail length (0.1 – 1) · Monitor grid	2.4 s
Equalizer	Mirrored frequency bars along the edge beat to a kick, snare and hi-hat pattern, and the peak markers fall with gravity	Bar style (LED blocks · Solid bars · Dots · Wave) · Bar density (0.5 – 2) · Reaction (0.3 – 1.6) · Rhythm (Slow · Normal · Fast) · Peak markers	2 s
Laser scanner	Laser heads trace the edge with a trail cooling from white to red, a large halo and lens flare, and short-lived sparks that fall with gravity, in an engrave or a scan mode	Laser heads (1 – 4) · Trail length (0.05 – 1) · Sparkle (0 – 2) · Mode (Engrave · Scan) · Lens flare	3 s
Hologram	A turning thin-film iridescence with rolling scanlines and a descending light band; colour-shifted ghosts, flicker with sideways jumps and a rotating interface ring	Color scheme (Iridescent · Two colors) · Scanlines (0 – 1) · Flicker (0 – 1) · Color shift (0 – 1) · HUD ring	3 s

DESIGN	WHAT IT DOES	ITS OWN SETTINGS	LOOP
Code rain	A dark band of code on the edge: the glyphs stay in place and change while the flow passes over them, with a faint “code wall” behind	Flow (Along the edge · Rain · Outward) · Glyph set (Katakana · Binary (0 1) · Hex · Symbols) · Density (0.1 – 1) · Tail length (0.1 – 1)	3 s
Radar sweep	A conical beam sweeps round from the centre and the bearing ticks on the edge light up as it passes; echoes get lock frames, and in sonar mode a wave runs along the edge to the corners	Sweep (Rotating beam · Twin beams · Sonar ping) · Sweep width (20° – 240°) · Echo (0 – 1) · Range rings	2.5 s
Plasma	Blobs of light flowing in a glass tube (their cores turn white where they overlap) and writhing energy filaments	Blob count (1 – 12) · Flow (One way · Opposing · Pulse) · Energy filaments (0 – 4) · Glass tube	3 s
Broken neon	Neon tube segments with electrode ends and clips and grey glass when unlit; faulty segments buzz, drop to half power or die and flash, and a segment that comes back on glows brighter for a moment	Glitch rate (0 – 1) · Tube length (6 – 40) · Tube layout (Single color · Two alternating colors · Double tube) · Wall glow (0 – 1)	3 s
Pixel build	Built from embossed pixels snapping to a screen grid: faint blueprint dots first, then a shimmer wave, and finally the pixels scatter outwards; with “Once” it builds and stays	Pixel size (0.5 – 2) · Build-up (Scanning · Scattered · Falling) · Colors (Single color · Two-color gradient · Retro palette) · Twinkle (0 – 1)	3.5 s · once 1.8 s
Fun and crafts			
Snake	A cartoon snake with a scaled belly, spots and a blinking eye slides along the edge; it opens its mouth at an apple and the swallow bulge runs down its body (as many snakes as Count), with pixel-game and neon styles too	Style (Cartoon · Pixel game · Neon) · Length (10 – 70%) · Curl (0 – 1; not with Style: Pixel game) · Food type (Apple · Glowing dot · None)	3.5 s
Scrolling text	Text runs round any shape with each letter turned to the edge: a glossy band, an LED sign (moving one LED step at a time) or plain text; Arabic reads right to left and long text shrinks to fit the loop	Text · Text size (0.6× – 2×) · Style (Banner · LED sign · Plain text) · Separator (Star · Dots · Heart · None) · Shimmer sweep	3 s
Emoji parade	Emojis parade with their shadows on a dotted walkway: they hop (squash and stretch, landing dust), walk on little feet, do a stadium wave or somersault with a trail	Emojis · Motion (Hop · Walk · Wave · Somersault) · Spacing (1.2× – 5×) · Emoji size (0.6× – 2×) · Walking path	3.5 s

DESIGN	WHAT IT DOES	ITS OWN SETTINGS	LOOP
Ribbon	A two-sided satin ribbon wraps the edge with a smooth gradient and a specular band on every half-twist; stripe or polka-dot patterns and a bow that breathes at the top or a corner	Width (0.5× – 2×) · Curl (0 – 3) · Pattern (Satin · Striped · Polka dots) · Bow (On top · In the corner · None)	2.5 s
Chain	A chain slides along the edge (interlocking links, ball chain or curb chain), glinting in a fixed light as the links pass, with a padlock or heart locket swinging from the lowest point	Link size (0.6× – 2×) · Chain (Ring · Ball chain · Curb) · Pendant (Padlock · Heart locket · None) · Metal shine	2 s
Stitching	A needle sews round the edge once and holds ("Once" by default); in "Forever" it sews, ties off and unpicks; running, zigzag, cross or blanket stitch on a denim or felt fabric strip	Stitching (Running stitch · Zigzag · Cross · Blanket stitch) · Stitch spacing (0.5× – 2.5×) · Fabric (Denim · Felt · None) · Fabric edge (Frayed · Pinked · Flat; not with Fabric: None)	3.5 s · once 2.6 s
Domino	Spotted dominoes topple in a chain-reaction wave and spring back up (as many waves as Count); the flip mode is a two-tone card stunt and the piano mode turns the edge into a keyboard ring with flying notes	Motion (Topple · Flip · Piano keys) · Tile size (0.6× – 2×) · Tile face (Pips · Flat · Checkered; not with Motion: Piano keys) · Spacing (0.1× – 1.2×)	3 s
DNA helix	A rotating double helix with depth: dimmed back strands, A-T/G-C base-pair rungs and front strands with a glowing core	Twist density (0.4× – 2.5×) · Helix width (0.6× – 1.8×) · Rungs (Bars · Atoms · None) · Colors (Four bases · Two colors · Rainbow)	2.5 s
Action lines	A comic panel: a thick ink border with a halftone starburst, manga speed lines or shaking shock lines, boiling at 8 frames a second; Intensity strengthens the shake	Style (Burst bubble · Speed lines · Shock lines) · Line count (0.4× – 2.5×) · Line length (0.5× – 2×) · Halftone dots	1.5 s
Confetti edge	Sprinkles along the edge plus confetti that fountains up, fires in bursts with a flash, or rains beside and above the image; the pieces flutter and flip in 3D	Burst (Fountain · Volleys · Rain) · Density (0.3× – 2×) · Pieces (Mixed · Paper · Star · Heart) · Colors (Party · Two colors · Gold) · Throw distance (0.5× – 2×)	3 s
Modern			
Holographic foil	A foil band round the edge: iridescent pastel colours flow at a slant like a tilting card, a conic second layer changes colour with the angle and a white reflection streak sweeps across the band; a thin bright rim outside and a thin dark line inside separating it from the image	Foil tone (Pastel · Pearl · Sunset · Cyber · Custom colors) · Foil texture (Prism · Diffraction lines · Glitter · Smooth) · Band width (0.5× – 1.6×) · Reflection streak (0 – 1)	3 s

DESIGN	WHAT IT DOES	ITS OWN SETTINGS	LOOP
Liquid chrome	A chrome tube round the edge: a sky, horizon and ground reflection in its cross-section (a sharp dark horizon line), bulges flowing along the tube, a rippling horizon line and bright glints running over the surface	Metal (Chrome · Black chrome · Titanium · Tinted chrome) · Liquid flow (0 – 1) · Tube thickness (0.6× – 1.15×) · Running glints	3 s
Liquid glass	A translucent, frosted-glass ring: a bright outer edge on the light side, a refracting inner edge (lens) on the far side and a soft height shadow beneath; the light turns, stays fixed or pulses in waves, and a coloured beam can run along the edge	Light (Orbiting light · Fixed light · Glow wave) · Edge beam (Single beam · Twin beams · No beam) · Frosting (0 – 1) · Glass width (0.6× – 1.4×)	3.5 s
Assistant glow	The edge glow of AI assistants: colours flow along the edge and the light intensity ripples as if “speaking”, with two waves in opposite directions; a wide soft halo and a sharp coloured core	Light palette (Assistant · Ocean · Fire · Custom colors) · Glow width (0.4× – 1.6×) · Speech wave (0 – 1) · Sharp inner line	3 s
Story ring	The “story” ring of a profile picture: a conic colour ring separated from the image by a thin gap; the colour spins, the segments fill in turn (story progress) or the ring pulses	Ring colors (Warm gradient · Fresh · Candy · Custom colors) · Ring motion (Spinning color · Story progress · Pulse) · Segment count (1 – 12) · Ring gap (Transparent · White · Dark) · Ring thickness (0.6× – 1.4×)	3 s
Neo-brutalist	A thick outline and a hard offset shadow block: the shadow is a flat colour, halftone or striped; like a button being pressed and released, the shadow pulls in and springs back (or the direction swings, or it pulses); a sticker star or sparkle turns at the corner. Colour is the outline, Second colour is the shadow block	Shadow motion (Press & release · Direction swing · Pulse) · Shadow fill (Solid color · Halftone · Striped) · Shadow direction (Bottom right · Bottom left · Top right · Top left) · Shadow distance (0.4× – 1.8×) · Outline thickness (0.5× – 1.6×) · Corner accent (Starburst · Sparkle · No accent)	2.5 s
Vinyl sticker	A die-cut sticker: a thick rounded-corner border wraps the image, with a soft lifting shadow beneath and a bright streak sweeping over the vinyl. With “Once” the sticker “sticks on” (the border springs open) and stays; a dashed cut line can run outside it	Sticker border (White · Holographic · Transparent · Color) · Border width (0.6× – 1.5×) · Glossy vinyl streak · Dashed cut line	3 s · once 1.4 s

DESIGN	WHAT IT DOES	ITS OWN SETTINGS	LOOP
Torn paper	A collage: torn-edged paper wraps the image (white fibres at the tear), with a second paper in another colour beneath and translucent paper tape at the corners; with the stop-motion "jitter" the tear is redrawn 6 or 12 times a second	Paper (White paper · Kraft · Newsprint · Colored paper) · Paper layers (Two layers · Single layer) · Tear roughness (0.3× – 1.6×) · Stop-motion jitter (Slow jitter · Fast jitter · No jitter) · Masking tape	1 s
Bouncing balls	Soft 3D balls use the edge as a rail and bounce along it: they squash on contact, stretch in the air and cast a contact shadow beneath	Ball density (0.5× – 2×) · Ball size (0.6× – 1.6×) · Bounce height (0.3× – 1.6×) · Ball material (Glossy plastic · Matte clay · Chrome) · Ball colors (Candy colors · Pastel · Single color · Two colors) · Track line	3 s
Chroma split	The edge line splits into three colour channels (additive light: white where they overlap); a rotating split, a breath (opening and closing sideways) or a braided wave	Split motion (Orbiting split · Breathe · Braided wave) · Color channels (Red green blue · Neon trio · Two custom colors) · Line style (Thick band · Single line · Double line) · Split amount (0.3× – 2×)	2.5 s
Halftone halo	Rows of dots shrinking outward from the edge (a halftone fade); the dots swell in waves: a flow along the edge, a pulse ring spreading outward or random twinkling	Dot motion (Flow · Outward pulse · Twinkle) · Dot shape (Round dot · Square pixel · Plus · Ring) · Dot spacing (0.6× – 1.6×) · Row count (2 – 9)	2.5 s
Scribble	As if quickly circled to say "look at this": the pen goes round the edge 1–3 times and overshoots the start; it draws, waits and rubs out. With "Once" it draws and stays	Pen (Marker · Highlighter · Dry brush) · Loops (1 – 3) · Messiness (0 – 1)	3 s · once 1.2 s
Kinetic lines	The motion language of interfaces: loading arcs (arcs that lengthen and shorten run round the edge), accelerating dashes or a ››› arrow flow lighting in sequence; a Colour → Second colour blend	Motion style (Loading arc · Accelerating dashes · Arrow flow) · Line cap (Round cap · Flat cap) · Faint trail line	2 s
Focus frame	Camera focus brackets at the corners of the edge: they fly in from outside and spring into lock, glow in the Second colour once locked, then release (or breathe, or hunt for focus)	Focus motion (Lock on · Focus hunt · Breathe) · Corner style (Soft corner · Sharp corner · Dotted corners · Plus sign) · Corner length (0.5× – 2×; not with Corner style: Plus sign) · Thin frame line · Mid-edge tick	3 s

DESIGN	WHAT IT DOES	ITS OWN SETTINGS	LOOP
Dial	Ticks standing on the edge like a clock face (every fifth one longer): a seconds hand sweeps round the edge and lights the ticks it passes (the trail fades); in fill mode the ticks light up in turn and fill, in wave mode a wave of light passes	Dial motion (Second hand · Fill up · Light wave) · Tick style (Thin tick · Rounded bar · Dot tick) · Tick density (0.5× – 2×) · Dark dial backing	3 s
Liquid blob	Droplets flow over a liquid band round the edge; they merge and swell when they meet (metaball), and some break away, leap outward and fall back	Liquid (Glossy liquid · Matte liquid · Mercury) · Drop density (0.5× – 2×) · Drop size (0.5× – 1.5×) · Breakaway droplets	3.5 s
Thin wave	An elegant line parallel to the edge ripples: a travelling wavelet, a sound wave (nested coloured waves) or a standing wave (a breathing weave); Count sets the number of lines	Wave style (Traveling ripple · Sound wave · Standing wave) · Wave height (0.3× – 1.5×) · Wave frequency (0.5× – 2×)	3 s
Reaction bubbles	Like live-stream reactions: heart, star, smiley and sparkle badges pop out all along the edge, drift outward swaying and fade	Reactions (Mixed reactions · Hearts · Stars · Custom color) · Reaction style (Round badge · Plain icon) · Density (0.4× – 2×) · Float distance (0.6× – 2×) · Edge line	3 s
Echo lines	Copies of the edge stack up in one direction (3D depth or a motion echo): the direction swings, rotates or the stack stretches and gathers; thin lines, solid 3D or neon echo. Colour is the front copy, Second colour the back one	Echo motion (Swing · Rotation · Stretch) · Echo style (Thin lines · Solid 3D · Neon echo) · Copies (3 – 10) · Depth (0.5× – 2×)	3 s
Light trails	Like long-exposure light trails: 1–3 bright ribbons race round the edge with a thick bright head and a tail that thins and fades; the ribbons sway at right angles to the edge and cross over each other (a weave), with a flare and sparks at the head	Light colors (Neon · Warm light · Ice · Custom colors) · Trail length (0.15 – 0.8) · Braid sway (0 – 1)	2.5 s

Selected item › Border CARD

Shape default: **Visible edge**

SETTING	VALUE	WHAT IT DOES
Design · Remove	—	The name of the applied design (an “Animated” badge on animated ones); **Remove** deletes the frame
Shape	Visible edge · Rectangular box	**Visible edge** follows the image's edge on screen; the line under it says which shape it found (“Automatic shape: star”). **Rectangular box** ignores the mask and the transparent edge and frames the item's box
Crop image to shape	None · 1:1 · 16:9 · 9:16 · Rounded corners · Circle · Oval · Triangle · Diamond · Star · Heart · Draw	Masks the image to that shape — the same list and the same undo as the Mask card. The frame follows the new shape by itself. With rounded corners, **Corner radius** (0 – 1) appears below
Color · Second colour	A colour picker	The second colour is used by two-coloured designs such as gradient, gold, film strip, pop art and marching ants
Width	0.3% – 10%	The thickness of the line, relative to the visible shape's shorter side
Glow · Shadow	0 – 1	A coloured glow · a dark shadow
Speed	0.25× – 4×	Animated frames only. The line under it gives the loop length (“Loop: 1 s”)
Direction	Clockwise · Counterclockwise	Which way a design that flows along the edge travels: the ants, the rainbow, the comet, the bulbs, the self-drawing line and most of the new groups (not on Ivy, Frost, Bubbles, Equalizer, Hologram, Broken neon, Pixel build, Action lines, Confetti edge, Torn paper, Scribble, Focus frame and Reaction bubbles)
Repeat	Forever · Once	Self-drawing line, Ivy, Frost, Pixel build, Stitching, Vinyl sticker and Scribble: loop, or play once and stay
Count · Intensity	1 – 3 · 0.2 – 2	How many on the comet and the sparkles; heads on Sparkler, sweep heads on Heart monitor, snakes on Snake, waves on Domino, arcs or dashes on Kinetic lines, lines on Thin wave, ribbons on Light trails · how strongly electric and glitch shake, and Action lines

THE NEW DESIGNS' OWN SETTINGS

When a design from Nature and elements, Tech and energy, Fun and crafts or Modern is applied, its own settings appear in the Border card **right under Shadow** (e.g. on Flame: Flame shape, Flame height, Flame density, Sparkle); Speed, Direction, Repeat and Count / Intensity follow. Own settings are option buttons, sliders, **None · On** buttons or a text box (the Text of Scrolling text, the Emojis of Emoji parade); every change is undone with `Ctrl` + `Z`. A setting shows only where it has an effect: Curl is hidden on Snake in the Pixel game style, Fabric edge on Stitching while Fabric is "None", and Tile face on Domino with the Piano keys motion. A text box's sample text comes in the program's language.

HOW TO APPLY ONE

Select an image, a GIF or a free video on the timeline and click a card in the gallery. The gallery marks the selected item's frame. Clicking another card changes the frame; every application is undone with `Ctrl` + `Z`. The gallery is still; hover over an animated card and only that card plays.

IT MOVES WITH THE ITEM

The frame is drawn on the image's visible edge and moves with the item's position, rotation, transitions and keyframes. An animated frame's picture comes from the moment on the timeline: pause and you see that moment, and the preview and the export draw the same picture. Split the item and the pattern carries on in the second half where it left off.

OLDER PROJECTS

A shape picked on the card in 3.9.433–434 is carried over when the project opens: on an image without a mask, **Rounded corners · Circle · Oval** become the same mask (the image is cropped to that shape too, and the frame follows the edge); **Square** becomes "Rectangular box". A transparent PNG or a GIF gets no mask — the logo is not cropped and the frame follows the image's own edge. A video spread over the full frame gets no mask either.

NOT ON A FULL-FRAME VIDEO

A video stretched to the full frame with a fill style gets no frame; the status line says "First select an image, GIF or free (not full-frame) video to frame." Shrink the video and set it free, and the frame applies. An area removed with the green screen (Chroma Key) is not framed: the frame follows the image's own transparency and the mask.

SECTION 10

Step by step, and troubleshooting

1. Set the **output ratio** first (Project → Output) — this panel works to it.
2. Select a video clip, or bring the playhead over one.
3. Library → **Fill Style**.
4. **Read the diagnostic strip** — how much cropping is needed.
5. Click one of the five cards. The result appears in the preview at once.
6. Set the **framing (camera) · background** in the rows below.
7. If you like it, set the scope in the **Apply to** box to "Every video clip" and click the card again — they all become the same.

Troubleshooting

SYMPTOM	CAUSE	FIX
It says "select a video clip"	No video is selected	Click a clip, or bring the playhead over one
I clicked a card and nothing happened	The selected item is not a video	This panel applies to video items only
In Fill the camera will not pan	The source and the output are the same ratio — all of the source is already visible	Normal — zoom in first, then pan
There is no blur slider	The background is "Colour" or "Transparent"	Set the background to ▨ Blurred
The ▨ Blurred button is inactive	You are in the Fit/Fill style	Choose the "Blurred+small" or "Blurred+close-up" style
I chose transparent and the background is black	There is no layer below	Put a video or an image on the layer underneath
My PiP layout is broken	A fill style puts the clip at full frame	`Ctrl+Z` — do not apply a fill style to a PiP
The subject falls outside the frame	The framing is somewhere else	🎥 **Set framing with the camera** and drag the yellow area onto the subject; if it moves, add two keyframes
The subject keeps moving and keyframes are not enough	Following it by hand is hard	Framing & Camera → Smart framing

SYMPTOM	CAUSE	FIX
Dragging slides the picture, not the video	In Fill · Blurred · Top+Bottom, on a Game + Camera band and on a layout panel a drag pans the framing	Normal — the fill and the panel stay. Open the camera to zoom
In Fit, dragging turned the video into a free item	In Fit a drag takes the video out of the fill	`Ctrl+Z` — change the framing with the camera
The video has no corner handles	A fill-style video's size comes from the style	Normal — use the camera to zoom
In Top+Bottom or Game + Camera the camera sets the other band	The other band is the selected region	**Top region** or **Bottom region** in the camera bar
On the camera band the yellow area won't leave the camera	The camera band moves inside the streamer's camera frame	Normal — to show the game, select the game band
No Fill in the camera bar	The region is already full	Normal — **Widest** zooms out as far as it can
“To use the camera on a cropped item, clear the crop first”	A video in Fit was cropped	Right-click → Clear crop, then open the camera
The blur came out different in the output	Old-version behaviour	In the current version it is independent of the resolution
The background is brighter than the foreground	The darkening is low	Pull the darkening to 35–50%
I applied it to all and some did not change	A system track or a hidden track	Read the "protected / skipped" note in the message
After a reset the style and framing are unchanged	↺ resets only the split, order and background	Normal — click another card for the style, open the camera for the framing
The wrong band is on top in Top+Bottom	The Order setting	Switch it to "The original below"
Zooming a blurred fill does not enlarge the background	The zoom applies to the foreground only	Normal — the background stays fixed
I clicked a frame and it was not applied	A full-frame (fill style) video, or nothing selected	Select an image, a GIF or a free video, then click the card
On a transparent PNG the frame came out square	The shape is set to “Rectangular box”	Selected item › Border › Shape → **Visible edge**

SYMPTOM	CAUSE	FIX
On a GIF the frame was square for a moment	The edge of all the GIF's frames is being prepared (once, the first time)	Normal — it settles on the edge within seconds; the export says "🖼 Preparing the GIF's edge…" and waits
The animated frame does not move	Playback is paused — you see that moment's picture	Play; in the gallery it also plays on hover
Ivy, Frost or Stitching played once and stopped	**Repeat** is set to "Once" (the default on these three)	In the Border card, Repeat → **Forever**
A setting of a new frame is missing from the card	It has no effect in the chosen style or mode, so it is hidden	Change the style or mode (e.g. pick a fabric on Stitching and Fabric edge appears)
An area removed with the green screen is not framed	The frame follows the image's own transparency and the mask; the Chroma Key result is out of scope	Use a PNG with the background removed (transparent), or give the shape with a mask

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

29 · Keyframes and Motion — building an animation of your own from scratch: key frames, channels and easing.

SUPER EDIT · PART 14

Keyframes & Motion

When the ready-made animations are not enough, you build **a movement of your own**. Key frames, 6 channels, a visual speed curve and **a motion path drawn by hand into the preview**.

WHAT'S IN THIS CHAPTER

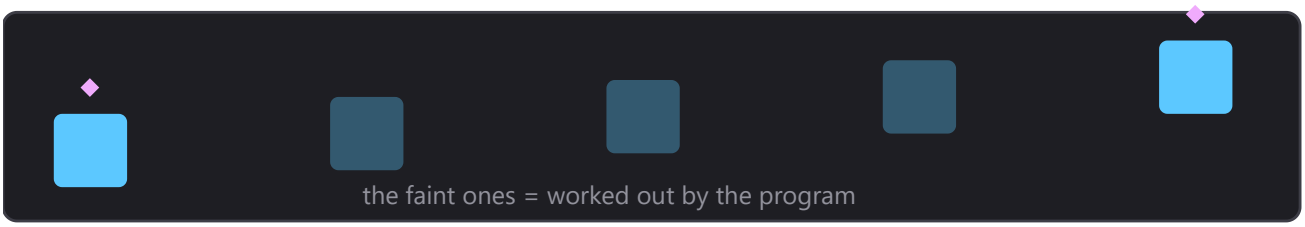
1. What a keyframe is
2. Where the panel is — the Modes drawer
3. ◆ **Record** mode — step by step
4. Which items · **6 channels**
5. Reading the ◆ **keyframe strip**
6. Moving about · deleting · shifting in time
7. **The speed curve** — 7 presets + drawing your own · a keyframe in between · splitting and trimming
8. Linear / Smooth · Reverse
9. What **the sliders do on an item with keyframes**
10. **The motion path** — draw it, apply it
11. **Paths** — saved paths, **+ Add** and the point editor
12. **Keyframe Studio** — the large window, copy/paste, transition curves
13. Troubleshooting

SECTION 1

What a keyframe is

A **key frame** says "at this moment, let the item be here, at this size, at this opacity". Put down two key frames and the program **works out** all the frames in between for itself.

PUT DOWN TWO POINTS — LET THE PROGRAM DRAW WHAT IS BETWEEN



YOU PUT DOWN	2 key frames — the start and the end
THE PROGRAM MAKES	Every frame in between — 30 of them a second

A READY-MADE ANIMATION (chapter 26)
One click · 82 options · fast

KEYFRAMES (this chapter)
Total control · anything is possible · it takes wor

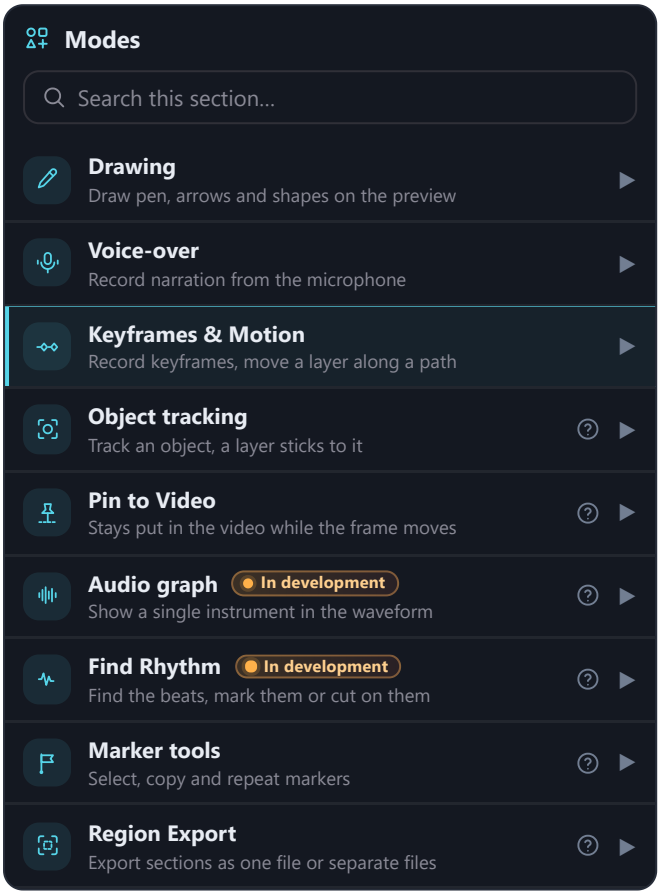
The two can be used together: apply a ready-made animation, then edit its keyframes by hand. The moment you edit by hand the item SEPARATES from the ready-made template — the sliders

SECTION 2

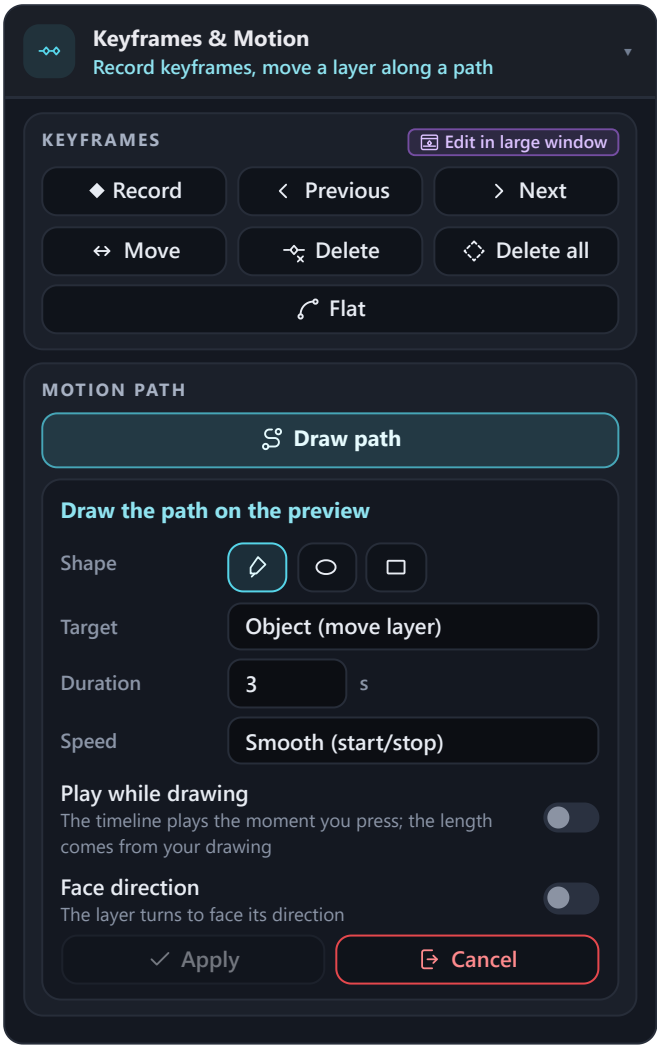
Where the panel is

The **Modes** drawer on the left rail → the **Keyframes & Motion** card. The card's heading says what it does; while the mode is on, an **ON** badge lights up in it. Inside there are two boxes: **Keyframes** and **Motion path**.

HOW IT LOOKS IN THE PROGRAM — THE MODES DRAWER



HOW IT LOOKS IN THE PROGRAM — CARD OPEN



BUTTON	WHAT IT DOES
◆ **Record**	Turns keyframe record mode on/off — while on it says "● Record ON"
Previous · Next	Go to the previous / next keyframe
Move	Moves a keyframe in time
Delete	Deletes the single keyframe under the playhead
Delete all	Deletes every keyframe
Linear / Smooth	Makes every transition smooth ↔ linear; the button shows the current state
Reverse	Reverses the animation in time (it plays from the end to the start)
Draw path	Lets you draw a motion path on the preview by hand (section 10)
Edit in large window	Opens the **Keyframe Studio** — a large preview, a channel-by-channel timeline and a large speed curve (section 12)

SOME PARTS ONLY APPEAR WHEN NEEDED

Reverse only shows when there are at least 2 keyframes. The keyframe strip and the speed curve box also only open inside the **Keyframes** box when the item has keyframes.

SECTION 3

◆ Record mode

The way to add a keyframe is not to press a button but to **turn recording on and then move the item in the preview**. The program records every change you make at that moment.

1. Select the item and bring the playhead **over it**.
2. Press ◆ **Record**. The button becomes ● **Recording ON** and **a starting keyframe is written at that moment**.
3. Move the playhead **forward**.
4. In the preview, **move · resize · rotate · zoom** the item — a keyframe is written the moment you let go.
5. Repeat 3 and 4 as often as you like.
6. When you are done, press ◆ **Record** again to **turn it off**.

DO NOT FORGET TO TURN RECORDING OFF

With recording on, **every** movement you make in the preview writes a keyframe. An accidental click can create a key frame you did not want. Turn it off when you are done — the button warns you by saying ● **Recording ON**.

FRACTIONS OF A SECOND

Touch the same moment a second time and no new keyframe is added; the existing one is **updated**. But going forward even **a single frame** (~33 ms) creates a separate keyframe — you can build a very dense animation.

THE RIGHT PANEL'S SLIDERS IN RECORD MODE

With recording ON, sliders in the right panel such as opacity, size and blur **write keyframes too** — you do not have to drag in the preview.

ON A VIDEO WITH A FILL STYLE, THE FILL IS KEPT

In the **Fill**, **Blurred** and **Top+Bottom** styles ◆ Record **keeps the fill**: dragging in the preview **pans the band's framing** and is written to this frame's keyframe, and so is what you set in the camera (chapter 28). A video in **Fit** leaves the fill and becomes a free layer.

EDITING BY HAND DETACHES THE LINK — AND SAYS SO ONCE

If an item's keyframes come from a **track** (Object Tracking), a **path**, a **preset animation** or the **Center** framing and you edit them by hand (changing them with ◆ Record, dragging on the strip, the speed curve, the camera…), the item is **detached** from that source and the status line tells you — for example *"You edited it by hand: the layer was detached from the track — "Apply settings" won't rebuild it anymore."* `Ctrl` + `Z` brings the link back. A touch that does not change the movement keeps the link: turning ◆ Record on and off between two keyframes, or clicking a slider without moving it, leaves the item linked. A title or image detached from its track still stays on the object when you trim it; a Center framing you corrected by hand is kept when the output ratio or Zoom changes — press **Center** once more to rebuild it from the track.

📌 ON AN ITEM PINNED TO THE VIDEO

A text, picture or GIF pinned to the video **gets its place from the video**: even with ◆ Record on, dragging it in the preview writes no position keyframe, it moves the **pin point**; other channels such as opacity are keyframed. A ready-made animation that moves the item (slide in…) isn't applied to a pinned item. When you keyframe the video's camera (zoom, pan), the pinned item **follows it by itself** — chapter 30, "Pin to Video".

Which items it works on

ITEM	KEYFRAMES
🎬 Video · 🖼️ Image · 🎞️ GIF	Yes
📝 Text	Yes
🔲 An area layer	Yes
🎵 Audio	No

On an unsuitable item: "*Keyframes work on visual and area items only.*"

SECTION 4

The six channels

Every keyframe holds six separate properties at once. Each channel has **a colour of its own** on the strip, and only the ones that **actually change** are shown.

CHANNEL	WHAT IT HOLDS	HOW IT IS CHANGED
🔵 **position**	Where the item is in the frame	Drag it in the preview
🟢 **size**	Width · height · text size	A corner handle or a panel slider
🟡 **rotation**	The angle	The rotation ring on top
🟣 **opacity**	Transparency	A panel slider
🟣 **blur**	The amount of blur	A panel slider
🔴 **zoom**	The content zoom and its centre	🎥 The camera, zoom/pan mode in preview, or a panel slider

A SECOND ZOOM IN TOP+BOTTOM

On a video in the ▤ **Top+Bottom** fill style, the framing of the two bands is kept in separate channels, and the two bands move independently. The original (uncropped) band's zoom shows on the strip with a badge of its own: 🔴 **zoom (original band)** (chapter 28).

ON A LAYOUT PANEL AND A GAME + CAMERA BAND

On a video in a layout panel or in a Game + Camera band, 🎥 **Camera** works too: it zooms into that panel's (band's) framing, pans the framing and writes its keyframes to the zoom channel. The panel stays where it is; only the picture inside it moves. Even if you drag the divider and change the layout, these keyframes are not deleted (chapter 24).

A CHANNEL THAT STAYS PUT IS NOT SHOWN

The coloured dots under the strip show only the channels that **change at that keyframe**. Move only the position and you see a single blue dot — so you can tell at a glance which keyframe moves what.

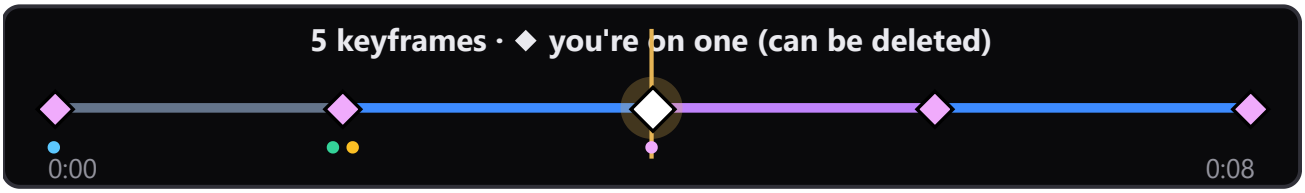
IF NONE OF THEM MOVES, IT SAYS SO

If all the keyframes hold the same value, this appears under the strip: "*All the keyframes are at the same value — there is no movement (with ◆ Record on, move the item in the preview).*"

SECTION 5

Reading the keyframe strip

THE SIX PARTS OF THE STRIP



◆ A DIAMOND	A keyframe. Click = go there · drag = shift it in time
THE WHITE DIAMOND	The one nearest the playhead — Delete and Move target THIS one
THE YELLOW RING	The catching zone (±0.12 s) — inside it, it can be deleted
THE YELLOW LINE	The playhead — where you are right now
THE RAIL'S COLOUR	The speed-curve type for that interval
THE DOTS BELOW	The channels that CHANGE at that keyframe

THE RAIL COLOURS — linear (a constant speed) · smooth · cust

Click an empty part of the strip and the playhead goes to that moment — you can move about withou

IT CAN BE EDITED ON THE STRIP TOO

Dragging a diamond shifts the keyframe in time — which saves you the two-step flow of the **Move** button.

WHAT THE LINE ON TOP SAYS

When the playhead is inside a keyframe's ring: *"5 keyframes · ◆ you're on one (can be deleted)"*; otherwise the distance to the nearest keyframe: *"5 keyframes · nearest is 1.19 s away"*. The number is written in the program language's format. The strip and the speed curve box are drawn at the width of the drawer and at your screen's pixel density, so they stay sharp on 2K/4K screens too. If the line does not fit the strip (in longer languages or a narrow window), the text first gets slightly smaller; if it still does not fit, only the status is written — *"◆ you're on one (can be deleted)"* or *"nearest is 1.19 s away"*; you read the number of keyframes from the diamonds. In right-to-left languages the line starts on the right.

SECTION 6

Moving about · deleting · shifting

Previous · Next NAVIGATION

Takes the playhead to the next (or the previous) keyframe and selects the item. It tells you where you are at the top: "◆ *Keyframe 3/5 · 0:04*".

> **NO DEAD KEY AT THE END**
> Press ▶ on the last keyframe and it does not sit there as if nothing happened — it either **snaps** to the keyframe at the end or says "▶ *You are on the LAST keyframe (there are 5).*"

Delete — one keyframe ±0.12 S

Deletes the **one** keyframe the playhead is on. If the playhead is not near any keyframe it does not delete but warns: "*The playhead is not on a keyframe — go to one with ◀/▶, then delete.*"

> **IF THE LAST KEYFRAME IS DELETED**
> When the item's last keyframe goes, **the animation is switched off entirely** and the item returns to its fixed geometry: "✕ *The last keyframe has been deleted — the animation is off.*"

Delete all CLEAR

Deletes every key frame on the item; the ready-made animation links are cleared too. `Ctrl+Z` undoes it.

Move TWO STEPS

1. Bring the playhead over the keyframe you want to move and press **Move** — the keyframe is **held** (it goes yellow on the strip).
2. Take the playhead to the new place and press **Move** again — the keyframe **comes** there.

> **THE FASTER ROUTE**
> **Drag** the diamond directly on the strip. It does the same job in a single movement.

SECTION 7

The speed curve

How the movement between two keyframes **accelerates**. Between the same two points you can travel robotically or cinematically. Bring the playhead inside an interval and the curve box opens.

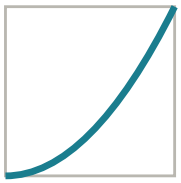
THE SEVEN PRESETS — IN THE ORDER OF THE BUTTONS



Constant speed
robotic



Smooth
cinematic



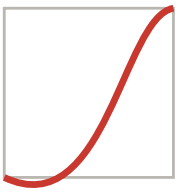
Slow start
speeds up in



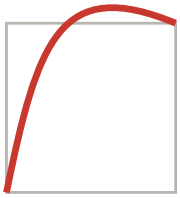
Slow stop
slows down in



Ease
fast, then settle



Pull back
pull back first



Overshoot
overshoot, settle

DRAW YOUR OWN

Make your own curve by dragging the TWO points in the box. The Y axis can go outside 0–1 (for spring and overshoot).

WHICH KEYFRAME IT BELONGS TO

The curve belongs to the interval's ARRIVING keyframe — it answers "how did it get here". Which is why the FIRST keyframe's curve is never used.

CURVE	THE FEEL	WHERE IT IS USED
Constant speed	The same speed throughout, robotic	A turning wheel · a moving belt
Smooth	Gentle at both ends	**Cinematic — the default for a new keyframe**
Slow start	Starts slow and speeds up into the keyframe	Leaving the frame
Slow stop	Starts fast and slows down into the keyframe	Entering the frame
Ease	Starts fast and settles gently	General purpose
Pull back	Pulls back slightly first, then shoots forward	An emphatic entrance
Overshoot	Goes past the target and settles back	A springy, playful feel

A NEW KEYFRAME ALREADY ARRIVES SMOOTH

Every new keyframe you create in record mode arrives with **Smooth**. So even if you do nothing, your movement comes out cinematic.

THE CURVE IN THE BOX = THE CURVE THAT PLAYS

Constant speed · Smooth · Slow start · Slow stop are the program's own curves: the line you see in the box is exactly the curve the movement plays, and it goes to the export unchanged. **Grabbing and releasing** a handle changes nothing; the curve only becomes your custom curve when you actually **drag** a handle.

FLUID TRANSITION

Keyframes that come from **Object Tracking** are joined by a **Fluid** transition: the movement flows through each keyframe without stopping, smoothly based on its neighbours. The box draws it dashed and without handles. To edit it with handles, first press **Convert this transition to an editable curve** — the channel that moves the most (usually the position) stays exactly the same. The other channels follow the same curve in this transition; if they shift a little, the message tells you by how many pixels (*"… the other channels shifted by up to 17.5 px in this transition."*) — `Ctrl` + `Z` if you do not like it.

A NEW KEYFRAME BETWEEN TWO KEYFRAMES

Say you change only the **rotation** in the middle of a sliding title. The new keyframe does **not stop** the movement that is flowing there and that you did not change (the slide): the curve is split in two at that point, the title keeps sliding along the same path at the same speed, and only the rotation goes to its new value. The message says *"Ongoing motion kept — the item flows through this keyframe without stopping; to make it stop, press "Stop at this keyframe"."* If no channel is flowing, the new keyframe arrives with **Smooth** as before. That is also why turning ◆ Record on in the middle of a transition does not change the movement.

STOP AT THIS KEYFRAME

While the playhead is inside the ring of a keyframe in the middle, a **Stop at this keyframe** button appears under the speed curve. Press it and the item **slows down into** that keyframe and **eases out** of it; the speed at the other keyframes does not change. Pressing only **Smooth** eases the *arrival* at this keyframe — the item slows down but leaves the same frame at full speed. It works on a Fluid transition too.

SPLITTING OR TRIMMING A CLIP DOES NOT CHANGE THE MOVEMENT

When you split a clip that has keyframes with `S` (or the program splits it while exporting a region), the curve of the transition where the cut falls is split into two halves: played one after the other, the two parts move exactly as before the split, and the speed does not jump at the cut. If the cut falls exactly on a keyframe, that keyframe keeps its curve. When you trim a video or a tracked layer from its edge, the remaining part likewise carries on the cut transition along the same curve. The same goes for Fluid and Step transitions.

SECTION 8

Linear / Smooth · Reverse

Linear / Smooth A TOGGLE

Makes **all** of the selected item's keyframe transitions smooth ↔ linear in one move. The button's wording shows which state it is in.

> **YOUR CUSTOM CURVES ARE NOT LOST**
> Curves you drew by hand are **kept** when you switch to linear; press smooth again and **they come back**. The message says how many came back: "✨ … — *3 CUSTOM curves restored.*"

Reverse ≥2 KEYFRAMES

Turns a "come in" movement into a "go out" one (or the other way round). Along with the time, **the speed curves are mirrored too**: *slow start* ↔ *slow stop*, and a custom curve you drew is reversed as well.

> **WHAT IT IS FOR**
> You built an in animation and want the same thing going out: copy the item, take the copy to the end of the clip and press ⇋. The same movement the other way, with the sense of speed right too.

The message: "⇋ *The animation has been reversed (5 keyframes · the speed curves were mirrored too). ↶ undoes it.*"

SECTION 9

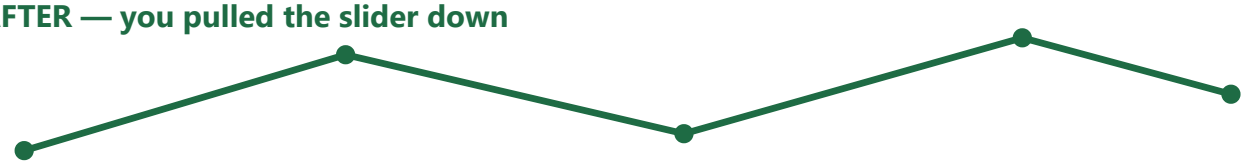
The sliders on an item with keyframes

This is the most confusing behaviour of the lot, and it is deliberately designed this way.

WHAT A SLIDER DOES WITH RECORDING OFF

BEFORE — an opacity animation

AFTER — you pulled the slider down



The SHAPE of the curve is the same — the whole thing has just moved down.

TWO DIFFERENT BEHAVIOURS

Recording OFF: the slider shifts ALL the keyframes together — "make them all 20% more transpa

Recording ON: the slider changes ONLY the keyframe at that moment — a single-point change.

THE PROGRAM TELLS YOU

Move a slider with recording off and this appears at the top: "◆ *Opacity was shifted across ALL the keyframes (the shape of the animation was kept). To change it at one point, turn ◆ Record on.*"

WHY IT WORKS THIS WAY

With keyframes present, the drawing loop rewrites the value from the key frames on every frame. It used to be that pulling the slider made the value **jump straight back** — that setting was unusable on an item with an animation. Now the slider shifts the whole curve together: the one behaviour that makes sense.

IT HAS NO EFFECT IF THE ANIMATION DOES NOT USE THAT CHANNEL

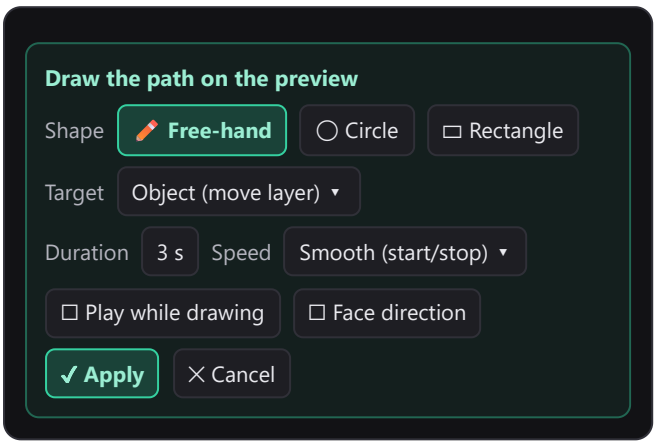
A **motion path** writes the position channel only. On such an item the opacity slider works normally — no shifting comes into play.

SECTION 10

The motion path

Instead of putting down keyframes one by one, you **draw a path into the preview with your finger** — and the program turns it into keyframes.

HOW IT LOOKS IN THE PROGRAM — THE PATH BOX



1. Press **Draw path** — the green box opens.
2. **Hold down and draw the path** in the preview. The path is saved to the **Paths** list (section 11).
3. **Select** the image, video, GIF or text that will follow the path on the timeline — you can select more than one.
4. Set the target, the duration and the speed.
5. **✓ Apply** — the selected items follow the path, the path becomes keyframes and the items are listed under the path. `Esc` = give up.

> **WITHOUT THE BOX: PATHS › + ADD**
> You do not need the box to put an item on a saved path: select the item on the timeline and press the green **+ Add** next to the path in the **Paths** list (section 11).

The three drawing tools

TOOL	HOW IT WORKS
🖍 **Free-hand**	You draw it by hand. `Alt` = **turn straight-line mode on and off** (you do not have to hold it down). In straight mode the line settles onto 45° directions; pull the mouse clearly in another direction and it **turns a corner automatically** (draw right → pull up → an L corner)
◯ **Circle / ellipse**	The drag sets the box, and the item goes round the perimeter. `Shift` = a perfect circle
▭ **Rectangle**	The same logic. `Shift` = a square

MOVING THE PATH AFTERWARDS

Once you have drawn it you can grab the path **with the middle mouse button** and move it — shifting it elsewhere without disturbing its shape. Its entry in the Paths list moves with it.

The target — the object or the camera

TARGET	WHAT HAPPENS
Object (move layer)	The layer(s) **selected** on the timeline are **moved** along the path
Camera (pan-zoom)	The video's box **stays put** and the **inside** of the picture is travelled along the path with a pan and zoom — a cinematic camera feel

IN CAMERA MODE THE CLIP CAN BE SPLIT

If the path's window is in the middle of the clip, the clip is **split at the boundaries** — the zoom is applied only to the middle piece. Seeing the clip divided into three on the timeline is normal.

Duration and speed

SETTING	OPTION / RANGE	EXPLANATION
Play while drawing	On / off	**The timeline plays the moment you first press** in the preview, and stops when you let go. The path's duration = **how long you actually drew**, and the tempo is your hand's tempo. Draw for 6 s and the path is 6 s
Duration	`0.3 – 3600 s` `default 3`	How many seconds it takes to travel the path from end to end. The path starts **at the moment you began drawing**
Speed — Smooth	The default	Starts slowly, stops slowly (cinematic)
Speed — Constant	—	The same speed all the way
Speed — My drawing speed	—	Your hand's tempo is reproduced exactly — it slows where you drew slowly and waits where you waited (**chosen automatically with Play while drawing**)
Zoom	`1.1× – 4×` `default 1.6×`	Only with the **camera** target — how far in it is zoomed while travelling
Face direction	On / off	The item **turns to face the way it is going** — perfect for arrows, aeroplanes, cars and rockets; it works on text too

"PLAY WHILE DRAWING" IS OFF FOR THE TEMPLATE PATHS

The circle and the rectangle are **ready-made geometry** — they are not drawn by hand, so "live" recording would be meaningless and it switches itself off.

DURATION AND START WITH ✓ APPLY

A selected image, GIF or text is moved to where the path starts, and its duration is **matched** to the path's duration. Stretch it from its edge on the timeline afterwards and the layer **waits** at the end. A video keeps its own duration: the path starts inside the video at the playhead, and a video stretched to the full frame is turned into a free item. The duration, speed and Face direction you used are saved as the path's own settings.

AFTER YOU APPLY IT

The path is now ordinary keyframes: it is edited with **Delete · Delete all · Flat/Soft · Move** and `Ctrl+Z` undoes it. `Ctrl` + `Alt` +drag the layer on the timeline and you **stretch the animation's duration**.

HOW MANY KEYFRAMES IT PRODUCES

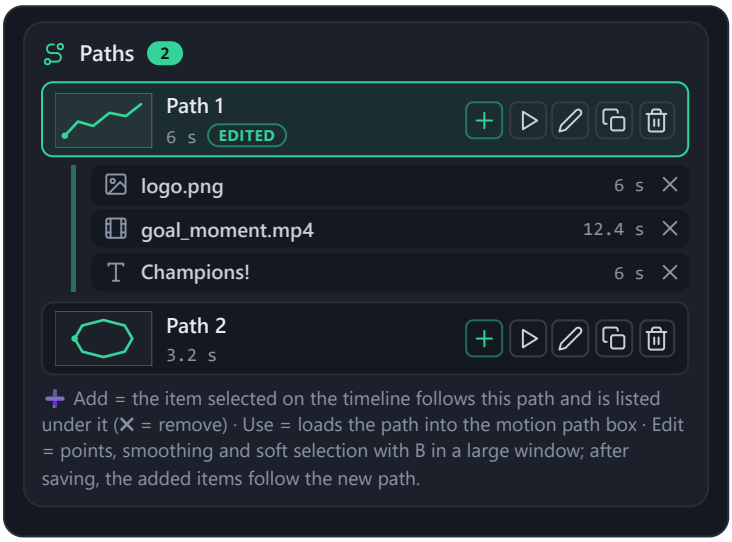
Roughly **12 keyframes** a second — at least 8, at most 48. It is normal for the strip to look crowded; that is what the movement needs to be smooth.

SECTION 11

Paths — saved motion paths

Every motion path you draw on the preview is saved to the **Paths** list as a path of its own; a new drawing does not delete the previous one. You put a path on an image, video, GIF, text or area effect with **+ Add**, and the added items are listed under that path. You can also edit the path point by point in a large window. The list is in the Keyframes & Motion card, just under the motion path box, and it shows even with **Draw path** off. Paths and the added items are saved with the project.

HOW IT LOOKS IN THE PROGRAM — THE PATHS LIST, WITH ADDED ITEMS



ON A ROW	WHAT IT DOES
Click the row	Selects the path; with Keyframes & Motion open, the selected path shows on the preview as a dashed green line
Double-click the name	Renames the path (`Enter` saves, `Esc` cancels)
+ Add (green)	The image, video, GIF, text or area effect **selected** on the timeline follows this path; with several selected, all of them. The added items are listed under the path
▶ Use	Loads the path into the motion path box: select the item, choose the duration and speed, ✓ **Apply**. The path starts at the playhead; the item it is applied to is listed under this path too
✎ Edit	Opens the path in the large **Edit path** window
Copy · Delete	Adds a copy of the path to the list · deletes the path — the added items keep their motion and simply drop off the list
Drag and drop onto a row	With **Draw path** on, drag a timeline item onto a path's row and drop it: it is added to that path

The items on a path

Each added item sits under the path, in an indented list with a green line down its left edge, in the order it was added.

ON A ROW	WHAT IT DOES
Icon · name · duration	The item's type, the file's name (the text itself for a text) and its duration on the timeline
Click the row	Selects the item on the timeline
✕ Remove from path	The item goes back to the motion it had before — its keyframes, duration and start come back. `Ctrl` + `Z` undoes it

TIMING WITH + ADD

The path starts at the **beginning** of the item; the item does not move on the timeline. An image, text or GIF shorter than the path is **extended** to the path's duration (it is never shortened). A video's duration does not change: the path is fitted inside the video; a video stretched to the full frame (with a fill style) is turned into a free item and stays free when removed with ✕.

DURATION, SPEED AND DIRECTION BELONG TO THE PATH

A path is born with the duration of its drawing. The Duration in the **Edit path** window, or the duration, speed and Face direction you used with the motion path box's ✓ **Apply**, are written to the path; the next **+ Add** uses the same. If nothing was set, the speed is "My drawing speed" on a live-drawn path and "Smooth" otherwise.

The Edit path window

On the left, a large stage: the **whole** source video shows faded and the inside of the output frame shows clear; the path is drawn with its corner **points**. On the right are five boxes.

BOX	BUTTONS	WHAT THEY DO
Points	Select all · Deselect · Delete	Says how many points there are and how many are selected
Smooth	Smooth · Smooth a lot · Soft selection · Falloff	Smooths the selected points (all of them if none is selected) towards their neighbours; "Smooth a lot" does the same five times. With **Soft selection** on, pulling a point takes the nearby points along with it, more weakly the further they are; **Falloff** sets how far that reaches (2% – 60%)
Line	Angular · Reverse direction · Reduce points · Point density from drawing	With **Angular** on, the points are joined by straight lines, otherwise by a smooth curve. **Reverse direction** makes the path run from end to start. **Reduce points** merges points lying almost on one line. The density slider rebuilds the points from the raw path your hand drew (edits are reset)

BOX	BUTTONS	WHAT THEY DO
Duration and preview	Duration · ▶ Preview	The path's duration (0.3 – 3600 s); a dot travels the path in that time
Look	Fit · Undo · Redo	Fits the view to the path and the frame; undoes changes made in the window

MOUSE · KEY	WHAT IT DOES
Click · `Shift` **+click**	Selects a point · adds it to or removes it from the selection
Drag on empty space	Selects with a box
Drag a point	Moves the selected points
`B` **held**	Soft selection; `B` + wheel grows or shrinks the falloff
Double-click the line · `Del`	Adds a point · deletes the selected points
Wheel · middle button or `Space` · `F`	Zooms · pans · fits
`Ctrl`+`Z` / `Y`	Undo / redo inside the window
`Enter` · `Esc`	**Save** · **Cancel**

SAVING UPDATES THE PATH

Press **Save** (`Enter`) and the path gets an "edited" badge in the list, and **the items added to it follow the new path**. If the path is loaded in the motion path box at that moment, the box's path is updated too. An item whose keyframes you **edited by hand** (◆ Record, dragging on the strip, the speed curve, Delete…) leaves the path: it drops off the list and keeps the movement you edited.

WITH THE WINDOW OPEN, DEL ONLY DELETES POINTS

While the Edit path window is open, `Del` does not touch the clip on the timeline; it only deletes the selected points.

SECTION 12

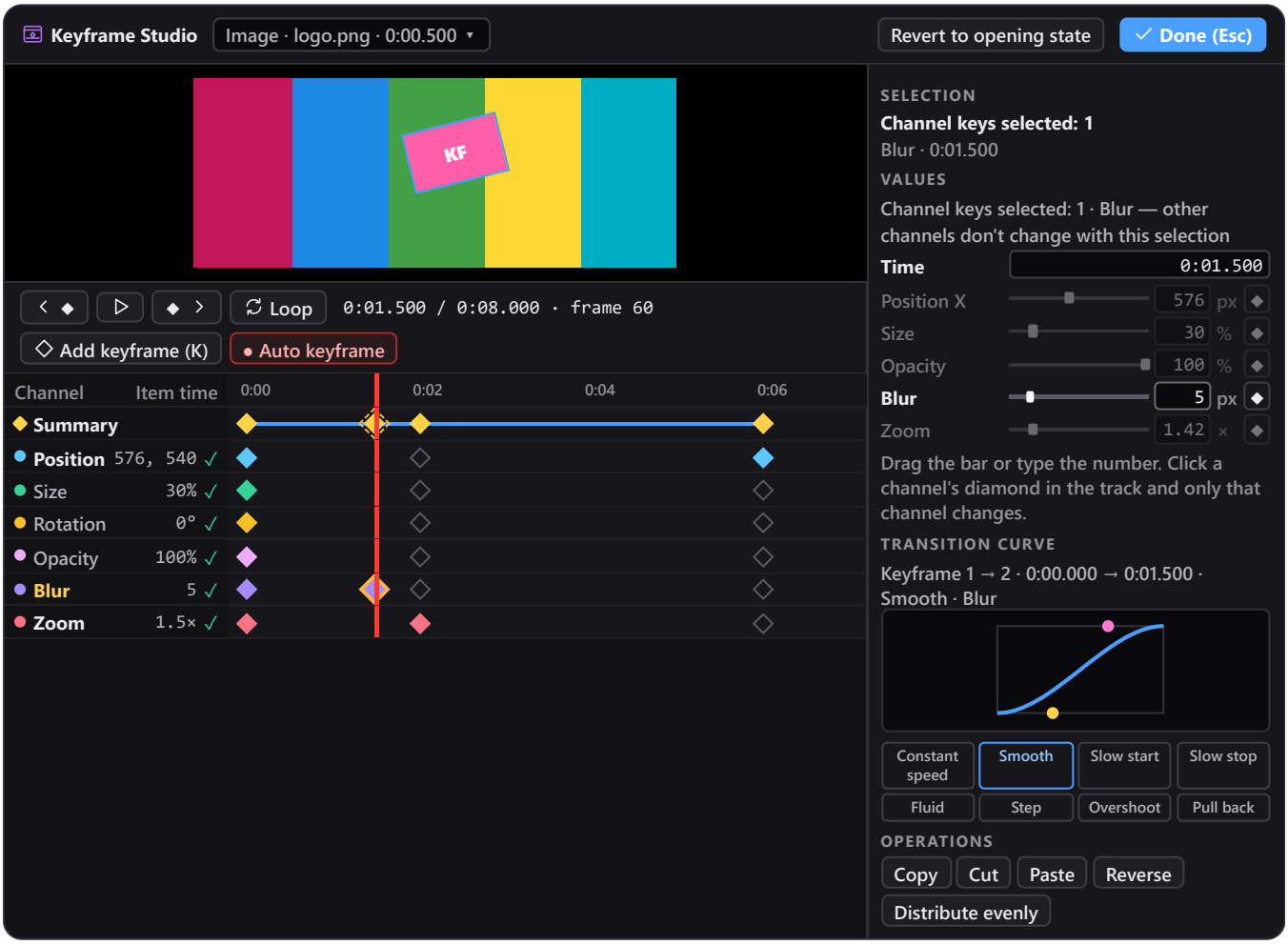
Keyframe Studio

The strip and the curve box in the drawer are enough for quick work; to build a longer animation in a **large window**, open the **Keyframe Studio**: the preview top left, a channel-by-channel timeline under it, values, the transition curve and the operations on the right. The preview is **Super Edit's own preview** — you drag, resize and rotate the item there, and what you see is what goes to the export.

Four ways to open it

WHERE	HOW
Modes › Keyframes & Motion	**Edit in large window** in the header of the **Keyframes** box
The drawer's strip or curve	**Double-click** the keyframe strip or the speed curve box
Timeline	Right-click the item › ◆ **Edit keyframes...** (visual items)
Keyboard	`Shift` + `K` — opens it with the selected item

IN THE PROGRAM — KEYFRAME STUDIO · ONE CHANNEL KEY SELECTED



WHILE THE WINDOW IS OPEN THE PREVIEW LIVES INSIDE IT

When the studio opens, Super Edit's preview moves into the window; when it closes (`Esc` or **Done**) it goes back, and the preview zoom and the open drawer come back as they were. Modes such as drawing, area select, pick a spot, camera, mask position, stretch and path drawing close by themselves. **Auto keyframe** comes on (red dot): whatever you move, resize or rotate in the preview is written to that frame's keyframe. On a fill (full-frame) video it starts off: turning it on turns the fill into a free box.

The timeline

At the top is the **ruler** (it counts from the start of the item; **Project time** shows the project clock), below it the **Summary** row and one row per channel the item uses: position, size (font size on text), rotation, opacity, blur (not on text), zoom (« Camera » on a region fill), and the original band on Top+Bottom. A fill (full-frame) video has no position or size row: it fills the frame, so neither the preview nor the export uses them. A pinned item has no position row either: its position comes from the spot in the video (chapter 30); its size, rotation and opacity rows stay. The **Summary** row shows every keyframe; each channel row shows **only that channel's keys**. A diamond is filled when the channel changes at that key and hollow when it does not; a channel with no key at that moment has no diamond in its row. Next to the row name sit the channel's value and its export badge (✓); the thin line behind is the channel's real value. The colour of the Summary line tells the transition: grey constant · blue smooth · orange slow start/stop · purple custom · dashed cyan fluid · green step · red double line a cut.

WHAT	HOW
Zoom	`Ctrl`+wheel (under the pointer) · `+` `−` · drag the ends of the bar underneath — at the closest a single frame is wide and the frame grid appears
Scroll	Wheel / `Shift`+wheel · drag the middle of the bar · drag with the middle button
Fit	`F` focuses the selection · `Shift`+`Z` shows everything
Playhead	Click or drag the ruler (it lands on a frame; `Alt` is free)

Selecting and moving in time

ACTION	RESULT
Click a diamond on the Summary row	Selects the keyframe **with all its channels** and takes the playhead to it
Click a diamond on a channel row	Selects **only that channel's key** (on the Summary row its keyframe gets a dashed ring); values, the transition curve and the operations apply to that channel only
`Shift`+click · `Ctrl`+click	Adds to the selection · adds/removes — as channel keys on a channel row

ACTION	RESULT
Drag in an empty spot	Box selection (`Ctrl`: removes what is in the box); if the box does not touch the Summary row it selects only the keys of the channels under it · a plain click moves the playhead there and clears the selection
Click between two diamonds on the Summary row	Selects the **transition** — the curve box shows it (`Shift` for several)
Drag diamonds	The selection slides as a block and stops **one frame before** an unselected neighbour (the order never changes). It snaps to the frame grid, the playhead, the other keyframes, the start/end of the item and the markers — hold `Alt` to move freely
Drag a channel key	**Only that channel** moves in time; the other channels stay where they are. It stops one frame before the same channel's next key — a hollow diamond counts too; to get past it, delete that key first. If it lands on another channel's key time, the two merge into one keyframe and each channel keeps its own curve
The edges of the selection box	With two or more keyframes selected, drag the handles at the ends of the box: the range **stretches**. Typing a length into **Selection length** does the same
`Alt` + `←` / `→`	Nudges the selection by one frame (ten with `Shift`)

The **cut** keyframes face tracking puts on scene cuts (the framing changes within a frame) are selected, moved and deleted as one unit; the synthetic boundary keyframe of a trimmed path looks faded and cannot be selected.

Values

Each row has a **bar** (slider), a number box, a unit and a ◆: drag the bar or type the number — both change the same value. With a selection the rows show the selected keyframes' values (« — » when they differ); without one they show the value **at the playhead** — changing it adds a keyframe on that frame. **With a channel key selected** only that channel's row is open; the other rows are dimmed and disabled and show their value at that moment. The heading says what is selected: « Channel keys selected: 1 · Blur — other channels don't change with this selection ». Position is in export pixels, size and zoom centre in percent, rotation in degrees.

TYPE	RESULT
`540`	Sets the value to 540
`+10 · -5`	Adds / subtracts on every selected keyframe from its own value
`*1.2 · /2`	Multiplies / divides
`=-30`	To type a negative value (« -30 » means subtract)
`Enter` · `Esc`	Applies what you typed once · drops what you typed, the value stays
Drag the bar	Changes the value by dragging; one drag is one undo step

TYPE	RESULT
↑ ↓	One step in the box or on the bar (ten steps with Shift, fine with Alt); the new value shows in the box
Drag the label	Scrubs the value (Shift fast, Alt fine)
The ◆ at the end of a row	Puts a key on the frame at the playhead **for that channel only** and selects it; the other channels and the motion do not change

The transition curve

How the motion between two keyframes speeds up and slows down. The curve in the box is the one that **actually plays** (horizontal: time, vertical: progress; the faint line is the speed). A setting goes to **every** selected transition. With no transition selected it goes to the transitions between the selected keyframes; with a single keyframe selected, to the transition **arriving at it** (on the first keyframe, the one leaving it); with nothing selected, to the transition under the playhead. The shortcuts, **Jump at end / Jump at start** and right-click › **Transition** on a diamond follow the same rule. **With a channel key selected** the box's heading also names the channel (« Keyframe 1 → 2 · … · Smooth · Blur »): the presets, the handles, F9 and Intensity change that channel's curve only — two channels can move with different curves at the same time.

TRANSITION	WHAT IT DOES	KEY
Constant speed	The same speed from start to end	1 · L
Smooth	Starts slowly, stops slowly — the default for new keyframes	2 · F9
Slow start	Leaves slowly, arrives speeding up	3
Slow stop	Leaves fast, arrives slowing down	4
Fluid	Passes through the keyframes without stopping (the tracking curve); it has no handles — **Convert this transition to an editable curve** makes it a custom curve	5
Step	The value holds until the next keyframe and changes there at once (a jump zoom, an instant move). **Jump at end** / **Jump at start**. On opacity it goes to the export unchanged too (except on a ready-made item, see below)	6 · H
Overshoot	Goes a little past the target and settles back	7
Pull back	Pulls back slightly first, then launches	8
Custom	Drag the two handles (Shift locks an axis, Alt mirrors) or type x1 y1 x2 y2	—

The **Intensity** slider shortens or lengthens the handles: 0% is constant speed, 100% the chosen curve. It stays where you let go; dragging it again on the same transitions starts from the first curve (it does not stack). **Copy curve** also puts « cubic-bezier(…) » on the clipboard; **Paste curve** also reads cubic-bezier text copied from another program. **Save curve** keeps the curve under a name in « My curves » — it shows up next to the presets in every project (right-click: delete). **Transition for new keyframes** picks the transition keyframes

added in the studio are born with (with the studio closed — camera, ◆ Record — new keyframes are Smooth). With a keyframe selected, `F9` smooths both sides; `Shift`+`F9` only the arrival, `Ctrl`+`Shift`+`F9` only the departure. The drawer's strip and speed curve box do not show per-channel curves separately: change the curve of a keyframe whose channels move with different curves from the drawer, and that keyframe's channel curves merge into one — edit per-channel curves in the studio.

Copy and paste

OPERATION	WHAT HAPPENS
Copy `Ctrl`+`C`	The selected keyframes — the whole animation when nothing is selected; with channel keys selected, only those channels' keys and curves. Timing is kept in **seconds**: it goes to an item of a different length at the same speed
Paste `Ctrl`+`V`	Starting at the playhead, values **as they are** — the playhead must be over the item
Paste relative `Ctrl`+`Shift`+`V`	The motion is adapted to the item's pose at the playhead (the ready-made animations' rule: position and rotation are added, size and zoom are scaled)
Paste reversed	Pastes the clipboard motion reversed in time — the one-click way to turn an entrance into an exit
Cut `Ctrl`+`X` · **Duplicate** `Ctrl`+`D`	Copy + delete · copy + paste right after the selection (at the playhead when it is outside the selection); duplicating does not change the clipboard
Paste to all selected items	Pastes relative to every visual item selected on the timeline; an item that does not cover the playhead and the copied item itself are skipped, and linked items are asked about once
Channels to paste	The Position · Size · Rotation · … boxes — an unticked channel is not pasted and its motion stays as it was. Where an unticked channel also moves in a transition, the old curve is kept there (you are told on how many transitions). A channel the item does not carry (zoom on text, say) is never written
Reverse · Distribute evenly	Reverses the selection in time (the speed curves are mirrored too) · the first and last stay put and the ones between are spaced evenly. With channel keys selected, each channel works with its own keys — reversing needs at least 2 keys in a channel, distributing at least 3

If a keyframe already sits within half a frame, no second one is made — only the pasted channels are written onto it. Keyframes that do not fit before the end of the item are dropped, an in-between keyframe is placed on the boundary, and you are told how many were dropped. The right-click menu offers the same operations and **Take values from previous / next**.

Playback, loop and undo

`Space` plays, `←` `→` one frame (ten with `Shift`), `,` `.` (or `↑` `↓`) previous/next keyframe, `Home` `End` the start/end of the item. **Loop** (`Ctrl`+`L`) plays the range between the selected keyframes — the whole item when nothing is selected — over and over. Every action undoes in **one step** (`Ctrl`+`Z` /

`Ctrl` + `Y`); an action that changes nothing (`Alt` + `←` on the first keyframe, say) is not recorded. **Revert to opening state** puts the item — keyframes, fill, links — back as it was when the studio opened.

> **WITH THE WINDOW OPEN, DEL DOES NOT DELETE THE CLIP**
> While the studio is open `Del` deletes only the selected keyframes; `S` does not split the clip and `Ctrl` + `C` copies keyframes, not the item. In a value box the keys go to the box; on a button reached with `Tab`, `Enter` and `Space` press the button. With a bar in focus only the arrow keys go to the bar; `Ctrl` + `Z` / `Y`, `Space`, `Esc`, `Del`, `Home` / `End` keep working in the studio. Letter shortcuts are the same physical key on every keyboard layout.

Linked keyframes

When the keyframes come from a **ready-made animation**, a **path**, a **track** or a **Center** framing, a badge shows in the header. On the first edit — dragging in the preview included — the studio says so and asks for **Detach and edit**: the ready-made animation's Intensity/Duration settings go away, the path or track no longer rebuilds that layer, a Center framing is no longer rebuilt when the output ratio or Zoom changes — the motion stays as keyframes.

What goes to the export

BADGE	MEANING
✓ exact	Position, size, rotation, zoom, blur and **opacity**; constant · smooth · slow start/stop · fluid · step transitions go to the export unchanged. On opacity a step (a title that pops in), a hold and a smooth fade go frame by frame too — on video, image, GIF, text and drawing, also together with a transition effect. Keys moved channel by channel and per-channel curves are exact as well (splitting the clip and exporting a region do not change the motion)
≈ very close	A custom curve (overshoot, pull back, hand-drawn) — off by 0.2 pixel at most
! not exported	On karaoke text anything but position and opacity, on designed text the rotation. On ready-made items (chapter 21) opacity goes only as a fade-in at the start and a fade-out at the end, and **linearly**: a step or a hold becomes a slow fade in the export — the export tells you

If the « export N/60 points » count in the status line goes past 60, the rest is thinned evenly and smooth transitions flatten where points are skipped.

SECTION 13

Troubleshooting

SYMPTOM	CAUSE	FIX
I move the item and no keyframe appears	Record mode is off	Press ◆ Record — it should say ● **Recording ON**
"The playhead has to be over the item"	The playhead is outside the clip	Bring the playhead over the clip
"Keyframes work on visual and area items only"	An audio item is selected	Keyframes cannot go on sound — use the envelope line
Keyframes I did not want keep appearing	Record mode was left on	Press ◆ Record and turn it off
I pressed Delete and it said "not on a keyframe"	The playhead is further than 0.12 s away	Go to a keyframe with Previous/Next, then delete
I pull a slider and the whole animation shifts	Recording is off — the channel shift	Turn ◆ Record on to change it at one point
The ready-made animation's sliders have gone	The keyframes were edited by hand (◆ Record, dragging on the strip, Move, the speed curve, Smooth, Delete, Reverse…)	Normal — the link broke and the movement stayed as keyframes. Clear it with **Delete all** and apply it again
I updated a path or a track, one item did not change	You edited that item's keyframes by hand — its link was removed	Normal — the movement you edited is kept. To link it again, use the path's **+ Add** or the track's bind button
I added a keyframe in between and the movement does not stop there	The ongoing motion is kept	If you want it to stop, press **Stop at this keyframe** under the speed curve while the playhead is on that keyframe
The status line said "You edited it by hand: … detached"	You changed movement that came from a track, path, preset animation or Center framing	Normal — the movement you edited is kept. If you did not mean to, `Ctrl` + `Z` brings the link back
There are no movement dots on the strip	All the keyframes are at the same value	Move the item in the preview with recording on
The movement looks robotic	The curves are linear	Press **Linear** (it turns to Smooth)
The speed-curve box is empty	The playhead is not inside an interval	Go between two keyframes

SYMPTOM	CAUSE	FIX
I drew a path and the item did not move	The item was not selected	Select the item on the timeline and ✓ Apply — or use the path's **+ Add** in Paths
The clip split into three on a camera path	The path's window is in the middle of the clip	Normal — the zoom is only on the middle piece
The path's duration is too short/long	The duration field	Change the duration, or set it by drawing with “Play while drawing”
The item turns the wrong way on the path	“Face direction” is on	Turn it off, or fix the graphic's orientation
I drew the path in the wrong place	—	Move it with the middle button, or draw it again
Has my previous path gone?	No — every drawing is saved separately	Find it in the Paths list and press **Use**
I want the same path on another image	—	Select the image on the timeline → the path's **+ Add** in Paths
“First select an image, video, GIF or text on the timeline…”	Nothing was selected when you pressed + Add	Select the item and press again
I want to take an item off a path	—	That row's ✕ in the list under the path — the item goes back to its old motion
I deleted the path and the items still move	Deleting keeps the motion	First remove them with ✕, then delete the path
The path looks jagged and broken	The shake of drawing by hand	Paths › **Edit** → Smooth or Reduce points
“The path didn't fit into the video at the playhead”	The playhead is outside the video or too close to its end	Move the playhead inside the video and apply again
A fill-style video does not move when dragged	In Fill · Blurred · Top+Bottom a drag pans the framing; the fill is kept	Normal — to move the video freely, switch the style to ▭ Fit and drag it
I cannot reverse the animation	There is only one keyframe	⇋ needs at least 2 keyframes
I pressed Del in the studio and the clip was not deleted	While the studio is open `Del` deletes only the selected keyframes	Normal — close the studio (`Esc`) to delete the clip
On a ready-made item the opacity faded in slowly in the export	On ready-made items opacity exports only as a linear fade-in and fade-out	The « ! » badge in the studio's **Export** section says so — for an instant appearance use a transition effect

SYMPTOM	CAUSE	FIX
I moved a channel key and the other channels moved too	The diamond on the Summary row was selected (the whole keyframe)	`Ctrl` + `Z` · grab the diamond on the channel's own row
A channel key stops at one point and goes no further	It reached the same channel's next key (a hollow diamond counts too)	Delete that channel's key there, then drag again
A value row is dimmed and I cannot type	Another channel's key is selected	Click the diamond on this channel's row, or select the keyframe on the Summary row
Rotation on karaoke text is missing from the export	On karaoke text only position is exported	Use rotation on plain text
The studio says « … comes from a ready-made animation »	The keyframes are linked to a ready-made animation, a path, a track or a Center framing	Press **Detach and edit** — the motion stays as keyframes
I pasted and some keyframes did not arrive	They did not fit before the end of the item (the count is in the status line)	Move the playhead back or lengthen the item

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

30 · Object Tracking — tracks that follow an object in the frame automatically, and tying layers to them.

SUPER EDIT · PART 15

Object Tracking

Click an object once in the video and the program **follows it by itself** from the start of the clip to the end. Then you **attach** a piece of text, an image or an effect area to that track: wherever the object goes, the layer goes too.

WHAT'S IN THIS CHAPTER

1. What it is for
2. Where the panel is
3. Step by step: **pick the object**, let the program follow it · **track only a range**
4. The **track card** and the **confidence strip** — five states
5. Show · Fix · Attach · Center · **Use as mask** · Delete
6. **Attaching a layer**
7. **The linking settings** — placement · gap · smoothing · hide when lost · size
8. Scene cuts and long clips
9. First use — the **tracking component**
10. Tips
11. **Pin to Video** — the point first, then text, an image or a video on it
12. Troubleshooting

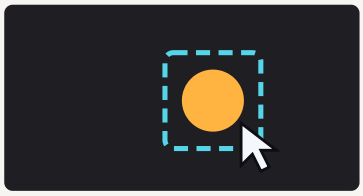
SECTION 1

What it is for

You want to **stick a label** onto something moving in the video — a person, a car, a ball, a product — and you want the label to move with it. Object tracking does exactly that: you **show the object once** and the program does the rest.

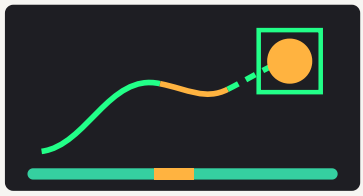
THREE STEPS — SHOW IT, LET IT BE TRACKED, ATTACH

1 — SHOW IT



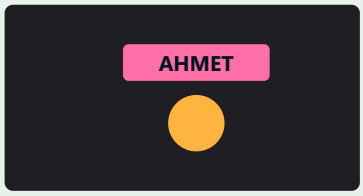
Click it or draw a box

2 — IT'S TRACKED



Through the clip, by itself

3 — ATTACH



The layer goes with it

TYPICAL USES

· A player's **name** above their head (placement: top)
· A **price tag**, an arrow or a ring on a product
· **Blurring** a face or a plate (attach an area layer)
· Following a moving object with an **emoji or a sticker**

NOTHING TO SET BEFOREHAND

You set nothing before tracking starts. The program follows the clip **forwards and backwards from the frame you marked**, **looks for the object again by itself** when the scene changes, and **checks** that what it found is the same object.

IT DOESN'T HIDE WHAT IT ISN'T SURE ABOUT

When tracking finishes, each track gets a **confidence strip**: green parts were tracked, in yellow parts the program **isn't sure**. Instead of quietly following the wrong object it says "I'm not sure here" — and you go and look with one click (sections 4 and 5).

A TRACK ON ITS OWN DOES NOTHING

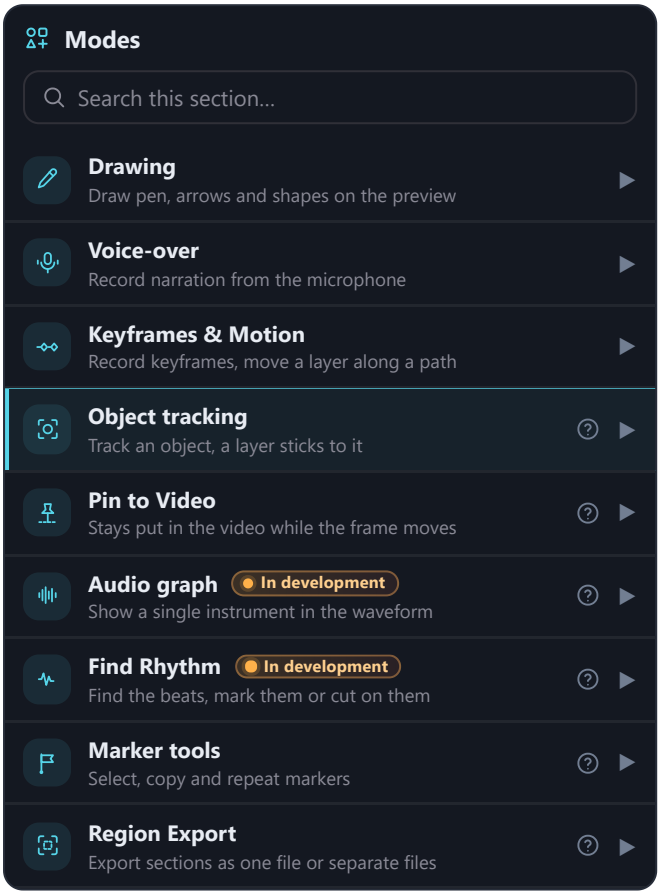
A track only works out **the object's path**; nothing changes in the output. For a visible result you have to **attach** a layer to it (section 6).

SECTION 2

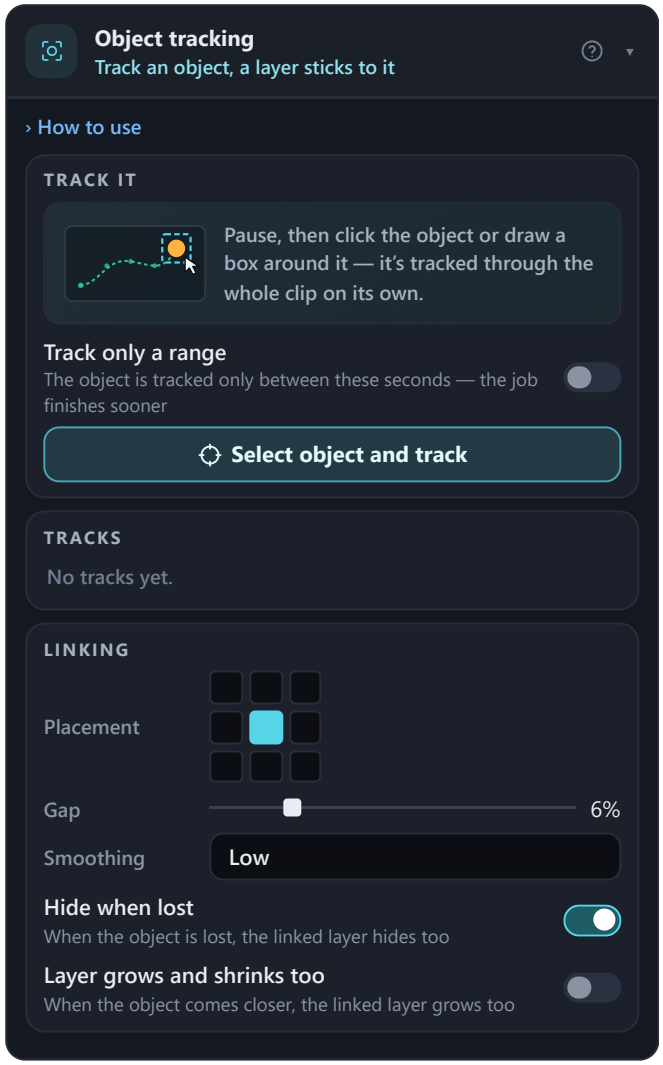
Where the panel is

The **Modes** drawer on the left rail → the **Object tracking** card. It has three boxes: **Track it**, **Tracks** and **Linking**; a short guide is in **How to use** at the top.

HOW IT LOOKS IN THE PROGRAM — THE MODES DRAWER



HOW IT LOOKS IN THE PROGRAM — CARD OPEN, NO TRACKS YET



BOX	WHAT IS IN IT
Track it	A small picture · **Track only a range** (Section 3) · **Select object and track** · the first-use note
Tracks	One card per track: name, summary, **confidence strip**, range row, Show · Fix · Attach · Center · Use as mask · Delete
Linking	Placement · Gap · Smoothing · Hide when lost · Layer grows and shrinks too · **Apply settings**

THE TRACK SHOWS ON THE PREVIEW

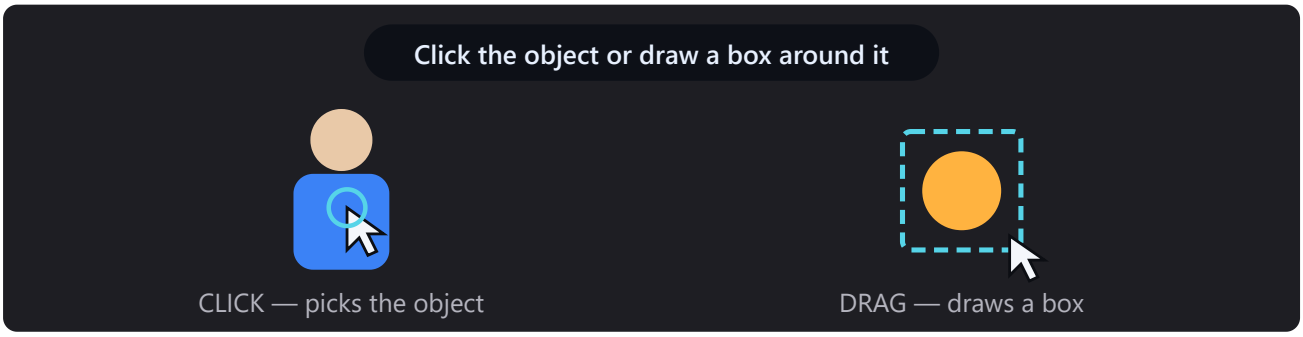
While the card is open, each track's box and path are drawn on the preview; the colors **mean the same** as on the strip. Next to the box: the name and state, "Track 1 · not sure".

SECTION 3

Step by step: pick the object, let the program follow it

1. Move the playhead to **a frame where the object is clearly visible**. Tracking covers **the clip under the playhead**, start to end — or only the seconds you choose (below, "Track only a range").
2. Press **Select object and track**. If playback is running it pauses; the drawer closes so you can click on the preview.
3. **Click on the object** in the preview or **draw a box around it**. At the top it says "Click the object or draw a box around it". `Esc` = cancel. With several videos in the frame (layout panel, Game + Camera band), first click the right panel on the **Select a panel** map at the bottom right (Section 11).
4. Tracking starts. The preview shows the frame being worked on live, with **a purple dashed box**. Editing is locked; the strip at the top shows the progress, ⤢ **Expand** and ✕ **Cancel** (Cancel asks "Stop it?" first).
5. When it's done the new card appears under **Tracks**: "Track 1" is ready — select a layer and press "Attach" on the card.

CLICK OR DRAW A BOX



A drag shorter than 6 pixels on screen counts as a **click** — a shaky hand is not a box.

A click may pick **just part** of the object; for the whole object, draw a box.

HOW IT LOOKS IN THE PROGRAM — THE TOP STRIP WHILE TRACKING



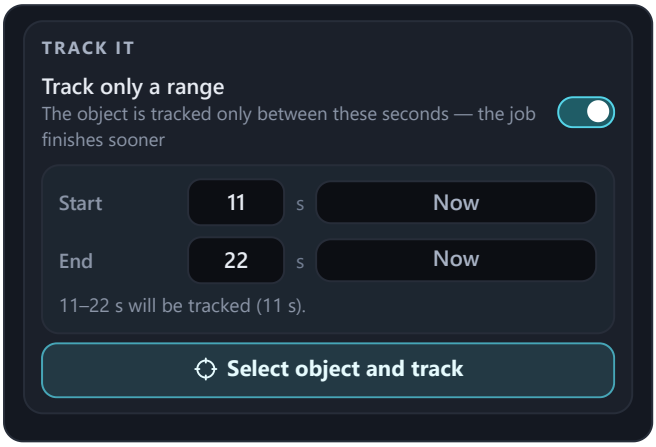
The strip shows only the progress; the stages below appear in the job window that ⤢ **Expand** opens.

TEXT IN THE EXPAND WINDOW	WHAT IS HAPPENING
Preparing the video…	The clip's frames are read and the scene cuts are found
Tracking the object…	Followed both ways from the frame you marked
Looking for the object in the other scenes…	Searched for again after each scene cut
Checking the track… · Comparing the scenes… · Preparing the result…	Checking that what was found is the same object; the track card is prepared

Track only a range

If the object matters in only part of the clip — say, only from second 11 to second 22 of a 40-second clip — turn on **Track only a range** in the **Track it** box. The program doesn't read anything outside those seconds, so the job is that much shorter.

HOW IT LOOKS IN THE PROGRAM — RANGE 11–22 S



When you turn it on, **Start** is filled with the second at the playhead and **End** with the end of the clip. The seconds are timeline seconds — what the playhead shows. **Now** writes the second at the playhead into the box: move the playhead to where the object comes in and press Start's Now; move it to where it leaves and press End's.

The note line tells you what will be tracked. Any part that runs past the clip is trimmed by itself.

ON THE NOTE LINE	WHAT TO DO
"11–22 s will be tracked (11 s)."	Ready — press **Select object and track**
"The start must be before the end."	Lower the start or raise the end
"The range is outside this clip — the clip spans … s."	Type seconds that fall inside the clip
"The range must be at least half a second."	Widen the range
"Move the playhead over the clip you want to track."	Take the playhead to the video you want to track

YOU CLICK THE OBJECT INSIDE THE RANGE

When you press **Select object and track** with the playhead outside the range, it is moved into the range; the top says *"Click the object or draw a box around it — only 11–22 s will be tracked. Esc = cancel."* If you move the playhead out of the range while selecting, your click doesn't count as a mark: *"The playhead is outside the range — click the object in a frame inside the range."*

NO TRACK OUTSIDE THE RANGE

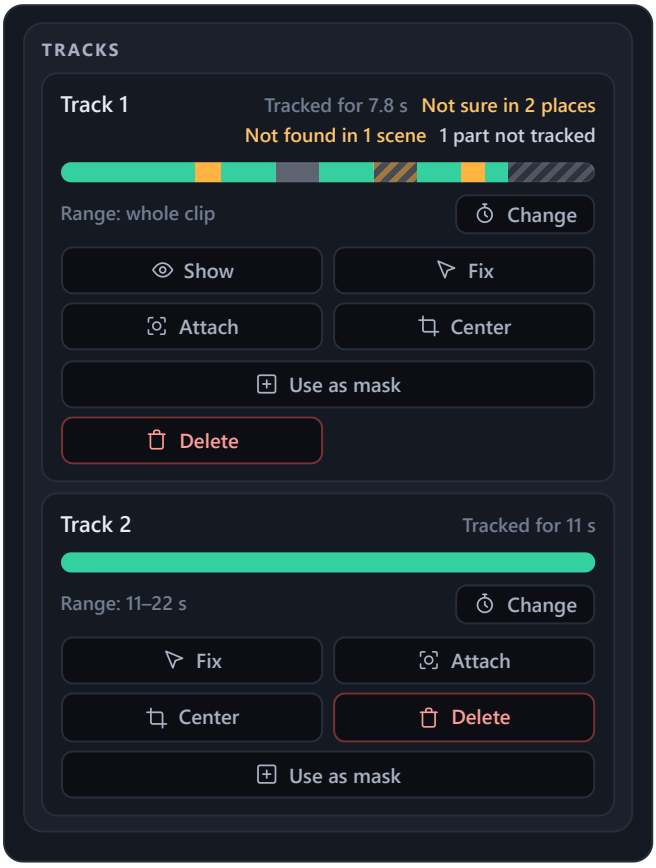
The confidence strip covers only the range. Text, an image or an area effect attached to the track spans the track's duration — it doesn't show outside the range. A layer that stays in its own window (video, drawing) and **Center** stop at the track's end position outside the range. In a split clip the range may run across the parts; if you switch to another panel on the **Select a panel** map, the range is worked out again on that panel's clip.

SECTION 4

The track card and the confidence strip

Every track appears as a card. It shows the track's name, **a one-line summary**, the **confidence strip** covering the whole clip (the range, for a ranged track), the range row and its buttons.

HOW IT LOOKS IN THE PROGRAM — TWO TRACKS



Track 1 shows every state: 7.8 seconds of a 12-second clip were tracked, the program isn't sure in **2 places**, the object wasn't found in **1 scene**, and **1 part** wasn't tracked.

Track 2 was tracked only from second 11 to 22 (Section 3) and its range is green from start to end. With nothing to check, the **Show** button doesn't appear at all. Tracks are saved with the project and stay after you close and reopen the editor.

The row under the strip gives the track's range: *"Range: whole clip"* or *"Range: 11–22 s"*. **Change** opens the row: **Start** and **End** boxes (each with a **Now** next to it), a note line and **Apply** · **Cancel**. Apply redoes the track in the new range with the same marks; attached layers update by themselves.

THE SUMMARY SAYS ONLY WHAT MATTERS

The "not sure", "not found" and "not tracked" parts appear only when there is such a place. Unsure spots less than half a second apart count as **one place**.

THE NEW RANGE NEEDS A MARK

If the range you type in Change has none of your marks (your first click or a Fix) inside it, the track isn't redone: *"There are no marks in this range — move the playhead into the range and click the object with "Fix"."*

The five states of the strip

LOOKS	STATE	WHAT IT MEANS
Green	tracked	The object was tracked; an attached layer follows it.
Yellow	not sure	The object was tracked but the program isn't sure — it may have moved to a similar object. Go and look with **Show**.
Gray	not visible	The object is out of frame or covered. Over a short gap the layer carries on in between; over a long one (0.7 s or more) it hides if "Hide when lost" is on.
Yellow striped	not found in this scene	The scene changed and the object was searched for again, but it couldn't be confirmed that what was found is **the same object**. The layer doesn't show there.
Striped	not tracked	In a long clip, the part outside the stretch around your mark (section 8). If the object is there too, **Fix** extends the track there.

MOVING ALONG THE STRIP

Click the strip → the playhead jumps to that moment. The keyboard works too: select the strip with `Tab`, `←` `→` move 1 second (5 seconds with `Shift`), `PageUp` `PageDown` jump to the previous / next change of state, `Home` `End` go to the start / end. A screen reader reads the moment and the state: "12.5 s · not sure".

SECTION 5

Show · Fix · Attach · Center · Use as mask · Delete

Show BUTTON

Shows only when there is something to check

Goes to the first **yellow** or **striped** place after the playhead and tells you what to do there. Press again for the next one; after the last it starts over.

WHERE IT GOES	WHAT IT SAYS
not sure	*"I'm not sure here — if the object is tracked correctly, move on; if not, use "Fix" and click the object again."*
not found	*"I couldn't find the object in this scene — if it's here too, use "Fix" and click it."*
not tracked	*"This part wasn't tracked because the clip is long — if the object is here too, use "Fix" and click it; the track will extend here."*

Fix BUTTON

Redoes the track

Click the object again or draw a box in the frame under the playhead. The preview shows the track's guess for that frame as a dashed box.

The track is **redone** with your first mark and every fix together. Layers attached to it are **relinked on their own** with their own settings: *"Track 1" fixed — 1 attached layer updated too.*

If you split the clip after tracking it (S), the track carries on across the pieces: whichever piece you fix it in, the track is redone for **all the pieces**.

On a ranged track (Section 3) a fix inside the range keeps the range. Press Fix on a frame **outside** the range and the range **grows** to that frame; the track is redone up to there.

Attach BUTTON

Attaches the **selected** image, GIF, text or area layer on the timeline to this track — with the settings in the Linking box (sections 6 and 7). With nothing selected: *"First select an image/text/area-FX layer, then "Attach"."*

Center ON / OFF

The video frame follows this object — the object always stays centered. If the object gets very close to the edge of the video, the frame stops at the edge so no black gap appears; the object still stays inside the frame. While it's on, the button says **"Centering"** and a **Zoom** choice appears under the card: Auto · No zoom · A little closer · Much closer. Auto zooms in a little if the video has the same aspect ratio as the output, so the frame has room to move; otherwise it doesn't zoom. Press it again to go back to the video's old framing.

Use as mask BUTTON

The object on its own layer, in its own shape

Puts the object on **a new layer**. An **"Object (derived)"** lane opens at the top of the timeline: it holds a copy of the tracked video, and the copy's mask follows the object's shape **frame by frame** (a frame-by-frame mask — chapter 38). The copy sits at the same time, in the same place and at the same size as the video; it has no sound. If the base video is fully opaque, the preview looks the same — the difference is that the object now has its own layer:

WHAT FOR	HOW
Text behind the object	Put the text **below** the "Object (derived)" lane (**⬇ Move to lower layer**, chapter 20) — the object passes in front of the text. There's an example in section 10.
An effect on the object only	Give the effect to the "Object (derived)" layer — color, brightness or blur shows only on the object

When you press it, the program takes the object's shape on **every frame**, using the track's marks and fixes. The window shows the progress and the time left; **Cancel** → **Stop** stops the job and nothing changes (the status line says "Cancelled"). With a graphics card a 14-second 1080p clip takes about a minute (it depends on the card); without one, about half a second per frame. **The track itself doesn't change:** its name, its card, its confidence strip, the movement of the layers attached to it and its framing stay as they were.

The layer is linked to its track. Pressing the button again on the same track **doesn't open a new lane**: if the track hasn't changed, the existing layer is selected; if you fixed the track with **Fix**, the same layer's mask is renewed from the fixed track — the effects you gave the layer and its order stay. If you deleted the layer, the button builds it again.

`Ctrl+Z` removes the new layer and its mask in **one step** (on a renewed mask it goes back to the old mask) — even when the undo history is full. Saving the project saves the mask too.

If the object disappears **for a moment** (something passes in front of it), the mask keeps its last shape. Where the object isn't seen for more than 0.7 seconds, isn't found or wasn't tracked, the mask is **empty**: the layer doesn't show there. If you press **Detach** on the Mask card at a moment when the object isn't visible, the mask stays static in the shape of the nearest frame where the object is visible.

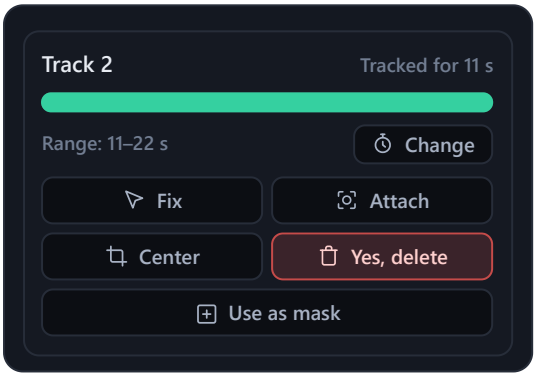
Because the shape is taken on every frame separately, its limit is shorter than the track's: in one part at most **3,600 frames** with a graphics card (1 minute at 60 fps, 2 minutes at 30 fps), and **480 frames**

without one (16 seconds at 30 fps). If the clip is longer, the shape is taken only around your marks — each distant mark in its own part, at most 8 parts; in the rest the layer doesn't show and the status line says so. To extend it there too, click the object there with **Fix**, then press the button again. This limit doesn't shorten the track: the track and its attached layers keep their own limits from section 8.

If the base video has **its own mask** (a round PiP, for example), the object layer doesn't go outside that mask. If the base video is **semi-transparent** or **fades** in or out, the two layers overlap at those moments: the object area looks a little stronger — the program tells you. If the base video's mask is frame-by-frame too, the layer isn't set up (Detach that mask first).

Like Fix, the button shows on tracks made with this version of the program, and it takes up the card's whole row. If the video is in the **Game + Camera** layout, the symmetry mirror is on, the panel has area animation or **Reduce shake** is on, a frame-by-frame mask can't be set up: the status line says why and the job doesn't start.

IN THE PROGRAM — DELETE PRESSED



Delete TWO CLICKS

On the first press the button becomes **"Yes, delete"**; press again within 3 seconds to delete the track.

Attached layers **keep their motion** (their keyframes stay); only the link is removed.

Making, fixing and deleting a track can't be undone with `Ctrl+Z`; changes to layers can.

SECTION 6

Attaching a layer

1. Add an **image · GIF · text · area layer**.
2. **Select** that layer on the timeline.
3. Set up the **Linking** box (section 7). On the preview a blue ⊕ shows where the layer will sit.
4. Press **Attach** on the track card.

Which layers can be attached

LAYER	CAN IT BE ATTACHED	USE
Text	Yes	Name · label · price
Image	Yes	Arrow · logo · sticker
GIF	Yes	Animated sticker
Area layer	Yes	**Moving blur / mosaic**
Video	No	—
Audio	No	—

THE LAYER'S TIMING AND PLACE CHANGE

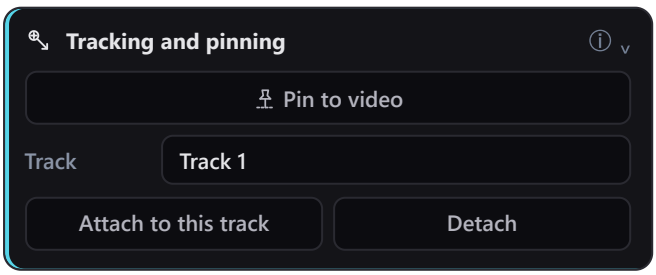
The attached layer's **start and length are set to the track's**: it moves to where the track starts and lasts as long as the track. If the layer already has an animation, attaching replaces it and tells you: "🔗 *Attached to "Track 1" — it replaced the layer's earlier animation (undo with ↶). Play it to check.*"

THE ATTACH REPORT

🔗 *Attached to "Track 1" — play it to check.*

The track is simplified to **at most 55 keyframes** on the layer; the precision lost doing so is too small to see. The moments where the object disappears and comes back are **kept**. They are ordinary keyframes — you can touch up a few frames by hand with the tools in chapter 29.

HOW IT LOOKS IN THE PROGRAM — RIGHT PANEL, ATTACHED TEXT SELECTED



Attaching from the right panel

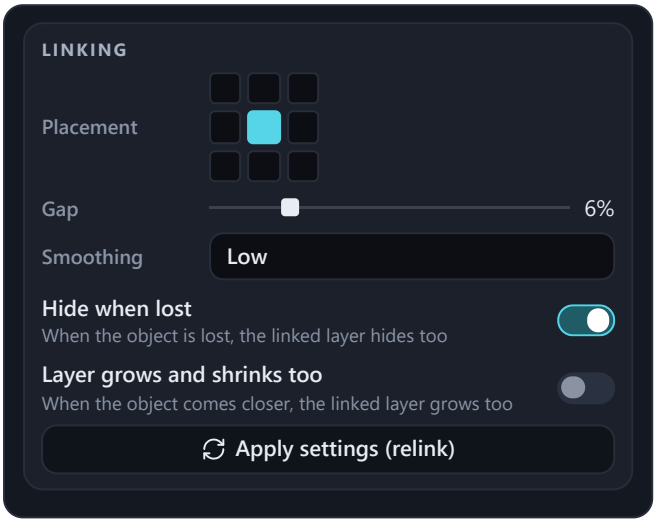
With the layer selected, in the **Tracking and pinning** card of the right panel pick the track from the **Track** list → **Attach to this track**. **Pin to video** at the top of the card is the no-track way (section 11). On an attached layer **Detach** shows too: it removes the tracking and clears the keyframes, so the layer stands still again (`Ctrl+Z` undoes it).

SECTION 7

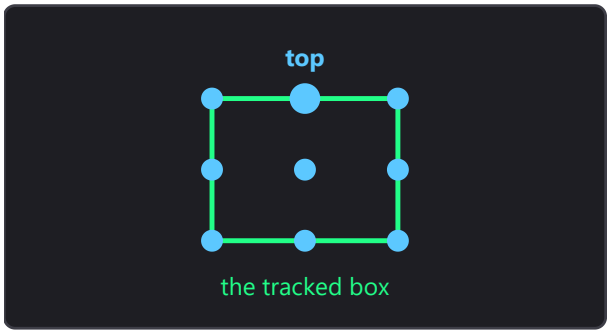
The linking settings

They decide **how** the layer sits on the track. They don't change the track itself — change them any time and relink with **Apply settings**.

HOW IT LOOKS IN THE PROGRAM — ATTACHED LAYER SELECTED



PLACEMENT — WHERE ON THE BOX



Center = right on the object (default).

Top = most common for names and labels.

SETTING	OPTIONS	WHAT IT DOES
Placement	3×3 pad · default **Center**	Where the layer sits relative to the tracked box
Gap	0% – 30% · default **6%**	Distance from the edge of the box (percent of frame height)
Smoothing	Off · **Low** · Medium · High	Takes out the jitter
Hide when lost	Default **on**	If the object is out of sight for long, the layer hides too
Layer grows and shrinks too	Default **off**	The layer's size changes as the object comes closer or moves away

Gap SLIDER

0% – 30% · default **6%**

How far from the edge of the box the layer stays. Horizontally it is divided by the aspect ratio, so on screen it looks **the same distance in every direction**. It has no effect with the center placement.

Smoothing LIST

Default **Low**

The track's small frame-to-frame wobble carries over to the layer — text shakes. Smoothing averages it out.

LEVEL	EFFECT	WHEN
Off	No smoothing	The track is already very clean
Low	Light	**Default** — most cases
Medium	Clear	A shaky track
High	Very fluid	A very shaky track

> **THE COST**
> High smoothing glides, but it **lags slightly on quick turns** — the layer trails a little behind the object.

Hide when lost SWITCH

Default **on**

If the object is out of sight for longer than 0.7 seconds (someone walked in front of it, it left the frame, it wasn't found in this scene) the layer **hides** too. **Off** = the layer stays at the last known place.

> **WHICH ONE IS RIGHT**
> Leave it **on** for a name label — so the label doesn't hang in mid-air when the person leaves the frame. For a blur mask you might turn it **off**, so the blur doesn't drop the moment the face is lost. But then the mask may stay in the wrong place.

Layer grows and shrinks too SWITCH

Default **off**

The track always knows the object's size; this switch only decides whether the **layer** grows and shrinks with it. At the moment you attach it, the layer keeps its size; after that it grows or shrinks as much as the object comes closer or moves away from that moment. If the attached layer is **text**, the font size grows.

Leave it off for an object that stays at the same distance — turning it on can cause needless size wobble.

Apply settings (relink) BUTTON

Only with an attached layer selected

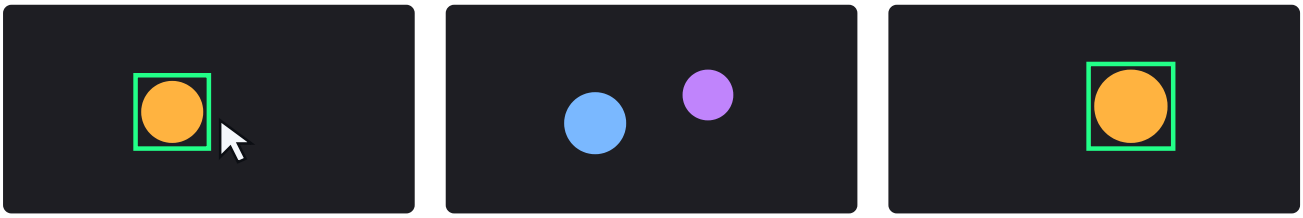
When you select an attached layer, the Linking box shows **that layer's saved settings** and this button appears. Change the settings → press it: the layer is relinked at once and the track isn't redone. `Ctrl+Z` undoes it.

SECTION 8

Scene cuts and long clips

A clip can hold several shots: a match broadcast, an interview, an edited vlog. The program **finds the cuts by itself** and looks for the object in each shot separately.

AFTER A CUT: SEARCH AGAIN, CHECK THE IDENTITY



SHOT A — your mark	SHOT B	SHOT C
Followed both ways	Someone similar, not it → **not found in this scene**	Back again, confirmed

Dashed red lines = the program **found the cut by itself**.
Where it can't be sure it won't follow the wrong object: it says **"not found"**.
If the object is there: **Show** → **Fix** and click it in that shot.

AN OBJECT THAT DISAPPEARS AND COMES BACK

If the object is gone for more than a second, the program **looks for it again** when it returns. A flash or a slow fade doesn't count as a cut.

Long clips

In a very long clip the program follows the **stretch around your mark**: about **5 minutes** on a computer with a graphics card, about **1 minute** without one. The rest shows **striped** (not tracked). Tracking runs on your computer and sends nothing over the internet; a graphics card makes it faster.

EXTENDING THE TRACK

Show takes you to the untracked part. If the object is there, click it with **Fix** — the track extends from your first mark up to that place. When two marks are far apart, the whole stretch between them is tracked.

USE AS MASK HAS ITS OWN LIMIT

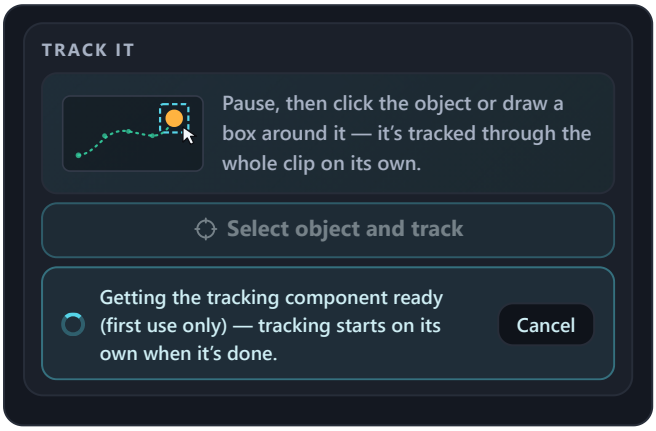
These limits are for the track itself. **Use as mask** takes the object's shape on every frame separately, so it works with its own, shorter limit (section 5: in one part at most 3,600 frames with a graphics card, 480 frames without one; distant marks in separate parts). This limit doesn't shorten the track or the layers attached to it.

SECTION 9

First use — the tracking component

Object tracking runs on an AI model. The model and the component that runs it don't come with the program; they are set up **once, on first use**, by themselves.

HOW IT LOOKS IN THE PROGRAM — THE COMPONENT IS GETTING READY



1. Pick the object as usual — click or draw a box.
2. The getting-ready note appears on the card; **Select object and track** is dimmed meanwhile. The setup opens its own progress window.
3. You can **keep working** in the editor meanwhile — it doesn't lock.
4. When the component is ready, tracking **starts on its own with your mark**. No need to click again.

IF YOU SEE	WHAT IT MEANS
Cancel	Stops waiting: "*Tracking wasn't started.*" The setup carries on in its own window; press the button again when it's done.
"The tracking component couldn't be set up right now"	The download needs the internet. Press **Select object and track** again while you're online.
"Getting ready for a very long time"	It took more than 45 minutes. Press the button again when the setup window is done.
"Part of the tracking component is missing"	One of the program's files is missing. The next program update puts it back on its own.

ONCE, THEN ALWAYS READY

The component shares its environment with dubbing; if you've used dubbing before, getting ready is short. Once set up, tracking works without the internet too.

THE SAME COMPONENT WORKS IN SELECT AREA

This component also runs **Select area** › **Smart select**: click an object and the program finds its outline in that frame and puts it on a new layer (chapter 38). With **Follow video** ticked, the outline is found in every frame of the video too — the same job as **Use as mask**, on the new layer. Whichever you use first, the component is prepared once; the other one finds it ready.

SECTION 10

Tips

DRAW A BOX FOR A FAST OR SMALL OBJECT

A click may pick **just part** of the object — a person's T-shirt, a car's window. If you want the whole object, **draw a box** around it. For fast, small or blurry objects a box is always more reliable.

MARK IT WHERE THE OBJECT IS CLEAREST

Don't pick a frame where the object is covered, blurred by motion or half out of frame. The mark doesn't have to be at the start of the clip — tracking goes both ways.

CHECK THE YELLOW PLACES

Yellow is the program telling you "look here". Go through them one by one with **Show**; if the object is tracked correctly move on, if not, **Fix**. Don't skip this step with **look-alike objects** such as players in the same kit or cars of the same color.

TRACK FIRST, ATTACH LATER

Attached layers update on their own as you fix the track, so you don't have to wait for a perfect track before attaching. But checking before you attach is quicker than spotting it by playing the motion back.

YOU CAN CHANGE THE FRAMING LATER TOO

If, after attaching, you change the video's camera, zoom, mirror or fill style, the attached layers **settle into the new framing by themselves** — the track isn't redone and there's no button to press. In a split clip whose parts have different cameras, the layer moves to its new place with the object at the cut.

EXAMPLE: A MOVING FACE BLUR

1. Make a track by drawing a box around the face. **2.** Add a **circle** area layer from **Add**. **3.** Add **Pixelate** or **Blur** from **Video FX**. **4.** Select the area layer and attach it (placement **center**, gap **0%**, **Layer grows and shrinks too** on). **5.** Check the yellow places with **Show**.

EXAMPLE: A PLAYER'S NAME

1. Make a track by drawing a box around the player. **2.** Add a text, type the name. **3.** Placement **top**, gap **8%**, smoothing **Medium**, hide when lost **on**. **4.** Select the text and press **Attach**.

EXAMPLE: TEXT BEHIND THE OBJECT

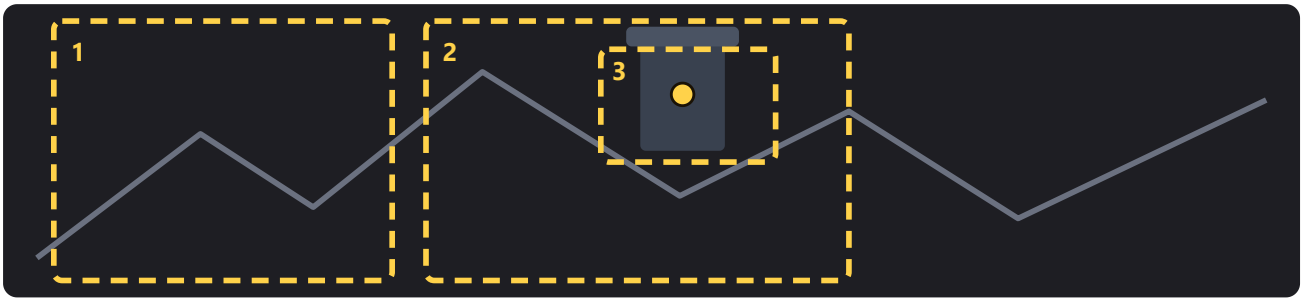
1. Make a track by clicking the object or drawing a box around it. **2.** On the track card, press **Use as mask** — the object goes to the "Object (derived)" lane. **3.** Add a text and type it. **4.** Select the text and press **⬇ Move to lower layer** until the text is below the "Object (derived)" lane. The text shows in front of the video and behind the object: the object covers the text as it passes.

SECTION 11

Pin to Video — no track, a spot in the video

Object tracking follows **something that moves**. Sometimes what you want is simpler: a piece of text, an image or a small video should stay **at a spot in the video** — on a sign, on a rooftop, next to a product on the table — and wherever you take the camera (keyframed zoom and pan), the item should go **with the video**. No track is needed for that: you pick a **pin point** in the video and add whatever you like on it.

THE CAMERA MOVES — THE TEXT STAYS AT ITS SPOT IN THE VIDEO



1 — Frame on the left
Point outside → item hidden

2 — Frame on the point
Item on top of the point

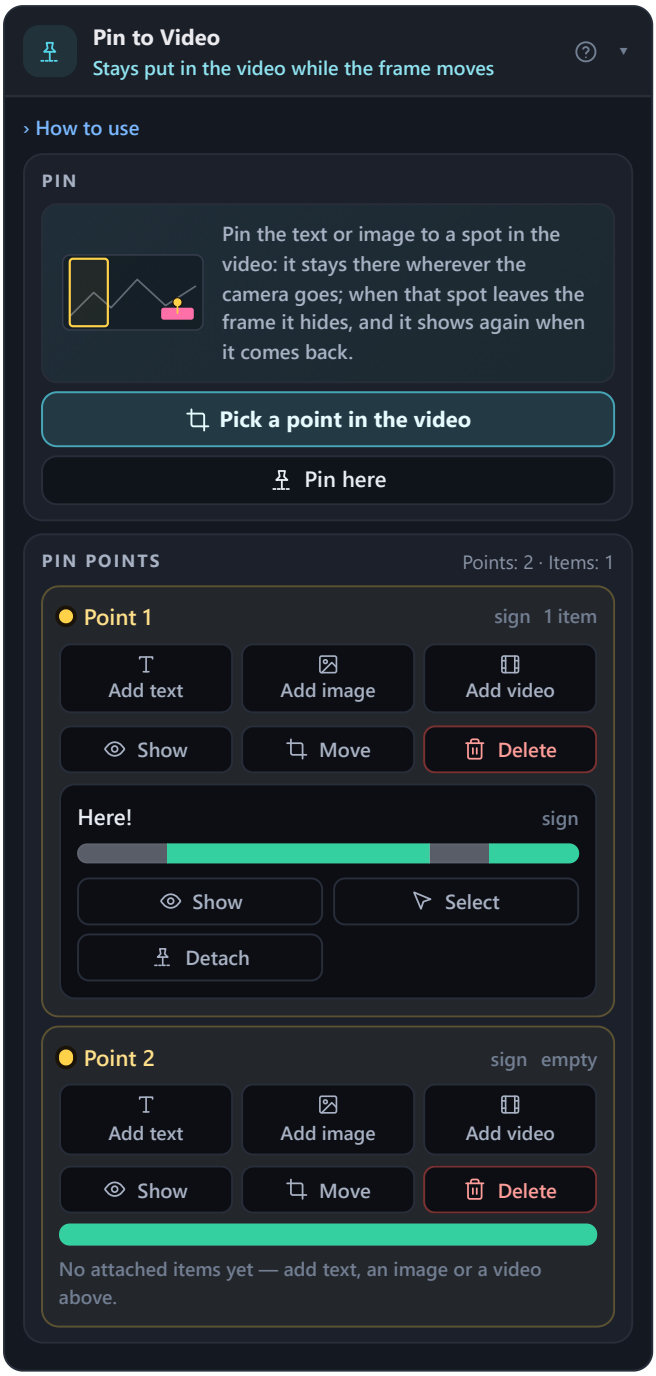
3 — Zoomed in, panned
Still on the point, larger

	OBJECT TRACKING	PIN TO VIDEO
What it follows	The moving object	**A point of the source** (the camera move)
Preparation	A track is made (AI)	None — one click
If you change the camera later	The attached layer settles into the new framing **by itself** — the track isn't redone	The item follows the new camera **by itself**
What can be used	Text · image · GIF · area layer	Text · image · GIF · video

Where the panel is

The **Modes** drawer on the left rail → **Pin to Video** (below Object tracking). The selected item's card has the same action: right panel → **Tracking and pinning** → 📌 **Pin to video**; or **right-click** the item in the preview → 📌 **Pin to video**.

HOW IT LOOKS IN THE PROGRAM — TWO POINTS, ONE WITH A TEXT



BOX	WHAT'S IN IT
Pin	Small picture · **Pick a point in the video** · **Pin here**
Selected item	Shows only **while a pinned item is selected**; that item's settings (below)
Pin points	The points in the project. Each point's card has the add buttons, Show · Move · Delete and the cards of the items attached to it (**visibility strip** · Show · Select · Detach)

THE ON BADGE

While the **Pick a point in the video** screen is open, the **ON** badge lights up on the Modes header and the drawer closes so it doesn't cover the preview; it opens again when you are done.

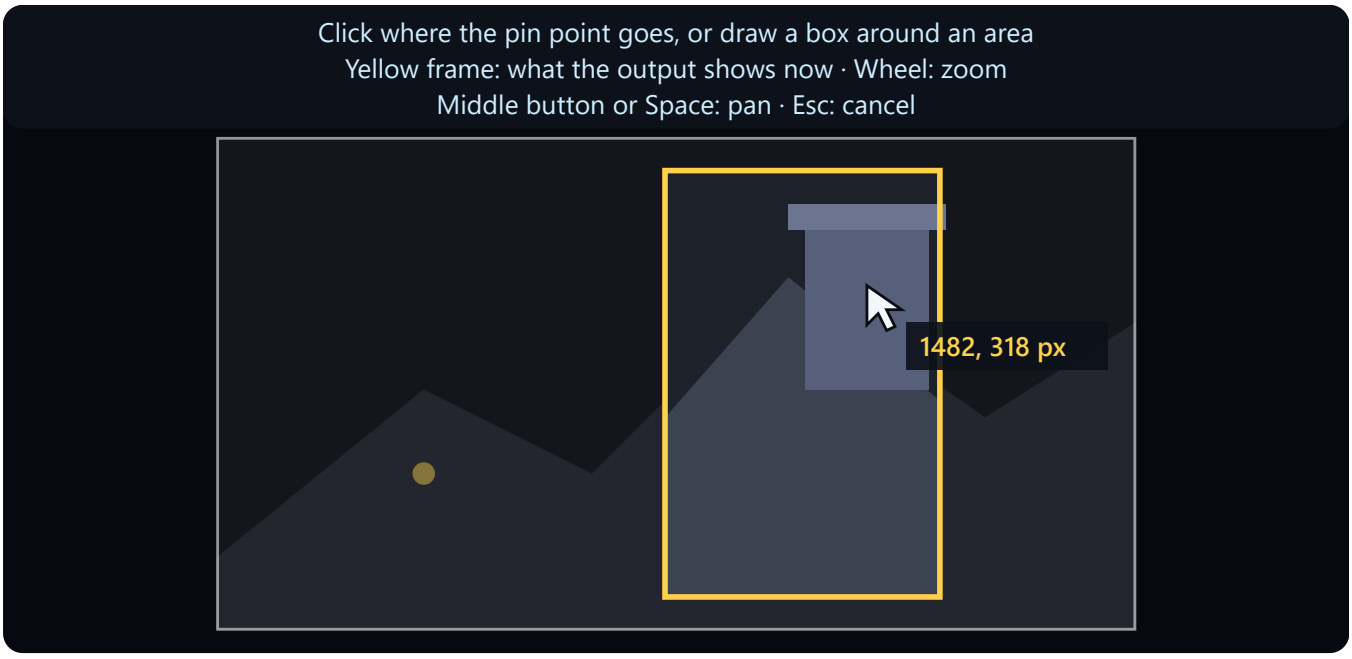
THE POINTS SHOW ON THE PREVIEW

While the section is open, every point is drawn on the preview as a small yellow marker with its name ("Point 1"). These markers are only in the preview, not in the video.

The point first — "Pick a point in the video"

The main way is to choose the **spot** first; what goes on it you decide afterwards. The preview turns into a picking screen that shows the **whole** video — you can pick the point even if it is outside the frame right now.

HOW IT LOOKS IN THE PROGRAM — PICK A POINT IN THE VIDEO



1. **Pause**; with no item selected on the timeline, press **Pick a point in the video**. The dim picture is the whole video; the **yellow frame** is the part the output shows right now (if the box is larger than the frame — smart framing, Center — only the slice of the box that is in the frame). With Top + Bottom there are two frames: the **selected** one solid yellow, the other dashed blue. Points already set on this video show as faint yellow dots.
2. The **source pixel** under the cursor is written next to it. Zoom with the wheel; pan with the middle button or `Space`+drag; double-click resets the zoom.
3. **Click** = the point is set there. **Drag** = draw an area: the point is set in the middle of the area and what you add later comes in **sized to fit the area**. The program says: "📌 *"Point 1" created — add something to it with "Add text", "Add image" or "Add video" on the card.*" Clicking outside the source doesn't close the screen; `Esc` cancels.
4. On the point's card press **Add text**, **Add image** or **Add video** — or select an item on the timeline and press **Attach selected** (below). Play: wherever the camera goes, what you added stays at the point in the video.

The point's card

BUTTON	WHAT IT DOES
Add text	Adds a new text, "NEW TEXT", at the playhead, attached to the point. If the point isn't in the frame right now, it first goes to a moment where the point shows. It lasts 3 seconds (less if the rest of the video is shorter). You type the text in the right panel.
Add image	Asks you to choose an image or GIF from your computer; it's added attached to the point
Add video	Asks you to choose a video from your computer; it's added at the playhead as a **small video** attached to the point — it plays at that point in the video wherever the camera goes. If it is longer than the point's video, it ends where that video ends; its sound ends there too

BUTTON	WHAT IT DOES
Attach selected	Shows only while an item that can be attached is selected on the timeline. Pins the selected text, image, GIF or video to this point; with several items selected, all of them ("Attach selected (3)"), in a single `Ctrl+Z` step
Show	Goes to the next moment the point is visible in the frame
Move	The whole video opens again: click the point's new spot — the attached items move with it
Delete	Two clicks: on the first press it turns into "Yes, delete". Deletes the point; the attached items are detached and stay where they are now

Adding, Move and Delete are each a single `Ctrl+Z` step. Points are saved with the project. A point you set yourself stays in the list until you delete it, even when empty; a point made automatically by **Pin here** goes away when its last item is detached.

Shortcut — pinning the selected item

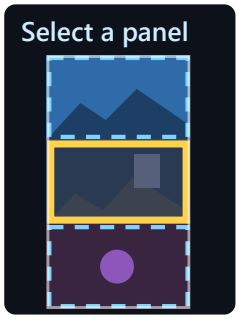
If the item is already on the timeline there are two shortcuts; both set a point for the item by themselves.

1. **Pin here:** select the item, pause, **drag** it in the preview onto the spot of the video you want and press the button. The item is tied to the point of the video under it on that frame; **its size stays the same**. If the playhead is outside the item, the program goes to the item's nearest moment. The program says: "📌 *"Here!" is pinned to the video — it stays there wherever the frame goes.*"
2. **Pick a point in the video** (with an item selected): on the picking screen the **item's ghost** (its size in the source) and a 📌 go with the cursor, and the top says *"Click the spot to pin to, or draw a box around an area"*. Click = the item is pinned to that point; drag = the item is pinned to the middle of the area and resized to fit it. Pressing the button again closes the screen too; a double-click doesn't. With a text selected, the design strip under the preview is hidden while you pick.

Select a panel map

With layout panels or Game + Camera bands, several videos sit in the frame. **Pick a point in the video** opens the video at the playhead (under the item, if one is selected) and shows the **Select a panel** map at the bottom right. Click another panel on the map and the screen switches to that panel's video: *"Panel selected — in that panel's video, click the spot to pin to, or draw a box around the area."* Clicking the map doesn't pick a point; you pick the point on the source afterwards.

SELECT A PANEL MAP — 3-PANEL LAYOUT



What the map shows

A miniature of the output frame: each panel shows its own video.

Yellow frame: the panel open in the picking screen.

Dashed blue: the other panels — click one to open its video.

The yellow frame on the source moves to that panel's window.

With a single video in the frame the map doesn't appear.

EXAMPLE: TEXT ON THE TOP PANEL OF A 3-PANEL LAYOUT

Pick a point in the video → on the map click the **top panel** → click the spot to pin to on the source → **Add text** on the point's card. The text is attached to the top panel's video and stays inside that panel; it keeps to the point even when you pan the panel's framing with 🎥 **Camera**.

Settings — the Selected item box

Only the settings that fit the item's video are shown.

SETTING	SHOWN WHEN	WHAT IT DOES
Scale with the camera	Always	On: when the camera zooms in, the item grows too — as if painted on the video. Off: the item keeps its own size, only its place changes. Default: on.
Hide outside the video	Blur + small · Blur + close · Top + Bottom · Game + Camera · layout panel	The item doesn't spill out of the video's band or panel: it is cut off over the blurred background, the other band or the neighbouring panel. On a rotated panel, or one whose box moves with keyframes, nothing is cut off. Default: on.
Region — Top / Bottom	Top + Bottom · single-layer Game + Camera	Which band the item sits in. When the **Order** changes, the item moves with its band.
Follow rotation	The video is rotated	On: when the video turns, the item turns too. Default: on.
Match the video's length	Always (a button)	Sets the item's start and length to those of the video it is pinned to; split pieces that touch count as one video. Pinning doesn't change the item's timing by itself. `Ctrl+Z` undoes it.

Pin points and the visibility strip

Every point is a card with a yellow border: its name ("Point 1"), its video's name and how many items are attached. Each item attached to the point sits inside the card with a card of its own: its name, the video it is pinned to and a strip covering the item's time. The selected item's card has a yellow border. On a point with

no items the strip runs along the point's video, with *"No attached items yet — add text, an image or a video above."* under it. With no points at all the list says *"No pin points yet — use "Pick a point in the video" to choose a spot in the video."*

LOOK	MEANING
Green	The point is in the frame — the item shows.
Grey	The point is outside the frame — the item is hidden; it shows again when the camera comes back.
Striped	Its video isn't there at that time (cut and deleted) — the item is hidden.

Click the strip → the playhead jumps there. **Show** goes to the next moment the item is visible, **Select** selects the item, **Detach** removes the pin.

Moving, resizing, detaching

Drag in the preview MOUSE

Places the item relative to the point — writes no keyframe

Dragging a pinned item places it **relative to the point**: the point stays put, the item sits as far from it as you leave it and keeps that distance as the camera moves. To change the point itself use **Move** on its card — the attached items go with it. Even with ◆ **Record** on, no position keyframe is written — the item's place comes from the video. The corner handle changes the size; the point stays put.

A selected pinned item shows a small 📌 on its point; when the point is outside the frame an **arrow** on the edge of the frame points to it. These are only in the preview, not in the video.

Detach BUTTON · RIGHT-CLICK

Removes the pin; the item stays still **where it is and at the size it has on that frame**: "📌 *Pin removed — the item stayed where it is.*" `Ctrl+Z` undoes it. If the playhead is outside the item (Detach from the Pin points list), the place and size at the item's moment nearest to the playhead are used.

ONE SOURCE FOR THE POSITION

Only the video decides where a pinned item is. Pinning removes the item's **position animation** and **track link** (opacity, size and rotation animations stay); the program tells you and `Ctrl+Z` brings them back. Attaching it to a track, adding it to a path or drawing a motion path later removes the pin. A ready-made animation that moves the item (slide in…) isn't applied: *"A pinned item can't get a position animation — detach it first."*

AT CUTS AND IN THE EXPORT

Split the video with `S`, move its pieces or delete a piece in between — the item follows **the piece from the same source**; if there is no video at that time, it is hidden. In the export the item is where it was in the preview — its position is worked out on every frame from the video's own camera. A video in a free box lands on whole pixels in the export; the pinned item moves **in the same steps**, so nothing slips or shakes between them (even when the video is rotated, sped up or frozen).

GOOD TO KNOW

Moving in time: if you slide the video along the timeline, the pinned item stays where it is in time (the visibility strip shows where it will be seen) — line it up again with **Match the video's length**. **Transitions:** in the video's slide-in/slide-out transition the item doesn't slide along. **Camera at a cut:** the item always follows the video's camera of that moment; if a split changes the camera move, the item changes with it. **Item template:** if you save a pinned item as a template, the pin isn't saved with it (another project has another video); the item is saved where it was last seen and at that size. **Batch actions:** pasting or resetting "Position + size" or laying out a grid removes the pin — the message says so and `Ctrl+Z` brings it back.

Which videos

VIDEO	CAN BE PINNED TO	NOTE
Fit · Fill · Blur + small · Blur + close · Top + Bottom	**Yes**	The camera may be keyframed; mirror and rotation are followed
Free box (corner window, smart framing, Center)	**Yes**	Even as the box moves, turns, speeds up or freezes, the item stays at the point in the video
Game + Camera	**Yes**	The item stays in its own band; even when the band's framing pans with 🎥 Camera, the item stays at its point in the video. In the single-layer layout, **Region** picks the band
Layout panel · area layer	**Yes**	Which panel's video: the **Select a panel** map. Even when the panel's framing changes with the camera, the item stays at its point
Symmetry mirror	**No**	*"No pinning on a video with the symmetry mirror on — turn the mirror off first."*
Panel with area animation	**No**	*"No pinning on a panel with area animation."*
A video pinned to a video	**No**	No point can be set on it: *"A video that is pinned to another video can't hold a pin point — select the video underneath."*
Subtitles · on-screen gauges	**No**	Only text, images, GIFs and videos can be pinned

VIDEOS CAN BE PINNED TOO

Add video on the point's card, or select a small video on the timeline and press **Attach selected**: the video plays at the point and stays at its spot in the video even as the camera moves; in the export it is where it was in the preview. Three rules apply. A video can't be pinned onto itself: *"A video can't be pinned onto itself — choose a point on another video."* A video with points on it can't be pinned elsewhere: *"This video has pin points — delete or detach them first, then pin this video."* And no point can be set on a pinned video (the row in the table). A pinned video's sound plays from its own audio item: when the point's video isn't there at that moment, the pinned video hides but its sound goes on.

A VIDEO WITH "REDUCE SHAKE" ON

Shake reduction moves the picture again in the export; a pinned item can't know that move. The warning list before the export says so: "📌 *pinned item (…) — may drift in the export on a video with "Reduce shake" on*". For a pinned item whose video is gone: "📌 *pinned item (…) — no video, left out of the export*" (chapter 40).

IF THE VIDEO LATER STOPS SUPPORTING THE PIN

If after pinning you turn on the video's **symmetry mirror** or give the panel an **area animation**, the item hides and the program tells you why: "📌 *Pinned item hidden: No pinning on a video with the symmetry mirror on — turn the mirror off first.*". The selected item's card says it too, and the warning list before the export: "📌 *pinned item (…) — left out of the export where the video doesn't support pinning: …*". Turn the mirror off or remove the area animation and the item shows again.

EXAMPLE: TEXT ON A SIGN

1. Give the video camera keyframes (chapter 29). **2. Pick a point in the video** → click on the sign. **3. Add text** on the point's card, type the text. **4.** Play: as the camera moves the text stays on the sign; when the sign leaves the frame the text hides, and it shows again when the sign comes back.

EXAMPLE: ANOTHER VIDEO ON A SCREEN ON THE WALL

Pick a point in the video → **draw an area** around the screen on the wall → **Add video** on the point's card. The added video fits the screen's area, keeping its proportions, and plays on the screen even as the camera moves.

SECTION 12

Troubleshooting

SYMPTOM	CAUSE	FIX
"There's no video under the playhead"	The playhead is on an empty spot	Move the playhead over the video
"The video hasn't loaded yet"	The video is opening	Wait a moment and press again
"Click on the object, inside the video."	You clicked outside the video	Click the object inside the picture
"Box too small"	The box doesn't hold the object	Draw a box around the whole object
The track follows only part of the object	The click picked a part	Draw a box around the object with **Fix**
The track moved to another object	A similar object next to it	Go there (usually yellow) → click the right object with **Fix**
The layer disappears after a scene change	The object couldn't be confirmed in that scene	**Show** → if the object is there, **Fix**
Part of the strip is striped	Long clip, that part wasn't tracked	Go there and click the object with **Fix** — the track extends
"Something is already running"	Another job is running	Wait for it to finish, then press again
The getting-ready note takes long	First use: the component is being set up	Keep working; tracking starts on its own (section 9)
"Couldn't reach the video file"	The file was moved or deleted	Put the file back or add the video again
"Couldn't read the video"	The file is damaged or unsupported	Download the video again or add another copy
"Your computer ran out of memory"	The clip is too long for this computer	Split the clip and track a shorter piece
"Tracking was cut off" · **"The tracking engine didn't respond"**	The job stopped halfway	Press again
"The object wasn't found in any frame"	The selection didn't land on the object	Try again with a box, on a frame where the object is clear

SYMPTOM	CAUSE	FIX
The text shakes	Small wobble in the track	Set smoothing to Medium or High → **Apply settings**
The layer trails behind the object	Smoothing too high	Lower it to Low → **Apply settings**
The label covers the object	Placement is center	Move it to the top, raise the gap
The layer disappears midway	Hide when lost is on and the object is out of sight	If the object really is there, **Fix**; if not, turn Hide when lost off
The object grows, the label stays the same	"Layer grows and shrinks too" is off	Turn it on → **Apply settings** (the track isn't redone)
I pressed Attach and the layer moved	The start and length are set to the track's	Normal — the layer is where the track starts
My old animation is gone	Attaching replaces the animation	`Ctrl+Z`
"Apply settings" isn't showing	The selected layer isn't attached	Select an attached layer
`Ctrl+Z` **doesn't bring the track back**	Tracks are outside undo	Make it again with **Select object and track**
"To fix it, move the playhead over the tracked clip"	The playhead is somewhere else	Move it over the tracked clip, then **Fix**
There's no Fix button	The track was made with an older version of the program	Make a new track with **Select object and track**
There's no Use as mask button	The track was made with an older version of the program	Make a new track with **Select object and track**
"🩹 A frame-by-frame mask can't be set up …"	The video is in the Game + Camera layout, the symmetry mirror is on, the panel has area animation or Reduce shake is on	Turn off the setting it names (put the video back to Fit or Fill, turn the mirror off…), then press again
The "Object (derived)" layer doesn't show in some places	The object isn't seen there for more than 0.7 seconds, wasn't found or wasn't tracked — the mask is empty	If the object is there, click it with **Fix**, then press **Use as mask** again
I fixed the track, the layer's mask didn't change	The layer was made with the track as it was when you pressed the button	Press **Use as mask** again — the same layer's mask is renewed from the fixed track (no new lane, the effects stay)

SYMPTOM	CAUSE	FIX
"📌 This object is already on its own layer — the layer is selected."	The track hasn't changed since the layer was made	Normal — the layer is selected. To change the mask, first fix the track with **Fix**
"📌 Tracking didn't give the object's shape — no layer was opened."	The tracking component gave only the object's position (the component isn't fully updated)	Press **"Switch to the new version"** in the main window, then press the button again
"📌 This video's mask is frame-by-frame too ..."	The base video's own mask also changes frame by frame — the object layer can't follow its edge	Press **Detach** on the base video's Mask card, then press the button again
The object area looks stronger during a fade	The base video is semi-transparent or fades in / out — the two layers overlap	Normal; the difference is gone once the fade ends
"This track's video is no longer on the timeline — create a new track."	The track's video was deleted from the timeline	Make a new track with **Select object and track**
📌 A pinned text doesn't show somewhere	There the point is outside the frame (grey on the strip) or there is no video (striped)	Normal — it shows when the camera comes back to the point; **Show** jumps to where it is visible (section 11)
"There's no video to pin to under the playhead ..."	The playhead isn't over the video	Move the playhead over the video
"A pinned item can't get a position animation ..."	The ready-made animation moves the item	**Detach** first, or pick an animation that doesn't move it
Dragging a pinned item makes no keyframe	A pinned item's place comes from the video	Normal — dragging places the item relative to the point; for an animation **Detach** first
I dragged it, the other items stayed put	Dragging moves only that item relative to the point	To move the point with all its items, use **Move** on the point's card
"The point's video isn't there at the item's time ..."	Attach selected: the item is at a time when the point's video isn't there	Move the item over the video on the timeline, then attach it again
"This point never comes into the frame at any moment of the video."	The camera never shows the point	Move the point with **Move** to a spot that comes into the frame, or change the camera
A video won't pin	A video was to be pinned onto itself, while it has points, or to a point on a pinned video	Do what the message says: choose a point on another video, or delete its points first (Section 11, "Videos can be pinned too")
"There are no marks in this range ..."	The range typed in Change has no marks in it	Move the playhead into the range and click the object with **Fix**

SYMPTOM	CAUSE	FIX
"The playhead is outside the range …"	The playhead was moved out of the range while selecting	Go back to a frame inside the range and click the object there
" 📌 Pinned item hidden: …"	The video's symmetry mirror was turned on later, or the panel was given an area animation	Turn the mirror off or remove the area animation — the item comes back
The pin or the track is on the wrong panel's video	The picking screen had opened another panel's video	For a pin `Ctrl+Z`, for a track delete it; when picking again, first click the right panel on the **Select a panel** map at the bottom right
"The frame can only follow an object in a full-frame video …"	**Center** doesn't work on a small window, a layout panel or a Game + Camera band	Set the panel's or band's framing with 🎥 **Camera** and keyframes (chapter 28)
After a batch paste the item isn't pinned	Pasting "Position + size" removes the pin	`Ctrl+Z`, or pin it again
The item gets very large when the camera zooms in	"Scale with the camera" is on	Turn it off — the item keeps its own size, only its place changes

IF IT STILL ISN'T SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

31 · Find Rhythm — pulling the rhythm of the instruments out of a track and landing the cuts on the music.

SUPER EDIT · PART 16

Find Rhythm

It pulls out **the rhythm of the instruments** in a track. You **beep** the rhythm you found to check it by ear, **mark** it on the ruler, or **cut** on its beats — ready for a transition effect between the cut points.

WHAT'S IN THIS CHAPTER

1. What it is for — find, listen, cut
2. Where the panel is — a full replica
3. **Find rhythms** — four instruments at once
4. Pressing again: **it tries another recipe**
5. A single instrument · **Fit a rhythm**
6. Reading the rhythm card — beats, BPM, regularity
7. **Bleep · Mark · Cut · Remove**
8. **Marker tools** — select, copy, thin out, shift
9. **Audio graph** — turning the track into one instrument
10. The limits worth knowing
11. Troubleshooting

SECTION 1

What it is for

The beats in a piece of music are not visible to the eye. You cannot look at a waveform and say "the kick is exactly here"; and by ear you will be a few hundred milliseconds out every time. This panel does that job: it separates the track into its instruments and pulls out each one's beats **to the second**.

1. **Find** — the program separates the track into drums, bass, treble and melody, and pulls out each one's beats.
2. **Listen** — the *Bleep* button adds the beats as an audible layer. Play it and you hear them along with the music: right or drifting, you decide by ear.
3. **Use it** — *Mark* puts the beats on the ruler (clips and the playhead snap to them), and *Cut* splits every layer on each beat.

WHY THERE IS A "LISTEN" STEP

Finding a rhythm is a guess. In the same track the kick's beat can be obvious and the hi-hat's debatable. The beep layer takes that guess **to the ear** — so you have chosen the right rhythm before making a hundred cuts.

THE REAL USE: CUTTING AND ADDING A TRANSITION

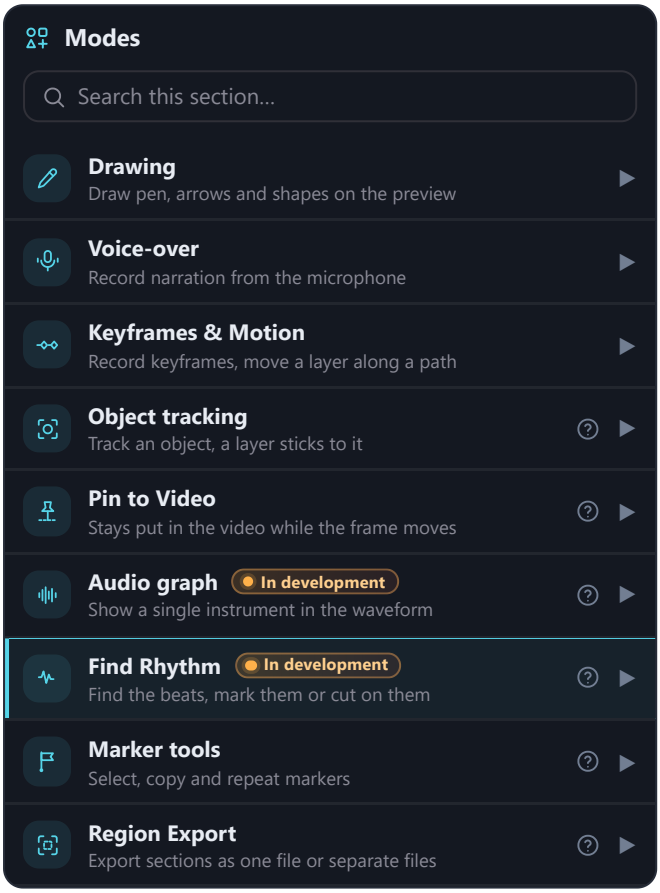
Cutting on the beats lands the cut points on the music. Then, if you put the same transition effect on all those cut points with **Batch Actions**, the edit breathes with the track — doing that by hand means hundreds of clicks.

SECTION 2

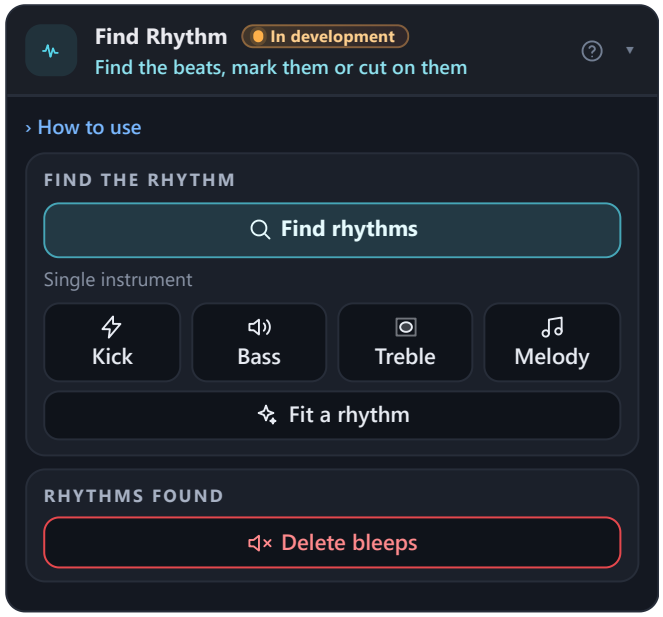
Where the panel is

Three separate cards in the **Modes** drawer on the left rail: **Audio graph**, **Find Rhythm** and **Marker tools**. Most of this chapter is about Find Rhythm; the other two are in sections 8 and 9. **How to use** at the top of the card gives a short reminder of the steps. The **In development** badge next to Audio graph and Find Rhythm: both work, but they may not give the result you want on every video.

HOW IT LOOKS IN THE PROGRAM — THE MODES DRAWER



HOW IT LOOKS IN THE PROGRAM — CARD OPEN



Once a rhythm is found, a card appears for each instrument in the **Rhythms found** box — the number of beats, the BPM, the regularity and four buttons: **Bleep · Mark · Cut · Remove** (sections 6 and 7).

THERE HAS TO BE A CLIP WITH SOUND ON THE TIMELINE

The panel works from the **clip with sound** on the timeline. With no audio at all it says "*There is no clip with sound on the timeline.*" and stops. Add the music first.

SECTION 3

Find rhythms — four instruments at once

One button, four results. The program separates the track into its instruments with AI and lists each one's rhythm as a separate channel.

CHANNEL	WHAT IT LOOKS FOR	WHAT IT IS GOOD FOR
Kick (the deep beat)	The deepest beat of the drums	**The most reliable** — the first one to look at for cutting
Bass / 808	The bass line and the 808 notes	Hip-hop and trap — it gives a different pattern from the kick
Treble (hats / cymbals)	Hi-hats, cymbals, bright percussion	The densest rhythm — fast cutting, a pulse
Melody / synth	Melodic entries, chord changes	It catches the starts of phrases — a scene change

THE FIRST SEARCH TAKES MINUTES

On the first run the audio is being separated into instruments; depending on the length of the track that takes **a few minutes**. **Later searches on the same track take seconds** — the separation is kept. The line inside the panel counts the seconds that have passed, and the buttons lock; the program has not frozen.

IT SHARES ITS WORK WITH AUDIO SEPARATION

The **instrument separation** in the audio section and this panel use *the same* separation. Run one and the other arrives ready; you do not wait a second time.

SECTION 4

Pressing again: it tries another recipe

This is the panel's most useful and least understood behaviour: **pressing the same button again does not give the same result**. Each press tries *a different search recipe* for that channel.

PRESS	WHAT IS TRIED ON THE KICK
1st	the proven recipe — **the default**
2nd	the strong beats only — it drops the weak ones
3rd	the main pulse only — sparser
4th	a deeper band
5th	a wide window, medium selectivity
6th	solid and dense

EVERY INSTRUMENT HAS ITS OWN LIST OF RECIPES

For the bass, "the sub region, sparse" and "a deep 808"; for the treble, "sparse hi-hats" and "the bright cymbals only"; for the melody, "a thin melody" and "a thick melody, sparse". Which one was tried is written **by name** on the rhythm card: "*attempt 3 · the main pulse only*".

EVERY CHANNEL KEEPS ITS OWN COUNTER

Pressing **Kick** three times advances only the kick's counter; the bass's stays where it was. You can try another one without disturbing a channel you liked.

HOW IT IS USED IN PRACTICE

If the beats came out **too dense** (cutting would produce hundreds of pieces), press the same button again — "the strong beats only" or "the main pulse" comes up. If they came out **too sparse**, keep pressing; the lists go round and start again.

SECTION 5

A single instrument · Fit a rhythm

The single-instrument buttons

Kick · Bass · Treble · Melody — each looks for that instrument only. If you do not want all four, or want to try just one again, you go this way. It works the same: each press tries the next recipe.

Fit a rhythm

It does not *find* a rhythm in the track; it *produces* a **perfectly even** rhythm from the track's own tempo. It is useful on tracks played live that do not sit exactly on the tempo, and on music with no obvious beat at all.

VARIANT	WHAT SORT OF PATTERN
Pulse	On every beat — flat and continuous
Off-beat	Falls exactly between the beats
Four-on-the-floor	Sixteen beats playing, eight resting
Half	Every other one — half as often
Swung	Shifted by a quarter — a dragging feel
In pairs	Two playing, two resting
Dotted	An interval one and a half times as long
The bar	An interval four times as long — the bar lines only

NOT A METRONOME BUT A MUSICAL PATTERN

Most of the variants **play and rest**: sixteen beats go by, eight rest, then it starts again. A metronome ticking evenly from beginning to end would be exhausting in an edit; a pattern gives the edit room to breathe.

A VERY DENSE RHYTHM IS NOT PRODUCED

No invented rhythm can be denser than **0.22 seconds** (≈273 BPM). Anything tighter stopped being a rhythm and became a *buzz*; which is why variants like "triplets" and "double" were removed.

SECTION 6

Reading the rhythm card

Every rhythm found is listed as a card. The card has three lines of information and a small graph; all of them answer the question "should I use this rhythm".

LINE	AN EXAMPLE	WHAT IT TELLS YOU
The heading	`Kick (the deep beat) — 214 beats`	Which instrument, and how many beats were found
The measurement	`every 0.52 s (115 BPM)`	The interval between the beats, and the tempo
The quality	`regularity 94% · drift 8 ms`	How even the intervals are, and how far they wander
The graph	—	How the beats are spread through the track — the empty sections show

Reading the three numbers

WHAT YOU SEE	WHAT IT MEANS	WHAT TO DO
high regularity · the tempo is solid	The intervals are even and the program is sure of the tempo	**Use it** — it is fit for cutting
the tempo wavers	The intervals are inconsistent — played live, or the wrong instrument was caught	Press the same button again
high drift	The beats wander from an even interval	**Bleep** it and listen first
A gap in the graph	The instrument is silent in that section	Normal — it may be an interlude in the track

> **TRUST YOUR EAR, NOT THE NUMBER**
>
> The regularity percentage is a hint, not a verdict. A rhythm with low regularity that sounds right is perfectly usable — the real decision is in the **Bleep** button.

SECTION 7

Bleep · Mark · Cut · Remove

The four buttons under each card. The first two are **toggles**: press again and they undo themselves.

Bleep ON / OFF

Adds the beats to the timeline as an audible **beep layer**. Play it and you hear them along with the music. Press again and the layer goes; while it is on the button says "*Bleep on*".

> **THE ONLY WAY TO BE SURE**
> With four rhythms on the screen you cannot tell by looking which one is right. Bleep them in turn and listen — five seconds settles it.

Mark ON / OFF

Puts the beats on **the ruler**. Once the markers are down, clips and the playhead **snap** to them — a clip you drag by hand settles exactly on the beat.

> **THE STEP BEFORE CUTTING**
> Marking disturbs nothing. Mark first, place your clips, and cut afterwards if you like it.

Cut A BUTTON

It splits every layer on **every** beat. There is no limit to the number, and they are all **a single undo step** — if you do not like it, one Ctrl+Z is enough.

> **LOOK AT THE NUMBER OF BEATS FIRST**
> Cutting on a rhythm with 214 beats means more than 200 pieces. An edit like that becomes impossible to work with. A sparser recipe (press the same button again) or the **Thin out** tool is usually better.

> **IF IT WOULD CUT NO CLIP, IT SAYS SO**
> If the beats fall outside the clips, the program says "*These markers do not cut through any clip.*" and does nothing.

Remove A BUTTON

Takes that rhythm off the list; its beep layer and its markers are cleared too. A removed channel **is not offered again** — if two of the four channels are no use, you simplify the list. Markers you placed by hand stay where they are unless they sit on the very same millisecond as a beat.

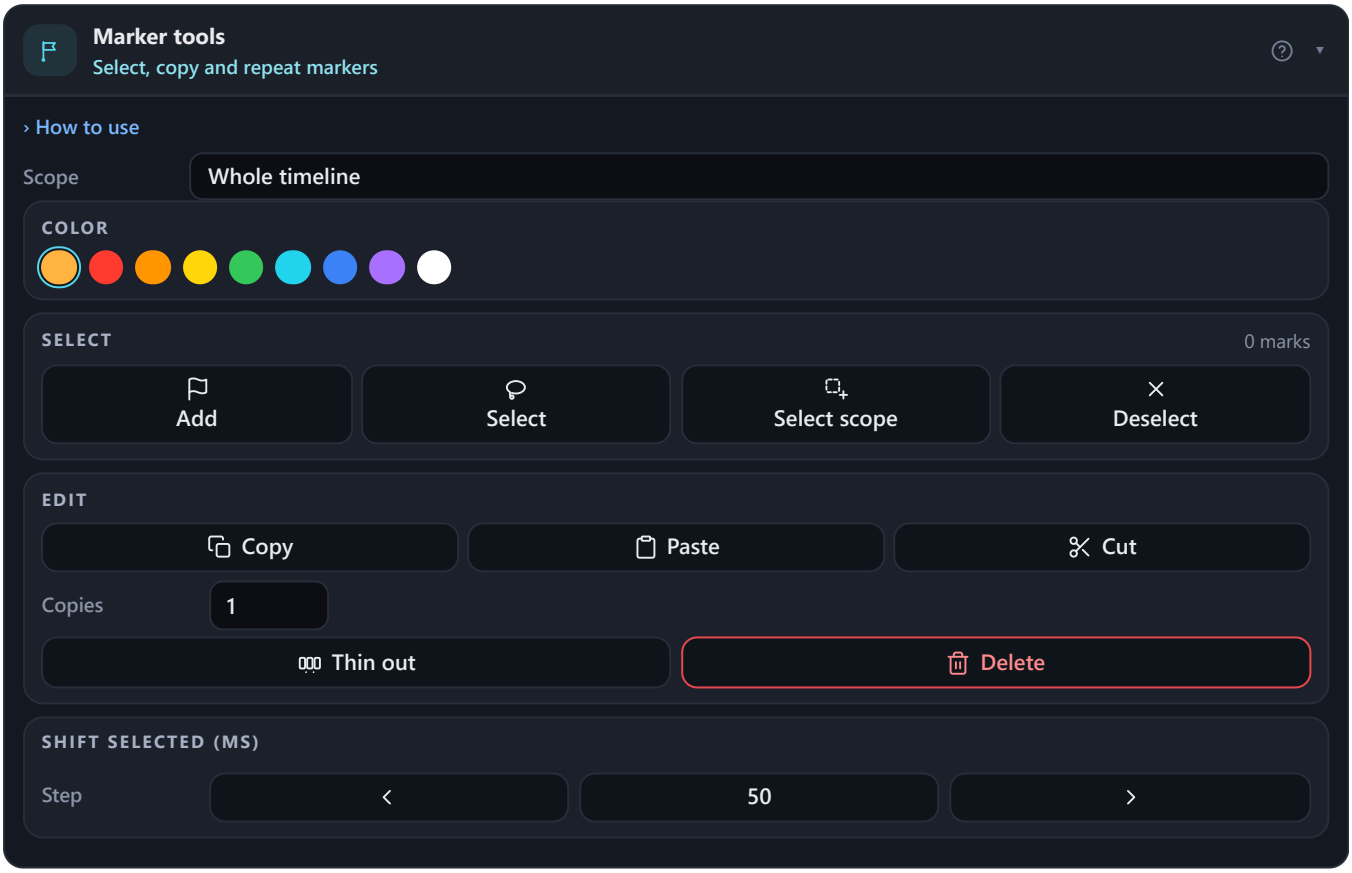
> **DELETE THE BEEPS**
>
> The red button at the very bottom of the panel deletes **every** beep layer that has been added, at once. For clearing up in one click after listening to all four channels.

SECTION 8

Marker tools

A card of its own in the Modes drawer. You select, duplicate, thin out and shift the markers on the ruler — the ones that came from a rhythm and the ones you put down by hand alike.

HOW IT LOOKS IN THE PROGRAM



The scope

OPTION	WHERE IT APPLIES
The whole timeline	End to end — **the default**
The selected clip	Within that clip's duration only
A region	The range you marked with the B key

WHY THE SCOPE MATTERS

If you only want to cut on a track's chorus, mark that region with B first and set the scope to **A region**. The cutting and the beeping then happen there only.

The nine tools

TOOL	WHAT IT DOES
Add	Puts a marker where the playhead is
Select	Switches to selection mode — you select markers by clicking them
Select an area	Draw an area with the mouse and it selects everything inside it
Deselect	Empties the selection
Copy	Takes the selected markers **as a pattern**
Paste	Lays the pattern down from the playhead onwards
Thin out	Deletes **every second one** of those selected
Delete	Removes the selected ones
Cut	Splits at the selected markers (or at all of them if none is selected)

COPY + PASTE: DUPLICATING A PATTERN

What is copied is not the *seconds* but **the distances between them**. Copy a four-beat pattern, take the playhead somewhere else and paste, and the same pattern is laid down there. Type 8 into the **Paste copies** box and the pattern is repeated eight times in a row.

THIN OUT: THE FASTEST WAY TO HALVE THEM

If the rhythm came out too dense, select them all and press **Thin out** — every second marker goes and the density halves. Press it again and it halves again. Far quicker than searching afresh.

COLOR: PAINTING THE MARKERS

The **Color** box has the default color, eight ready colors and a **Custom color**. Select markers first and click a color, and the selected ones are painted; with nothing selected, only markers added from now on change color. The color you pick is remembered. A copied pattern is pasted with its colors, and **Shift the selected** carries the color too; on the ruler the line and label are drawn in the marker's color.

SHIFT: ALIGNING THEM ALL AT ONCE

If the whole rhythm is equally early or late, select them all, type a step into the **Shift the selected** box (50 ms by default) and step through with the arrows. They all move together without the distances between the beats being disturbed.

MARKERS A HUNDREDTH APART STAY APART · CTRL + Z

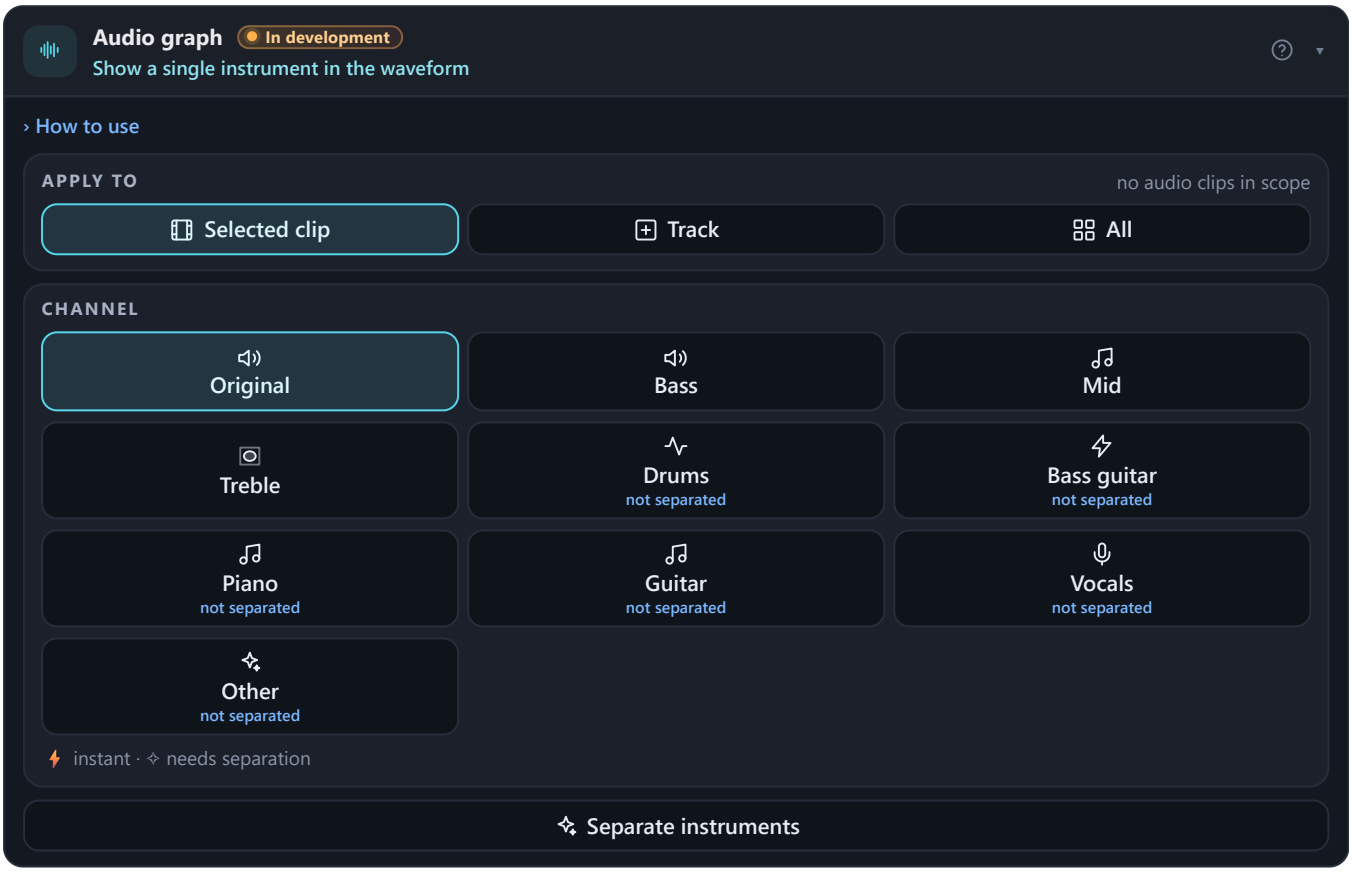
Markers stay separate even one millisecond apart: selecting, deleting, thinning, shifting and pasting touch only the marker you work on, never its neighbour. The chips at the bottom of the card show hundredths of a second (0:02.01). Every action on this card — add, delete, shift, paste, thin out, color — is undone with `Ctrl` + `Z`.

SECTION 9

Audio graph — turning the track into one instrument

The section immediately above Find Rhythm. It turns the **waveform** on the timeline into a single instrument: press the drums and only the places where the drums hit show on the track. The way to find a beat with *your eyes*.

HOW IT LOOKS IN THE PROGRAM



Two kinds of channel

Some of the channels are worked out **instantly**, and some wait for the track to be separated by AI first. The difference is shown by the marks next to the buttons.

CHANNEL	WHAT IT SHOWS	DOES IT MAKE YOU WAIT
Original	The clip's real sound — no separation at all	**No**
Bass	0–250 Hz — the body of the kick, 808s, bass guitar	No — **instant**
Mid	250 Hz – 4 kHz — vocals, guitar, the body of a synth	No — **instant**
Treble	Above 4 kHz — hi-hats, cymbals, brightness	No — **instant**
Drums	The separated drums: kick, snare, hi-hat	**Yes** — it needs the separation
Bass guitar	The real instrument — not a frequency band	**Yes**
Piano · Guitar	That instrument's channel — not present in every track	**Yes**
Vocals	The singing or the speech	**Yes**
Other	Everything else: synths, strings, effects	**Yes**

A BAND AND AN INSTRUMENT ARE NOT THE SAME THING

Bass is a *frequency band*: it shows whatever is in that range — the kick, the bass guitar, a clap of thunder. **Bass guitar** is *a separated instrument*: only the places that instrument plays. A band comes instantly, an instrument makes you wait.

Where it applies

OPTION	WHAT IS AFFECTED
The selected clip	That clip only — **the default**
The track	Every clip on that layer
All of them	Every audio clip on the timeline

IT CHANGES THE PICTURE, NOT THE SOUND

This section changes only **the drawing on the track**. It does not touch the clip's sound and has no effect whatever on the output. Press **Original** and everything goes back to how it was — experimenting carries no risk.

TOGETHER WITH FIND RHYTHM

The two **share the same separation**. Run *Separate instruments* once and Find Rhythm arrives ready too, and the other way round. You do not wait a second time.

The practical order: turn the graph to **Drums** first and see where the beats cluster, then pull those beats out to the second with Find Rhythm.

SECTION 10

The limits worth knowing

THE LIMIT	THE DETAIL
The first analysis is slow	The audio is being separated into instruments — a few minutes. Later ones on the same track take seconds.
A clip with sound is essential	With no audio on the timeline the panel does not work.
No rhythm is looked for in speech	The panel is for music. On an interview or a narration it produces nothing meaningful.
The invented-rhythm limit	It cannot be denser than 0.22 seconds (≈273 BPM).
A removed channel does not come back	You have to search again.

CUTTING CAN BE UNDONE, BUT IN ONE STEP

Even if *Cut* makes hundreds of splits it is **a single undo step**. If you made other changes after cutting, undoing takes those with it — so make the decision about cutting first, and move on to editing afterwards.

SECTION 11

Troubleshooting

SYMPTOM	CAUSE	FIX
"There is no clip with sound on the timeline"	There is no clip with sound, or its audio is muted	Add the music
The analysis is taking a long time, the program looks frozen	The first separation is being made	Look at the second counter in the panel — it is working
The beats are too dense	The treble channel or a dense recipe	Press the same button again, or **Thin out**
The beats are too sparse	A selective recipe was tried	Keep pressing — the list starts again
The beep does not fit the music	The wrong channel or the wrong recipe	Bleep another channel; the kick is usually the most reliable
They are all equally early/late	A systematic drift	Select them all → **Shift the selected**
"These markers do not cut through any clip"	The beats are outside the clips	Check the scope
I cut and got far too many pieces	The beat count was high	Ctrl+Z — it comes back in one step
The beeps will not go away	The layers are being deleted one by one	**Delete the beeps** in the panel
"Thinning out needs at least 2 markers selected"	Nothing is selected	Use **Select** or **Select an area** first

SUPER EDIT · PART 17

Region Export

It marks **particular ranges** of the timeline and exports only those — joined into one file, or with each range as **a separate file**. Without touching the project at all.

WHAT'S IN THIS CHAPTER

1. What it is for — three typical cases
2. Where the panel is — the Modes drawer
3. ① **Create a region** — drag · Start / End · Snap
4. **The generating tools** — markers · clips · selected · invert
5. ② **The regions** — the map and the list row
6. Last · Clear · the status label
7. ③ **The output format** — joined ↔ separate
8. Exporting, and the file names
9. The limits worth knowing
10. Troubleshooting

SECTION 1

What it is for

You have a long edit and you want to export not all of it but **particular pieces**. That is what Region Export is for: you mark ranges on the ruler and the program prints only those. **Your edit does not change at all** — no cutting, deleting or moving; temporary copies are trimmed during the export.

THREE TYPICAL CASES

① SHORT CLIPS OUT OF A LONG VIDEO



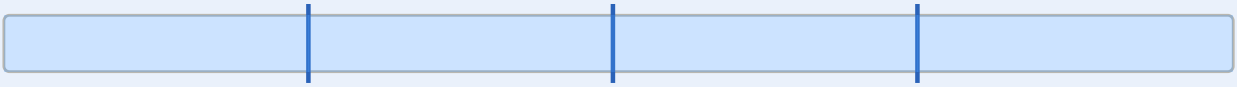
Mark the best 3 sections of a podcast or a lesson → the **Separate** mode
The result: 3 separate files, named by you. This is how social-media cuts are made.

② TAKING THE UNWANTED PARTS OUT



Mark the advert / the mistake / the long silence → ⇋ **Invert** → the rest is selected
The result: one clean file in **Joined** mode. A "remove" that leaves the edit alone.

③ SPLITTING INTO CHAPTERS



Put the markers down → the **Markers** button → every range becomes a chapter
The result: numbered and named files — like **chapter-01-intro.mp4**.

IT DOES NOT TOUCH THE PROJECT

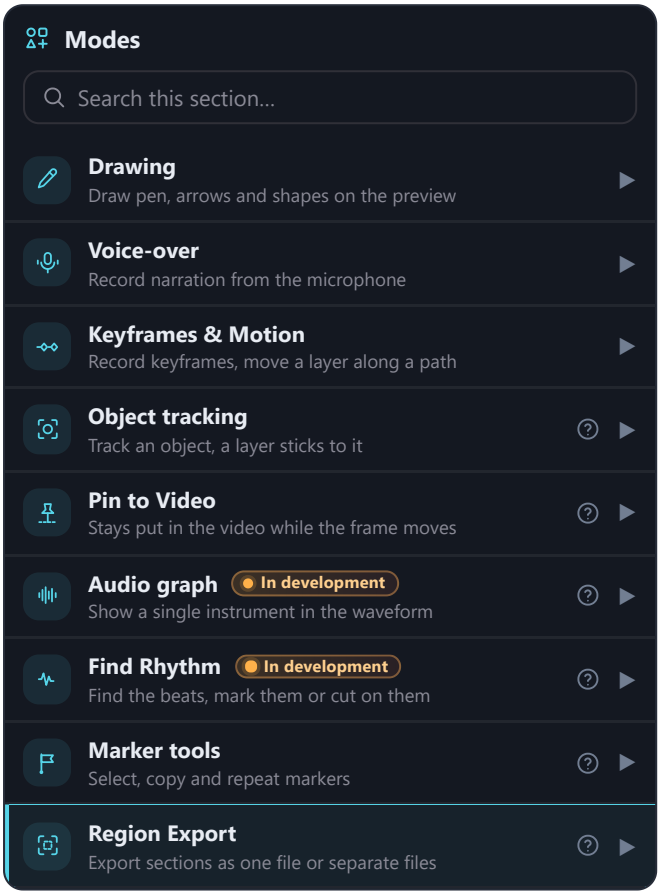
Marking regions and exporting them **does not change the edit**: the clips are not cut, deleted or shifted. A temporary copy of the tracks is taken during the export and anything outside the region is trimmed there. Clear the regions and everything is exactly as it was.

SECTION 2

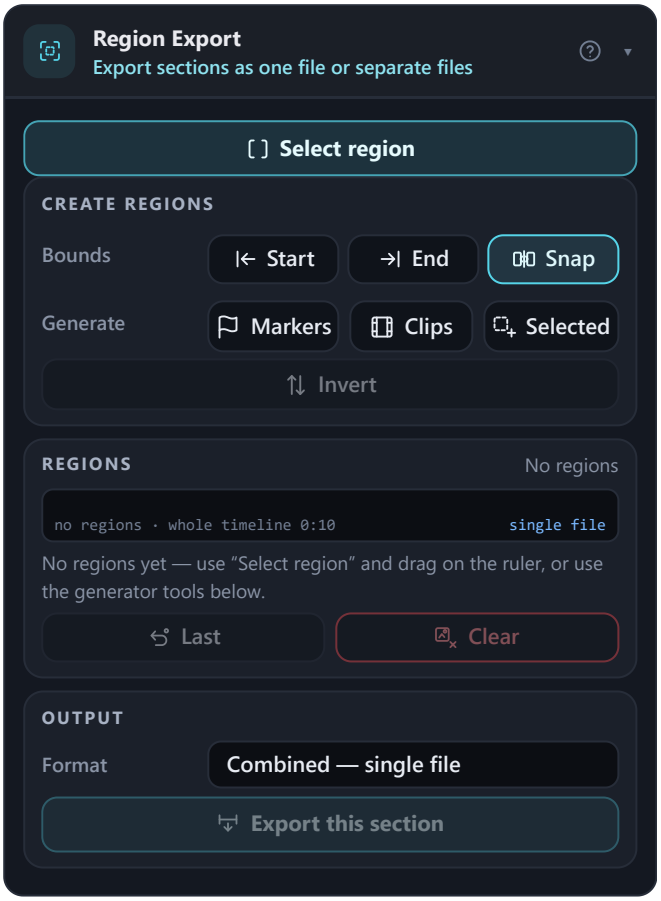
Where the panel is

The **Modes** drawer on the left rail → the **Region Export** card. **Select region** is at the top, with three boxes below it: ① **Create regions**, ② **Regions**, ③ **Output**.

HOW IT LOOKS IN THE PROGRAM — THE MODES DRAWER



HOW IT LOOKS IN THE PROGRAM — CARD OPEN



THE SHORTEST ROUTE

Press **Select region** → drag on the time ruler above → (repeat as often as you like) → choose **Output** → **Format** → **Export … section(s)**. The mode stays on, so you can draw several regions one after another.

SECTION 3

① Create a region

There are two ways to draw a region: **dragging** on the ruler (fast) and **marking the ends one at a time** with the playhead (precise).

Select region ON/OFF

Turns region-selecting mode on. With it on, the cursor becomes a cross over the ruler and **every range you drag becomes a region**.

- The mode **stays on** — you can draw several regions one after another.
- `Esc`, or clicking the button again, turns it off.
- The regions you draw appear on the ruler as **numbered green bands**.

> **THE BAND'S EDGES CAN BE CORRECTED AFTERWARDS**
> Every band on the ruler has a **handle** at each end. You can drag them to make the region bigger or smaller; the dragging carries on until you let go, even if the cursor leaves the ruler. While you drag, the status label says **what it is snapping to**.

Start · End 2 BUTTONS

The precise method

Take the playhead to the moment you want and press **Start** — the region's beginning is marked. Take the playhead to the end and press **End** — the region is added to the list.

Where dragging is not practical (a very long timeline, a very short region) this is the only practical way. A half-finished region shows in the status label: `B Start 00:42 – the end?`

Snap ON/OFF

Default: **on**

The region's edge settles onto meaningful points nearby. The catching window is about **9 pixels** wide on the screen — so the more you zoom the timeline in, the more precise the snapping gets.

WHAT IT SNAPS TO	WHEN IT HELPS
The start / end of a clip	"Cut from exactly where the scene begins" — the most used
The playhead	Settling onto a moment you positioned in advance
🚩 **A marker**	Settling onto the starts of chapters
🥁 **A beat**	A cut in sync with the music (chapter 31)
Another region's edge	Joining two regions end to end
0 and the end of the timeline	From the start, or to the end

IT TELLS YOU WHAT IT SNAPPED TO

While you drag, an addition like `⇥ a clip edge`, `⇥ a beat` or `⇥ a marker` appears in the status label. To turn snapping off for the moment, hold `Alt` while dragging; to turn it off for good, press the **Snap** button.

WHY IT MATTERS SO MUCH

On a 40-minute timeline, **1 pixel is about 2 seconds**. Without snapping, landing on "exactly where the scene begins" is impossible in practice.

SECTION 4

The generating tools

On a video with 20 chapters, dragging the regions one by one takes minutes. These four buttons turn **structure that is already in the project** into regions.

Markers A BUTTON

Every marker counts as **the start of a chapter**. The timeline is divided `0 → the 1st marker → the 2nd marker → … → the end`; N markers produce **N+1 regions**. Exactly the logic of YouTube chapters.

> **COMBINE IT WITH THE RHYTHM**
> Press a channel's **Mark** button in the **Find Rhythm** panel and the beats land on the ruler as markers. Bring them here and you have produced **chapters out of the music's structure**.

It replaces the existing regions — it is a building tool, not an adding one.

Clips A BUTTON

Every clip **on the selected layer** becomes a region. If no layer is selected the program uses the layer with **the most clips** on it and says in the status line which one it used.

Together with the "Separate" mode: **every clip its own file**. This too replaces the existing regions.

Selected A BUTTON

Adds the range the selected clip(s) cover as a region — unlike the others, **the existing regions stay**. With several selected, a separate region is added for each clip.

Invert A BUTTON

It needs at least **1 region**

It selects **the outside** of what you marked. The only practical route for the "take these out" case: mark what you want thrown away, invert, export.

BEFORE — what you want thrown away is marked



AFTER — ⇋ Invert: the rest is selected



Pressing it again undoes it in most cases (if it does not touch the ends).

After inverting, any piece left **shorter than 0.2 seconds** is dropped. If the regions cover the whole timeline the program warns you and does nothing.

SECTION 5

② The regions — the map and the list

The map

A small picture that shows the whole timeline at a glance. On a 40-minute edit the bands on the ruler come down to a few pixels; this map is the answer to "**what am I exporting, and how much of it am I covering**".

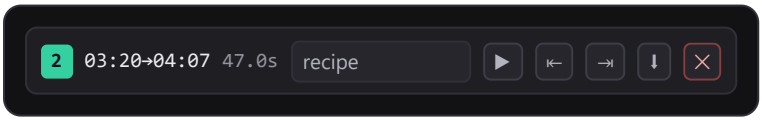
ELEMENT	WHAT IT MEANS
The grey blocks	The clips — this is where you see whether there is really any content inside a region (hidden layers are not drawn)
The green bands	The marked regions, with their numbers in the top left corner
A dashed outline	A region not yet finished (while you drag)
The red line	The playhead
The text at the bottom left	`3 regions · 02:31 / 08:12 (31%)` — how many regions, the total duration, what percentage of the timeline
The text at the bottom right	`3 files` or `one file` — how many outputs the chosen format will produce

Click on the map and the playhead goes to that moment.

The list row — 7 controls

Each region is a row of its own. While the playhead is inside a region, that row is **highlighted**, so you do not lose track of where you are.

THE ANATOMY OF A ROW



CONTROL	WHAT IT DOES
The number	The order — the same as the badge on the band on the ruler. The regions are ordered **by time**.
The time (clickable)	The playhead goes to **the start** of the region.
The duration	The length of the region (in seconds).
The name box	At most **40 characters**. In "Separate" mode it **goes into the file name**; in joined mode it stays a note only.

CONTROL	WHAT IT DOES
▶	**Plays this region only** and stops by itself at the end. The fastest way to check by ear and eye whether the edges are right.
⇤	Moves the region's **start** to where the playhead is.
⇥	Moves the region's **end** to where the playhead is.
⬇	Exports **this region only** — one file, whatever the format. It does not touch the other regions.
✕	Deletes this region.

PRECISE CORRECTION WITH ⇤ / ⇥

Instead of dragging a region's edge: bring the playhead to exactly the frame you want, then press the ⇤ or ⇥ button on its row. When you need frame-by-frame precision this route is the more reliable one. A region cannot be **shorter than 0.2 seconds** — the program does not allow it, and says so.

SECTION 6

Last · Clear · the status label

Last A BUTTON

It undoes the region you **added** last — not the last row of the list.

> **WHY THAT DISTINCTION MATTERS**
>
> The list is ordered **by time**. Add a new region at the start of the timeline and it settles into **1st place** in the list. "Last" follows the order you added them in, so it deletes the right one.

Clear A BUTTON

Deletes every region **and the names you gave them**. With no regions left, the export covers **the whole timeline** again.

With **more than two** regions it asks you to confirm first.

The status label

The single line under the list tells you where things stand:

THE LABEL	WHAT IT MEANS
`No regions`	None is marked — the whole timeline is exported
`↶ drag on the ruler…`	Region-selecting mode is on, waiting for you
`🅱 Start 00:42 – the end?`	A start was marked with ⇤, the end is awaited
`🅱 3 regions · 02:31 · separate`	Ready: how many regions, the total duration, the chosen format
`🅱 2: 03:20–04:07 · ⇥ a beat`	An edge is being dragged — which region, the new bounds, what it snapped to

> **IF THE TIMELINE GETS SHORTER**
>
> When cutting, deleting or a ripple shortens the timeline, the regions are **trimmed automatically** to the new bound, and the program says so plainly: "The timeline got shorter → N regions dropped, M regions trimmed to the new bound. Check the list before exporting." **When you see that warning, look at the list** — a trimmed region may no longer be the range you wanted.

SECTION 7

③ The output format

One setting, but **the decisive one** in this chapter: it decides how many files are produced *and* whether adjacent regions are merged.

THE SAME THREE REGIONS, TWO DIFFERENT RESULTS

THE MARKED REGIONS



↑ 1 and 2 are ADJACENT

JOINED

One file, the regions one after another



The adjacent 1+2 **melt into one** (they were going to be consecutive anyway)

The names **do not go** into the file name, they stay as notes.

SEPARATE

Every region its own file



The adjacent 1+2 **stay apart** (two scenes = two files)

The names **go** into the file name: `edit_01_intro.mp4`

THE FORMAT CHANGES WHETHER REGIONS MERGE, TOO

Switch to joined mode and **adjacent regions melt into one at once** — the list gets shorter. That is deliberate: in a joined file they were going to be consecutive anyway. In separate mode adjacent regions stay apart, because "make two consecutive scenes two separate files" is a legitimate wish. **Overlapping** regions, on the other hand, are merged in both modes.

THE FORMAT CHOICE IS REMEMBERED

The format you choose is kept in the browser — open a new project and it arrives with the same format. The regions themselves are saved **with the project** (along with their names and the snapping setting); save it and open it again and they come back exactly as they were.

SECTION 8

Exporting, and the file names

Export … section(s) A BUTTON

The button's wording changes with the number of regions: with one it is **"Export this section"**, with three **"Export 3 sections"**. With no regions the button is **inactive**.

The export uses the quality, resolution, name and subtitle settings in the **Output** panel — this panel decides only *which ranges* are printed.

> **EMPTY REGIONS ARE WEEDED OUT BEFOREHAND**
> A region with no items in it would go into the queue and produce a black or failed output. Now it is checked before the export: "There are no items at all in N regions — those will be skipped. Export the M regions with content?" If they are all empty the export is cancelled.

When one region is exported, the result is **one file** whatever the format. In separate mode with several regions, they are all sent **into the queue in turn**; you watch the progress on the Queue tab.

The file names — in "Separate" mode

The template: `<output name>_<number>_<name>.mp4`

THE REGION'S NAME	THE FILE PRODUCED
`intro`	`edit_1_intro.mp4`
`main recipe`	`edit_2_main-recipe.mp4`
(empty)	`edit_3.mp4`

- The number is padded with zeros **according to the number of regions**: with 10 or more, it is `_01`, `_02`.
- **Spaces become hyphens** — names with spaces in are a known source of file-path trouble.
- **Accented letters are kept**; the characters Windows forbids are cleaned out.

> **ITS RELATIONSHIP WITH THE MAIN "↓ EXPORT" BUTTON**
> The main Export button in the Output panel **no longer silently prints the whole timeline** while there are regions on the ruler. It asks a question:
>
> **"N regions are marked but « Export the marked regions only » is off."**
> **OK** = export the marked regions only · **Cancel** = export the whole timeline
>
> Do not skip past that question — the wrong choice means a long export wasted.

SECTION 9

The limits worth knowing

SUBJECT	HOW IT STANDS
The shortest region	**0.2 seconds.** Anything shorter is not accepted; while dragging you cannot go below that limit either.
The number of regions	No limit. In separate mode each goes into the queue as a separate job.
The ordering	The regions are **always kept in time order**. In joined mode they are laid out in that order in the output too.
Overlapping regions	They are **merged** automatically (in both formats). Printing the same place twice is not possible.
Are they saved	**Yes** — the regions, their names and the snapping setting are written into the project. The format choice is kept in the browser.
Is the project affected	**No.** The export works from temporary copies; the edit stays exactly as it is.
Ctrl+Z	Region actions are outside the undo scope. To undo, use **Last**, ✕ or Clear.
Output above 1080p	In separate mode the source **is downloaded in full once for every region** (to temporary disk). The program asks about this **once**, in advance.
Its relationship with rhythm cutting	The **Cut** button on a rhythm card in Find Rhythm cuts only within the region when the Marker tools scope is **Region** (chapter 31).
The pre-render region is a separate thing	The **orange** pre-render region set with B on the timeline's tool strip is something else entirely: it is for a smooth preview and has nothing to do with exporting.

SECTION 10

Troubleshooting

SYMPTOM	CAUSE	FIX
Dragging on the ruler produces no region	"Select a region" mode is off	Press the **Select region** button (it lights green)
"The region is too short (min 0.2 s)"	The range is under 0.2 s	Drag further, or zoom the timeline in
The edge does not land exactly on the clip's start	Snapping is off	Turn the **Snap** button on; do not hold `Alt` while dragging
Snapping pulls it somewhere I do not want	There is another target nearby	Hold `Alt` while dragging
The "⇋ Invert" button is inactive	There are no regions	Mark at least one region first
"Inverting would leave no pieces"	The regions cover the whole timeline	Delete some regions and try again
Two regions became one	Adjacent + joined mode	Set the format to **Separate**
"Last" deleted the wrong region	—	It does not; it deletes the one you **added** last. To delete a particular one, use the ✕ on its row
"The timeline got shorter → N regions…"	Cutting or deleting shortened the timeline	Check the list and fix the trimmed regions
The Export button is inactive	There are no regions	Mark at least one region
"There are no items in any of the regions"	The regions are over empty ranges	Look at the map — line them up over the grey blocks
My region's name is not in the file name	Joined mode	Set the format to **Separate**
The spaces in the file name became hyphens	Deliberate	Normal — names with spaces were causing file-path trouble
The main Export printed the whole video	Cancel was chosen in the question that appeared	The OK option in that question means "the regions only"
I cannot see the region's bounds	The band is very narrow	Use the map, or play the region on its own with the ▶ on its row

SYMPTOM	CAUSE	FIX
I pressed ▶ and the video does not stop	—	It stops by itself at the end of the region; if it does not, the playhead has been moved outside the region
The regions went after I saved	—	They do not; they are saved with the project. If you opened a new project, the regions belong to that project
Is the orange band a region too	No	Orange = the pre-render (a smooth preview), green = an export region

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

33 · Drawing — drawing over the picture with a pen, arrows, boxes and a spotlight; live recording (the telestrator) and freezing.

SUPER EDIT · PART 18

Drawing

You **draw over the picture with a pen**: arrows, boxes, circles, a spotlight. If you like, you draw while the video plays and the drawings **run at the speed you drew them** — match analysis, teaching, product demos.

WHAT'S IN THIS CHAPTER

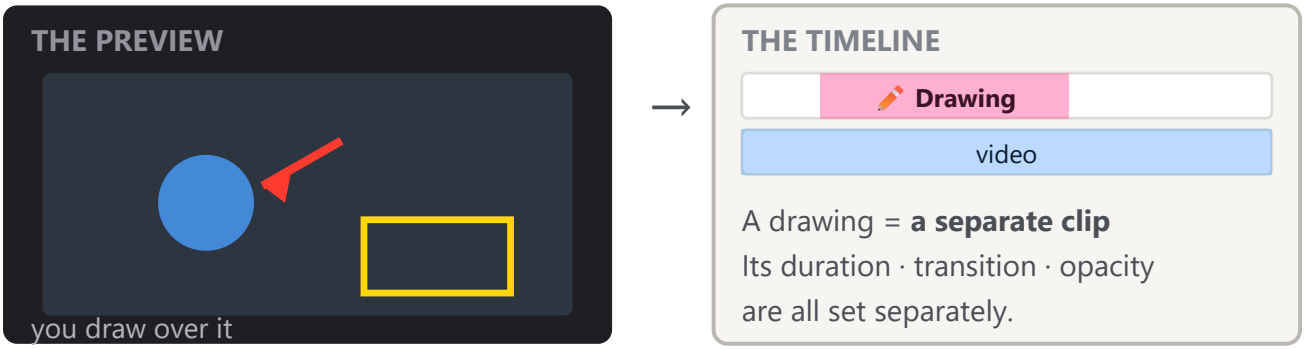
1. What it is for — how a drawing layer works
2. Where the panel is — the Modes drawer
3. **8 tools** — pen · highlighter · line · arrow · box · circle · spotlight · eraser
4. Colour and thickness · the brush preview
5. **The style switches** — fill · stroke · dashed · lifetime
6. Managing the layer — New layer · Undo · Delete all
7. **Live drawing — Record** (the telestrator)
8. **Freezing** — adding time
9. Shortcuts and limits
10. Troubleshooting

SECTION 1

What it is for

"Look here", "this player ran over there", "press this button". For when you need to **show** rather than tell. Everything you draw becomes **a clip of its own** on the timeline; you set its duration, its transition and its opacity like any other clip.

HOW A DRAWING LAYER IS BORN



TWO WAYS OF WORKING

① **Pause and draw** — the video is stopped and you draw. The shapes stay put through the clip.

② ● **Live recording** — you draw while the video plays. Every point is written into the time; rewind and play, and the drawings run again **at the speed you drew them** (a telestrator).

The same tools, the same colours — the only difference is whether the time is recorded.

EXACTLY THE SAME IN THE OUTPUT

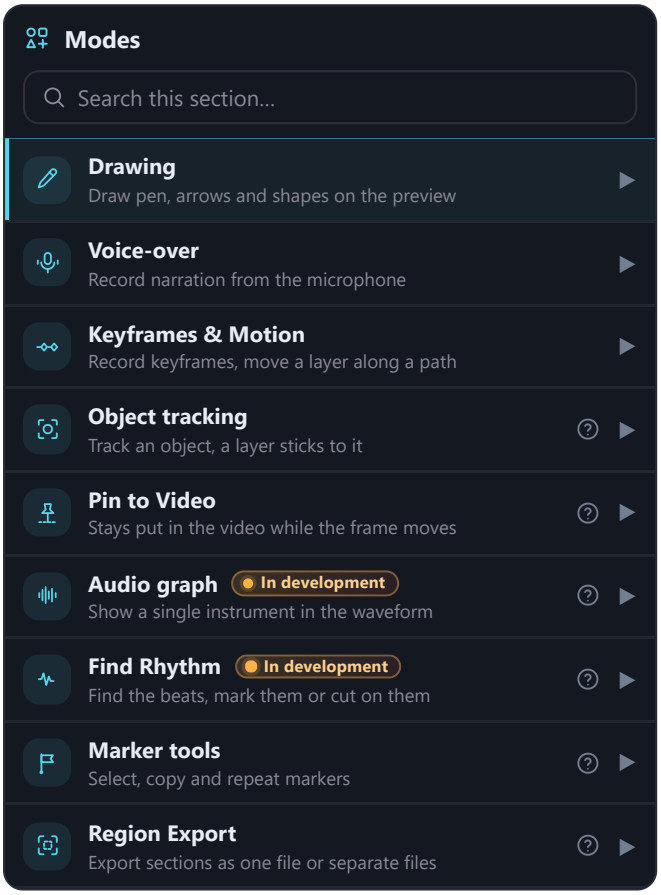
The preview and the export use the same drawing engine. Whatever you see on the screen is what comes out in the video — including the timing of a live recording.

SECTION 2

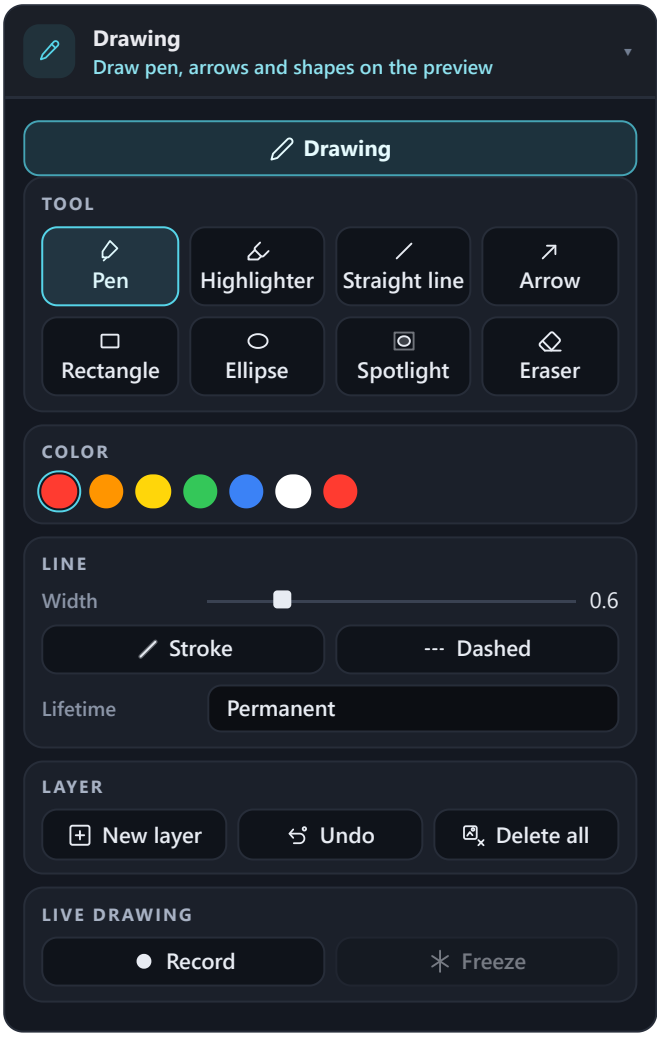
Where the panel is

The **Modes** drawer on the left rail → the **Drawing** card. The **Drawing** button at the top turns the mode on; below it are five boxes: **Tool**, **Color**, **Line**, **Layer**, **Live drawing**.

HOW IT LOOKS IN THE PROGRAM — THE MODES DRAWER



HOW IT LOOKS IN THE PROGRAM — CARD OPEN



BOX	WHAT IS IN IT
Tool	Pen · Highlighter · Straight line · Arrow · Rectangle · Ellipse · Spotlight · Eraser
Color	6 preset colors + a custom color
Line	Width (+ brush preview) · Stroke · Dashed · Lifetime · Fill inside on the rectangle/ellipse · Eraser size on the eraser
Layer	New layer · Undo · Delete all
Live drawing	Record · Freeze (only active while recording)

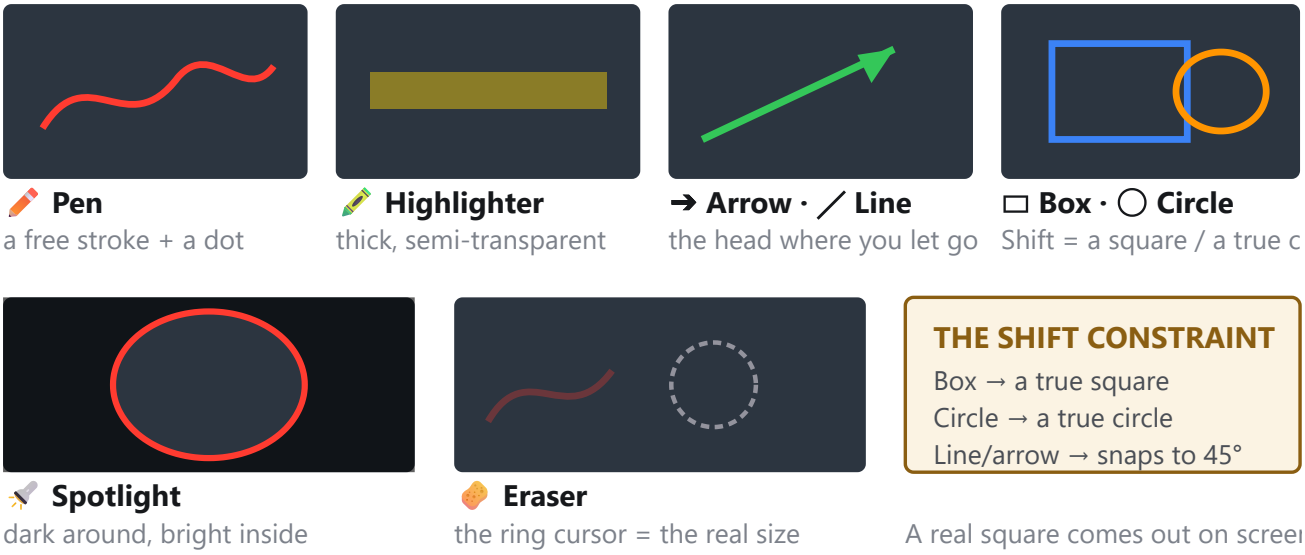
SECTION 3

The 8 tools

TOOL	KEY	HOW IT IS USED
🖍️ Pen	P	Hold down and draw freely. **A single click leaves a ● dot** ("look here").
🖍️ Highlighter	H	A thick, **semi-transparent** marker — for highlighting an area or underlining. It is about **2.8 times** the thickness you set.
／ Straight line	L	Drag.
➔ Arrow	A	Drag — **the arrowhead forms where you let go**.
▭ Rectangle	R	Drag diagonally.
◯ Circle / ellipse	O	Drag diagonally.
🔦 Spotlight	K	Drag diagonally — **the rest of the frame darkens** and the inside of the ellipse you drew stays bright.
🧽 Eraser	E	Hold down and pass over the shapes — what you touch is erased.

> 🔦 **THE SPOTLIGHT — THE FASTEST WAY TO SAY "LOOK HERE"**
>
> For picking out a player, a detail or a button on the screen it is more effective than drawing an arrow: the eye goes to the lit area automatically. The darkening is printed onto **that drawing layer** only — the video underneath is not touched at all, and if you delete the drawing layer the picture comes back exactly as it was.

EIGHT TOOLS, ON THE SAME SCENE



THE ERASER'S TWO RULES

① The **middle** of an unfilled box or circle **does not erase** — you have to touch its edge. ② One **held-down stroke = one undo step**; if you erased too much by accident, one `Ctrl` + `Z` brings it all back.

VERY SMALL SHAPES ARE NOT ADDED

So an accidental twitch is not taken for a shape, tiny drags are discarded — but the program **says so**: "The shape is too small and was not added — drag a little wider." With the pen, a single click now leaves a dot rather than being swallowed silently.

SECTION 4

Colour and thickness

Colour 6 PRESETS + CUSTOM

Default: **red**

COLOUR	CODE	WHERE IT WORKS WELL
Red	`#ff3b30`	General emphasis — the default
Orange	`#ff9500`	Secondary emphasis, a warning
Yellow	`#ffd60a`	Underlining with the highlighter
Green	`#34c759`	Right / approved / "go here"
Blue	`#3b82f6`	Neutral marking, framing
White	`#ffffff`	The most legible on a dark picture

The little square beside them is the **custom colour picker** — you can choose any colour you like. The `X` key steps through the preset colours in turn; that is how you change colour without taking your hand off the mouse.

Thickness A SLIDER

0.2 – 3.0 · step **0.1** · default **0.6**

> **INDEPENDENT OF THE RESOLUTION**
>
> The thickness is kept as a **percentage of the frame's height**. So a line you draw at 720p looks **the same thickness** in a 4K export — a proportion, not pixels.

Shortcuts: `[` thinner · `]` thicker (0.2 at a time). Change it with the shortcut and the slider moves with it.

The brush preview A SMALL BOX

The small rectangle beside the slider shows **what "0.6" actually means**: the chosen tool, colour, thickness, outline and dashed setting appear **as they will be drawn** in the preview.

Its top half is on a dark ground and its bottom half on a light one — so you can see whether the colour reads on both a dark and a bright picture before you draw.

SECTION 5

The style switches

These settings are **stamped onto the shape** you draw. Changing them afterwards affects **new** shapes, not the ones already there.

Fill inside ON/OFF

The **box and circle** only

Fills the inside of a box or circle **semi-transparently**. This button only appears when the box or circle tool is chosen — it is hidden with the other tools because it would mean nothing there.

Stroke ON/OFF

Default: **off**

Prints **a dark outline** behind the stroke.

> **WHEN IT IS ESSENTIAL**
> On a bright or busy picture — a white shirt, snow, the sky, a presentation on a light ground — a thin red line **disappears**. With an outline it reads on any ground. The arrowhead gets thicker too.

Dashed ON/OFF

Default: **off**

In the language of analysis a dashed line means **"what should have happened / the alternative"**; a solid line means "what did". Using that distinction makes the explanation clear without spending a word on it.

It works on the pen, the line, the arrow, the box, the circle and the spotlight's rim. If the outline is on, **the outline is dashed too** — the gaps are not filled in.

Lifetime A DROP-DOWN

Permanent · 1 · 2 · 3 · 5 · 8 s — default **Permanent**

It sets how many seconds after a drawing is finished it **fades away by itself**. The fade is gentle, not an abrupt cut.

> **INDISPENSABLE FOR THE TELESTRATOR**
> In a live recording the marks pile up and choke the frame. A lifetime of **2–4 seconds** clears the board for you; you carry on talking.

Choose **Permanent** and the shape stays until the drawing layer ends.

Eraser size A DROP-DOWN — Fine · **Medium** · Thick · Very wide

It only appears when the eraser tool is chosen (so the tool strip does not swell). The ring cursor appears in the preview **at its real size** — so you see what you are about to erase before you click.

Fine = taking a single stroke out of a crowded drawing · **Very wide** = sweeping the board quickly.

THE SETTINGS ARE REMEMBERED

The colour, thickness, fill, outline, dashed, lifetime and eraser size are **kept even when the program is closed**. You never have to set them again.

SECTION 6

Managing the layer

The shapes you draw collect on a **drawing layer**. The layer sits on the timeline like an ordinary clip: it can be moved, trimmed and have its duration changed.

When a layer is born AUTOMATIC

When you draw the first shape, **a new drawing layer** opens at the moment the playhead is on. Its default duration is **at most 5 and at least 2 seconds**. The shapes that follow are added to the same layer.

Draw after the playhead has left **that layer** and a new one opens by itself — and the program tells you: "🆕 A NEW drawing layer has opened (00:14)".

New layer A BUTTON

Puts the next shape on a new layer **on purpose**. Used when you want two different explanations to have their own durations and their own transitions.

Undo A BUTTON

Undoes **the last event** on the active layer. An "event" can be two things: the last shape you drew, or a **timed erasure** you made during a live recording. Undo the second and the shape appears again.

> **WHY "THE LAST EVENT" RATHER THAN "THE LAST SHAPE"**
> If you erased a shape during a recording and then press **Undo**, what you expect is "undo the erasure" — not "erase another shape". The button removes the **most recent** event.

Delete all A BUTTON

Deletes **every shape** on the active drawing layer. **The layer stays** — its duration, transition and opacity are kept.

> **ITS MEANING CHANGES WHILE RECORDING**
> With recording on, **Delete all** becomes a **"clear the board" event**: the shapes are not deleted, they **fade away** at that second and appear again when you rewind. The recording is not interrupted. In match analysis, clearing the board for each new phase is exactly this.

SECTION 7

Live drawing — Record (the telestrator)

You draw while the video plays; every point you draw is **stamped with the moment**. Watching it and in the export, the drawings run again **at the speed you drew them**.

HOW IT WORKS

WHILE RECORDING

The video plays · you draw · every point is written into the time

The status line: "● shape 3 written into the time (00:12)"

REWIND + PLAY

The drawings run again from the start, at the speed and in the order you drew them

THE EXPORT

Exactly the same in the video — what you saw in the preview is what comes out

Record ON/OFF

What happens when you start

- If drawing mode is off it **turns itself on**.
- If the playhead is at the end of the timeline it **goes back to the start**.
- The video **starts playing by itself**.
- The button becomes **Stop** and lights up red.

Stopping

The **Stop** button, `Space` or `Esc`. When the recording ends the video pauses and the layer's duration is set to the last moment you drew.

> **THE WHOLE SESSION IS A SINGLE UNDO STEP**
> The dozens of shapes you drew through the recording are undone with **one** `Ctrl`+`Z`. No separate step piles up per shape — you cancel a recording you did not like in one move.

> **ERASING IS WRITTEN INTO THE TIME TOO**
> Erase a shape with recording on and that shape **is not thrown out of the sequence**: it disappears at that second. Rewind and it appears again, then disappears again. Because on a telestrator, **"I erased it at 0:42" is an event**.

> **TOGETHER WITH A VOICE-OVER**
> A drawing recording and a 🎙 **Voice-over** recording can be used at the same time: you talk and draw at once. Both are written into the same timeline (chapter 34).

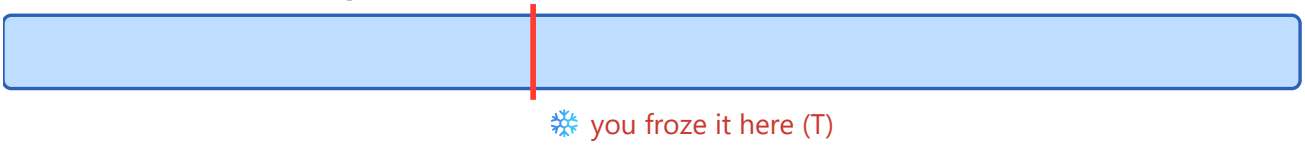
SECTION 8

Freezing — adding time

Press F or **Freeze** during a recording and the picture *and the sound* freeze on that frame, but **the drawing recording carries on running**. You can draw over the frozen frame at your leisure. Press **Resume** and the frozen time **is added to the video** — the video carries on from the frame it was on.

FREEZING DOES NOT CUT THE VIDEO, IT ADDS TIME IN THE MIDDLE

BEFORE — an uninterrupted video



❄ you froze it here (T)

AFTER — ▶ Resume



The frozen stretch goes **EXACTLY BETWEEN** the cuts; what follows shifts right. No frame is lost.

WHAT HAPPENS WHILE IT IS FROZEN

FROZEN: the picture · **the sound** · the movement

RUNNING: the drawing recording · text · layers such as a timer or a progress bar

Freeze / Resume

A BUTTON + F

Active **while recording** only

With no recording running the button is **inactive**. Try pressing it and the program says: " ❄ Freeze works during live recording — press “Record” in the “Live drawing” box first."

- The frozen frame is not a screenshot but a **full-quality** frame of the video — it is sharp in the output too.
- **The sound stops too**; on **Resume** it returns to its old level.
- Layers such as text, drawings and timers do not freeze — they carry on running over the frozen frame.
- The markers **shift along** by the time added — the sync is not broken.
- You can freeze **as often as you like** within the same recording.

> **THE CLASSIC USE — MATCH ANALYSIS**
>
> Start the recording → at the critical moment press F → draw arrows and circles over the players and explain → F to carry on. For the viewer the flow is never broken: the game stops, the analysis is made, the game carries on from where it left off.

The F shortcut exists for a reason: you do not have to take your hand off the mouse and reach for the button to freeze.

> **STOPPING THE RECORDING ENDS THE FREEZE TOO**
>
> Stop the recording with a freeze still open and the program closes the freeze itself and finalises the stretch. No half-finished frozen stretch is left behind.

SECTION 9

Shortcuts and limits

The shortcuts

They all work **only while drawing mode is on** and you are not typing in a text field.

KEY	WHAT IT DOES
`P`	Pen
`H`	Highlighter
`L`	Straight line
`A`	Arrow
`R`	Rectangle
`O`	Circle / ellipse
`K`	🔦 Spotlight
`E`	Eraser
`[ / ]`	Thinner / thicker (in steps of 0.2)
`X`	Go to the next preset colour
`Shift`	A square / a true circle / a line or arrow snapped to 45°
`F`	Freeze / Resume (while recording only)
`Space`	Stop the recording
`Esc`	Leave drawing mode (it stops a recording if there is one)

The limits worth knowing

SUBJECT	HOW IT STANDS
The Shift constraint makes a real square	On a 16:9 screen a horizontal unit is 1.78 times wider than a vertical one; the program takes that into account. When you say "square" a real square comes out on the screen, not a rectangle.
The eraser's circle is a real circle	The same aspect correction is applied to the eraser — it erases wherever the ring cursor is showing.
The style is stamped onto the shape	The outline, the dashes and the lifetime are stamped onto the shape **at the moment** it is drawn. Changing them afterwards does not affect the old shapes.

SUBJECT	HOW IT STANDS
The number of shapes	No limit. The layer's duration lengthens by itself as needed during a recording.
The spotlight's darkening	It is printed onto that drawing layer only. The video data underneath **does not change at all**.
Does it reach the output	**Yes** — static drawings and the timing of a live recording are both reproduced exactly.
The undo scope	Drawing, erasing, clearing and a whole recording session are all within the undo scope.

SECTION 10

Troubleshooting

SYMPTOM	CAUSE	FIX
I cannot draw in the preview	Drawing mode is off	Press the 🖍 Drawing button (it should say "Drawing ON")
I clicked and nothing happened	The shape is too small	Drag further. With the pen a single click leaves a dot
"The shape is too small and was not added"	An accidental twitch was discarded	Normal — draw a little wider
My line disappears on a bright ground	Stroke is off	Turn **Stroke** on
The box comes out as a rectangle on screen	Shift was not held	Hold `Shift` while dragging
There is no "Fill inside" button	A tool other than the box or circle is chosen	Normal — the fill only means something on those two
"Eraser size" is not showing	The eraser is not chosen	Choose the eraser tool
The eraser does not erase the inside of the box	Deliberate	Touch the **edge** of an unfilled shape
The eraser erases the wrong place	The size is too big	Set **Eraser size** to Fine
My shapes keep disappearing	A lifetime is set	Set **Lifetime** to **Permanent**
My new drawings go to a separate clip	The playhead left the layer	Normal — the status message says so. To draw on the same layer, bring the playhead over it
"Undo" undid the wrong thing	—	It does not; it undoes the **most recent event** (erasures included)
I pressed "Delete all" and the shapes were not deleted	Recording is on	While recording, "Delete all" is a "clear the board" event — they fade at that moment and appear again when you rewind
"Freeze" is inactive	No recording is running	Start **Record** first
"There is no visible video or image to freeze"	The playhead is over empty space, or the layer is hidden	Bring the playhead over the content and make the layer visible

SYMPTOM	CAUSE	FIX
The sound stopped too when I froze it	Deliberate	Normal — it comes back on **Resume**
I thought freezing cut the video	—	It does not; it adds time in the middle, and the video carries on from the frame it was on
The drawings do not play when the recording ends	The playhead is at the end of the recording	Rewind, then play
The shortcut keys do not work	Drawing mode is off, or a text field has the focus	Turn the mode on and click in the preview
The thickness looks thin at 4K	—	It does not; the thickness is a proportion and looks the same at every resolution

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

34 · Voice-over — talking into a microphone while watching the video; the recording can be made at the same time as the drawing.

SUPER EDIT · PART 19

Voice-over

You **talk while watching** the video. Press, speak, stop — the recording settles by itself onto a **" 🎙 Voice-over"** audio layer, at the moment you started. Reading a script, teaching, commentary.

WHAT'S IN THIS CHAPTER

1. What it is for — a three-step flow
2. Where the panel is — the Modes drawer
3. **Record** — starting, the counter, stopping
4. **Choosing a microphone**
5. **Mute project audio while recording** — headphones or speakers
6. What happens when the recording ends
7. Together with drawing · the limits
8. Troubleshooting

SECTION 1

What it is for

The most natural way to add your own voice over an edit: you talk while **watching the video in real time**. No separate audio-recording program, no moving files about, no lining the sync up afterwards — the recording lands on the right moment already.

THREE STEPS

1 **PUT THE PLAYHEAD DOWN AND PRESS 🎙 RECORD**

The video starts playing by itself · the microphone opens

The recording is written from exactly this moment

2 **WATCH AND TALK**

You talk about what you are seeing — the sync takes care of itself

The elapsed counter runs in the panel: ● 00:07

3 **STOP**

The recording settles onto a « 🎙 Voice-over » audio layer, at the moment you started

It becomes an ordinary audio clip: it moves, trims and has its level set

Do not like it? One Ctrl+Z undoes it and you try again.

A SMALL PANEL, A BIG JOB

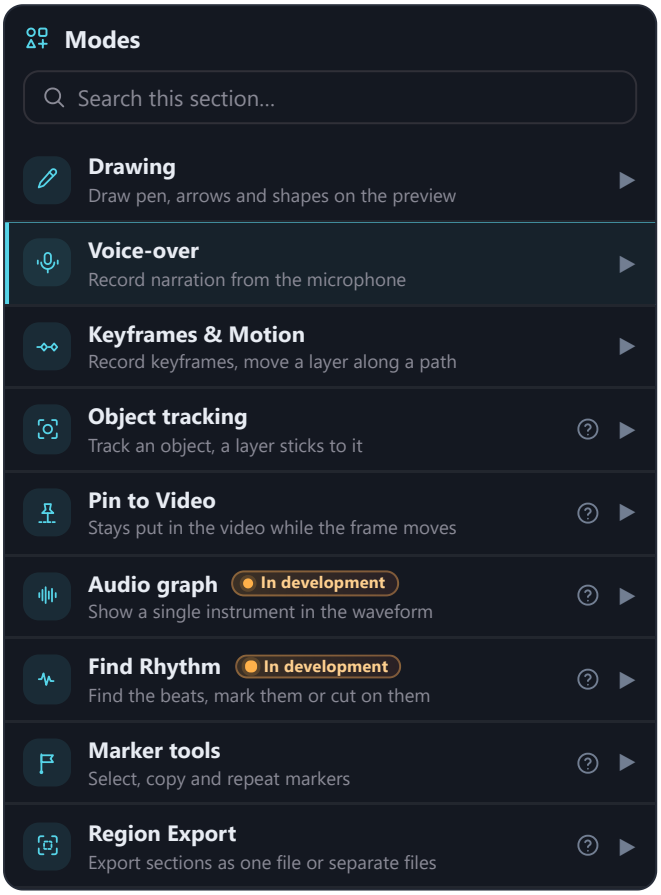
There are only **three controls** in this panel — the record button, the microphone picker and a switch. Everything else is automatic: where the recording lands, which layer it goes on, the file format.

SECTION 2

Where the panel is

The **Modes** drawer on the left rail → the **Voice-over** card. The **Record** button is at the top, with the **Microphone** box below it: the **Device** list and the **Mute project audio while recording** switch.

HOW IT LOOKS IN THE PROGRAM — THE MODES DRAWER



HOW IT LOOKS IN THE PROGRAM — CARD OPEN



SECTION 3

Record

Record ON/OFF

What happens when you press it

1. The first time, the program asks for **microphone permission**. You give it once and it never asks again.
2. If the playhead is at **the end of the timeline it goes back to the start** — so you do not record into empty space by accident.
3. The video **starts playing by itself**.
4. The button becomes **Stop** and lights up red; the **elapsed counter** starts running beside it.

Three ways to stop

ROUTE	NOTE
The Stop button	The clearest route
Space	The recording ends the moment you pause the playback
Esc	The recording **is still added** — Esc finishes, it does not cancel

The recording also ends by itself when the video reaches the end of the timeline.

WHERE THE RECORDING LANDS

What counts is **the moment you started recording** (the playhead's position then). The status line says so from the outset: "■ / space / Esc = stop → the recording will settle at **00:42**." So all you have to do is put the playhead in the right place before you start talking.

THE MICROPHONE IS CLEANED UP AUTOMATICALLY

The recording goes through three processes: **echo cancellation**, **noise suppression** and **automatic gain**. Which is why even a simple headset microphone gives a usable result; there is nothing else for you to set.

SECTION 4

Choosing a microphone

The microphone A DROP-DOWN

Default: **The default microphone**

If your computer has more than one microphone (the laptop's own, a headset, a USB microphone, a lapel microphone), this is where you choose which one is used.

> **THE NAMES APPEAR AFTER THE FIRST PERMISSION**
>
> For privacy reasons, the program cannot show device **names** until you have given permission. So the first time you open it the list may only say "The default microphone", or the names may appear as `Microphone 1`, `Microphone 2`. **Once you have made a recording and given permission**, the real device names are listed.

Your choice **is remembered** — even if the program is closed it comes back with the same microphone next time.

> **IF YOU ARE NOT SURE**
>
> Leave it on "The default microphone": the default input device you set in Windows is used. Making a short test recording and listening to it is quicker than guessing your way through the list.

SECTION 5

Mute project audio while recording

Mute project audio while recording A SWITCH Default: **off**

It cuts the project's sound entirely while you record (the video's audio, the music, any other voice-overs). When the recording ends the sound **returns to its old level**.

WHICH ONE IN WHICH CASE

🎧 WITH HEADPHONES

Leave the box OFF

You talk while hearing the video — speaking to the rhythm of the music and into the gaps in the speech becomes far easier.

The sound from the headphones does not get back into the mic → no risk of echo.

🔊 WITH SPEAKERS

Turn the box ON

The sound from the speakers gets back into the microphone and into the recording (an echo). The box prevents that entirely.

The price: you talk without hearing the video, going by the picture alone.

This choice **is remembered** too — you set it once and it stays.

> **OUR SUGGESTION**
>
> If you can, **use headphones and leave the box off**. Talking while hearing the video makes your voice fall in the right places naturally; you do not have to shift it afterwards.

SECTION 6

What happens when the recording ends

When you stop, there is a short processing step ("🎙 Processing the recording…"), and then the recording lands on the timeline.

Where it lands AUTOMATIC

- It settles onto an **audio layer** named **"🎙 Voice-over"**.
- If such a layer exists already and that stretch of it is **empty**, the recording is added there.
- If the stretch is occupied, **a new voice-over layer** is opened — the old recording is not overwritten.
- The recording **becomes selected**, so you can move it or set its level straight away.
- The recordings are numbered **🎙 Voice-over 1**, **🎙 Voice-over 2** … and appear in the Files section too (chapter 17).

> **FROM HERE ON IT IS AN ORDINARY AUDIO CLIP**
> You can move it, trim it, split it, change its level, and duck it in particular places with the audio envelope. It is no different from any other audio clip. `Ctrl` + `Z` undoes the adding.

The audio format AUTOMATIC

16-bit **mono WAV**

The recording is converted to uncompressed WAV at the microphone's own sample rate — so **nothing is lost to resampling**. If the microphone gives two channels, they are averaged down to one (which is the right thing for a voice-over).

> **WHY WAV**
> The export pipeline accepts `.wav` and `.mp3` — **not** the recording's raw format. Converting to WAV also means the recording goes through **exactly the same route** as an mp3 you added from outside — saving and opening the project included.

When it is not added A SAFEGUARD

THE MESSAGE	WHAT IT MEANS
🎙 **The recording is empty (did the microphone give any sound?)**	No data came in — the microphone is off, muted, or the wrong device is chosen
🎙 **The recording is too short — not added**	The recording is shorter than **0.2 seconds**; the button may have been pressed twice
🎙 **The recording could not be decoded**	The audio data came in damaged — try again
🎙 **The microphone could not be opened — was permission given?**	Microphone permission was refused, or the device is being used by another program

In these cases **nothing at all** is added to the timeline — no half-finished, silent clip is left behind.

SECTION 7

Together with drawing · the limits

DRAW AND TALK AT THE SAME TIME

A voice-over recording can run **at the same time as the 🖍 Drawing live recording**. Start them both and you draw on the screen while you talk — both are written into the same timeline and stay exactly in sync in the output. That is precisely what match analysis and teaching call for (chapter 33).

The limits and behaviours

SUBJECT	HOW IT STANDS
If the timeline is empty	The recording does not start: "Add some content to the timeline first (a voice-over is recorded while the video plays)."
The recording's length	No limit — it can run to the end of the timeline.
When you pause	The recording **ends**. To take a break and carry on, you make a second recording; that settles into its own place.
A second recording in the same place	It does not overwrite — **a new voice-over layer** is opened. You delete the one you do not want afterwards.
Ctrl+Z	It undoes the recording being added to the timeline.
Is it saved with the project	**Yes** — the voice-over audio is kept with the project, like an mp3 added from outside.
Does it reach the output	**Yes** — what you hear in the preview is what is in the exported video.
Microphone support	If microphone recording is not supported, the program says so plainly and does nothing.

Shortcuts

KEY	WHAT IT DOES
Space	Pause → the recording ends
Esc	Finish the recording (it is still added)

SECTION 8

Troubleshooting

SYMPTOM	CAUSE	FIX
"Add some content to the timeline first"	The timeline is empty	Add at least one clip
"The microphone could not be opened — was permission given?"	Microphone permission was not given	Press record again and answer "Allow" to the permission question · if the microphone is off in Windows: Settings → Privacy & security → Microphone → let desktop apps access it
The microphone list is empty / unnamed	Permission has not been given yet	Make one recording — the real names appear afterwards
"The recording is empty (did the microphone give any sound?)"	The wrong device, or a muted microphone	Pick the right microphone from the list · check the microphone level in the Windows sound settings
The video's sound is in the recording too	It is playing through the speakers and getting into the microphone	Turn **"Mute project audio while recording"** on, or use headphones
There is an echo or a howl	The same reason	The same fix — headphones are the cleanest
Talking without hearing the video is hard	"Mute the project's sound" is on	Put headphones on and **turn the switch off**
The recording landed on the wrong moment	The playhead was not there when you started	Drag the audio clip along the timeline
The recording started right at the beginning	The playhead was at the end of the timeline → it went back to the start	Normal — put the playhead where you want before starting
"The recording is too short — not added"	Under 0.2 s	You may have pressed the button twice; try again
My voice is too quiet / too loud	—	Select the audio clip and set its **level**; the layer slider can be used too (chapter 19)
The voice-over is drowning the music	The music is loud	Lower the music layer's slider, or duck it through the voice-over with the audio envelope (chapter 20)
There is noise in the background	Room noise	Apply the 🎧 **Clean the audio** tool to that clip
My second recording deleted the first	—	It does not; a new layer is opened. Select the one you do not want and delete it

SYMPTOM	CAUSE	FIX
I pressed Esc and the recording was still added	Deliberate	Esc finishes it. To cancel, use `Ctrl` + `Z`
The recording stopped by itself	The video reached the end of the timeline	Normal
"Microphone recording is not supported in this browser"	Windows does not give access to the microphone	Settings → Privacy & security → Microphone → let desktop apps access it

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

35 · Output · Cuts · Framing — the output, cutting and framing steps: the chapter where the program prepares the edit for you.

SUPER EDIT · CHAPTER 20

Auto Edit 1 — Output · Cut · Framing

The part where the app builds the edit for you. This first instalment covers the cards under the **Edit** heading: output and content, cut the best moments, cut at scene changes, framing and camera. (Silence and transitions are in chapter 36.)

IN THIS CHAPTER

1. What AI Edit is — step cards
2. Where the panel is — exact replica · Preset · Apply edit
3. Output and content — ratio + content type
4. **Cut the best moments** — target length · clip length · method · order
5. **Find moments** — the moment map and list
6. **Cut at scene changes**
7. Framing and camera — three modes
8. Smart framing options · Game + Camera options
9. Apply framing, and the honest report
10. **Edit framing afterwards** · camera zoom effect
11. Limits and troubleshooting

SECTION 1

What AI Edit is

The part that turns a long recording (a stream, a podcast, a gaming session) into a ready-to-post short video with one button. Each job is a **step card**; the cards that are on run in order.

HEADING	CARD	CHAPTER
Edit	Output and content	35 (this one)
	Cut the best moments	35
	Cut at scene changes	35
	Framing and camera	35
	Silence and transitions	36
Text and audio	Subtitles	36
	Automatic title	36
	Swear word censoring	36
	Audio cleanup	37
	Dubbing	37
Extras	Smart images	37
	Highlight numbers	37
	Intro, outro and template	37

TWO WAYS TO USE IT

① **All at once** — switch the cards on, press **Apply edit** at the bottom; the steps that are on run in order and the result is undone with a single `Ctrl` + `Z` (chapter 37).
② **One step** — open a card and press its own button (e.g. *Apply framing*). To try a single thing without disturbing your current edit.

PRESET EDITING MODE

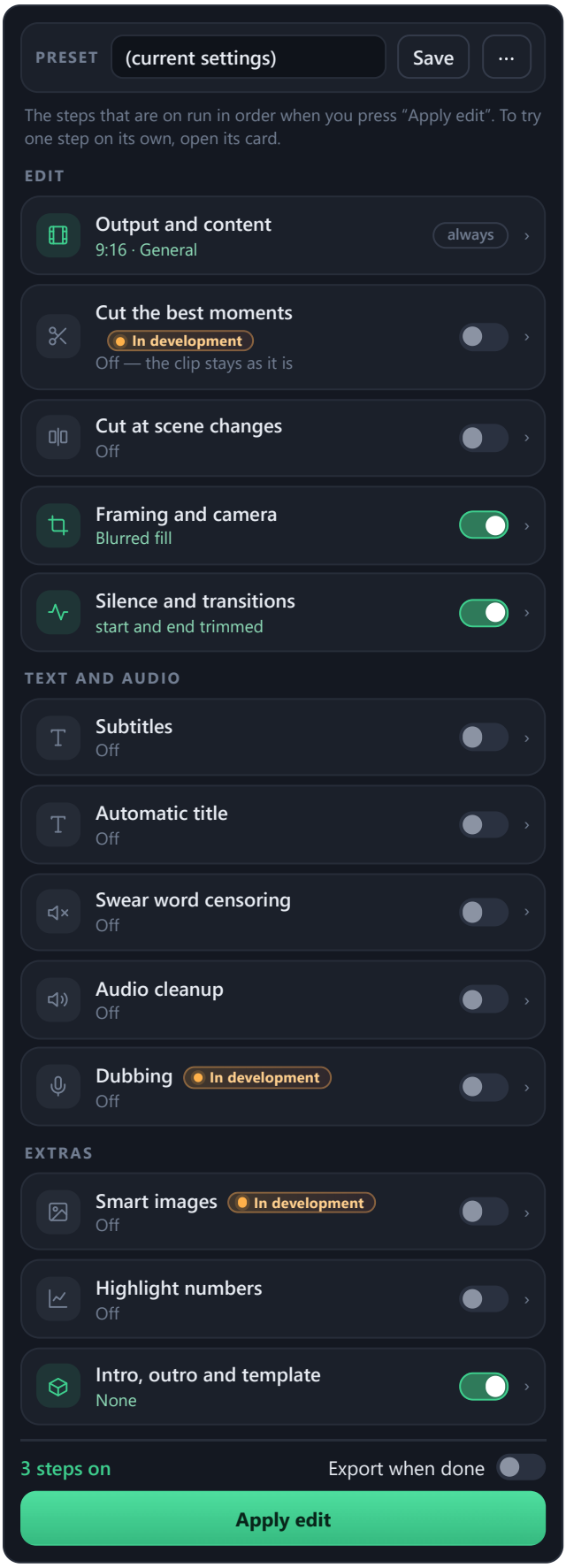
You can open the panel without loading a clip. A blue strip appears at the top: “Preset editing mode”. The settings here are saved automatically and applied to clips captured while “Auto edit” is selected on the download screen.

SECTION 2

Where the panel is

The **AI Edit** drawer on the left rail. **Preset** at the top, the cards under three headings in the middle, and a single **Apply edit** button at the bottom. The bar at the bottom stays fixed at the foot of the drawer: it stays in place when you scroll the cards and never covers a setting.

WHAT IT LOOKS LIKE IN THE APP



PART	WHAT IT DOES
Card	Under the name is a **summary** of the current setting. Click the card to open it; only one card is open at a time.
Switch	**Include in the edit**: steps that are on run in Apply edit, the rest are skipped. The switch does not delete settings.
always	Output and content is part of every edit and cannot be turned off.
In development	The badge of a feature still being developed: it works, but it may not give the result you want on every video.
Preset	Keeps all cards' settings under a name and loads them back (chapter 37).
N steps on	How many steps Apply edit will run.
Export when done	The export starts by itself when the edit is finished.
Apply edit	Runs the steps that are on, in order. The bar is fixed at the foot of the drawer.

SHOW EXPLANATIONS

Show explanations at the top right of an open card opens short explanations of that card's settings. The settings sit in titled boxes; settings with few options are buttons side by side, and linked settings only show while their switch is on.

SECTION 3

Output and content

Output ratio

4 BUTTONS

Default: **9:16**

RATIO	WHERE IT IS USED	FRAMING MODES
9:16	Vertical — Shorts · Reels · TikTok	work
4:5	Vertical — Instagram feed post	work
1:1	Square — Instagram post	work
16:9	Horizontal — YouTube	not needed

Apply ratio applies the ratio right away; it does not run the whole edit. The ratio is also written to **Project** → **Output** and **Layout** → **Appearance & Ratio** (those two are linked). Changing the ratio there does not change this card.

> **IN 16:9 THE FRAMING MODES ARE OFF**
>
> In a horizontal output the source is already horizontal, so **there is nothing to crop**. Whatever mode you choose, the clips are fitted into the frame.

Content type

LIST

Default: **General** · 8 options

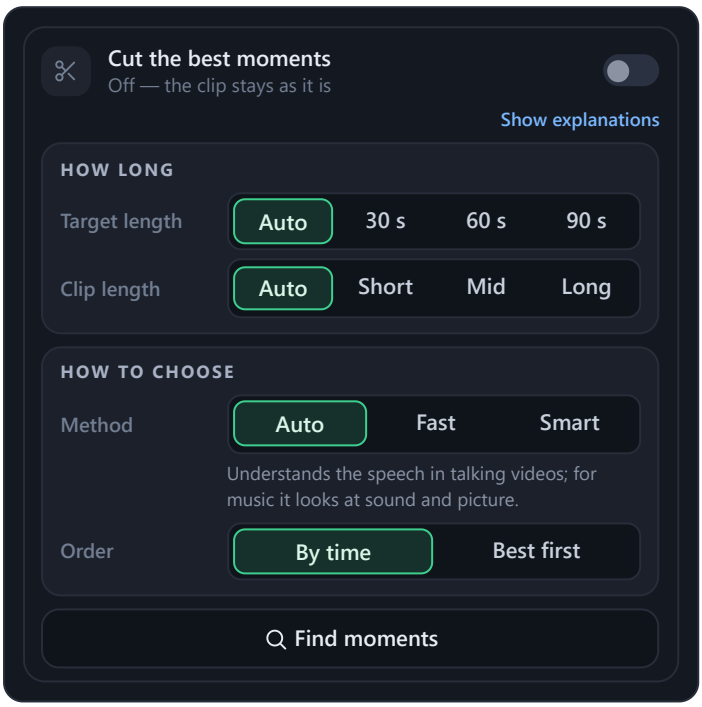
General · FPS (Valorant/CoD…) · MOBA (LoL/Dota) · Racing · Podcast / talk · Funny moments · IRL / vlog · Music / music video. This one choice decides what **Cut the best moments** counts as a “good moment” and the moments' default length (section 4).

SECTION 4

Cut the best moments

Finds the most interesting moments of a long recording, cuts them and puts them one after another. With the switch off the clip stays as it is; the other steps still run.

WHAT IT LOOKS LIKE IN THE APP — CARD OPEN



SETTING	OPTIONS	WHAT IT DOES
Target length	Auto · 30 · 60 · 90 s	The montage's total length. **Auto**: 60% of the length for videos under 50 s; for longer ones 15% of the length, at least 30 and at most 90 s.
Clip length	Auto · Short · Mid · Long	The length of each moment: Short 3–6 s · Mid 6–13 s · Long 12–26 s. **Auto** picks by content type.
Method	Auto · Fast · Smart	**Fast**: looks at sound and picture. **Smart**: transcribes the speech and a local AI picks the most interesting sentences (slower). **Auto**: tries Smart on talking videos.
Order	By time · Best first	Whether the moments follow the video's order or the strongest one goes first.

IT DOES NOT CUT MID-SENTENCE

A moment's edges are placed on pauses in the speech and on sentence ends. The cut point is where the sound goes quiet; the middle of a word can never be a cut point.

SECTION 4 · CONTINUED

What counts as a “good” moment

The app gives every half second an interest score. The score is made of signals weighted by the content type.

SIGNAL	WHAT IT MEASURES
Meaning of the speech	A local AI reads and scores the sentences (Smart method only)
Loudness	How loud, compared with the video's own noise floor
Sudden event	Sudden jumps in the sound — explosion, scream, laugh, hit
Scene	Change in the picture
Viewer curve	YouTube's “most replayed” curve — if the file name has the video ID

CONTENT TYPE	MEANING	LOUDNESS	SUDDEN	SCENE	VIEWERS	AUTO CLIP LENGTH
General	0.25	0.17	0.18	0.20	0.20	4.5–14 s
Podcast	0.45	0.13	0.10	0.07	0.25	7–24 s
FPS	0.12	0.24	0.25	0.19	0.20	4–11 s
MOBA	0.12	0.24	0.23	0.21	0.20	5–14 s
Racing	0.10	0.20	0.22	0.28	0.20	4–11 s
Funny moments	0.30	0.20	0.16	0.14	0.20	4–14 s
IRL / vlog	0.25	0.13	0.13	0.24	0.25	5–15 s
Music / music video	—	0.35	0.25	0.15	0.25	4–10 s

A MISSING SIGNAL'S SHARE IS PASSED ON

With the Fast method the speech is not read; the viewer curve only exists for YouTube videos. The weight of a missing signal is shared among the others — each row always adds up to 1.

LONG VIDEOS WORK TOO

For a video too long to open its sound in the browser, the sound and scenes are examined in the processing engine (“Checking sound and scenes…”). For live capture, the “last N minutes” range you chose is respected.

SECTION 5

Find moments — map and list

Find moments shows which moments will be chosen without touching the edit. Remove a moment you do not like from the list; Apply edit leaves it out.

PART	WHAT IT SHOWS
Summary line	"7 moments found · 1:02" — after unticking: "7 moments found · 5 selected · 0:48"
Moment map	The **Interest** curve along the video and the **Chosen moment**s; if available, the **Most replayed by viewers** parts. With several clips, each clip has its own map.
List	One row per moment: a thumbnail, its length and a quote from the speech. ▶ *Play this moment* · box *Use in the edit*.
Notes	Says if something was missing: "the sound of one clip could not be read", "the speech could not be transcribed", "AI was not available — chosen by sound and scenes".

LOOK FIRST, THEN EDIT

Press **Find moments**, go through the list, untick what you do not want, then **Apply edit**. If you apply without pressing Find moments, the app finds the moments itself and takes them all.

"THE SOUND IS TOO FLAT — NO MOMENTS STAND OUT"

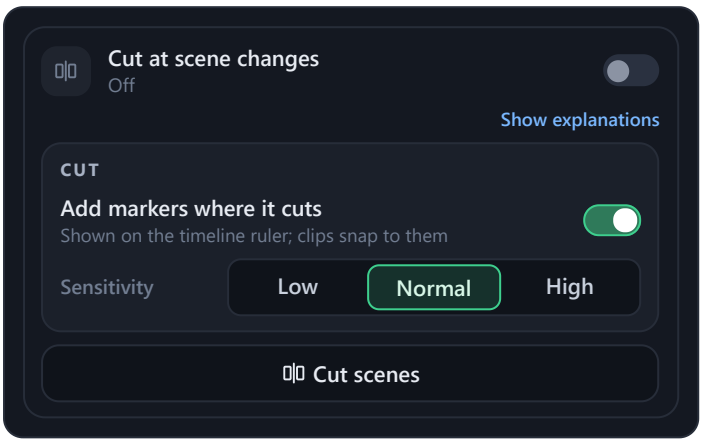
In a recording with speech at the same level from start to end, or covered in music, the sound signal does not tell moments apart. Switch the method to **Smart** (it reads the speech) or choose the target length yourself.

SECTION 6

Cut at scene changes

Splits the clip where the camera cuts — breaks an edited video into its shots. It runs **after** the best moments and silence cutting, and **before** transitions.

WHAT IT LOOKS LIKE IN THE APP — CARD OPEN



SETTING	WHAT IT DOES
Add markers where it cuts	A marker goes on the ruler at every cut; clips snap to it while dragging.
Sensitivity	**Low**: only clear camera changes. **Normal**: recommended. **High**: also catches transitions between two similar shots (more chance of a wrong cut).
Cut scenes	Runs the step right away, without waiting for the edit.

HOW ACCURATE IT IS

In edited videos (interviews, vlogs, music videos) it finds camera cuts with very high accuracy; it also catches soft transitions (dissolves, sliding photos). The cut points are frame-accurate.

LIMITED IN GAME RECORDINGS

In fast games like FPS, a sudden turn, a scope or a death screen cannot be told apart from a real camera cut. When the app sees that the picture is very busy it uses a stricter rule and says so; still, check the cuts.

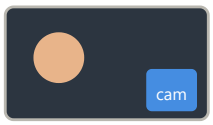
SECTION 7

Framing and camera — three modes

Three ways of fitting a landscape recording into a vertical frame. They only do anything at **9:16, 4:5 and 1:1**. It is a single choice — you pick one.

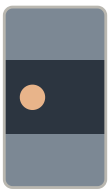
THE SAME LANDSCAPE SOURCE, THREE DIFFERENT RESULTS

THE SOURCE 16:9



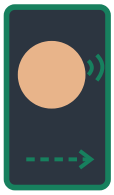
the face on the left
the camera bottom right

BLURRED FILL



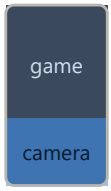
Nothing is cropped
the space is blurred

SMART FRAMING



Centres on the speaker
follows if they walk
ignores a short “yes”

GAME + CAMERA



Two bands in one vertical frame

WHEN THERE IS NO FACE

With no face or speaking character, the frame looks at the **busy part** of the picture; in an empty shot it stays in the middle — the edit is not broken.

The program **counts and tells you** (section 10: the honest report).
If the source is vertical already there is nothing to crop — that is reported too.

MODE	HOW IT WORKS	WHEN TO CHOOSE IT
Blurred fill	The source is **fully visible** in the middle, and the space above and below is filled with its own blurred copy. Nothing is cropped.	**The default.** It works on any video and nothing is lost. If you are not sure, this one.
Smart framing	The person who is **really speaking** at that moment is found and the framing centres on them. While they stay put the framing holds still; if they get up and walk it follows them; when the speaker changes it cuts to them. If you like, the vertical frame can be **split in two or three**.	A conversation, an interview, a podcast, a series, a film, a cartoon. It does not jitter.
Game + Camera	The streamer's camera is **found automatically**. The game and the camera sit as two bands in one vertical frame and are split into two **separate layers**.	A game recording with a facecam.

CHANGING THE MODE CLEARS THE OLD ONE

When you leave Game+Camera for another mode the program **deletes the derived camera layers** and returns the game clips to normal. No orphaned "🎥 Camera" track is left lying about.

THE CARD'S SWITCH

With the Framing and camera card's switch off, Apply edit does **not** apply fill, cropping, game + camera or the camera zoom — the video fits as it is. The card's summary says so: “Off — the video fits as it is, no fill or cropping”.

SECTION 8

The Smart framing options

This chapter describes the part that appears only with **Smart framing** chosen. The program works out by itself who the framing stays on, and when to hold still or follow; the only thing you choose is **Split the screen** — one, two or three areas in the vertical frame. How smoothly the framing follows is also decided by the program, case by case.

Who the framing stays on

AUTOMATIC

No setting — the program finds it itself

The framing **always stays on the person really talking at that moment**. The program checks whether the lips move **together** with the voice; someone whose mouth merely moves (laughing, nodding) does not count as the speaker.

While the person stays put the framing holds **still**; if they get up and walk it **follows them smoothly**. In an edited video **every shot is judged separately**: when the camera cuts and somebody else is talking in that shot, the framing goes to the new person **instantly** — a cut, not a smooth slide.

A BRIEF INTERJECTION CANNOT STEAL THE FRAMING

The focus does not change until a new person has talked for **at least ~3 seconds**. When the other person says "yes" or "mm-hm", or laughs, the framing does not jump to them — that is exactly what made two-person podcasts and interviews tiring to watch. For someone who talks at length, the framing switches at the **very first moment** of their speech.

WHAT NEVER BECOMES THE TARGET

A picture or poster on the wall, footage playing on a screen in the background (even a cartoon) and distant audience members do **not** pull the framing. In a cartoon video the speaking character is looked for. There is no choice for you to make about who becomes the target.

IF THERE IS NO FACE IN THE FRAME AT ALL

In a shot with neither a face nor a speaking character — a wide shot or game footage — the framing looks at the **busy part** of the picture, and in an empty shot it **stays in the middle**. If a picture or video that is being talked about cuts in, the framing moves to that image. If there is no face or person to follow **anywhere** in the video, the clip is fitted with the blurred fill; the result message says so.

Split the screen THREE CARDS

Default: **Single frame** · in **Smart framing** only

Splits the vertical frame into **areas stacked one above the other**. The diagram on each card shows what goes where: **yellow** is the speaker, **grey** the other person, **blue** the topic image.

OPTION	WHAT IT SHOWS	WHEN TO CHOOSE IT
Single frame	The person speaking at that moment fills the whole screen.	Any video. If you are not sure, this one.
Split in two	The speaker on top, the other person or the image being discussed below.	A two-person podcast or interview.
Split in three	The speaker on top, the other people or the topic image in the middle and below.	A three-way conversation, or a debate about an image.

WITH FEWER PEOPLE IT DROPS BACK ON ITS OWN

The split is decided again in every shot. When only one person is left in the shot that part goes back to a single frame, and when a second person appears it splits again. An audience member barely visible at the edge does not count as a person. If you chose **Split in three** but the shot only holds two things, it drops to two.

THE LOWER AREAS GET THEIR OWN TRACKS

The second and third areas go on silent **“Area 2”** / **“Area 3”** tracks just above the main track on the timeline; only the main track gives the sound. A clip carrying a speed curve or a freeze is not split — the result message says so.

SECTION 9

The Game + Camera options

These settings appear only with the **Game + Camera** mode chosen. The program **finds the streamer's camera by itself**; the only thing you choose is whether the camera sits **at the bottom or on top** of the vertical frame.

Where should the camera go? TWO DIAGRAM CARDS

Default: **Camera at bottom**

OPTION	TOP BAND	BOTTOM BAND
Camera at bottom	The game	The streamer's camera
Camera on top	The streamer's camera	The game

In the cards' diagram **blue** is the game and **yellow** the streamer's camera. You can change the position after applying the framing too: **Edit framing afterwards** (section 11).

How the camera is found AUTOMATIC

No setting — the program finds it itself

The camera is **the frame around the live face that stays in the same place throughout the video**. Game characters, portraits in the game's interface and faces in a film being watched do not count as the camera. The camera band keeps the camera's own shape: the streamer stays fully visible and the frame is never cut. The other band shows the middle of the stream.

Once the framing is applied, a small **result box** appears in the card: a frame from the video with a green outline around the camera that was found. The sentence under it says what was found.

SENTENCE IN THE RESULT BOX	WHAT IT MEANS
✓ Found the streamer's camera: bottom right · ratio 16:9.	A camera box was found; the camera band is built from it
✓ Found the streamer; the camera has no frame	A green screen or a cut-out image — the area around the streamer is used
This video has no separate camera box	The whole picture is the camera. **Smart framing** suits this video better; the clips are left with a blurred fill
The streamer's camera was not found	There is no live face in the video; the clips are left with a blurred fill

> **THE CAMERA ZOOM ONLY ON THE CAMERA BAND**
> If the camera zoom effect is on, it is applied to the **camera band** only; the game band stays as it is.

SECTION 10

Apply framing, and the honest report

Apply framing A BUTTON

It applies the chosen mode to **all the current clips — without cutting them again**. So your edit is not disturbed, only the framing changes. The auto edit does the same job inside itself.

The output ratio is applied at the same time. On first use Smart framing sets up the part it needs by itself; the progress shows in the status line.

Reading the result message

The most valuable thing about this section is the result message: **it counts what each clip actually got**. A clip where no face was found is not counted as "applied"; it is listed separately.

THE PART OF THE MESSAGE	WHAT IT MEANS	WHAT TO DO
🎯 **Smart framing follows the speaker in N clips**	The framing is on whoever is speaking at that moment; if they walk, it follows	The result you wanted
🎙 **N clips SPLIT at speaker changes**	The camera did not cut, but the speaker changed; the framing moved to the new speaker	The result you wanted
😊 **N clips were fixed on a face**	A face was found and a fixed framing was built	The result you wanted
⬜ **N sections split in two / three**	Split the screen was chosen; in those sections the speaker is on top, the other person or the image below	The result you wanted
⬜ **not enough people or topic images to split**	The shot had one person → it stayed a single frame	Normal — a shot where a second person appears is split by itself
ℹ️ **N clips have no face or person to follow**	No face or person was found anywhere in the video → blurred fill	Normal — expected in videos without people, such as landscapes or screen recordings
📏 **the black letterbox bars in the source were cropped out**	The source had black bars above and below; the framing was built only from the filled part of the picture	The result you wanted
ℹ️ **No framing at this output ratio**	The output is 16:9 — the video fitted as it is	For framing, set the ratio to 9:16 · 4:5 · 1:1

THE PART OF THE MESSAGE	WHAT IT MEANS	WHAT TO DO
⚠️ **NO FACE WAS FOUND in N clips**	The model ran but there is no face → it fell back to the blurred fill	Is the person in the frame? Is there enough light? Is a blurred fill acceptable?
ℹ️ **The source is already narrow in N clips**	The source is vertical or square already — **there is nothing to crop**	Normal. Work with a landscape source, or use the blurred fill.
⚠️ **The face model did not run on N clips**	The model could not be loaded or the video could not be read — **it does not mean there is no face**	Try again · refresh the browser · check the internet connection
Game + Camera applied: the streamer's camera is at the bottom in N clips	The camera was found and the two bands were built	The result you wanted
No camera found in N clips — blurred fill	Those clips have no live face or camera box	Look at the frame in the result box; in a video without a camera use Smart framing

THE MESSAGE'S COLOUR TELLS YOU SOMETHING TOO

If everything went well the message is **green**; if there was trouble on at least one clip it comes out **yellow**. When you see yellow, read the text — it says what happened on which clip.

SECTION 11

Edit framing afterwards · camera zoom

The two lower boxes of the Framing and camera card. **Edit framing afterwards** is for correcting the framing the AI built, by hand, after it has been applied; the **Camera zoom effect** is an automatic zoom that gives the clips some rhythm.

Edit framing afterwards

Edit framing afterwards

BUTTONS BY FRAMING

Applies to the clip at the playhead

After applying the framing (or **Apply edit**), move the playhead onto a clip. The first line of the box says which clip you are editing: `Clip at the playhead: 0:12 – 0:31 · Split in two`. The buttons below it change with that clip's framing.

FRAMING	BUTTONS	WHAT THEY DO
Split in two / in three	One row per panel (Top · Mid · Bottom): ↑ ↓ · − + · ← → · the area-select icon	↑ ↓ move the panel up or down one place — the person on top goes to the bottom. **− +** zoom that panel out or in. ← → shift the image left or right. The last icon lets you choose the area the panel shows on the whole source.
Smart framing (single frame)	Zoom − + · Pan ← →	Zooms the framing out or in and shifts it sideways. All the keyframes of a framing that follows a person change together.
Game + Camera	Placement: Camera on top · Camera at bottom · Camera − +	Puts the camera in the top or the bottom band; both layers are laid out again together. **− +** zoom the camera band out or in.
Blurred fill	Foreground − + · when zoomed in, Pan ← → ↑ ↓	Zooms the sharp video in the middle in or out and moves it. The blurred background stays **fixed**.

Each press zooms in or out by about **12%**.

WITH GAME + CAMERA YOU CAN ALSO SET THE BANDS WITH THE CAMERA

After applying the framing, select the camera or the game band → Selected item › Transform › **Camera: zoom and pan across the whole frame**. On the camera band the yellow area moves inside the streamer's camera frame; on the game band it goes anywhere in the game. Keyframes move the band's framing; dragging the band in the preview pans it too (chapter 28).

APPLY TO ALL CLIPS WITH THE SAME FRAMING

With the checkbox at the bottom of the box ticked, the change goes to **every clip** of the same kind: for example, the top and bottom panels swap together in every clip split in two. With it unticked only the clip at the playhead changes.

EACH PRESS IS ONE UNDO STEP

Every press is undone with `Ctrl` + `Z`; the source file is not touched.

HOW FAR YOU CAN ZOOM OUT

A panel zooms out as far as **the whole source image**; at that limit the program says "Can't zoom out further". In a single frame the widest view is the size at which the picture exactly fills the frame — for a wider view, set the framing mode to **Blurred fill**.

IF THE BOX HAS NO BUTTONS

If it says "There is no clip with AI framing at the playhead", the playhead is somewhere the framing was not applied: first **Apply framing**, then move the playhead onto a clip.

Camera zoom effect

Camera zoom effect `6 SETTINGS + 2 BUTTONS`

An automatic zoom that gives the clips some rhythm. It is **not random**: it goes by the clip's length and by the order.

THE LOGIC BEHIND IT

A **long clip** (5 seconds or more) gets a gentle push-in **if it came after short ones** — an emphasis, in other words. Long clips that follow each other are skipped.
Short clips get a **snap** zoom at the interval you set (every 6 clips, say).
A small, **repeatable** variation is added to every clip — so the result does not look mechanical but comes out the same on every run.

SETTING	VALUES	NOTE
Apply automatically in the edit	default **off**	On, it runs by itself at the end of the pipeline
Soft	Light `1.08×` · Mid `1.12×` · Strong `1.18×`	The strength of the push-in on long clips
Snap zoom	Off · every 4 · **every 6** · every 8 clips	The snap zoom's peak: `1.10× / 1.15× / 1.24×`
Focus	**Frame center** · Toward the face	"Toward the face" uses the face the framing step measured
Direction	**In** · Out · Alternating	Alternating = in and out by turns
Also on face-tracked clips	default **off**	"Tracking stays intact, added on top": on, the zoom is **layered over** the framing

"TOWARD THE FACE" NEEDS THE FRAMING FIRST

The face's position is measured in the framing step (Smart framing). Choose "Toward the face" without running that and the program zooms to the centre and **says so plainly**: "The face's position is not known → zoomed to the centre."

ZOOM ON CLIPS THAT FOLLOW A PERSON

With **Also on face-tracked clips** off, clips whose framing follows a person are **skipped** in the zoom step and the result message says how many were skipped. Turn it on and the zoom is added **as a multiplier** on top of the framing keyframes — you get the zoom without disturbing the tracking.

Remove takes the effect off but **keeps the zoom focus you set by hand and the framing track** — only the effect goes.

FRAMING	WHERE THE ZOOM GOES
Game + Camera	The **camera band** only; the game band is not zoomed
Blurred fill	The **sharp video** in the middle only; the blurred background stays fixed and its edges never spill out of the frame
Smart framing · the others	The whole clip

SECTION 12

Limits and troubleshooting

Limits worth knowing

TOPIC	STATUS
Smart method	Transcribes the speech and reads it with a local AI; slower than Fast. Without a graphics card it can take minutes.
Viewer curve	Only for YouTube videos, and only if the file name has the video ID.
Scene cuts in games	In fast games a sudden turn may not be told apart from a real cut.
Framing modes	Only work in 9:16, 4:5 and 1:1; in 16:9 they all fall back to fitting.
Face model	Downloads on first use; after that it is on your computer.
A card's own button	Each is a separate `Ctrl` + `Z` step. Apply edit is a single step.
Preset mode	Settings can be made without a clip; they are saved automatically.

Troubleshooting

SYMPTOM	CAUSE	FIX
The edit did not cut anything; the video stayed as it was	Cut the best moments is off	Turn the card's switch on
“Add a video first.”	The pool is empty	Add a clip first
The montage is too short / too long	Target length is Auto	Fix the target length at 30 · 60 · 90 s
Moments are clipped, the action is cut off	Clip length is short	Clip length → Long
The best part of the talk was not chosen	Method is Fast, or the speech could not be read	Method → Smart; check the notes
“AI was not available — chosen by sound and scenes”	The local model did not run	The fast result may be fine; try again
“The sound is too flat — no moments stand out”	The sound is the same from start to end	Smart method, or set the target length yourself
Too many / wrong scene cuts	Sensitivity High, or a game recording	Sensitivity → Low

SYMPTOM	CAUSE	FIX
Scene cuts missing	A soft transition	Sensitivity → High
The framing changed nothing	Ratio 16:9, or the card's switch is off	Set 9:16 · 4:5 · 1:1; turn the switch on
“NO FACE WAS FOUND in N clips”	The face is not visible / dark / small	Switch to blurred fill or check the source
The framing is on the wrong person	The speaker's face is very small or the mouth is hidden	Check that the faces in the source are big enough; if needed, fix the zoom and position with **Edit framing afterwards**
I chose Split in two but it stayed a single frame	There was no second person or topic image in the shot	Normal — it splits by itself when a person appears; the result message says so
The people in a split frame are in the wrong order	The speaker is always put on top	**Edit framing afterwards** → the panel's ↑ ↓ buttons
The framing is too close	A tight framing on the face	**Edit framing afterwards** → **–**
Edit framing afterwards shows no buttons	The clip at the playhead has no AI framing	Apply framing, then move the playhead onto the clip
The camera was not found, or was taken from the wrong place	The video has no live face or no separate camera box	Look at the frame in the result box; in a video with no camera use **Smart framing**
On the camera band the streamer is too far or too close	The band was built in the camera's own ratio	**Edit framing afterwards** › Camera − + or select the band and set it with 🎥 **Camera**
The zoom effect was applied to no clip	The clips are short and snap zoom is off	Snap zoom → every 4 clips
My settings are gone	—	They are not; the last settings are kept automatically. To keep a style under a name: **Preset** → **Save**

NEXT CHAPTER

36 · Audio · Subtitles · Censoring — the Silence and transitions, Subtitles and Swear word censoring cards.

SUPER EDIT · PART 21

Auto Edit

2 — Audio · Subtitles · Censor

Four step cards: **cutting the dead moments**, turning the speech into **automatic subtitles** (into another language if you like), putting an **automatic title** at the start of the video, and **bleeping and masking** the swearing.

WHAT'S IN THIS CHAPTER

1. The order the three steps run in
2. Where the panel is — a full replica
3. **Silence and transitions** — cutting the silences
4. The transition effect — the mode and the duration
5. **Subtitles** — generating them, and the spoken language
6. **10 subtitle styles** — a visual catalogue
7. Position · size · translation
8. Changing subtitles already printed — 🎨 · 🖌️ · 💾
9. **Swear word censoring** — masking in the subtitles
10. Censoring the audio — mute or bleep
11. The safety margin and the neighbour-aware cut
12. The word lists and the strength level
13. The AI scan · apply · verify
14. **Automatic title** — language · style · design · read aloud
15. The limits, and troubleshooting

SECTION 1

The order the three steps run in

These three cards feed each other. **The order matters**, and the program applies that order itself — but knowing what affects what tells you where to look when you do not like the result.

THE CHAIN OF DEPENDENCIES

SILENCE AND TRANSITIONS

The silences are cut first (the clips get shorter), and **then** the transition effect is added.
The other way round, the transitions would be left hanging where the cuts were made.

↓

SUBTITLES

The speech is turned into text → a **TRANSCRIPT** is produced.

THE TRANSCRIPT

That one text feeds THREE features:
the subtitles · the censor · the AI B-roll

↓

SWEAR WORD CENSORING

The swearing in the transcript is found → masked in the subtitles, bleeped or muted in the audio.
With no transcript, the censor produces one itself the first time it runs.

THE CONSEQUENCE: the spoken-language setting affects all three features.
Choose the wrong language and the subtitles, the censor and the B-roll all go wrong together.

EVERY CARD HAS ITS OWN BUTTON

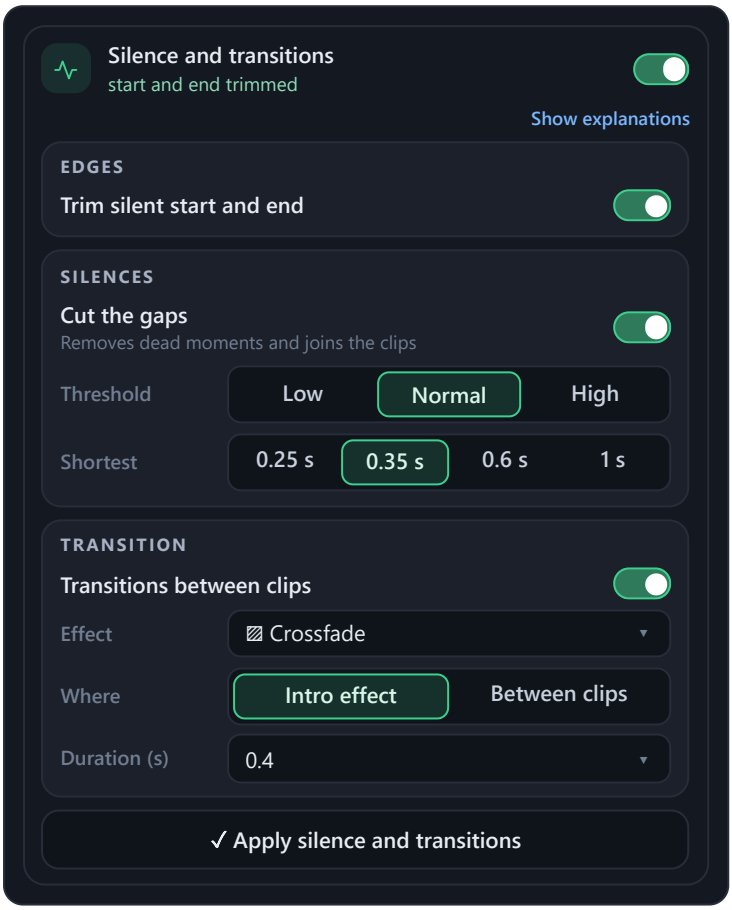
Each of the three can be run on its own: **Apply silence and transitions**, **Add subtitles**, **Apply censor**. Use them to try just one of them without running the whole pipeline.

SECTION 2

Where the panel is

The **AI Edit** drawer on the left rail → **Silence and transitions** (under the Edit heading), **Subtitles**, **Automatic title** and **Swear word censoring** (under Text and audio). The switch in a card's heading includes that step in Apply edit (chapter 35).

SILENCE AND TRANSITIONS — CARD OPEN



SUBTITLES AND SWEAR WORD CENSORING — THE BOXES INSIDE THE CARDS

CARD	BOX	SETTINGS	BUTTONS
Subtitles	Language	Speech · Translation (+ translation engine)	Add subtitles · Apply style · Remove · Download SRT
	Look	Live preview · Size	
	Style · My designs	10 ready styles; looks you saved in Text Design (chapter 45)	
	Position	Auto · Top · Mid · Bottom	
Automatic title	Title	Title language · Title style	Add title
	Title design	Same design for every line · the line cards	
	Placement	Position · Size · Time on screen	
	Read aloud	Read the title aloud · Voice · Tone · Volume · Lower the video sound while reading	
Swear word censoring	In subtitles	Look	Apply censor · Remove
	In audio	Audio (Off · Mute · Bleep) · Cut margin (Narrow · Normal · Wide)	
	Which words	Built-in swear word list · Level · Extra words · Never censor · Also scan with AI	
	Manual censor (folds)	Show transcript · Censor this word · Duration	

SECTION 3

Silence and transitions — the silences

THE CARD'S SWITCH

Apply edit only applies the card's three settings (trimming start and end, cutting the gaps, transition) while the card's switch is on. If the switch is on but nothing inside is selected, the summary says so: “Nothing selected inside”.

Trim silent start and end

A SWITCH

Default: **on**

It cuts the silent stretches that touch **only the beginning and the end** of each video clip. It **does not touch** the pauses inside.

The gap between starting the recording and starting to talk, and the silence at the end before you stopped recording — those are cleaned up. Because it is nearly always what people want, it is on by default.

Cut the gaps

A SWITCH

Default: **off**

It deletes **every** dead moment and closes the gaps — not just the ends but **the pauses in the middle too**. The pace of the speech gets noticeably faster.

YOU DO NOT NEED BOTH

"Cut the silences automatically" covers the ends as well. If both are ticked the program runs only the more comprehensive one.

THE JUMP-CUT AESTHETIC

This setting creates the "talking without drawing breath" feel that is common on YouTube. On tutorials and promos it raises the watch time noticeably; on a calm narration it can come out rather hurried.

Threshold A DROP-DOWN

Default: **Normal**

How quiet something has to be to count as "silence". The value is relative to **the loudest sound in the recording** — so it is not an absolute decibel but a point on that recording's own scale.

OPTION	OF THE PEAK LEVEL	WHEN
Little	3%	Near-total silence only. A clean studio recording.
Normal	6%	The default.
A lot	12%	It counts a light hum as silence too. **Try this on a noisy recording.**

> **IF IT SAYS "NOTHING WAS CUT"**
> In a recording with a hum, air conditioning or made outdoors, no moment ever drops below the threshold — the program finds nothing. It now **says so**: "0 s — there is no silence below the threshold in this recording; set the silence threshold to **A lot** or lower the shortest silence."

This threshold is **used by "Trim the silent head and tail" too** — both look at the same measure.

Shortest A DROP-DOWN

Default: **0.35 s**

Pauses shorter than this are **left alone** — room is kept for breaths and for emphasis.

OPTION	THE RESULT
0.25 s	Aggressive — **it cuts the breaths too**. Very fast, sometimes suffocating.
0.35 s	The default. Balanced.
0.6 s	The natural pauses survive. The narration breathes.
1 s	Only genuinely long gaps are cut.

> **READING THE TWO SETTINGS TOGETHER**
> **The threshold** = "how quiet", **the shortest silence** = "how long". A stretch has to satisfy **both** to be cut. If nothing is being cut, loosen the threshold first and then lower the duration.

SECTION 4

The transition effect

Transitions between clips A SWITCH + 3 SETTINGS

Default: **off**

It puts an automatic transition between the clips that were cut. The effects available are the same as in the **Transition Effects** panel (chapter 25 — 70 effects). When ⚡ **Do it in the background** is ticked, the new 50 transitions are made with the nearest ready-made one and the job summary says so (chapter 25, section 9).

Where A DROP-DOWN

Default: **An in effect**

MODE	WHAT IT DOES	THE RISK
An in effect	The effect plays at **the start** of every clip. Nothing moves.	**Safe.** The total length does not change.
Between the clips	Consecutive clips are **overlapped** with a crossfade between them — the classic montage.	**The total length gets shorter.** Subtitle and music tracks added earlier do not move → the sync can break.

> **WHAT THE "BETWEEN THE CLIPS" MODE COSTS**
> Because the clips overlap, the total length gets shorter. If you placed the subtitles or the music **beforehand** they stay where they are and fall out of sync. The right order: **transitions first, subtitles after** — or choose the "An in effect" mode for the transitions.

Duration (s) A NUMBER

0.1 – 2.0 · step **0.05** · default **0.4**

How long the transition is. 0.4 seconds is noticeable without being tiring; over 1 second feels distinctly "slow".

Apply silence and transitions A BUTTON

It applies this card's settings only, to the current clips. At least one option has to be ticked — otherwise the program warns you and does nothing.

The result message says **how many seconds were cut** (`✂ 12.4s cut`). If nothing was cut it says that too, and explains how to loosen the threshold.

SECTION 5

Subtitles — generating them, and the language

The Subtitles card's switch A SWITCH

Default: **off** · **slow**

It recognises the speech and turns it into timed subtitles. Depending on the length of the recording the job can take **minutes** — which is why it says "slow" beside the box.

> **PRODUCED ONCE, USED IN THREE PLACES**
>
> The transcript it produces is also used by the **Censor** and the **AI B-roll**. So if you have produced the subtitles once, the censor runs instantly; if you have not, the censor produces one itself the first time it runs.

Speech A DROP-DOWN

Default: **Detect it automatically** · 12 languages

The language spoken in the video. Left on **Automatic**, the recognition engine guesses for itself.

> **THE MOST CRITICAL SETTING IN THIS CHAPTER**
>
> On short, noisy clips or clips with music, automatic detection **can choose the wrong language** — and the subtitles come out meaningless. Worse: because the same transcript feeds the censor and the B-roll, **all three features go wrong at once**.
>
> If you know the language being spoken, **choose it by hand**. Those ten seconds are cheaper than producing a broken result twice.

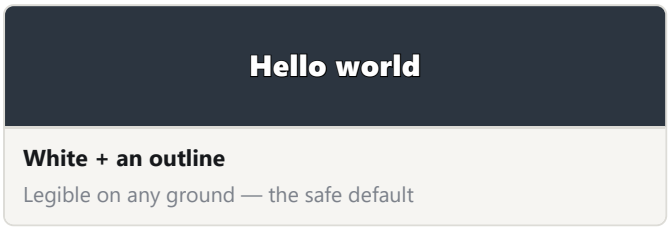
The languages supported: Turkish · English · German · Spanish · French · Italian · Portuguese · Russian · Arabic · Japanese · Korean · Chinese.

Change the language and the transcript **is produced again**.

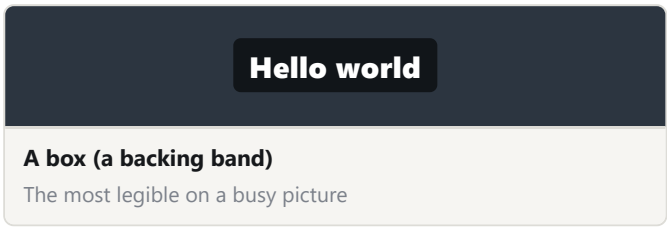
SECTION 6

The 10 subtitle styles

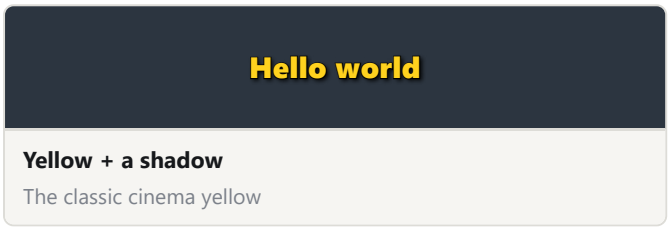
The examples below are drawn with the program's real colour and outline values. The panel also has a **live visual preview** — the style you chose appears there over the real frame.



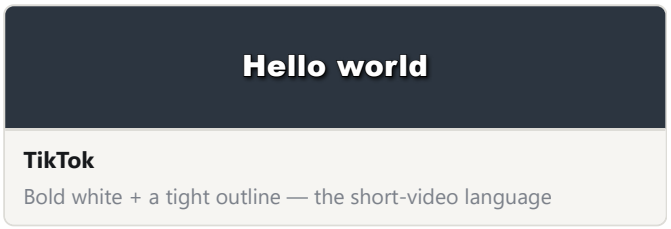
White + an outline
Legible on any ground — the safe default



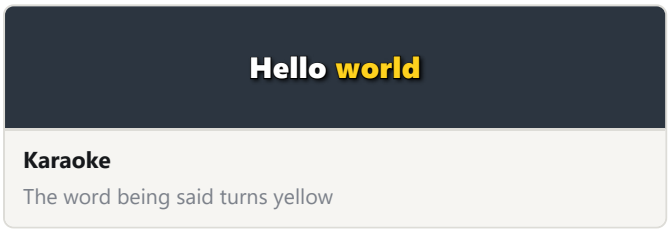
A box (a backing band)
The most legible on a busy picture



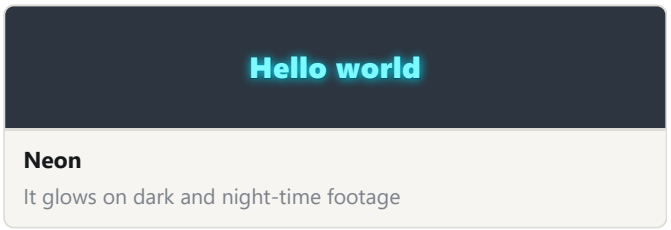
Yellow + a shadow
The classic cinema yellow



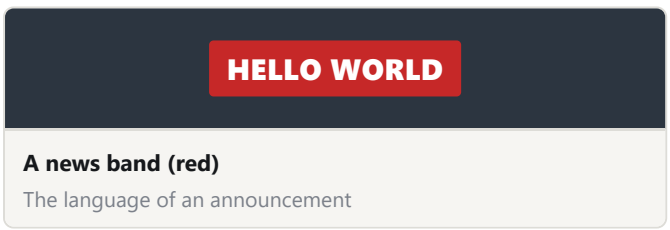
TikTok
Bold white + a tight outline — the short-video language



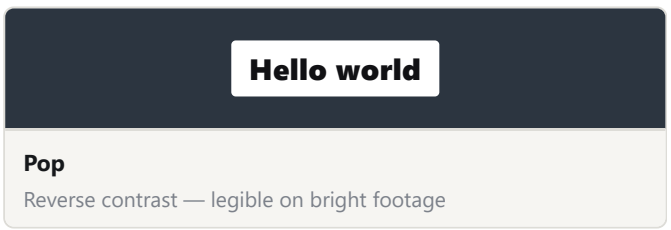
Karaoke
The word being said turns yellow



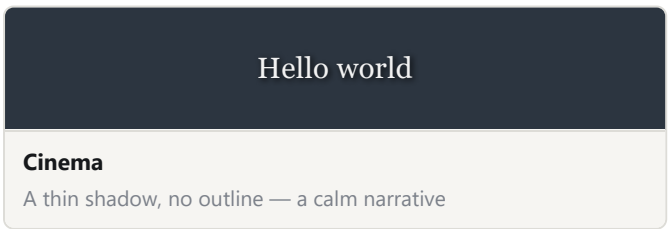
Neon
It glows on dark and night-time footage



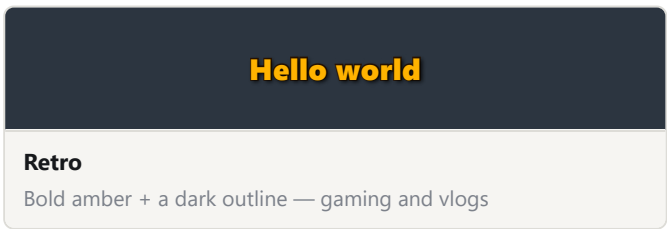
A news band (red)
The language of an announcement



Pop
Reverse contrast — legible on bright footage



Cinema
A thin shadow, no outline — a calm narrative



Retro
Bold amber + a dark outline — gaming and vlogs

WHICH STYLE TO CHOOSE

If you are not sure, "White + an outline". If the picture is very busy, **A box**. For short video and vertical formats, **TikTok** or **Karaoke**. If the picture is bright and light, **Pop** — white text disappears there.

SECTION 7

Position · size · translation

Position A DROP-DOWN

Default: **Auto (smart)**

OPTION	THE BEHAVIOUR
Auto (smart)	It picks a suitable place from the output ratio. In a **Game + Camera** layout it puts the subtitles **on the game band** — so they do not cover the camera.
Bottom · Middle · Top	A fixed position.

Size A SLIDER

60% – 160% · step **5** · default **1.0×**

How large the text is.

> **MAKE IT BIGGER AND THE LINE WRAPPING NARROWS**
> When you raise the scale the program **narrows** the line width automatically — so large text does not spill out of the frame, the number of lines goes up instead. So the "I made it too big and the words were cut off" situation does not arise.

Translation A DROP-DOWN

Default: **No translation**

Choose a language and the subtitles are **translated** into it from the language spoken. The sound does not change — only the text.

> **WHY THE SUBTITLES ARE NOT LATE**
>
> The translation is made **whole sentence by whole sentence** and then fitted back onto the speech's word timings. Translating word by word produces broken sentences in many languages — in Turkish, for instance, the verb comes last and the sentence's meaning is only complete at the end. Sentence translation solves that; fitting it back keeps the subtitles in sync with the speech.

> **EVERY LANGUAGE HAS ITS OWN READING SPEED**
>
> The translation is broken into lines according to the target language's reading speed. That speed varies a great deal from one language to another: 17 characters a second in Turkish, 20 in Arabic, only 4 in Japanese. Which is why the same sentence can be broken into two lines in one language and four in another — so that it can be read.

> **THE TRANSLATION ENGINE — WITH A KEY OR WITHOUT**
>
> You choose it from the **Translation engine** list in the subtitle section:
>
> **Gemini · Claude** — the best result. A valid API key has to be set in the **Settings** tab (chapter 14).
>
> **The built-in model** — *no* key needed, no internet needed, and free. It downloads once on first use (about 2.3 GB; on an NVIDIA card with 20 GB or more, a better-translating model of about 8 GB as well); the program handles that itself. It is a notch behind the cloud: it cannot apply the formal/informal address preference or the character budget.
>
> The **Test** button tries the chosen engine on a real sentence and shows you the result — it does not just say "connected".

> **SOME LANGUAGES ARE NOT ON THE LIST**
>
> Only the languages that have been **measured** are listed. Scripts that do not put spaces between words, such as Chinese and Japanese, need a different line-breaking method and that work is not finished. Russian, Arabic and Korean arrive with a "should be reviewed" label: they work, but it is worth checking the result once.

> **IN THE KARAOKE STYLE THE EMPHASIS IS APPROXIMATE**
>
> If the **Karaoke** style is chosen, the word emphasis in a translation is distributed **approximately**. The reason is permanent: the target language's words are not in the audio. The program can fit the translation into the sentence's time range but cannot align it word by word.

SECTION 8

Changing subtitles already printed

Once the subtitles have been printed, three buttons come into play. Without them the only way to change the style was **to print them again** — and because that goes through the transcript and the translation, it meant both a wait and an AI cost.

Apply style A BUTTON

free · instant

It updates the **style, position and size** of the subtitles already printed.

> **WHAT IT DOES NOT TOUCH**
>
> **It does not touch the words, the timings or the translation.** No new transcript or translation is made — so you do not wait and no AI quota is spent. Do your style experiments with this button.

Remove (subtitles) A BUTTON

It removes the printed subtitle track entirely. `Ctrl` + `Z` undoes it.

There used to be no way of doing this — you had to delete the track from the timeline by hand.

Download SRT A BUTTON

It downloads the printed subtitles as an `.srt` file — to give to YouTube, to another editor, or to an archive.

> **THE TIMES COME FROM THE TIMELINE**
>
> The times in the file are not the source video's but **the edit's**: the state **after** the cuts, the speed changes and the ordering. So it **matches exactly** the video you export.

SECTION 9

Swear word censoring — masking in the subtitles

The Swear word censoring card's switch A SWITCH

Default: **off**

It masks the swearing in the subtitle text. This setting affects **the text only** — the audio is a separate setting.

Look (in subtitles) A DROP-DOWN

Default: **Partial**

STYLE	AN EXAMPLE	NOTE
Partial	f**k	The first letter stays; if the word is longer than 4 letters **the last letter stays too**. The reader knows what was said.
All stars	****	**It gives no clue at all.**
A block	████	Visually the most conspicuous.
The word [beep]	[beep]	Text in the word's place. It matches the bleep in the audio.
Remove the word	–	The word goes entirely; **the punctuation and the extra space** are cleaned up too.

CHOOSE BY THE PLATFORM'S RULES

Some platforms detect partial masking like "f**k" as well. **All stars** and **Remove the word** are the safest options; **[beep]** is the most consistent-looking when it is used together with a bleep in the audio.

SECTION 10

Censoring the audio

Audio (in audio) A DROP-DOWN

Default: **Off**

OPTION	WHAT IT DOES
Off	The audio is not touched (the subtitles can still be masked).
Mute it	The sound is **turned down** where the word is. You hear silence.
A bleep	A **bleep** plays over the word — the TV style.

WHERE IT IS WRITTEN

The muting is written into the clip audio's **level envelope** (chapter 20). **The bleeps** are added to a separate audio layer called "Censor". Both are exactly the same in the preview and the export; you can see both on the timeline, move them and delete them.

The bleep settings 3 SETTINGS

Visible only with **A bleep** chosen

SETTING	THE VALUE	NOTE
The bleep file	an audio file	Choose none and the **built-in 1 kHz bleep** is used. "back to the built-in one" restores it.
The bleep's level	0.10 – 1.50 · default **0.9×**	How loud the bleep is
Mute the original sound completely during the bleep	default **on**	On = **the TV style** (recommended): the swearing is silenced entirely. Off = the bleep plays over the swearing and it can partly be heard underneath.

HAVE A REASON BEFORE TURNING THE BOX OFF

With "Mute the original sound completely during the bleep" off, the swearing **can be heard under the bleep** — which defeats the point of censoring it. Turn it off only if you do not want the background music or noise cut.

SECTION 11

The safety margin and the neighbour-aware cut

Cut margin A DROP-DOWN — Default: **Normal**

The margin of safety left before and after the word. The recognition engine does not always give the word's exact boundary; this margin makes up for that.

OPTION	THE MULTIPLIER	WHEN
Narrow	`0.55×`	The word itself only. When the word next to it is being cut too.
Normal	`1×`	The default.
Wide	`1.7×`	When the start or the end of the word can be heard.

THE NEIGHBOUR-AWARE CUT — THE "PISS OFF" EXAMPLE

A BLIND MARGIN — the innocent word goes too



↑ « off » would be silenced too — the sentence stops making sense

NEIGHBOUR-AWARE — only the swearing is silenced



↑ « off » is heard — the margin DOES NOT spill onto an innocent neighbour

The safety rule applies at every level.
Even on « Wide » there is no spill onto an innocent neighbour — the setting only scales the margin AS

CONSECUTIVE SWEAR WORDS BECOME ONE PIECE

If two swear words are next to each other, no gap is opened between them — a single unbroken window is made. So you do not get a ragged "cut-open-cut" sound.

WORDS BROKEN IN TWO ARE CAUGHT AS WELL

The recognition engine can break a swear word in two. The program joins innocent-looking pairs that are **within 0.3 seconds** of each other and compares them with the list; if they match, **both** are censored.

SECTION 12

The word lists

Extra words A TEXT FIELD

You add words that are not in the built-in list, separated by commas. **Wildcards** are supported:

HOW IT IS WRITTEN	WHAT IT MEANS	AN EXAMPLE
`word*`	**Starting** with this	`damn*` → damn, damned, damning
`*word*`	**Containing** this	`*blast*` → blasted, blasting
`*word`	**Ending** with this	`*hole`
`word`	An **exact** match	`idiot`

Never censor A TEXT FIELD

It overrides everything

What you write here is **never** censored. The same wildcard grammar applies.

IT OVERRIDES THREE THINGS AT ONCE

The exception list overrides **the built-in list**, **the AI's flag**, and the recognition engine's own asterisking. It is the last word in the censoring chain.

WHY IT IS NEEDED

Innocent words can contain the roots of swear words: **analysis**, **Scunthorpe**, **your channel's name**. You can add a word that was caught wrongly here in one click, with the 🚫 button in the result list.

Built-in swear word list A SWITCH

Default: **on**

The English + Turkish list of swear words. Turn it off and only the "Extra words" you typed apply.

Level A DROP-DOWN — Default: **Normal**

LEVEL	WHAT IT COVERS
The strong ones only	Sexual language and the strongest swearing.
Normal	Swearing + slang. The default.
Everything	Insults included (stupid, idiot).

> **THE RISK OF THE "EVERYTHING" LEVEL**
>
> It catches insults too, but **the risk of catching the wrong word is high**. Words with an everyday meaning were deliberately **left out** of the list for that reason. If you choose this level, be sure to go over the result list.

The AI scan follows this choice as well.

SECTION 13

The AI scan, and applying it

Also scan with AI A SWITCH

Default: **off**

The recognition engine can **spell a swear word wrongly**, or split it in two. A list cannot catch those. The AI scans the transcript **in context** and flags what the list missed as well.

> **IT FLAGS AT THE WORD LEVEL ONLY**
>
> The AI **does not spill onto the sentence** — it only says which word is swearing. The censoring itself is still done by the same neighbour-aware engine.

The result is **cached per clip**: applying it again does not ask again and spends no quota. If the model changes it scans again by itself.

The AI model A LIST + 2 BUTTONS

Default: **The same as the B-roll**

With **The same as the B-roll** chosen, the scan runs on Gemini's default model; the Smart images card has no model to choose (chapter 37). For another model, pull the list with **Refresh** and pick one here; you can choose Claude separately too.

Refresh fetches the model list from the providers whose keys are entered. **Test** confirms that the chosen model really works.

Apply censor · Remove 2 BUTTONS

Apply censor processes the subtitle masking and the audio censoring together. If the settings are on, it is applied by itself **in the auto edit too**.

> **TURNING THE SETTINGS OFF DOES NOT REMOVE THE CENSOR**
>
> A censor that has been applied is **written into the edit**. To remove it you need **Remove (censor)**: the bleep tracks go, the muted places come back, and the subtitle text returns to its unmasked state. If there are patches added by hand, the program asks about those separately.

> **IF YOU CHANGE THE EDIT, APPLY IT AGAIN**
>
> The censor windows are **tied to time**. Cut, move something or change the speed after applying the censor and the bleeps slip out of place — **apply it again**.

Show transcript A BUTTON

It shows you **what the recognition engine heard, word by word**. The **red** ones are the ones that will be censored. Click a word and the playhead goes to that moment.

> **A DIAGNOSTIC TOOL**
> If the swear word you heard looks **plain** in the list (not red) → add it to "Extra words".
> If the swear word **is not in the transcript at all** → the engine did not hear it, the automatic censor cannot find it → use **the manual censor**.

Manual censor · Censor this word A BUTTON + A DURATION

The default duration: **0.6 s**

It finds **the word at the moment** the playhead is on and censors exactly that. If there is a transcript the duration comes from the word itself; if not, the fixed duration you chose from the list is used (0.4 / **0.6** / 1 / 1.5 / 2 s).

> **APPLYING IT AUTOMATICALLY DOES NOT DELETE THESE**
> The censors you added by hand are **kept** when "Apply the censor" is run. You can move the bleep item on the timeline, lengthen it or delete it. `Ctrl` + `Z` undoes it.

The result list — verifying it

Once the censor is applied, a **clickable list of times and words** appears at the bottom of the panel. For every row:

- **Click the time** → jump to that moment and check it by listening
- ✕ → take out that one cut only
- 🚫 → add that word to the exception list (it will never be censored again)

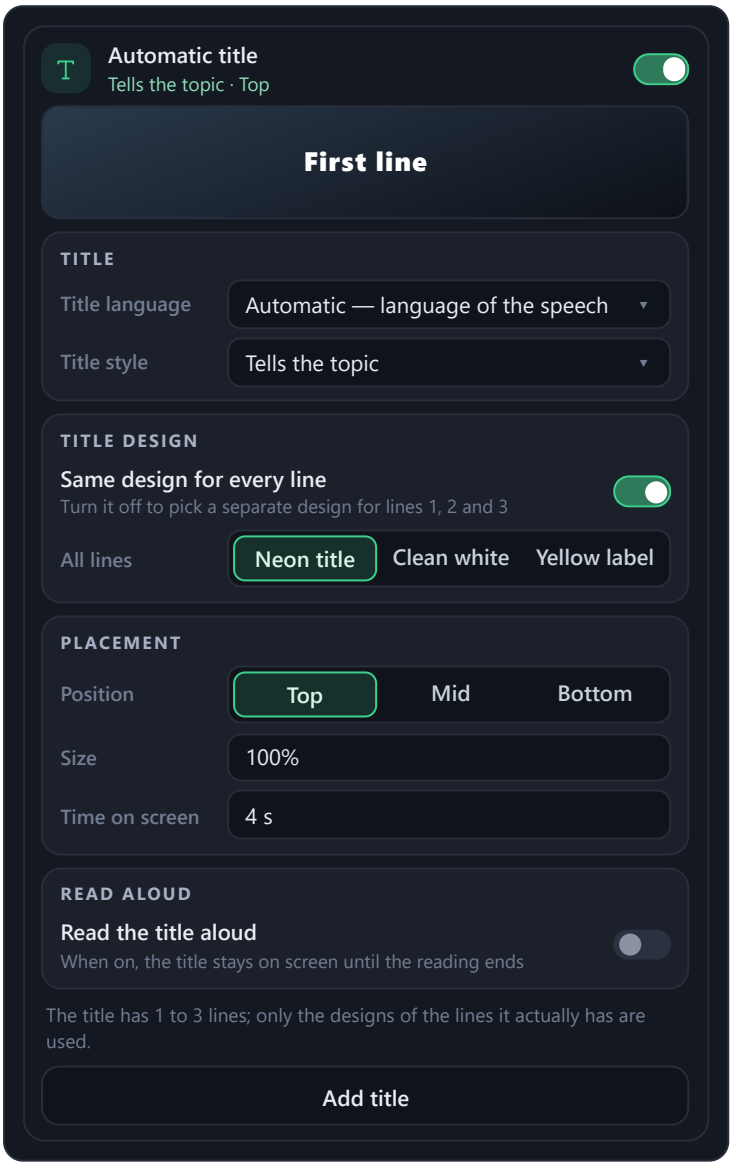
> **DO NOT SKIP THIS LIST**
> The censor is the feature most open to catching the wrong thing. Running through the list and listening to a few places takes a minute, and it stops a video with a wrong cut in it going out.

SECTION 14

Automatic title

The card just under Subtitles, in the Text and audio heading. The AI built into the program reads the speech and says what the video is about in **a title of 2–6 words**. The title appears at the **start** of the video in the text design you choose, and it can be **read aloud** if you like.

WHAT IT LOOKS LIKE IN THE APP — THE CARD OPEN



SETTING	OPTIONS · DEFAULT	WHAT IT DOES
Title language	**Automatic — language of the speech** · the program's 13 languages	The title is written and read in this language; the video can be in English and the title in Turkish
Title style	**Tells the topic** · Sparks curiosity · As a question	The title's tone: it states the topic, builds curiosity without giving the ending away, or asks the question the video answers

SETTING	OPTIONS · DEFAULT	WHAT IT DOES
Same design for every line	default **on**	Turned off, a separate row of cards appears for lines 1, 2 and 3. The cards are the text panel's ready-made looks and **My designs**
Position	**Top** · Mid · Bottom	Where the title sits in the frame; a title of several lines never spills out of the frame
Size	60% – 160% · default **100%**	How big the text is
Time on screen	2 – 10 s · default **4 s**	With read-aloud on it becomes “follows the reading”: the title stays until the reading ends
Read the title aloud	default **off**	Turned on, **Voice** · **Tone** · **Volume** (0% – 200%) · **Lower the video sound while reading** (on by default) appear

THE TITLE IS EDITABLE TEXT

Press **Add title** and the title goes onto a new layer called **“✨ Title”** at the very start of the video on the timeline. You can change its wording and design later (chapter 45). Press it a second time and the new title replaces the old one.

WITH APPLY EDIT

With the card's switch on, **Apply edit** adds the title itself: after the swear word censoring and before the intro and outro.

THE TITLE DECIDES HOW MANY LINES

A short title is one line; a long one is split evenly into at most **3 lines**. Only the designs of the lines it actually has are used. If nobody speaks, the title is written from the video's name. The same setting is on the download screen too (chapter 6); there the title is burned into the video.

THE MODEL DOWNLOADS ON FIRST USE

The AI model that writes the title (~2.7 GB) downloads once, on first use; after that it runs on your computer. The first title takes a while; the next ones arrive in a few seconds.

SECTION 15

The limits, and troubleshooting

The limits worth knowing

SUBJECT	HOW IT STANDS
The transcript is a single source	The subtitles, the censor and the AI B-roll use **the same** transcript. The spoken-language setting affects all three.
The subtitles are slow	On long recordings they can take minutes. Once produced, they are not produced again.
The translation needs a key	A Gemini or Claude API key is required.
Changing the style is free	**Apply style** does not go through the transcript or translation route.
The censor is tied to time	If the edit changes it has to be applied again.
Turning the setting off is not enough	To take out a censor that has been applied, use **Remove (censor)**.
The silence threshold is shared	"Trim the head and tail" and "Cut the silences" use the same threshold.
The settings are remembered	All these cards' settings are saved automatically as a preset.
The title model	The automatic title's model (~2.7 GB) downloads once, on first use.

Troubleshooting

SYMPTOM	CAUSE	FIX
"0 s — there is no silence"	The recording hums and never drops below the threshold	The silence threshold → **A lot** · lower the shortest silence
The breaths were cut too	The shortest silence is 0.25	Make it **0.6 s**
The speech came out too hurried	Cut the silences is on	Turn it off and use trimming the head and tail only
The "tick an option" warning	All three boxes are off	Tick at least one
The subtitles drifted after the transitions	The "Between the clips" mode shortened the length	Use the **An in effect** mode, or print the subtitles after the transitions
The subtitles are meaningless / in the wrong language	The automatic language detection went wrong	Choose the **spoken language** by hand and print them again

SYMPTOM	CAUSE	FIX
The subtitles spill out of the frame	—	They do not; the line wrapping narrows as the scale grows. Try changing the position
The subtitles cover the camera	A fixed position is chosen	The position → **Auto (smart)**
Changing the style is very slow	They are being printed again	Use **Apply style** — instant and free
The translation did not work	There is no API key, or it is invalid	Enter the key in Settings → AI settings (chapter 14)
The SRT times do not match	—	They do; the times come from the timeline. Download the file AFTER the export
The swearing was not censored	The engine may not have heard it	Check with **Show the transcript** → if it looks plain, add it to "Extra words"; if it is not there at all, use **the manual censor**
A misspelled swear word got through	The list does not match	Turn **Scan it with AI as well** on
An innocent word was censored	It was caught wrongly	🚫 in the result list → add it to the exceptions
The word next to it was cut too	The margin is wide	The safety margin → **Narrow**
The start of the word can be heard	The margin is narrow	The safety margin → **Wide**
The swearing can be heard under the bleep	"Mute the original sound completely" is off	**Turn** the box on
The bleeps are in the wrong places	The edit changed after the censor	**Apply it again**
I turned the settings off and the censor is still there	An applied censor is in the edit	**Remove (censor)**
Far too many words were caught	The strength level is "Everything"	Bring it down to **Normal**
I thought my manual censor was deleted	—	It is not; applying it automatically keeps them
"The title could not be added"	The model could not download the first time, or the AI could not write a title	Check the internet connection and press **Add title** again

SYMPTOM	CAUSE	FIX
The title is in the wrong language	Title language is “Automatic”; the language of the speech was used	Choose the **Title language** yourself
The title disappears too quickly	Time on screen is low	Raise the slider or turn on **Read the title aloud**

IF IT IS STILL NOT SOLVED

Open **Project** ▸ **Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

37 · Cleanup · Intro · Preset · B-roll · Dubbing — cleaning the audio, the intro and outro, saving a preset, the AI B-roll, dubbing and reading aloud: the pipeline's last five steps.

SUPER EDIT · PART 22

Auto Edit

3 — Audio cleanup · Intro · Preset · Smart images · Dubbing

The remaining cards of the AI Edit drawer, and the **Apply edit** button. Separating the noise and the music, the opening and closing templates, saving your own style, bringing the subjects named in the speech on screen **as pictures** and the numbers **in big text**, and **dubbing** the speech into another language.

WHAT'S IN THIS CHAPTER

1. The remaining cards, and the critical behaviour of **Apply edit**
2. Where the panel is — a full replica
3. **Audio cleanup** — four processes
4. Strength · Cut below 80 Hz · Keep background · Scope
5. **Intro, outro and template**
6. **Preset** — save your settings, back them up, take them with you
7. **Smart images** — what it does, what it needs
8. Look · frequency · short videos
9. Focus · never add · the plan window
10. **Highlight numbers**
11. **Dubbing** · **Read text aloud** in the text's settings
12. **Apply edit** — the rebuild-from-scratch trap
13. The limits, and troubleshooting

SECTION 1

The remaining cards, and Apply edit

This part covers the remaining cards of the AI Edit drawer. But first you need to learn **its most critical behaviour**: the **Apply edit** button at the bottom of the drawer and each card's own button **do not do the same thing**.

TWO WAYS OF APPLYING — DO NOT PRESS BEFORE YOU KNOW THE DIFFERENCE

« APPLY EDIT »

It **REBUILDS the timeline FROM SCRATCH** — cutting, framing and camera need that.

the current edit → **built again from the start**

The subtitles and the B-roll you added earlier are DELETED in the process.
All of it comes back with a single Ctrl+Z.

THE CARD'S OWN BUTTON

It runs that step only — it **DELETES nothing else**, it adds on top.

the current edit → **kept + the new step added**

To keep your subtitles and still add B-roll, use THIS route.
Each one is its own Ctrl+Z step.

The rule: Apply edit for the first build, the card buttons after that.

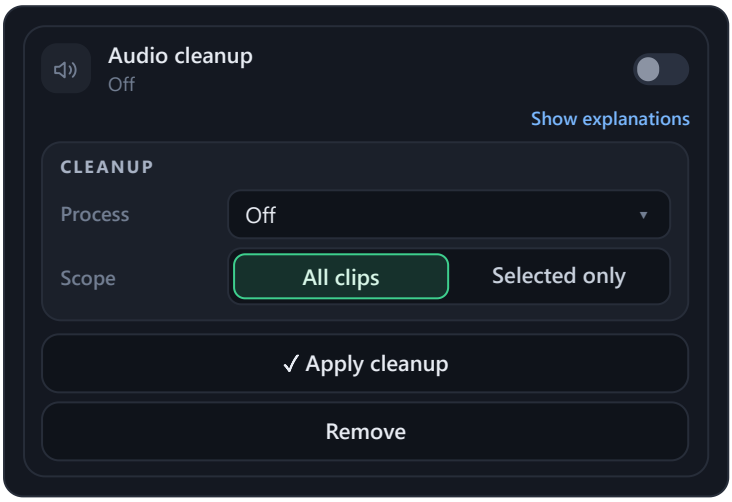
CARD	WHAT IT DOES	WHAT IT NEEDS
Audio cleanup	Separates out the noise or the music	Stem separation **sets itself up** on first use
Intro, outro and template	Puts a template at the start and the end	A saved project template (chapter 23)
Preset	Saves every card's settings under one name	—
Smart images	Shows the people, places and brands named in the speech	The internet · an **AI key** (without one, proper names only)
Highlight numbers	Shows the numbers in the speech in big text	An AI key for the context label
Dubbing	Translates the speech into another language and voices it again	A **one-off voice engine setup** (it happens by itself) · an NVIDIA graphics card is recommended

SECTION 2

Where the panel is

The **AI Edit** drawer on the left rail → **Audio cleanup** and **Dubbing** (under Text and audio), **Smart images**, **Highlight numbers** and **Intro, outro and template** (under Extras). **Preset** is at the top, **Apply edit** at the bottom.

AUDIO CLEANUP — CARD OPEN



CARD	BOXES	BUTTONS
Audio cleanup	Cleanup: Process · Strength · Keep background · Cut below 80 Hz · Scope	Apply cleanup · Remove
Dubbing	Language and voice · How	Apply dubbing only · Align dub subtitles to the audio
Smart images	Look · Optional	Add images
Highlight numbers	What gets highlighted · Look	Add numbers
Intro, outro and template	Start and end · Insert template	Apply intro and outro

THE AUDIO CLEANUP CARD'S SWITCH

This card has no separate “include” box: the switch drives the **Process** list. Turn it off and the list goes to “Off”; turn it on and it goes back to the process you picked last (the first time, the fast noise cleanup).

SECTION 3

Audio cleanup — four processes

This cleans the background **noise** or the **music** out of every clip on the timeline that has sound. The **Process** list has four options besides Off.

PROCESS	WHAT IT DOES	SETUP	SPEED
Off	The audio is left alone.	—	—
Clean up noise (fast · no setup)	Reduces the background hum with a classic audio filter.	**None** — it works straight away	Fast
Clean up noise (AI · noise cleanup)	Separates the noise out with a neural network — noticeably cleaner.	Comes with the installer if chosen; otherwise it falls back to the fast cleanup	**Slow**
Speech only (remove music+effects · stem separation)	**Removes the music and the effects completely**, leaving only the human voice.	Downloads **by itself** on first use (~1.5 GB)	**Very slow**
Remove music / lower background (stem separation)	Separates the music out; you decide how much of it stays.	Downloads **by itself** on first use (~1.5 GB)	**Very slow**

SETUP ON FIRST USE

If the stem separation engine is not installed, the program **starts downloading it straight away** and shows it in the progress window; press the button again when it is done. The **"fast"** option, which needs no setup, is enough for most vlogs and podcasts — try that one first.

Strength DROPDOWN

Default: **Normal**

How aggressive the noise-cleaning modes should be: **Light · Normal · Strong**.

STRONG DAMAGES THE VOICE TOO

Aggressive cleaning eats the top end of the speech as well — the voice starts to sound "underwater". Unless the noise is really dominant, stay on **Light** or **Normal**.

Cut below 80 Hz SWITCH

Default: **off**

It cuts the **wind**, the **desk vibration**, the **air-conditioning rumble** and the microphone pops out of a speech recording. The human voice carries no information below 80 Hz anyway.

LEAVE IT OFF FOR MUSIC

Below 80 Hz is where the bass and the kick drum of the music live. Turn this on over a recording with music and **the track goes thin**.

Keep background SLIDER

0% – 100% · in steps of 5 · default **0%**

It only appears in the **“Remove the music / turn it down”** mode. It decides how much of the separated music/effect layer is mixed back in.

WHY IT SHOULD NOT BE ZERO

The separation is **not perfect**: game effects (a gunshot, footsteps, a notification) can land on the same layer as the music. Pick 0% and they go too, and the video sounds “dead”. Somewhere between **15% and 30%** usually holds the music down while keeping the effects.

Scope TWO OPTIONS

Default: **All clips**

TRY IT ON ONE CLIP FIRST

The AI-based modes can take **minutes** per clip. Waiting half an hour on 30 clips and then not liking the result is miserable. Set the scope to **“Selected only”**, process one, listen to it, and move to **“All clips”** once you are happy.

Apply cleanup · Remove 2 BUTTONS

The clip's original audio is **turned down** and the cleaned audio arrives on a separate layer called **“Clean Audio”**. Both of them are visible on the timeline.

To undo a single clip, right-click it and choose **“Restore original audio”**; to undo all of them at once, use the card's **Remove** button.

> **DO NOT USE IT TOGETHER WITH THE CENSOR**
>
> The audio cleanup and the censor **both change the audio path**. Used together, the censor windows end up working on audio that has shifted. **One or the other** — and if you really need both, clean first and then apply the censor *again*.

If the setting is on, the automatic edit applies it by itself as well — **after** the cutting and silence steps, to the final clips.

SECTION 4

Intro, outro and template

Start and end: Intro · Outro

2 DROPDOWNS

Default: **(none)**

You pick from your saved **project templates** (chapter 23), and they are added to the start and the end of the edit. A channel opener, a subscribe call, a closing card.

Only the templates **you have saved before** show up in the list. If the list is empty, you need to save a project template first.

Insert template

3 DROPDOWNS + ADD

Beyond the intro and the outro, this puts a template anywhere in the edit. You make three choices and press **Add**; you can stack up several placements.

CHOICE	VALUES
The template	One of your saved templates
The place	**At the start** · In the middle · At the end
The type	**In between** · On top

IN BETWEEN ↔ ON TOP

In between — it **pushes** the video along and drops a segment into the gap. The total length grows; the template plays on its own.
On top — it **overlays** without pushing anything. The length does not change; the template appears over the video.

IT IS APPLIED LAST

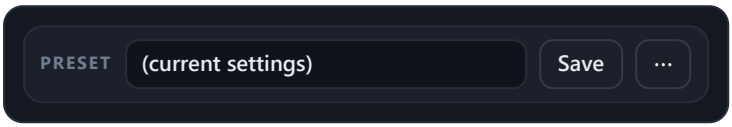
Placing a template is the **very last step** of the edit — which is why it does not disturb the cuts or the subtitles. The timings are worked out first and the placement happens after that.

SECTION 5

Preset — save your settings

A preset is the settings of **every card** in the AI Edit drawer, stored under one name: the ratio, the content type, the cutting, the framing, the subtitle style, the censor list, the B-roll options — all of it. It sits at the top of the drawer.

HOW IT LOOKS IN THE PROGRAM



PART	WHAT IT DOES
The list	With **(current settings)** selected, whatever is in the cards is used; pick a preset and every card switches to it.
Save	Stores all the current settings under one name. If the name exists, it asks before overwriting.
··· → Delete	Deletes the selected preset — it asks first. `Ctrl` + `Z` does not bring it back.
··· → Back up	Writes every preset to a `.json` file.
··· → Restore	Reads a backup file; for names that already exist it asks before overwriting.

WHY A BACKUP MATTERS

Presets are kept in the program's storage. Move to another computer and the presets you built up over months are not there. The backup file is the only insurance — and it is also how you send your style to a teammate.

Export when done SWITCH

Default: off · at the bottom of the drawer

As soon as the edit is finished, it sends the export job to the queue — the video gets made even if you are not watching.

A FULLY AUTOMATIC CHAIN

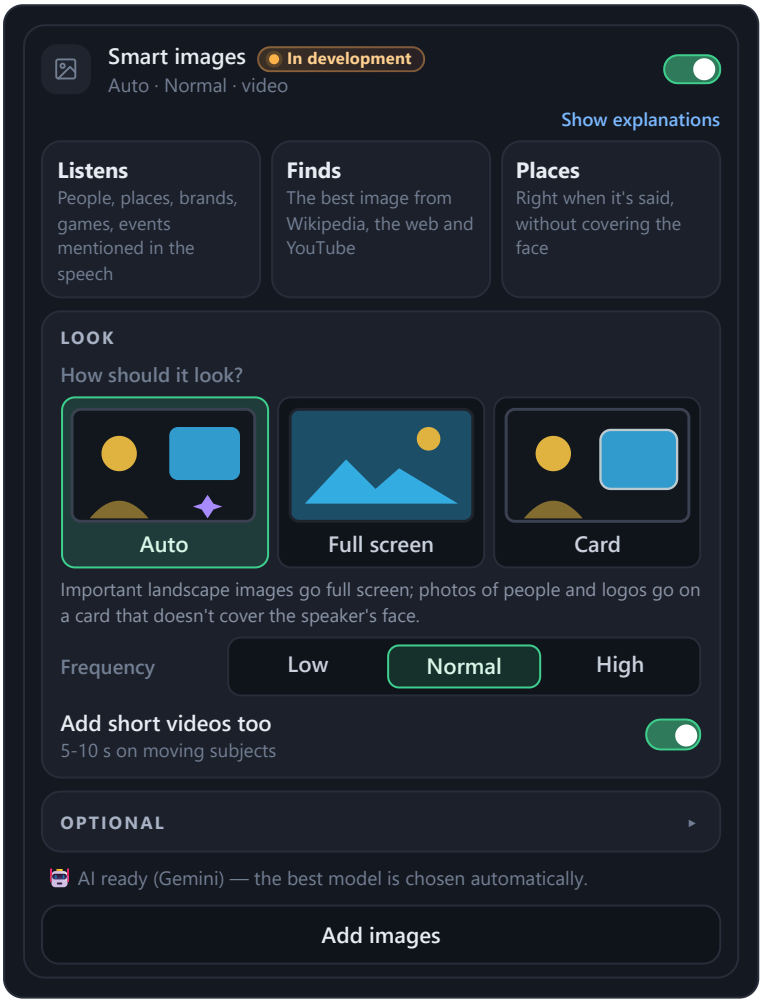
"Auto edit" on the download screen + a preset here + this switch on: the clip is captured → the edit happens by itself → the export joins the queue. No clicks needed. If you do not want Super Edit to open at all, tick **" ⚡ Do it in the background"** in Live Clip Capture (chapter 2): the preset is applied directly and the video is saved to the output folder, so this switch is not needed. Intro/outro templates, smart visuals and read-aloud are not done on that path.

SECTION 6

Smart images — what it does

It brings the person, place, club, brand, game or event named in the speech onto the screen **at the moment it is said**: say “Old Trafford” and you get the stadium; say “Alex Ferguson” and you get his photo. Moving subjects such as athletes, matches, games, cars and rockets come as **a short, silent video**. It works in 16:9, 1:1 and 9:16.

SMART IMAGES — CARD OPEN



SUBJECT	WHAT COMES	FROM WHERE
A person	Their photo — on a card that does not cover the speaker's face	Wikipedia · web
A company · club · brand · app · game · film	Its official logo, on a light or dark plate; with no logo, a verified picture	Wikipedia · web
A place · building · stadium · vehicle · product	A photo of it	Wikipedia · web

SUBJECT	WHAT COMES	FROM WHERE
Moving subjects: athletes, matches, games, cars, rockets, concerts	A 5–10 s silent video (with **Add short videos too** on)	YouTube

The card's switch SWITCH

Default: **off** · **In development**

The moments it picks are recognisable things that are **the actual topic** of the speech: named people, places, buildings, clubs, companies, brands, products, apps, games, films, vehicles, events and animals. Everyday objects mentioned in passing (a table, coffee, money) are not picked; abstract ideas only come if they are the main topic and have an obvious picture.

A misspelled name (“Nividya”) is corrected. A person it is **not sure** about is skipped: the wrong person's photo is worse than none.

The **In development** badge next to the name: the feature works, but it may not give the result you want on every video.

FOR THE CARD TO WORK

THREE THINGS ARE NEEDED

① **Speech** — the subtitle step's text is used, or it is made here
② **The internet** — from Wikipedia, the web and YouTube
③ **An AI key** — recommended; a free Gemini key is enough

THE KEY AND THE MODEL

The key is entered in **Settings** → **AI settings** (chapter 14). There is no model to choose: the program picks the best one from the current list by itself, and moves on to the next when one is busy or out of quota. If a Claude key is entered too, it is tried after Gemini. The line at the bottom of the card tells you the state: “🤖 AI ready (Gemini) — the best model is chosen automatically.”

With no key, only the people, places and brands mentioned by name are looked up on Wikipedia; the topic is not understood and no videos come. The line says so too: “ℹ️ No AI key: only people, places and brands mentioned by name are found on Wikipedia…”

NO PICTURE RATHER THAN A WRONG ONE

Each subject's candidates are shown to the AI as thumbnails, together with the sentence from the speech. If none of them clearly shows the subject — another person, an unrelated stock photo, a thumbnail with large text, a fake checkerboard “transparent” background — that moment is left empty. The result line counts it: “🧐 2 candidates rejected as wrong”.

SECTION 7

Look, frequency and short videos

The three things you choose on the card: how the picture sits on screen, how often pictures come, and whether moving subjects get a video. The position, size, duration and motion are worked out by the program for each picture on its own.

How should it look? 3 DIAGRAM CARDS

Default: **Auto**

OPTION	WHAT HAPPENS
Auto	Important landscape images go full screen; photos of people and logos go on a card that doesn't cover the speaker's face.
Full screen	The image fills the frame and slowly zooms in. In Game + Camera the camera band stays uncovered; logos still go on a card.
Card	The image sits on a rounded card on the speaker's free side; the face and subtitles stay uncovered.

A logo stays on a card with every option: a dark logo on a light plate, a light logo on a dark one — readable on any video. Short videos play on a card with **Card**, and full screen with the other two options.

> **HOW THE FACE AND THE SUBTITLES ARE KEPT CLEAR**
>
> The speaker's face is found **in the frame the viewer sees**; the framing, the crop, a split screen and Game + Camera are all taken into account. The card goes into **the largest free area** that does not cut into the face, the subtitle band or the camera band; where possible, the speaker's body is not covered either. In Apply edit, if the subtitles are on, their place is kept free in advance.

Frequency 3 OPTIONS

Default: **Normal**

	LOW	NORMAL	HIGH
At least between two pictures	14 s	8 s	4.5 s
Total picture time, at most of the video	16%	28%	42%
At least between two videos	150 s	40 s	20 s
Which subjects	Only the main ones	The important ones	Side subjects too

The pick goes in order of importance; the same subject comes once. The AI still only picks the subject itself; the frequency sets the spacing, the total time and how important a subject has to be.

Add short videos too SWITCH — Default: **on**

For moving subjects like a match, a game, a rocket launch or a car, a short **silent** clip showing it comes from YouTube — taken from the video's most-watched moment. It plays for as long as the subject is being talked about, 10 s at most. The speech keeps being heard.

If the video does not download, a picture of the same subject is used; the result line says "1 video didn't download, an image was used". With the switch off, every subject comes as a photo.

What the program works out by itself

WHAT	HOW
Position and size	The largest free area that does not cover the face, the subtitles or the camera band
Time on screen	A picture 2.2–6 s · a video 10 s at most; each ends just before the next one
Motion	Full screen: a slow zoom in · card: slides in from the free side and zooms in very slowly
In and out	A short, soft transition
Track	The "B-roll" track; the camera layer and the subtitles always stay above it

SECTION 8

Focus, never add, and the plan window

The collapsible **Optional** box at the bottom of the card. Leave it empty and the program looks only at the speech itself.

Focus TEXT BOX

Empty = the topic of the speech

The sentence you write is given to the AI when it picks the pictures — for example “only footballers and clubs”. It only affects the choice of pictures, not the numbers. It is not used when there is no AI key.

Never add TEXT BOX

The subjects you separate with commas never reach the screen — for example “politicians, alcohol”.

> **IT IS APPLIED TWICE**
>
> The AI is told “do not pick these”, and once the plan is ready the subject's name, the words in the speech and the search term are checked and it is **stripped out by force**. The result line says “ 🚫 2 blocklisted”.

Select a placed picture and press **Selected item › Smart image › 🚫 Add to blocklist**, and the subject is written into this box and the picture is deleted (chapter 38).

Show the plan before applying SWITCH

Default: **off**

The **B-roll plan** window opens **after** the pictures have been downloaded and **before** they go onto the timeline. If Highlight numbers is on as well, the numbers are in the same list.

IN A ROW	WHAT IS THERE
Checkbox	The ticked ones are placed
Thumbnail	The downloaded picture or the video's thumbnail (# for numbers)
Time	Its place on the timeline
Name · "words" · reason	The subject's name, the words in the speech and a short reason it was picked
Tag	🖼 image · 🎞 video · 🔢 number

The buttons: **Select all** · **Select none** · **Cancel — place none** · **Apply selected**. `Esc` is the same as Cancel: nothing is added.

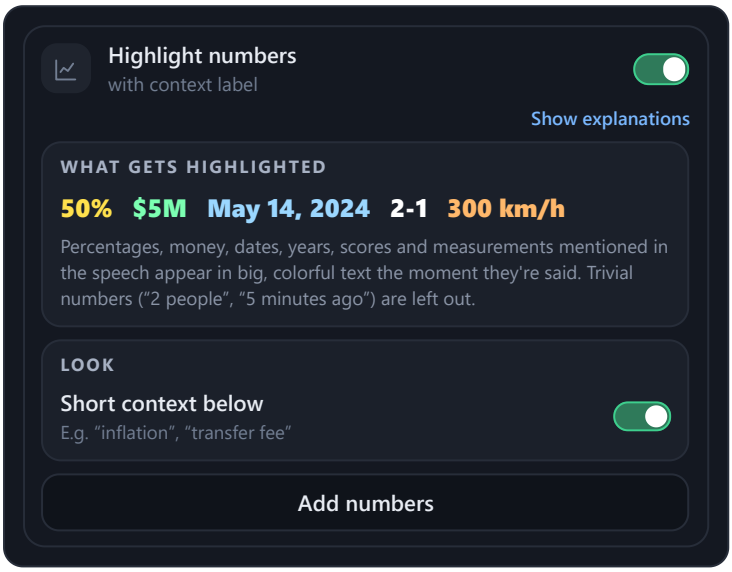
> **FIX A WRONG PICTURE AFTERWARDS**
> In this window you only keep or drop. If a picture came out wrong, select it once it is placed → **Selected item** › **Smart image** → correct the word → **Search with this term** (chapter 38).

SECTION 9

Highlight numbers

Percentages, money, dates, years, scores and measurements mentioned in the speech appear in big, colorful text **the moment they are said**, with a short context written below. It is a card of its own, separate from Smart images, and it works on its own.

HIGHLIGHT NUMBERS — CARD OPEN



TYPE	EXAMPLE	COLOUR
Percentage	50%	Yellow
Money	5 million dollars · €250	Green
Date · year	May 14, 2024 · the 1990s	Blue
Score	2-1	White
Measurement · duration	300 km/h · 20 minutes	Orange

The card's switch SWITCH

Default: **off**

Trivial numbers (“2 people”, “5 minutes ago”) are left out. With an AI key, the AI decides for each number. Without a key a rule is used: percentages, money, dates, scores, years between 1800 and 2150, measurements of 2 and above and numbers of 1000 and above come; durations and ordinal numbers do not.

Short context below SWITCH — Default: **on**

A 1–3 word context is written under the number — “inflation”, “transfer fee”. The AI writes it, in the language of the speech: with no key only the number shows.

HOW IT SITS ON SCREEN

Each number stays for 1.8–3.2 s and comes in by growing, slamming or rising, in turn. The face, the subtitle band and the camera band are not covered; when placed together with the pictures, neither is the smart image of that moment. The number is written the way the spoken language writes it: 50% in English, %50 in Turkish, 50 % in German. The same number said again within 45 s shows once. The numbers are added to the **“ 🔢 Number”** track as text items; each one can be selected and edited.

EACH BUTTON REFRESHES ITS OWN TRACK

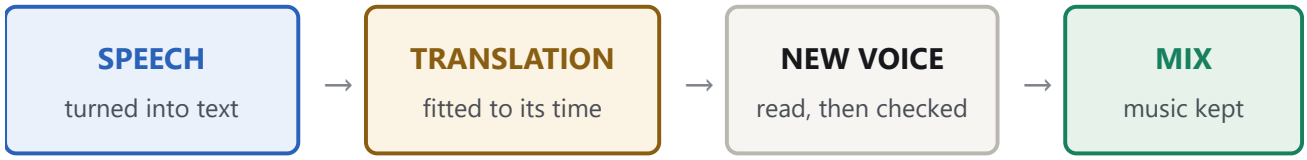
Add images rebuilds only the B-roll track, **Add numbers** only the 🔢 Number track; neither deletes the other or the subtitles. With both cards on, Apply edit places the pictures first and then the numbers — after the cutting, the dubbing and the audio cleanup, before the subtitles. If you cut the silences afterwards, the pictures and the numbers move with the word they were said on; if that word was cut, the item is removed.

SECTION 10

Dubbing — translating the speech

It **translates the speech** of the clips on the timeline into another language and has an AI voice **read it again**. The music and the sound effects stay where they are. It uses the same engine as dubbing on the download screen (chapter 6); here it works inside the edit, clip by clip.

HOW IT WORKS



THREE THINGS TO KNOW

① **The voice engine** — installs itself on first use (one time, 6–9 GB)
② **A graphics card** — NVIDIA with 8 GB+ recommended; very slow without
③ **The spoken language** — read from « Subtitles → Speech »

The card's switch SWITCH

Default: **off**

With it on, **Apply edit does the dubbing as well** while it builds the edit. Without turning it on, you can also run the dubbing on its own with the card's own **Apply dubbing only** button.

Language · Voice · Type · Scope 4 DROPDOWNS

SETTING	VALUES	NOTE
The dubbing language	**Turkish** + 12 languages	The speech is translated into this language and read in it
The voice	**Automatic — suited to the speaker** · Make it sound like the speaker · 6 voices	Automatic: each person is read in **the same voice for the whole video**, the one closest to their pitch — every person gets their own voice (two people, two voices; five people, five). Sound like the speaker: only when the permission box below it is ticked. Pick a voice and everyone is read in it
The type	**Full dub** · Voice-over	Full dub: the original speech is removed, the music and the effects stay. Voice-over: the original sound stays underneath, turned down (like a documentary)
Scope	**All clips** · Selected only	On a long video, try a single clip first

The dubbing languages: Turkish · English · German · Spanish · French · Italian · Portuguese · Indonesian · Russian · Japanese · Chinese · Korean · Arabic.

The six voices: Warm young woman · Clear professional woman · Energetic young man · Deep-voiced mature man · Male narrator · Female documentary narrator.

> **THE LANGUAGE OF THE SPEECH COMES FROM THE SUBTITLES CARD**
> The program reads which language is being spoken from the **"Subtitles → Speech"** setting; it is shown just below the options. If the language chosen there is the same as the dubbing language, the dub does not start — pick another dubbing language.

Use the dub script as subtitles SWITCH

Default: **off**

The subtitles show **exactly the text that is spoken** in the dub, at the moment it is spoken — what you hear and what you read are the same. **It replaces the automatic subtitles**: with this switch on, Apply edit adds no automatic subtitles in another language.

Apply dubbing only · Stop 2 BUTTONS

Apply dubbing only does the dubbing and nothing else; it leaves the rest of the edit alone. While it runs, **Stop** appears beside it.

The line above the button shows **the state of the voice engine**: if it is not installed yet, that it will install itself on first use; once it is installed, whether it runs on the graphics card (fast) or on the processor (slow).

How the result looks on the timeline

The dubbed sound is attached to each clip in the same way as the results of **Audio cleanup**: a linked audio layer called **"Dubbing"** arrives, and the clip's own sound is turned down.

GOING BACK TO THE ORIGINAL SOUND IS EASY

With ↶ (`Ctrl` + `Z`), or with **Remove** in the **Audio cleanup** card, the clips get their original sound back.

WHERE IT RUNS INSIDE APPLY EDIT

Dubbing runs **after** the cutting, silence and transition steps and **before** Audio cleanup. Dubbed clips are not cleaned again. If the dubbing text is printed as subtitles, no automatic subtitles in another language are added.

SPEECH IS NEVER CLIPPED

The translation is **shortened, keeping its meaning**, so that it fits the time available, and every reading is listened back and checked — if its tone does not match that voice's earlier readings, it is read again. The first time a voice is used in a language, its steadiest-sounding sample is picked once. If needed a reading is sped up by 1.25× at most, and if it comes out short it is spread over the length of the speech; the pace does not jump between one person's sentences. If it still runs long, the next sentence moves along slightly — no sentence is cut off halfway.

TRY ONE CLIP FIRST

Dubbing takes a while: a 2-minute video takes **about 10 minutes** on a graphics card, and far longer without one. On a long video, set **the scope** to **"Selected only"**, listen to the result, and move to **"All clips"** once you are happy.

THE RESULT DEPENDS ON HOW CLEAR THE SPEECH IS

Very loud music or noisy speech makes words get misheard, and that mistake carries into the translation. Clips with clear speech give the best result.

SECTION 11

Read text aloud — now in the text's settings

It reads the text items on the timeline — a title, a note, a call to action — in an AI voice. It has moved out of the AI Edit drawer: select a text item and it is in the right-hand panel, in the **Read text aloud** group. It uses the same voices as "Read aloud" in the overlays (chapter 7).

SETTING	WHAT IT DOES	DEFAULT
Also read with Auto Edit	When you press "Apply edit" in AI Edit, the text items on the timeline are read too.	off
Voice · ▶ Listen	11 voices; Listen plays a ready-made sample	Male narrator
Tone	Natural · Excited · Serious · Calm · Sad · Warm · Curious · Confident	Natural
Reading language	Automatic — detect from text · 13 languages	Automatic
Volume	0 – 200	100
Lower the video audio and music while reading	The other sounds dip gently while a reading lasts, then come back smoothly — in the preview too	on
Keep the text on screen until reading finishes	If the reading is longer than the text, the text is extended; it never runs over the next item. On animated text the exit starts after the reading has finished	on
Match the text duration to the reading	The text's duration is set to the length of the reading — extended if short, shortened if long. On animated text the entry and exit speed up by at most 1.5×; if the reading is even shorter, the text stays as long as the shortest time the motion fits in, and the status line says how many seconds longer than the reading it stayed. **Speed › Fast** shortens this time: choose it and press **Read texts aloud** again — texts already read are matched to their reading again without being read again	off
Read only the selected texts	Only the text items selected on the timeline are read	off

BUTTON	WHAT IT DOES
Read texts aloud	Reads the text items straight away. The readings go onto a separate "Read aloud" audio track.
Stop	Stops the reading while the job runs.
Remove readings	Deletes every reading; the text items stay where they are. ↶ undoes it.

WHAT IS NOT READ

Subtitles and number highlights are not read — only text items. If you change a text item and press again, only the changed text is read again. With **Match the text duration to the reading** on, the duration of texts already read is also matched to their reading again (they are not read again).

MATCHING A SPLIT TEXT TO ITS READING

If you split a text (S), the sentence is read **once** — even if you change one part's colour or motion, or move a part; only a part whose words change is read separately. When the parts touch and share the same design they play as one text; with **Match the text duration to the reading** on, only the **last part** gets shorter or longer and the other parts stay where they are. If the reading ends before the last part, the text is left alone and the status line says the split text wasn't matched — trim or delete the last part yourself if you like.

WHAT THE STATUS LINE SAYS

Matched to the reading duration — the text ends together with the reading. **Stayed … s longer than its reading so the motion fits** — the text stayed that much longer so that the entry and exit of the animated text do not speed up by more than 1.5×; **Speed › Fast** reduces the difference. **The motion plays fast: the next item left no room** — the next item on the same track did not let the text get longer; move that item or put the text on another track.

ONE SOUND JOB AT A TIME

Dubbing and reading aloud use the same voice engine, so the two do not run at the same time. Press one while the other is running and the program tells you to wait for it to finish or to press **Stop**.

SECTION 12

Apply edit

THE MOST IMPORTANT WARNING IN THIS PART

Apply edit applies every step whose switch is on **FROM SCRATCH** and rebuilds the timeline. Cutting, framing and camera need that. The price: subtitles and B-roll you added earlier are **deleted** in the process. The line under the button says so too: "The timeline is rebuilt from scratch — subtitles and B-roll added earlier are removed. To add just one thing, use that step's own button."

WHAT YOU WANT	WHAT TO PRESS
Build the edit for the first time	**Apply edit**
Change a cutting or framing setting and rebuild	**Apply edit**
Keep the subtitles and add smart images	**Add images**
Keep the edit and only highlight the numbers	**Add numbers**
Keep the edit and add dubbing	**Apply dubbing only**
Only have the text read aloud	**Read texts aloud (in the text's settings)**
Only change the subtitle style	**Apply style**
Only add the censor	**Apply censor**
Only clean the audio	**Apply cleanup**
Only change the framing (without cutting)	**Apply framing**
Only split the scenes	**Cut scenes**
Keep the edit and only add a title	**Add title**
After the edit, change the order or the zoom of the split panels	**Edit framing afterwards**

THE UNDO RULE

Everything Apply edit does is undone with a single `Ctrl` + `Z` — one step, not dozens. Each card's own button is undone separately.

A PRACTICAL WAY TO WORK

① Turn on the cards → **Apply edit** → watch the result.
② If there is one thing you do not like (framing, subtitle style, how often pictures come), fix it with that card's own button.
③ If you need to change something basic, like the cutting or the ratio, press Apply edit again — but leave the subtitles and the pictures to the very end.

SECTION 13

The limits, and troubleshooting

The limits you should know about

SUBJECT	THE SITUATION
The AI audio models are slow	They can take **minutes** per clip. Try one clip first.
Stem separation downloads first	The "stem separation" engine (~1.5 GB) sets itself up on first use; without the AI noise cleanup engine, the fast cleanup is used.
The separation is not perfect	"Remove the music" cannot pull the game effects 100% clear of the music — balance it with the **background %**.
It clashes with the censor	The audio cleanup and the censor should not be used at the same time.
Presets live on this computer	They do not move to another computer by themselves — ⋯ → **Back up**.
Deleting a preset cannot be undone	It is not covered by `Ctrl` + `Z`.
Smart images is in development	It works, but it may not give the result you want on every video; the result depends on the speech and on the pictures found online.
It needs speech	The subtitle step's text is used; without it the text is made here (which takes time). A video with no speech gets no pictures or numbers.
Without a key, proper names only	People, places and brands written with a capital letter are looked up on Wikipedia; no videos come. In scripts with no capital letters (Chinese, Japanese, Korean, Arabic) no pictures are suggested without a key.
It needs the internet	The pictures come from Wikipedia, the web and YouTube.
The free quota can run out	The program moves on to the next model; if they are all out, it falls back to proper names and says "free quota used up".
Apply edit rebuilds	The subtitles and the B-roll are deleted. The card buttons do not delete them.
Dubbing is slow	A 2-minute video takes **~10 minutes** on a graphics card, far longer without one. Try one clip first.
The voice engine is large	A one-off **6–9 GB** installs itself on first use.
One sound job at a time	Dubbing and reading aloud do not run at the same time.

Troubleshooting

SYMPTOM	CAUSE	FIX
Stem separation says "installing"	The engine is downloading for the first time	Press the button again when the progress window finishes · if you do not want to wait, pick the **fast** noise cleanup
It is taking far too long	An AI model + every clip	Scope → try it with **Selected only** first
The voice went "underwater"	The strength: Strong	Drop it to **Light** or **Normal**
The music went, but so did the effects	The background at 0%	Set the background level to **15–30%**
The music went thin	The 80 Hz cut is on	**Turn it off** on a recording with music
I cannot undo the cleanup	—	Right-click the clip → **Restore original audio**, or the card's **Remove** button
The censor is in the wrong places	The audio cleanup ran afterwards	Clean first, then apply the censor **again**
The intro/outro list is empty	There is no saved template	Save a project template first (chapter 23)
The template broke the edit	The "In between" mode stretched the length	Pick **On top** if you do not want it pushed along
My presets are gone	The program data was deleted, or another computer	⋯ → **Restore** if you have a backup; without one they cannot be recovered
"The AI key is invalid"	The Gemini key is wrong or was deleted	Paste the key again in Settings → AI settings and press 🔌 **Test it** (chapter 14)
"The AI's free quota is used up right now"	The free usage limit was reached	Press the button again in a few minutes
Only names of people and places came, never a video	There is no AI key ("ℹ️ no AI key: proper names only")	Add a free Gemini key in Settings → AI settings
"No clear subject to illustrate was found in this conversation."	No concrete subject is named, or the Focus is too narrow	Empty the Focus · Frequency → **High**
"No speech found on the timeline."	The clips have no speech, or it could not be turned into text	Check the spoken language on the Subtitles card
A picture shows the wrong person or thing	The subject's name was misunderstood	Select the picture → Selected item › Smart image: correct the word → **Search with this term** · or **Find another image**

SYMPTOM	CAUSE	FIX
A subject I did not want keeps coming	—	Write it in **Never add**, or select the picture and press 🚫 **Add to blocklist**
Too many or too few pictures	The frequency	**Low** · **Normal** · **High**
A picture fills the screen and the speaker is hidden	How should it look?: Full screen or Auto	Pick **Card**
"🩹 1 video didn't download, an image was used"	The YouTube clip could not be downloaded	Press **Add images** again · if you do not want videos, turn off **Add short videos too**
Some pictures went away after cutting the silences	The word they were said on was cut	This is expected · press **Add images** again if you need to
My subtitles/B-roll were deleted	**Apply edit** was pressed	`Ctrl` + `Z` · use the card buttons from now on
The numbers do not come on screen	The card is off, or the numbers were found trivial ("No number worth highlighting was found in the speech.")	Turn the card's switch on · **Add numbers**
There is no context under a number	There is no AI key, or Short context below is off	Add a key · turn on **Short context below**
The dub will not start: "The speech is already …"	"Subtitles → Speech" is the same as the dubbing language	Pick another **dubbing language**, or correct the spoken language
"Selected only" is chosen but nothing happens	No clip is selected on the timeline	Select a clip first, then press the button again
"A sound job is already running"	A dub or a reading is still going	Wait for it to finish, or press **Stop**
I want to undo the dub	—	↶, or Audio cleanup → **Remove**

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

38 · Batch Actions and the Selected item — working on several clips at once, and editing every property of a single item.

SUPER EDIT · PART 23

Batch Actions & the Selected item

Two opposite panels. One touches **dozens of clips at once**, the other opens up every detail of **a single item**. You lay out the rough shape of the edit with the first and do the fine work with the second.

WHAT'S IN THIS CHAPTER

1. Two panels — which one, and when
2. **A · Batch Actions** — where the panel is
3. **The target** — scope, type chips, map
4. 🛡️ **The system-layer protection**
5. **Copy attributes** — 7 switches
6. **Color and effects · Reset** (6 buttons)
7. **Animation · Speed and duration · Layout and order**
8. **Audio · Merge**
9. **B · The Selected item** — shelves, search, which card shows up when
10. Transform · **Crop** · Text
11. Speed · Volume · Opacity
12. Blur · Zoom · Mirror · Mask · Border
13. Smart image · Tracking and pinning · Overlay settings
14. The limits, and troubleshooting

SECTION 1

Two panels — which one, and when

This chapter covers two opposite panels together, because in day-to-day use they are used **one after the other**: the bulk arrangement first, then the retouching one item at a time.

THE DIVISION OF LABOUR

BATCH ACTIONS

Left rail → Layout & Batch

Applies the same thing to dozens of clips **in one move**.

« Speed them all up by 20% »
« Give them all the same effect »

THE SELECTED ITEM

Right panel — when an item is selected

Opens up every detail of **one** item.

« Thicken the outline on this text »
« Put that clip into slow motion »

THE TYPICAL ORDER

① Lay out the **rough shape** with Batch Actions — even up the durations, close the gaps, colour
② **Retouch one by one** with the Selected item — slow this clip down, enlarge that text

The other way round works too, but a batch action can override what you set one by one — bulk first

ALL OF IT CAN BE UNDONE

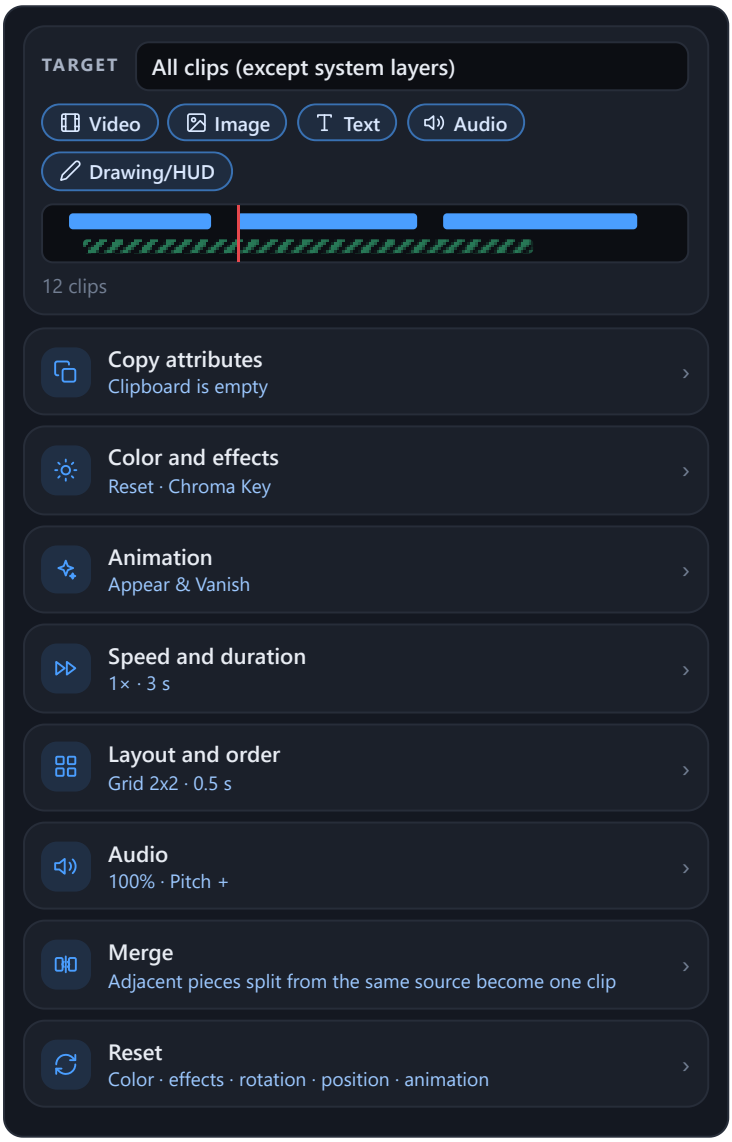
Everything done in either panel comes back with `Ctrl` + `Z`. Even when a batch action touches 40 clips, that is a **single** undo step.

SECTION 2

Where the panel is

The **Layout & Batch** drawer on the left rail → **Batch Actions**. The **TARGET** box is at the top, with eight cards below it; every card works on the target. Click a card and it opens, and the others close.

HOW IT LOOKS IN THE PROGRAM



PART	WHAT IT DOES
TARGET	Chooses which clips are touched — the heart of the panel (section 3)
Copy attributes	Pastes one clip's settings onto the others
Color and effects	A preset color, a video effect, applying one crop to all
Animation	Applies a ready-made animation to the target
Speed and duration	Speed, equalizing durations
Layout and order	Grid, spacing, order
Audio	Level, matching levels, audio effect
Merge	Joins split clips back together
Reset	Six separate reset buttons

The blue line under a card's name tells you that card's **current choice** — you see what will be applied without opening the card.

SECTION 3

The target

The most important part of the panel. All eight cards work according to the choice made here — the wrong scope means touching the wrong clips.

Scope DROPDOWN · TARGET BOX

Default: **Selected clips**

OPTION	WHO IT COVERS
✦ **The selected clips**	Whatever you selected on the timeline (`Shift`+click to add, `Ctrl`+click to remove). **No protection is applied** — what you picked is what you get.
All the clips	Everything — **except the system layers** (the next chapter).
▶ **After the playhead**	The clips that sit to the right of the playhead.
🅱 **Inside the regions (N)**	The ranges you marked in Region Export (chapter 32). It only appears in the list if a region exists.
A single layer	Every layer is its own row: the name, the clip count, and the `⚠ system` and `· hidden` tags. **No protection is applied.**

> **THE SCOPE IS SHARED**
>
> This list is **the same setting** as the scope in the **Transitions** panel (chapter 25). Change it in one and it changes in the other.

Type chips 5 CHIPS

Default: **all on**

It **intersects** with the scope: "all the clips *but only the video ones*".

CHIP	WHAT IT COVERS
Video	Video clips
Image	Images and GIFs
Text	Text items
Audio	Audio clips
Drawing/HUD	Drawing layers, and readouts like the counter and the progress bar

> **THE TYPICAL USE**
> The scope **All clips** + only the **Video** chip on → you speed up every video without touching the text or the music.

The map and the counter A LIVE PICTURE

A miniature of the timeline — each row is a layer. It shows which clips are about to be touched **before** you apply anything.

COLOUR	WHAT IT MEANS
Blue	The clips this action **will affect**
Striped green	A 🛡️ **protected system layer** — it will not be touched
The red line	The playhead
The green band	A marked region

Click a row and the scope becomes that layer directly — no need to hunt for it in the list.

The counter under the map says how many clips will be touched, broken down by type with each type's icon. If the scope is empty it says "No clips in this scope".

> **IF IT SAYS "0 CLIPS" IT TELLS YOU WHY**
> An empty scope does not just sit there saying "empty". The program explains:
> *"Select clips on the timeline (Shift+click = multiple) or pick another scope."*
> *"No regions defined — draw a region first with "Mode ▸ Region Export"."*
> *"The playhead is past everything — rewind."*

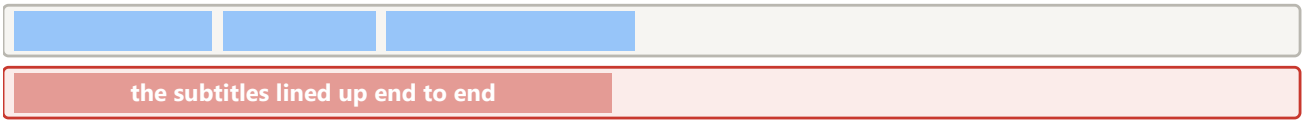
SECTION 4

The system-layer protection

This is the most valuable behaviour in the panel, and it is represented in the interface by a single shield icon. Using it without understanding it can break the link between every subtitle and the speech.

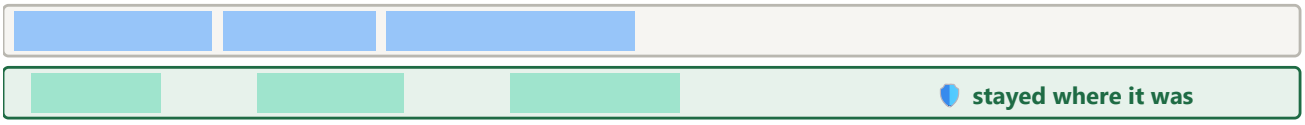
WHY THE PROTECTION EXISTS

WITHOUT THE PROTECTION — « Close the gaps » was clicked



↑ the subtitle layer counted as a « clip » too and was pushed along — its link to the speech is GC

WITH THE PROTECTION



↑ the subtitles stayed in sync with the speech

The protection applies to BULK scopes like « All the clips » and « After the playhead ».
Pick the layer from the list on purpose, or select its clips by hand, and the protection is LIFTED.

The six protected layers

LAYER	WHERE IT COMES FROM
subtitles	The automatic subtitles (chapter 36)
censor	The censor bleeps (chapter 36)
censor (by hand)	The censors added by hand
clean audio	The audio cleanup (chapter 37)
B-roll	Smart images (chapter 37)
numbers	Highlight numbers (chapter 37)

WHAT THEY HAVE IN COMMON

All of them are **generated automatically**, and their timing **depends on the edit**. A subtitle line has to sit over one particular sentence; a bulk shift breaks that link. That is why they are kept out of the bulk scopes.

THE PROTECTION IS NOT SILENT

When a layer is protected, the program **says so**:
" 🛡️ the 📝 subtitle / 🖼️ B-roll layer is protected (so the edit does not fall out of sync) — pick THAT layer from the list if you really need it."

IF YOU WANT TO TOUCH IT ON PURPOSE

The protection lifts when you show **clear intent** — there are two ways:
① **Pick that layer directly** from the scope list (it is marked `⚠ system`)
② **Select its clips by hand** on the timeline and set the scope to **✦ The selected clips**

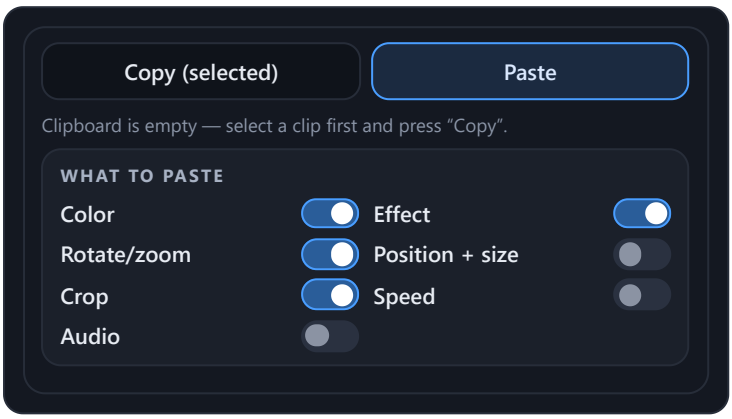
Hidden layers are skipped in the bulk scopes as well — so that nothing you cannot see gets a bulk action applied to it.

SECTION 5

Copy attributes

You set one clip up the way you want, then **paste** those settings onto every clip in the target. Seven switches choose which settings are carried over.

CARD OPEN



Copy (selected) · Paste 2 BUTTONS

First select a clip and press **Copy** — its settings go onto the clipboard. The clipboard's state shows under the card's name and at the bottom.

Then set the target and press **Paste**.

SWITCH	DEF.	WHAT IS CARRIED OVER
Color	on	The color settings and the preset color
Effect	on	The video effect chain (chapter 27)
Rotate/zoom	on	Rotation · content zoom · opacity · mirror · blur
Position + size	off	The clip's place and size in the frame — for reproducing a PiP layout
Crop	on	The crop rectangle
Speed	off	The playback speed
Audio	off	Level + pitch + echo

WHY TWO SWITCHES ARE OFF BY DEFAULT

Position + size and **Speed** are off because they are usually not wanted: every clip has its own place and its own pace. It stops you from moving them all into the same corner by accident while copying a color and an effect.

THE SPECIAL EFFECT OF THE "AUDIO" SWITCH

If only **Audio** is on, pure audio clips join the target too. While the other switches are on, audio clips stay out — there is no visual setting to apply to them.

SECTION 6

Color and effects · Reset

Color LIST + APPLY

9 options

Ready-made color looks: **Reset · Vivid · Faded · Contrast · Bright · Dim · Soft · Black & white · Sepia**. Applied to every visual in the target in one go.

Video FX LIST + ADD

Adds an effect from the video effect catalogue (chapter 27) to the clips in the target.

> **IT DOES NOT DOUBLE UP**
> Clips that already carry the effect are skipped. Pressing twice does not add the same effect twice.

Apply selected clip's crop to all BUTTON

Copies the crop of the selected clip to the videos and images in the target. If the selected clip has no real crop, the program warns you.

The Reset card — six separate buttons

Every row has its own **Reset** button, and it deletes only the thing in its name — the split is deliberate.

ROW	WHAT IT DELETES	WHAT IT LEAVES ALONE
Color	Brightness, contrast, saturation, color look and light animation	Everything else
Video effects	All video effects added to the clips	The color settings
Rotation and zoom	Rotation, content zoom, crop, opacity, mirror, blur	Position/size and the keyframes
Position and size	The clip returns to full frame, keeping its aspect ratio (undoes a PiP/grid layout)	The visual settings
Animation	Keyframes, in and out, speed and light animation, motion path — it asks first	The look settings
All	All of the above (the button with the red border)	—

WHY IT IS THIS DETAILED

The “Reset rotate/zoom” button used to say “position/size” in its description, but it did not touch them — and instead it **deleted the keyframes**, which its description did not even mention. Hours of animation went with one click. Now every row deletes exactly the thing in its name — the keyframes are in the **Animation** row, and that one **asks first**.

SECTION 7

Animation · Speed and duration · Layout and order

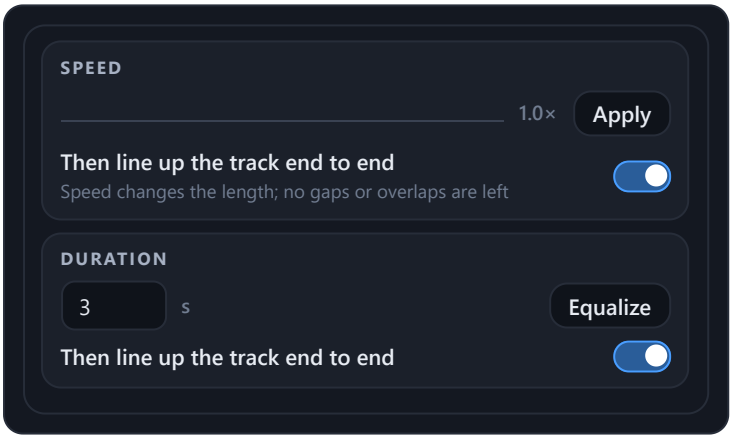
Animation → Template LIST + APPLY

Applies a template from the Animations panel (chapter 26) to the suitable clips in the target.

ANIMATION FAMILY	WHAT IT CAN GO ON
Video (keyframe)	Visual items
Speed	Video and audio
Light	Video and images

It is applied with the default settings; you can change each clip's own setting bars one by one from the Animations panel. An in and an out animation live side by side; if an animation of the same kind is already there, the program asks once.

SPEED AND DURATION — CARD OPEN



Speed SLIDER + APPLY

0.25× – 4× · step 0.05 · default 1.0×

Then line up the track end to end (default **on**): speed changes the length — a sped-up clip leaves a **gap** behind it, a slowed-down clip leaves an **overlap**. With the switch on, the track is lined up end to end by itself after applying.

Duration — Equalize

NUMBER + EQUALIZE

0.2 – 60 s · step 0.5 · default 3

Makes every clip in the target the same length — video, image, text and audio. The **Then line up the track end to end** switch under it closes the gaps afterwards.

CLIPS WITH A SHORT SOURCE STAY SHORT

You cannot make a 2-second clip 5 seconds long — there is not enough source. Those clips stay as they are and **their number is reported**; they are not skipped silently.

A SLIDESHOW

Drop 10 photos on the timeline → target **All clips** + only the **Image** chip → Duration **3** + end to end on → **Equalize**. A tidy thirty-second slideshow is ready.

Layout and order → Grid · Arrange

8 LAYOUTS + ARRANGE

Puts the videos in the target into a split-screen grid: **2x2 · 3x3 · 1x2 · 2x1 · 1x3 · 3x1 · 2x3 · 3x2**.

A GRID IS FOR CLIPS THAT ARE VISIBLE AT THE SAME TIME

A split screen only makes sense if the clips sit **on top of each other** on different tracks. Putting clips that play one after another into a grid changes nothing. The program gives priority to the clips under the playhead.

Fit inside the cell (default off): when off, the picture fills the cell and the overflowing edge is cropped. Turn it on and the whole picture shows, but space is left in the cell. It is never stretched.

Spacing: Close gaps · Even spacing + Space out

2 BUTTONS + NUMBER

0 – 10 s · default 0.5

Close gaps pulls the clips on a track end to end. Type a length into **Even spacing** and press **Space out** to line them up with that much gap between them.

Order: Invert · Shuffle 2 BUTTONS

> **THE SLOTS STAY, THE CONTENT SWAPS**
>
> The start times and the spacing pattern **stay exactly as they are**; only which clip sits in which slot changes. So the rhythm is not broken.

BUTTON	WHAT IT DOES
Invert	The last clip comes first. Lengths and gaps are kept.
Shuffle	A random order — for trying out a slideshow or montage. Pressing again makes a new order.

SECTION 8

Audio · Merge

Level SLIDER + APPLY

0% – 200% · default 100%

Brings the volume of every clip in the target to the same value. It applies to the sound of video clips too.

Match levels BUTTON

Evens out the loudness of different clips — so that one is not quiet while another blares. It pulls towards the average, not to a fixed value.

> **IT MEASURES IN THE RIGHT PLACE**
> Loudness is measured from the clip's **trimmed range**: a silent opening or credits at the start of the source do not count.

Audio effect LIST + APPLY + AMOUNT

Amount: 1 – 100 · default 45

EFFECT	WHAT THE AMOUNT MEANS
Pitch +	Read as 1–12 semitones (the voice gets higher)
Pitch −	The same — the voice gets deeper
Echo	Read as a percentage
Clear	Removes the audio effects that were applied

On clips whose audio has been split off, the linked audio item **updates by itself**.

Merge SWITCH + BUTTON

The opposite of cutting: joins **adjacent** clips from one source back into one clip.

> **THE TIMELINE DOES NOT CHANGE ON ITS OWN**
> Clips that are not adjacent (another clip or a gap between them) are not merged.

Close the gaps first (default **off**): every clip in the target is pulled end to end, then merged. When off, only pieces that already touch are merged.

PART TWO

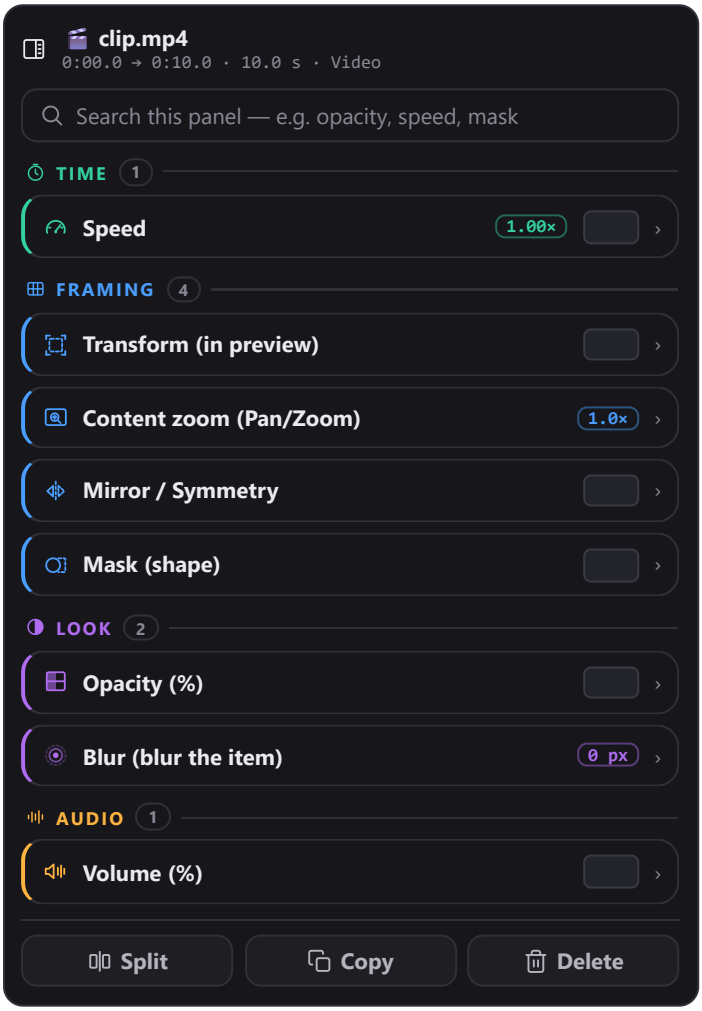
B · THE SELECTED ITEM

SECTION 9

Where the panel is

The **panel on the right** of the screen. When you select an item on the timeline or in the preview, that item's settings open here. The settings are split into **shelves** — Source · Time · Framing · Look · Motion · Audio — all in one list, one under another.

HOW IT LOOKS IN THE PROGRAM — A VIDEO SELECTED



PART	WHAT IT DOES
Top line	The item's name, start → end, length and type
Search this panel	Filters the cards and the settings inside them as you type — “opacity”, “speed”, “mask”
Shelves	A colored heading and the number of cards; each card opens when clicked
Card row	Its name, its **current value** (e.g. 1.00×) and a small preview square that shows what it does
Split · Copy · Delete	Fixed at the bottom of the panel; they do not scroll away

> **WHEN NOTHING IS SELECTED**
> The panel suggests the next step: **Add video** · **Let AI edit** · **Create subtitles** · **Add music**. Each one opens the matching drawer.

Which card shows up on which type

Each time, the panel draws only the cards that make sense for that item — so it stays short and easy to read.

SHELF · CARD	VIDEO	IMAGE	TEXT	AUDIO	DRAWING
Source · Text	—	—	✓	—	—
Time · Speed	✓	—	—	✓	—
Framing · Transform	✓	✓	✓	—	✓
Framing · Content zoom	✓	✓	—	—	—
Framing · Mirror / Symmetry	✓	✓	—	—	—
Framing · Mask	✓	✓	—	—	—
Framing · Border	free	✓	—	—	—
Look · Opacity	✓	✓	✓	—	✓
Look · Blur	✓	✓	—	—	—
Motion · Tracking and pinning	—	✓	✓	—	—
Audio · Volume (%)	✓	—	—	✓	—
Audio · Audio effects	linked audio	—	—	✓	—

The **Smart image** card (Source shelf) only shows on images placed by the Smart images card, and the **Overlay settings** (Look shelf) only on the progress bar, the countdown, the timer and ready-made items. The **Border** card shows on images, GIFs and free (not full-frame) videos. The **Area FX** card (Framing shelf) shows only on an Area FX layer, and opens by default.

SECTION 10

Transform · Crop · Text

Transform (in preview) 2 MODES + 3 BUTTONS

The card's buttons decide what you adjust in the preview (chapter 18).

BUTTON	WHAT HAPPENS IN THE PREVIEW
Stretch	Edge and corner handles — free transform, **width and height independent**. Clicking it again turns it off.
Crop	The whole source opens and everything outside the box is cut — see the **Crop** card below.
Camera: zoom and pan across the whole frame	The whole source shows; move the output frame anywhere, zoom from a corner or with the wheel. Move the playhead and adjust again: the camera moves (keyframe). With a fill style, a layout panel, an area layer or a Game + Camera band, the yellow area has the region's, panel's or band's ratio — the panel stays in place, only its framing changes; the camera band of Game + Camera moves inside the streamer's camera frame. In Top+Bottom and single-layer Game + Camera, pick the band with Top region / Bottom region (chapters 24 and 28).
Select area → layer	Puts the region you pick on **a new layer** — a box, a circle, a shape you draw with the pen, a region you select by colour, a shape the program finds and fits to its edge, or an object you click with Smart select (see below).
Turn this frame into an image	Shows only while a video that **isn't full-frame** is selected (a layer extracted with Select area, a small corner video). Turns the layer into an **image** of the frame under the playhead (see below).

Select area → layer A SELECTION + THE RIGHT PANEL

Video

Press it and **draw a box** around what you want to separate in the preview; when you let go the box waits: adjust it from its edges and corners, zooming in for fine-tuning if needed. The panel on the right has the same ratio and pixel fields as Crop. Press ✓ **Apply** and that region comes out on **a new layer** — derived and lossless. For separating the camera, a logo or part of the screen. You can then right-click that layer and choose “Apply the original's cuts”.

> **FROM A LAYOUT PANEL OR A GAME + CAMERA BAND**
> If the area you select shows in a layout panel or a Game + Camera band, the new layer lands where that area appears in the output — inside that panel or band. The new layer is a plain area layer: it doesn't carry the panel's layout or camera.

Selection: ▭ Rectangle · ◯ Circle · ✒ Pen · 🪄 Select by color

TOOL · KEY	WHAT IT DOES
▭ Rectangle	Selects a box. Its corners can be rounded with the **Corner rounding** slider.
◯ Circle	Selects an oval or a circle; outside the circle the new layer is transparent. The tool you pick is still picked when you open Select area again.
✒ Pen	Selects by drawing freehand: drag, and it **closes when you release**. A line that crosses itself or loops also comes out as a clean area (see below).
🪄 Select by color	Selects the **connected region in the colour** of the point you click — a country on a map, a flat-coloured area, a sign (see below).
🤖 Smart select (below the tools)	An on / off button: while it is on, clicking the preview, drawing a box or drawing around something selects the **object** with AI (see below). While it is on, none of the four tools is lit; pressing a tool turns Smart select off.
🎞 Follow video (above Apply)	After Apply, the outline of the area you selected with ✒ or 🪄 is found again in **every frame** of the video: if the area moves, grows or changes shape, the mask follows it (see below).
`Shift` + drag	▭ / ◯: a perfect square / circle · ✒ / 🪄: **adds** to the selection (it can be a separate part)
`Alt` + drag	▭ / ◯: the point you press becomes the **centre** and the selection grows from there · ✒ / 🪄: **subtracts** from the selection (cuts a hole inside it)
Handles · drag inside	Resize · move. Pressing outside the selection and dragging draws a new selection (a new line with ✒, a new click with 🪄). With ✒ and 🪄 only the **eight handles** resize: a line that starts on the dashed box's border is a new line.

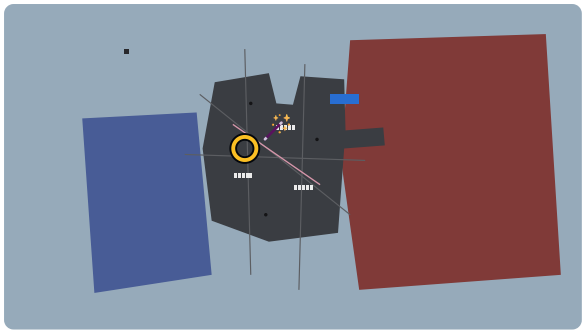
Switching tools does not change the selection: you can add a colour region to a shape you drew with `Shift`, or cut a piece out of a colour region with the pen and `Alt`.

🪄 Select by color — a colour region in one click

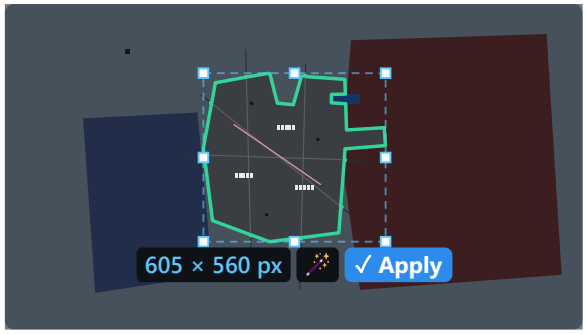
To select a country on a map, a flat-coloured area on screen or a sign, press 🪄 **Select by color** and **click once** inside the area. The program takes the colour of the point you click (the colour around it, even if you hit a small piece of text or a dot) and finds the region **connected** in that colour: the text, city dots, small badges and thin border lines inside it are included; a larger **island of another colour** (a lake, an inner area) stays out — add it with `Shift`+click if you want it. Thin roads leading out of the region do not carry the selection into the neighbouring areas. The selection sits on the region's edge with sub-pixel precision. The result usually arrives in half a second — meanwhile a yellow ring pulses where you clicked (`Esc` stops it). Clicks and lines you make with `Shift` / `Alt` while it is working **queue up** and are handled one after another; press `Enter` and the region is applied as soon as it is found. Clicking outside the video (on the empty edge of the stage) selects nothing.

IN THE PREVIEW — ONE CLICK WITH 🪄 SELECT BY COLOR

1 · 🪄 Click the region once

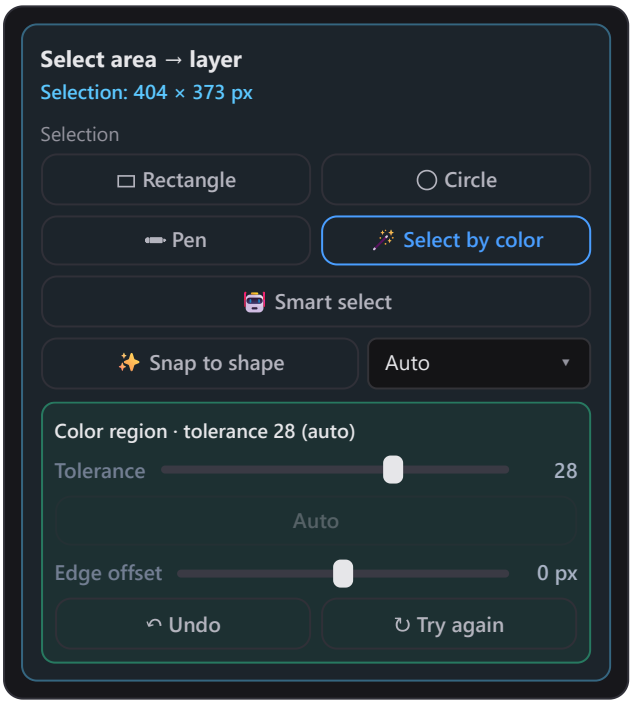


2 · The selection is on its edge

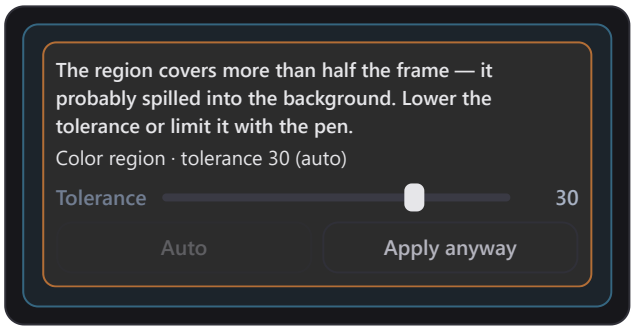


Tolerance is how much colour difference still counts as “the same colour”. It is chosen **automatically** at first: the program looks at the region's own colour spread and takes the widest value before it spills into the neighbouring areas — the card says “Color region · tolerance 28 (auto)”. Move the slider and the selection is recalculated at once; **Auto** goes back to the region's own value.

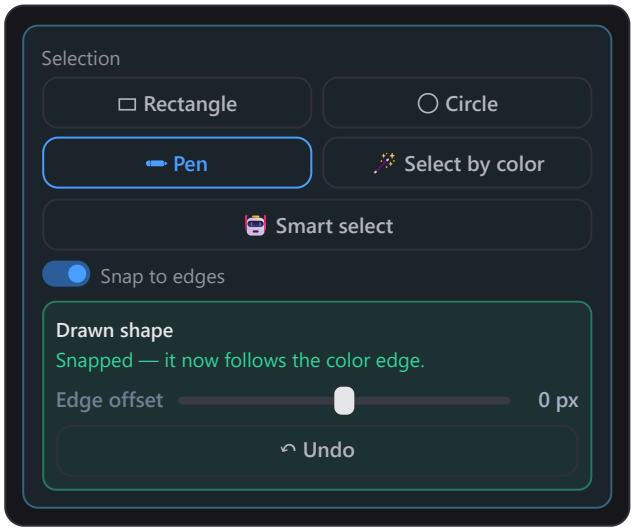
🪄 SELECT BY COLOR — A REGION SELECTED



THE GUARD STOPPED IT — THE SELECTION IS UNCHANGED (A CLICK ON THE SEA)



PEN — SNAPPED TO THE EDGE



ON THE RESULT CARD	WHAT IT DOES
Color region · tolerance … (auto)	The region selected and the tolerance used. A green card: the selection sits on the region.
Tolerance	4 … 40. Raise it and the selection spreads to similar colours; lower it and it shrinks. While you drag, the selection changes live; letting go (each press with the arrow keys) is one undo step.
Auto	Picks the tolerance from the region's own colour spread again (inactive when it is already automatic).
Edge offset	Grows (+) or shrinks (−) the selection along its edge — on a selection with several parts or holes too.
↻ **Try again**	Finds the region again from the same point in the frame **now** under the playhead — when the region shows more clearly in another frame.
↶ **Undo**	Goes back to the selection before the click (`Esc` does the same).

THE AREA GUARD — A DOUBTFUL REGION IS NOT APPLIED

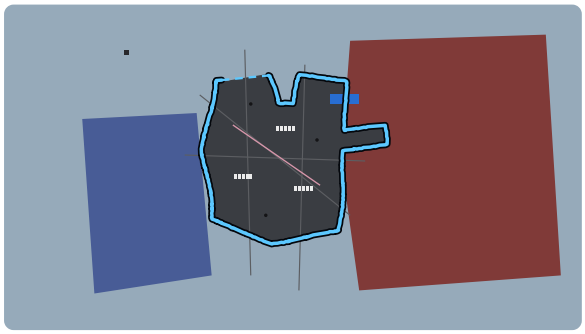
If the region found covers **more than half the frame**, **wraps around the frame's edges** (most likely the background), is **too small**, or the tolerance is past the value where the region **leaks into its neighbours**, the selection **does not change**: the region stays in the preview as a **suggestion** with a dashed orange line, and the card turns orange and says why. Lower the tolerance with the slider and the suggestion becomes the selection as soon as it passes the guard. If you are sure, press **Apply anyway** (the card stays orange: check the edges); `Esc` closes the suggestion.

✒ Pen — draw freehand

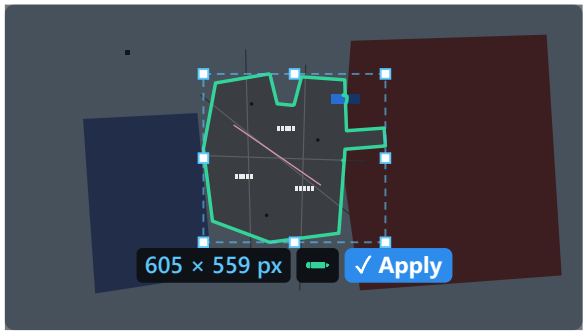
Pick ✒ **Pen** and **drag** around the place you want to separate in the preview; the moment you let go, the line joins its start and becomes the selection. While you draw, the dashed part shows the closing edge that will be added on release. A line that crosses itself, loops or overshoots its start also comes out as a clean area (two separate loops become two parts). Then scale the selection with its handles, or drag inside it to move it.

IN THE PREVIEW — ✒ PEN WITH "SNAP TO EDGES" ON

1 · ✒ Draw roughly around it



2 · Snapped to the edge on release



Snap to edges (shown while Pen is picked, on at first): if there is a clear **colour edge** near your line, the selection sits on it — a shaky hand or missing the edge by a few pixels does not matter. If there is no edge (you drew on a flat background, or you are cutting an area of one colour in two), the line stays **as you drew it**. Turn the box off and the selected line goes back to its raw form; turn it on later and it snaps to the edge — each is a step of its own (`Ctrl`+`Z` undoes it).

WITH THE PEN	WHAT HAPPENS
"Snapped — it now follows the color edge."	The line sits on the nearby colour edge (green text).
"No clear color edge nearby — it stays as drawn."	No edge was found, or the line is on a flat background; the selection is exactly the shape you drew.
"The inside of the line isn't a single color — it stays as drawn."	The inside of the line is not one flat colour (a photo, a mixed background): no edge was searched for; the selection is the shape you drew.
"Couldn't snap to edges — it stays as drawn."	The calculation could not finish (orange text); the selection is the shape you drew — turning the box off and on tries again.
`Esc` · `Ctrl`+`Z` **while drawing**	Cancels only the line in progress — the selection and its history do not change, and Select area stays open.
Blue · green · red line	While drawing: a new selection · adding with `Shift` · subtracting with `Alt`.

> **SEPARATE A NEIGHBOUR OF THE SAME COLOUR: PEN + SELECT BY COLOR**
>
> If two neighbouring areas have the same colour (like two countries on a map separated only by a thin border line), colour alone cannot tell them apart. First draw **roughly** around the area you want with ✒ **Pen** — going over the border line is enough — then switch to 🪄 **Select by color** and click **inside** the shape you drew: the region is looked for only inside the pen line.

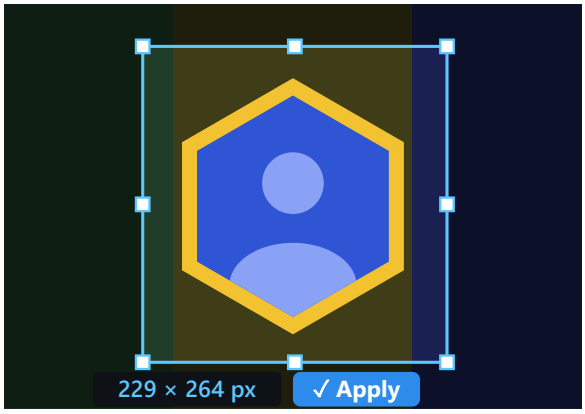
> **A BADGE OR TEXT ON THE BORDER LEFT A NOTCH**
>
> A badge, icon or text sitting on the region's edge is not in the region's colour, so it leaves a **notch** in the selection. Pick ✒ **Pen**, hold `Shift` and draw a small shape over the notch: it is added to the selection. Remove a piece that came along with `Alt` the same way.

✨ Snap to shape — select roughly, let the program find the edge

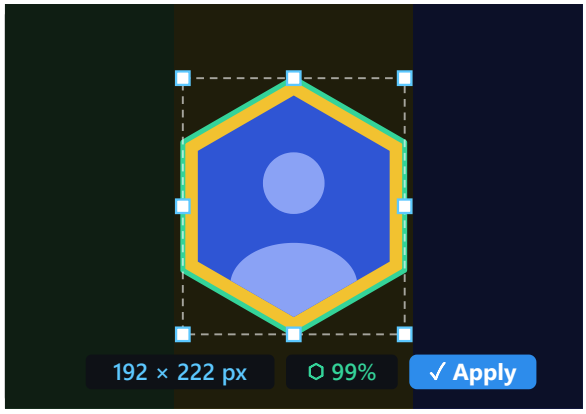
Draw a **rough** box or circle around the shape you want — a framed camera, a logo, a badge — and press ✨ **Snap to shape**. The program looks inside the box for a shape with a clear edge — a circle, an ellipse, a triangle, a square, a pentagon, a hexagon, an octagon, a star, a heart, a rounded rectangle or any picture with a clear outline — and fits the selection **exactly to that shape's edge**. It usually takes about a second; meanwhile the button says "Finding shape…" and the selection pulses.

IN THE PREVIEW — FIRST A ROUGH BOX, THEN ✨ SNAP TO SHAPE

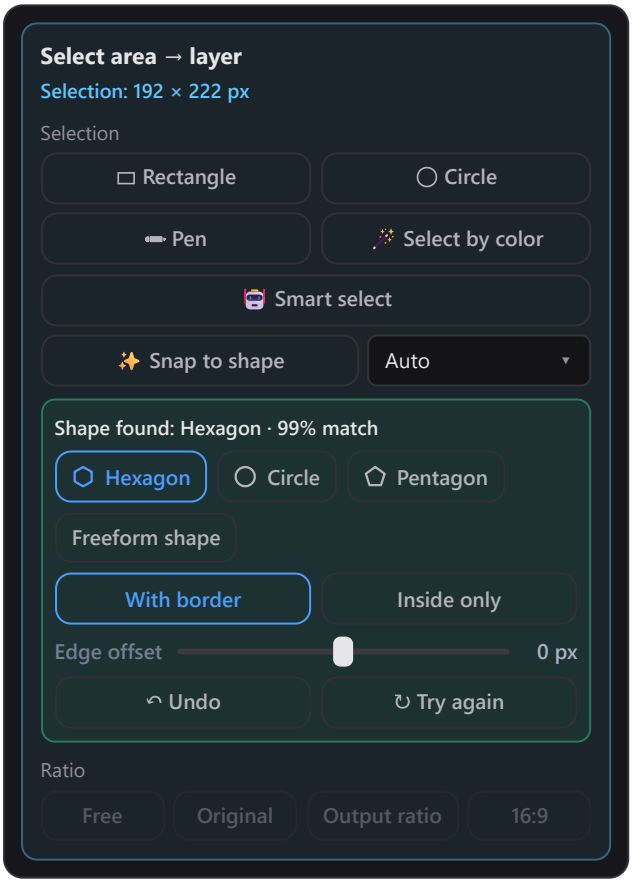
1 · Draw a rough box around the shape



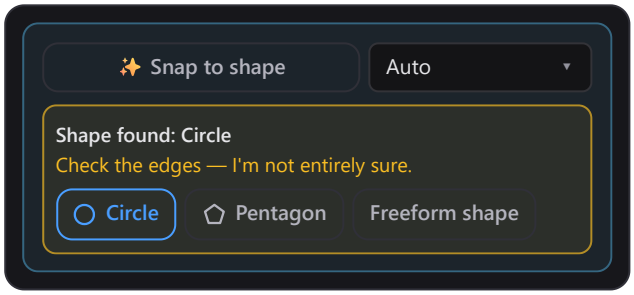
2 · ✨ Snap to shape — on the shape's edge



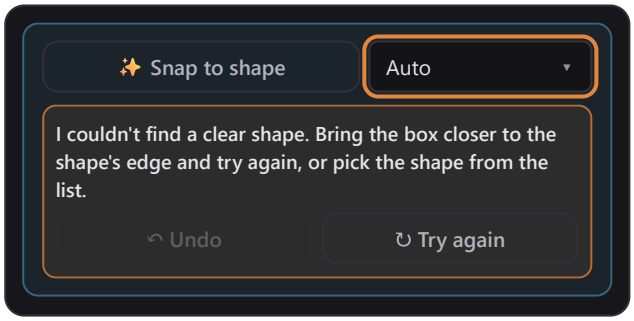
SELECT AREA PANEL (TOP PART) — A HEXAGON FOUND



WHEN IT IS NOT SURE — ORANGE



NO CLEAR SHAPE — THE SELECTION STAYS



ON THE RESULT CARD	WHAT IT DOES
Shape found: … · …% match	The shape found and how sure the program is. A **green** card: the selection is fitted. An **orange** card with “Check the edges — I'm not entirely sure.”: the selection is still fitted; take a look at the edges — no percentage is shown, because the program is not sure.

ON THE RESULT CARD	WHAT IT DOES
Selected shape: …	A candidate **you picked yourself** with the shape buttons or `Tab`, and **Freeform shape**: the card is orange and shows no percentage — the match percentage is only for the shape the program found.
Shape buttons	The **different** shapes found. Hover over one and it shows as a dashed line in the preview; click it and the selection becomes that shape. **Freeform shape** follows the edge along its line — for a shape that is not a regular geometry. `Tab` / `Shift`+`Tab` apply all the candidates found in turn — other fits of the same shape included. Switching candidates keeps your **Edge offset** and **Inside only** choice.
With border · Inside only	Shows only when a **frame band** (a camera's border, say) was found around the shape. With border: the selection sits on the band's outer edge and the frame comes along. Inside only: on the band's inner edge — just the picture inside.
Edge offset	−10 … +10 source pixels. Grows (+) or shrinks (−) the selection along its edge — take in a thin strip left at the edge with +, trim bleeding frame colour with −.
↶ Undo	Goes back to the rough selection you had before fitting (`Esc` does the same). Available only while a shape is fitted — after “couldn't find” there is nothing to undo and your box stays as it is.
↻ Try again	Searches again with the box — e.g. after moving the playhead to a frame where the shape is clearer. If you adjusted the box after “couldn't find” (with a handle, the arrows or a number), it searches with **the box as you adjusted it**.
The shape list (Auto ▾)	**Auto** finds the type itself. Pick Rectangle · Rounded rectangle · Circle / Ellipse · Polygon · Star · Heart · Freeform shape and it searches the same box for **that type only** — when the match is low or the program found the wrong type.

IN THE PREVIEW	WHAT IT MEANS
A blue line	The selection you drew
A green line · the “⬡ 99%” badge	The fitted shape; the badge shows the shape's icon and the match (with a ✒ or 🪄 selection, the badge shows the tool's icon)
An orange line · the “⬡” badge	Fitted, but the program is not completely sure, or you picked the shape yourself — check the edges (the badge shows only the icon)
An orange dashed line	No clear shape was found, or a 🪄 region was stopped by the guard: the program's suggestion — the selection has **not** changed
A blue · green · red line (✒ while drawing)	The pen line in progress: a new selection · `Shift` adds · `Alt` subtracts. The dashed part is the closing edge added on release
A pulsing yellow ring	🪄 the region is being worked out where you clicked — `Esc` stops it

IN THE PREVIEW	WHAT IT MEANS
A white dashed line	A preview of the shape button you are hovering over — not applied until you click
A thin dashed box + handles	The fitted shape's bounds: drag a corner = the shape grows or shrinks **in proportion**, drag a side = **only that side** moves (to fix one wrong edge on its own — e.g. a side stuck to the edge of the picture), drag inside = move, arrows = move 1 pixel (10 with `Shift`), `Alt`+arrow = move the right / bottom edge

ON A VIDEO IT LOOKS AT A FEW FRAMES

The first result comes from the frame at the playhead. The program then also looks at a few frames of the same place **within ±1 second** of the playhead — the card says “Checking a few frames…”. In a game or moving content a still frame stands out better this way; frames across a scene change are skipped. If a result at least as sure as the first comes out, it takes over — provided you have not touched the selection in the meantime; if you adjusted the box, your box stays.

UNDO THE SELECTION STEP BY STEP

While Select area is open, `Ctrl`+`Z` / `Ctrl`+`Y` undo and redo each change **to the selection** (drawing, moving, fitting, a candidate, Edge offset, a pen line, a colour region, the tolerance) one by one — the project is not touched. While a search is running, the first `Ctrl`+`Z` only stops the search, and while a pen line is in progress, only the line. ✓ **Apply** is a single project undo step. On a fitted shape the **Ratio** buttons are disabled; type a width or a height and only that dimension changes.

THE NEW LAYER

On a layer made from a shape or circle selection, **outside the shape is transparent** — the layer behind shows through, and the export cuts the same shape. The Selected item › **Mask** card says “Mask: shape from Select area (Hexagon)” (section 12) — with the pen “Mask: shape drawn with the pen in Select area”, by colour “Mask: region selected by color in Select area”. Several parts and holes carry over to the mask and the export as they are.

Smart select — click a person or an object, let the program find its outline

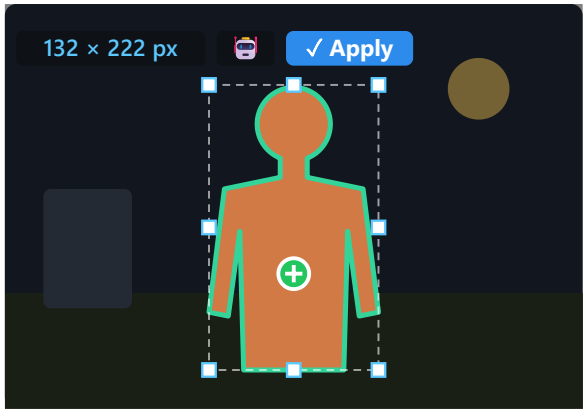
For selecting things that **don't look like a regular shape** — a person, an animal, a car, an object or a region on a map. Press **Smart select**, then in the preview **click on the object**, **draw a box** around it or **roughly draw around** it. With the same AI that object tracking uses (chapter 30), the program finds the object's **outline** in that frame and fits the selection exactly to it. The search takes a few seconds; meanwhile the button says “Finding object…” and the point you clicked pulses. If there is already a box in the preview when you press the button, the program searches for the object inside that box straight away.

IN THE PREVIEW — SMART SELECT, THEN CLICK THE OBJECT

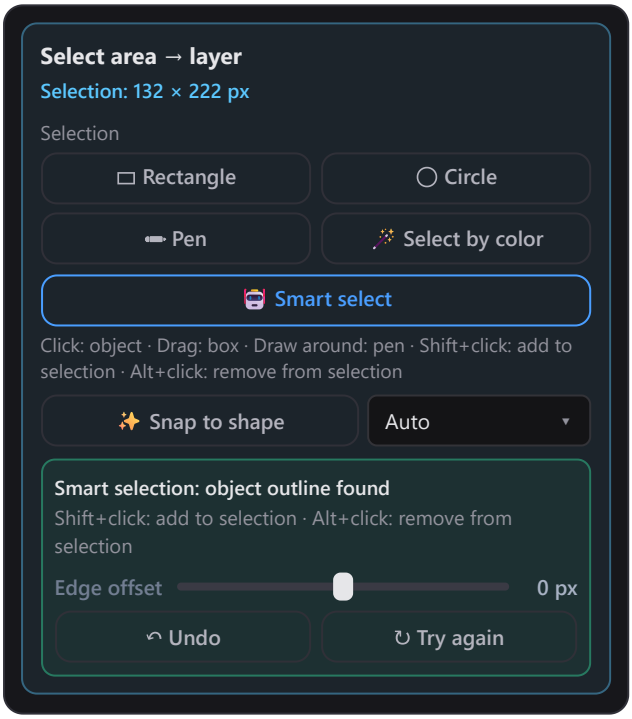
1 · Smart select — click on the object



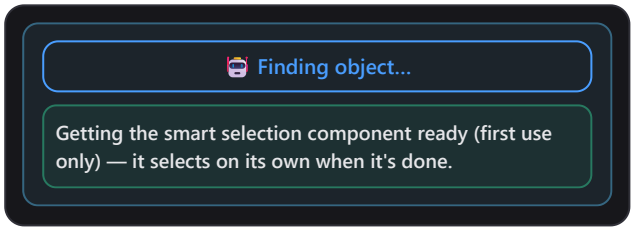
2 · The program found the outline



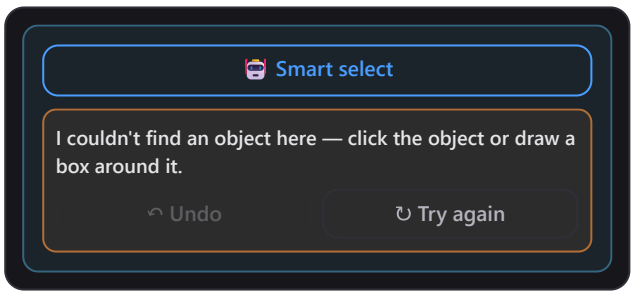
SELECT AREA PANEL — SMART SELECT ON, OBJECT FOUND



ON FIRST USE — GETTING THE COMPONENT READY



NO OBJECT WHERE YOU CLICKED



WITH SMART SELECT ON	WHAT IT DOES
Click	Selects the **whole** object you click — a person, a car, a logo, a region on a map.
Plain drag (box)	Selects the main object inside the box. Safer than a click when the object is small or in a busy spot. Even if you overshoot the corner and come back, the box ends where you **let go**.

WITH SMART SELECT ON	WHAT IT DOES
Roughly draw around it (pen)	If you **go around** the object, it selects the object inside what you drew. The program doesn't trace your line: it turns it into a box and a point inside, then finds the object's **real outline** — even if your hand shakes, the selection lands on the object.
`Shift`+click	**Complete the object** — e.g. if only the body was selected, click the head too. `Shift`+click on **another** object farther away (or outside the box of an object you picked with a box) adds that object to the selection as well.
`Alt`+click	**Remove a part** — e.g. the gap between an arm and the body, or something stuck to its side. The removed part stays as a hole in the selection; on the new layer it is transparent too. This removes a part of the object found **last**; `Alt`+click on an **earlier** object in the selection removes that whole object. `Alt`+click outside the selection does nothing.
`Shift` / `Alt` with a box or pen	A box or pen drawn with `Shift` **adds** that object to the selection; with `Alt` it **removes** it — e.g. draw a small box inside a circle with `Alt`: that spot becomes a hole.
While a search is running	`Shift`+click and `Alt`+click join the running search — your first click isn't lost. A box drawn with `Shift` / `Alt` waits in line and is handled when the result arrives. If you click several times quickly, only the **last** click is searched. `Enter` doesn't cut the search short: apply once the result appears.
Handles · arrows · Edge offset	Fine-tune the outline found — as with ✨ Snap to shape. Edge offset grows or shrinks the selection by the same amount on every side; holes in the selection follow along. When shrinking, parts thinner than twice the margin (a finger, a cable) disappear; when growing, parts close to each other merge — what you see in the preview is the layer's mask. Fine-tuning with `Shift`/`Alt`+click keeps your Edge offset and the scale you set with the handles.
`Ctrl`+`Z` · `Ctrl`+`Y`	Undo or redo selection steps — each click, addition and removal is a separate step. While a search or the component setup is running, the first `Ctrl`+`Z` only stops it; your selection stays as it is.
↶ **Undo** · `Esc`	Drops the smart selection: if you started from a box, the selection goes back to that box; if you clicked with nothing selected, the selection is removed (the top strip says “Esc: back to the box” or “Esc: drop the selection”). While a search or the component setup is running, `Esc` first stops it; if an error card is open, it first closes the card. The next `Esc` turns Smart select off.
↻ **Try again**	Searches again with the same click or box on the **current** frame at the playhead — if you moved to a frame where the object is clearer, or the search ended with an error.

WITH SMART SELECT ON	WHAT IT DOES
`Enter` · ✓ Apply	The selection becomes a new layer; outside the object is transparent. The Mask card says “Mask: shape from Select area (Smart selection)”. If you press it while a search is running, the search goes on; press again once the result appears.
Press 🤖 Smart select again	Smart select turns off and the selection found stays. A click is no longer a prompt: drag the selection from inside to move it, and the handles work as before.
▭ Rectangle · ◯ Circle · ✒ Pen · 🪄 Select by color · ✨ Snap to shape	Turns Smart select off; the box and the handles work as before. Switch to ✒ or 🪄 and the selection found stays: `Shift` adds to it, `Alt` subtracts from it. Select area always opens with Smart select off.

IF YOU SEE	WHAT IT MEANS
“I couldn't find an object here”	The spot you clicked isn't a separate object (empty ground, the sky). Click on the object or draw a box around it. Your earlier selection, if any, stays as it is.
“The smart selection component couldn't be set up right now”	The component needs the internet the first time it is prepared. Click the object again while you're online.
“Smart selection comes with the new version of the app”	The app is out of date. Press “Switch to the new version” on the update bar in the main window.

PREPARED BY ITSELF ON FIRST USE

Smart select runs on object tracking's AI component (chapter 30, “First use — the tracking component”). If the component isn't ready yet, it is prepared **by itself** on your first click — the setup opens its own progress window and you don't need to do anything; when it's done, the selection is made from your click by itself. If you've used object tracking before, the component is already there. Once it's prepared it works offline too. Every search takes a few seconds — the AI is loaded again for each search; 5–8 seconds with a graphics card, longer without one. If it takes a while, the card says “This takes a few seconds.”

WHICH ONE SHOULD I USE?

A **geometric** shape with a clear edge (a framed camera, a badge, a circle) → ✨ Snap to shape. A flat-coloured region (a country on a map, a single-colour background) → 🪄 Select by color. A person, an animal, a car, an object or a region of mixed colours → 🤖 Smart select. If you want to draw the outline yourself → ✒ Pen. If a box or a circle is enough → draw it yourself.

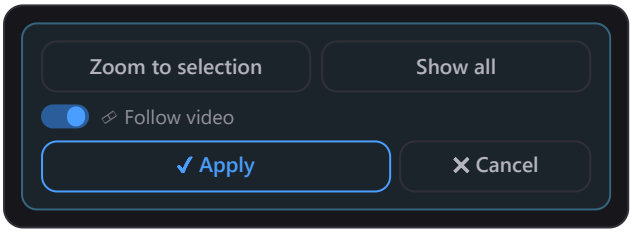
THE SELECTION IS THAT FRAME'S SHAPE

Smart select takes the outline it finds in the **frame** at the playhead; the new layer's mask keeps that shape — if the object moves later, the mask doesn't move with it. To have the mask follow the object frame by frame, tick 🏷 **Follow video** before Apply (below). To attach a blur, text or a sticker to a moving object, use Object tracking (chapter 30). Additions and removals also combine on the same frame only: if you moved the playhead to another frame, `Shift`+click starts a new selection on that frame (the status line says so).

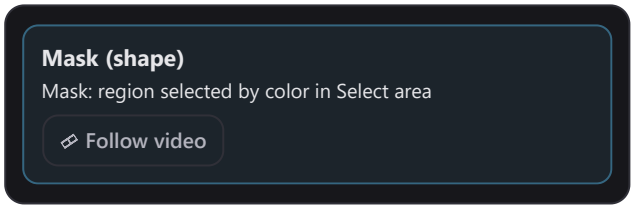
🏷 Follow video — an area whose outline moves or grows

If the area you selected **moves, grows or changes shape** in the video (a country on a map whose border spreads, a coloured panel sliding across the screen, a person walking), the mask can follow it frame by frame. When you select with 🪄 **Select by color**, ✒ **Pen** or 🤖 **Smart select**, a 🏷 **Follow video** box appears just above ✓ **Apply**. Tick it and press Apply: the new layer opens and the program finds the area's outline again in **every frame** of the video. Meanwhile the strip at the top shows "Extracting the frame-by-frame shape" and the progress percentage, and the preview stays open. Following by colour takes about 20 seconds for a 14-second 1080p video (it depends on the computer). When it's done, the new layer's Mask card says "🏷 Frame-by-frame mask" (see the Mask card below).

SELECT AREA — BOTTOM OF THE PANEL



MASK CARD — IF YOU APPLIED WITHOUT TICKING THE BOX



HOW	WHAT HAPPENS
🪄 **Select by color → 🏷 Follow video → ✓ Apply**	The region you clicked is found again in every frame with **the same colour and the same tolerance**. The program starts from the frame you made the selection on and works **both ways** (forwards and backwards): even if the region moves, grows quickly or is somewhere else at the start of the clip, it is found where it is in every frame — it doesn't matter which frame of the clip you selected on. The text, city dots and thin lines inside it stay included in every frame, as in the selection; the **Edge offset** is applied to every frame too.
✒ **Pen with "Snap to edges" on → 🏷 Follow video → ✓ Apply**	If your line snapped to a colour edge (the "Snapped" message), that colour edge is followed in every frame — even if the region later grows past the pen line. An area that runs up to the edge of the frame (sky, sea) snaps too. If it didn't snap ("it stays as drawn") or "Snap to edges" is off, there is no colour edge to follow: what you drew around is followed like 🤖 Smart select (next row).

HOW	WHAT HAPPENS
Separate with ➖, click inside with 🪄 → 📏 Follow video	A region you separated from a neighbour of the same colour with the pen is followed too. The pen is a border only where the region **touches** that neighbour; everywhere else the region follows its own colour edge and can grow outside the pen line as well.
🤖 Smart select (or a ➖ Pen line not snapped to edges) → 📏 Follow video → ✓ Apply	**Object tracking's AI** (chapter 30) finds the object again in every frame of the video: the mask follows a person, a car or a region of mixed colours even if it moves, turns or changes shape. Smart select uses the point you clicked (or the box you drew); the pen uses its line's box and a point inside it. It takes about 0.1 seconds per frame with a graphics card and about 0.4 seconds without one; the progress and the time left show on the top strip. Where the object isn't seen for more than 0.7 seconds or wasn't tracked, the mask is empty — the layer doesn't show there; if the object is lost only for a moment, the last shape stays. The **Edge offset** is applied to every frame.
📏 Follow video on the Mask card	If you applied without ticking the box, or want to set it up again after **Detach**: select the layer and press 📏 **Follow video** on the Mask card — the same job starts. The button shows on a layer whose mask was selected with Select area's Select by color, Pen or Smart select and isn't frame-by-frame yet. If the selection can't be followed (combined with Shift / Alt or moved), the button is **disabled** and the reason is written next to it — the same rule as the box in Select area.
The window widens by itself	The new layer opens with the selection's box. If the region later grows or moves, the layer's window widens to cover the region in all its frames; the picture stays **in place** on screen and the mask isn't cut off at the window's edge. On a keyframed layer, or one whose content is zoomed, the window doesn't change.
✕ Cancel	**✕ Cancel** → **Stop** on the top strip ends the job: the new layer stays, and its mask is the selection's **static** shape; the status line says "📏 Extracting the frame-by-frame shape was stopped — the mask stays static."
`Ctrl`+`Z` · `Ctrl`+`Y`	`Ctrl`+`Z` undoes the frame-by-frame shape and the widened window together — the layer keeps a static mask; `Ctrl`+`Y` redoes it.

IF YOU SEE	IT MEANS
"🩹 The frame-by-frame mask is ready — the outline was unclear in … frames, so the shape from a nearby frame was used there."	In those frames the region wasn't found (something passed in front of it, it vanished for a moment) or for a frame or two it merged with a neighbour of the same colour and separated again; the mask kept the shape from a nearby frame there. A region that moves or grows quickly, or a selection made in the middle of the clip, doesn't cause this. If the mask reaches into the neighbour in those frames, separate the neighbour with the pen (draw roughly with ➖, click inside with 🪄) and follow it again.
"🩹 The selection doesn't sit on a color edge in this frame …"	When the selection's frame was read again from the video, the region found by colour doesn't match the selection you applied (for example, there are several colour areas inside the pen line, or the colour runs into a neighbouring area) — it can't be followed by colour. Select the region with 🪄 Select by color.
"🩹 The selected area couldn't be found again by color in this frame — the mask stays static."	When the selection's frame was read again from the video, the region wasn't found. Select again with Select area, on a frame where the region is clear.
"Couldn't reach the video file — it may have been moved or deleted."	The layer's video isn't where it was. Put the file back where it was and try again.
"Getting the tracking component ready (first use only) — tracking starts on its own when it's done."	🤖 Smart select and a ➖ Pen line not snapped to edges are followed with object tracking's component; the component is prepared once, on first use (chapter 30). When it's ready, the frame-by-frame shape is extracted on its own — you don't need to press again.
"🩹 Extracting the frame-by-frame shape was stopped — the mask stays static."	You ended the job with ✕ **Cancel** → **Stop**; the layer kept a static mask. You can start it again with 🩹 **Follow video** on the Mask card.

THE LIMITS OF 📏 FOLLOW VIDEO

A neighbour of the same colour: colour can't separate two areas of the same colour. If the region touches a neighbour of the same colour in some frame, the mask takes the neighbour too. A touch lasting a frame or two (an arrow or a label passing by) is treated as suspicious: in those frames the mask keeps the shape from a nearby frame and the program keeps following the region itself; if the merge lasts three frames or more, it counts it as a real change. To keep the neighbour out, make the selection by separating it with the pen (draw roughly with ➖, click inside with 🪄).

Spilling past the pen: the pen doesn't fence the region in on every side — the region can grow past the line you drew. Where the pen separates the neighbour, though, it is a **static** border: if the region later tries to cross it, the mask is cut off there and the Mask card says "In … frames the area reached the line drawn with the pen — it was cut off there." If the region grows in that direction, make the selection on the frame where the region is largest.

Unclear frames: if the outline can't be found in a frame (the region closed for a moment, something passed in front of it, the scene changed), the mask keeps the shape from a nearby frame there; the card says in how many frames this happened. A region that moves fast, zooms in or grows step by step isn't counted as unclear: the program follows the region's speed and growth rate too.

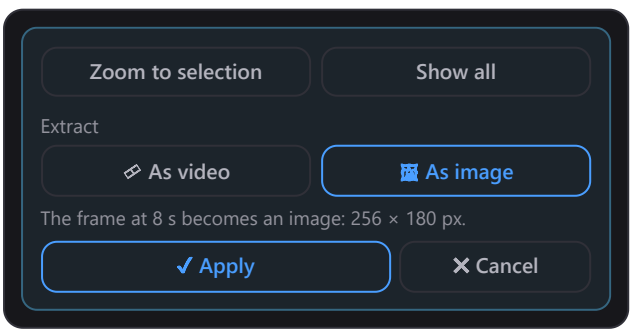
Where it isn't available: a frame-by-frame mask is only set up on the **video layer** that Select area opens. With ▭ Rectangle, ◯ Circle, ✨ Snap to shape and Crop the box doesn't show; the area of an **Area FX** (chapter 21) is always static. On a selection combined with Shift / Alt, moved or scaled, the box is disabled and the line under it says why — select again with a single selection.

An object followed with Smart select: for an object followed with 🤖 Smart select or a pen line not snapped to edges, at most 3,600 frames with a graphics card, or 480 frames without one, are tracked in one part (2 minutes / 16 seconds at 30 fps); in a longer clip only the part around where you made the selection is tracked, and the mask is empty in the rest (the status line says so). Frames where the object isn't seen don't widen the layer's window.

🖼 Extract — as video or as image

The **Extract** row at the bottom of the panel decides what the selected area becomes on the timeline. 📏 **As video** (the default) puts the area on a new video layer: it plays along with the video. 🖼 **As image** takes the **single frame** under the playhead: the selected area goes to an image at its original resolution, and everything outside the shape (circle, pen, smart selection) stays transparent. With a selection drawn, the line under the row says which moment's frame it is and its size. As it is a single frame, the 📏 **Follow video** box doesn't appear for an image; the Extract row isn't shown in **Crop**.

SELECT AREA — EXTRACT: AS IMAGE



✓ **Apply** (or `Enter`) puts the image at the playhead as a **5-second** item on a new **"Area image"** lane. Its place and size are what the layer would get if you extracted the same area as video; you stretch its length on the timeline. The program says: *"🖼 The selected area is now an image (256 × 180 px, frame at 8 s) — set its duration on the timeline."*

The image file goes into the Files list under the video's name and the frame's second (like `Holiday_8s.png`). A single `Ctrl` + `Z` undoes it.

> **EXAMPLE: THE PERSON AT SECOND 22 AS AN IMAGE OF THEIR OWN**
> Move the playhead to second 22 → select the video → **"Select area → layer"** → click the person with 🤖 **Smart select** → 🖼 **As image** → ✓ **Apply**. The person comes in as an image with a transparent surround: you can put it over another scene, scale it or animate it.

Turn this frame into an image

BUTTON · RIGHT-CLICK

Video that isn't full-frame

Turns the selected video layer into an **image** made from its frame under the playhead: same lane, same order, same time, place and size. The mask and crop are baked into the image, and everything outside the shape stays transparent. Use the button on the Transform card or **right-click** the item → 🖼 **Turn this frame into an image**. This is how you freeze a layer you extracted as video with Select area.

WHAT HAPPENS	DETAIL
Carried over to the image	Position, size, rotation, opacity, color settings, blur, effects, transitions, keyframes, brightness envelope, frame, group and track / path / pin link
Baked into the image	Mask, crop, mirror and the content zoom of that frame — the zoom's keyframes aren't carried over
Linked audio	Stays in place as its own audio item; its link to the image is removed
Undo	A single `Ctrl` + `Z` brings the video layer back

The program says: *"🖼 Layer turned into an image (… × … px, frame at …) — ↶ undoes it."* If the playhead is outside the layer, it is first moved inside it.

> **NOT ON A FULL-FRAME VIDEO**
> A video that fills the screen can't be turned into an image: *"A full-frame video can't be turned into an image — first extract the area to a layer with "Select area → layer"."* Extract the area you want with Select area first, then turn that layer — or pick 🖼 **As image** straight away in Select area.

Crop

A BOX + THE RIGHT PANEL

Video · image · GIF

Press **Crop** and the **whole** source opens in the preview. The box starts from the current crop if there is one, otherwise from the whole frame; outside the box is darkened, and a rule-of-thirds grid shows inside it. Everything outside the box is cut; the rest stays in place.

ACTION	WHAT IT DOES
An edge · corner handle	Resizes the box from that side
Drag inside the box	Moves the box
Drag outside the box	Draws a new box
`Shift` **(on a corner) ·** `Alt`	Keeps the ratio · grows from the centre
Arrows · `Alt` **+arrow**	Moves by 1 source pixel (10 with `Shift`) · resizes
Wheel · middle button	Zooms the view · pans it (Space + drag pans too)

THE CROP BOX IN THE RIGHT PANEL	WHAT IT DOES
Ratio	Free · Original · Output ratio · 16:9 · 9:16 · 1:1 · 4:5 — the box settles on the chosen ratio
Position and size (source pixels)	X · Y · Width · Height — set it by typing numbers
Zoom to selection · Show all	Zooms the view to the box · shows the whole source
Remove crop	Sets the box to the whole source; applying it removes the crop
✓ Apply · ✕ Cancel	Writes the crop · the item stays as it was

FOUR WAYS TO APPLY

✓ **Apply**, `Enter`, a **double-click** inside the box, or pressing **Crop** again (switching to another tool applies it too). Each crop is a single `Ctrl` + `Z` step. `Esc` cancels and leaves the item alone. The **layer behind** shows through the part that was cut.

ON A VIDEO WITH A FILL STYLE

With **Fit** and **Fill** the crop is applied to the source picture. With **Blurred+small** and **Blurred+close-up** only the sharp video in front is cropped; the blurred background keeps being drawn from the whole source.

LAYOUTS THAT ARE NOT CROPPED

Crop does not work on a piece in a **Layout** panel, or on the **Game + Camera** and **Top+Bottom** bands; there the layout itself decides what is visible. The button says so — for example “This clip is in a layout panel: the part shown in the panel is set by the area selection in Layout.” In these layouts you set the visible framing with 🎥 **Camera** (for a layout panel, also with Layout › Select area).

Text

TEXT ITEMS ONLY · SOURCE SHELF

All of a text's settings are in one place: click the **Text** card and the **Text Design** panel opens — the text, font, color, outline, shadow, motion, sound effect and saved designs are there. Details in **chapter 45**.

To have the text read out in an AI voice, the **Read text aloud** group is in the same place (chapter 37, section 11).

> **WORKING DIRECTLY IN THE PREVIEW**
>
> **Drag** = move · **corner** = size · the ◉ on top = rotate (in 15° steps, free with `Alt`) · **double-click** = type in place.

SECTION 11

Opacity · Volume · Speed

Opacity (%) SLIDER

0 – 100 · default **100**

How see-through the item is. Text, images, video and drawings have it.

Volume (%) SLIDER · 2 MORE ON AUDIO ITEMS

0 – 200 · default **100**

This item's volume. Above 100% boosts it. It is multiplied by the track's own volume slider (chapter 19). With a video selected, the slider also applies to the video's **linked audio item** — that is the sound you hear.

SETTING	VALUE	WHAT IT DOES
Fade in	0 – 5 s · 0 = off	The sound starts silent and rises to full level over this time
Fade out	0 – 5 s · 0 = off	The sound fades away over this time at the end

These two sliders show only on an **audio item**. Fade in and fade out **together** cannot exceed 90% of the item's duration: the slider you drag goes only as far as the room that is left, and the other one does not change. Example: on a 5 s item with a 4.5 s fade in there is no room left for a fade out; with a 1.5 s fade in the fade out can be at most 3 s. They work the same in the preview and in the export, and are undone with `Ctrl` + `Z`.

Audio effects AUDIO ITEMS · ON A VIDEO, ITS LINKED AUDIO

Echo, reverb, pitch, robot, telephone and more live in **Library › Audio FX**, as an ordered chain (chapter 27). The card's **Add audio effect...** button takes you there, and you add an effect to the selected audio item. With a video selected the card still shows; the effect goes to the video's **linked audio item**.

Speed SLIDER + 6 PRESET SPEEDS

0.25× – 10× · step 0.05

Preset speed: **¼× · ½× · 1× · 2× · 4× · 10×** — 10× for skimming through a long recording. The speed slider also works on audio items; the parts below are video only.

Freeze frame — ❄ Freeze

Freezes the frame under the playhead **for the whole clip**. Pressing again unfreezes it.

> **HOW TO "PLAY, THEN FREEZE"**
> Split the clip with `S`, then freeze **the second piece**. The video plays, then stops on a particular frame.

Speed ramp

Variable speed: **Speed up** (start slow, speed up) · **Slow down** (start fast, slow down) · **Accent** (slow motion in the middle) · **Flat** (remove the ramp).

Quality

SWITCH	WHAT IT DOES	THE COST
Smooth slow motion	**Generates in-between frames** when slowed — flowing movement instead of stutter	The render takes longer
Reduce shake	Steadies the picture (on export)	The render takes longer

SECTION 12

Blur · Zoom · Mirror · Mask · Border

Blur SLIDER

0 – 50 px · default **0**

It blurs the item itself.

Background · Blurred fill (on video items · None / On)

Instead of black, the background becomes **this same video, filled to the whole frame and blurred** — sitting right at the back.

> **IT STAYS INDEPENDENT**
> You can move and resize the video freely; the blurred background is **not affected**. Delete the video and the background goes too. With several items selected it is applied to all of them. The **Intensity** is adjustable between 0% and 100% (50 by default).

Content zoom (Pan/Zoom) SLIDER + MODE

1× – 8× · in steps of 0.05

The box stays **fixed** and only the content zooms in — the item does not move from its place. The pan/zoom logic of Sony Vegas.

When you press the **zoom/pan mode in the preview** button:

- **The wheel** = zoom in and out towards the cursor
- **Drag** = pan

> **ON A FILL-STYLE VIDEO AND ON A PANEL THE CAMERA OPENS**
> On a video in the **Fill**, **Blurred+small**, **Blurred+close-up** or **Top+Bottom** style, on a layout panel, an area layer and a Game + Camera band this button opens the camera; the yellow area has the region's, panel's or band's ratio (chapters 24 and 28).

> **AUTOMATIC TRACKING**
> With ◆ **Record** on (chapter 29), every zoom/pan movement becomes a **keyframe**. Zoom in on one point → play → zoom in on another point: the camera travels the road between them by itself.

↺ puts the content back the way it started.

Mirror / Symmetry 2 GROUPS · 7 OPTIONS

Each option is a small preview tile showing what it does **to your own picture** — with its full name written underneath.

Group 1 — the item's own axis

OPTION	WHAT IT DOES
Flip horizontally	The item turns right ↔ left on its own axis
Flip vertically	It turns top ↔ bottom
Left → right symmetry	The **left half** of the item is mirrored down the middle and copied to the right
Top → bottom symmetry	The top half is copied to the bottom
No mirror	Removes it

Group 2 — relative to the centre of the preview

Horizontal symmetry / **Vertical symmetry** — a mirrored copy of the item appears on the opposite side, relative to **the centre of the frame**. It is most obvious on PiP and positioned items. **Off** removes it.

> **THE DIFFERENCE BETWEEN THE TWO GROUPS**
>
> The top group turns the item **within itself** — the item stays where it is. The bottom group shows a **second copy** of the item on the opposite side of the frame.

> **ON A MASKED ITEM**
>
> The top group turns only the picture: the mask keeps its shape and its place (a star still points up, a free mask stays in the same corner). The frame hugs the same edge — the same in the preview and in the exported video.

Mask (a shape) A SHAPE GRID + 3 BUTTONS

Pick a ready-made shape and the whole item is masked into that shape (a circle, a heart, a star and so on). The grid also has **Rounded corners**: pick it and **Corner radius** (0 – 1) appears below; the layout and area select change only their own rounding and leave the rounded corners you picked alone. The same list is in the Border card's "Crop image to shape" row; the **Corner radius** on both cards shows the same value, and moving one moves the other.

BUTTON	WHAT IT DOES
Free mask	**Move and resize** the mask in the preview — to mask only the top left corner, for instance
Draw	**Drag in the preview to draw freehand** (it closes when you release) or click to add corners — once you have started placing corners every click is a corner, so a slightly slipping hand does not end the drawing; finish with a double-click or `Enter`. The mask you draw can be moved and resized with **Free mask**; `Esc` while drawing brings the previous mask back
Clear	Removes the mask

A SHAPE FROM SELECT AREA

On a layer made with **Select area**'s circle selection, ✨ **Snap to shape**, ✒️ **Pen**, 🪄 **Select by color** or 🤖 **Smart select**, the card says "Mask: shape from Select area (Hexagon)" at the top (with the pen "… drawn with the pen …", by colour "… region selected by color …", with Smart select "(Smart selection)") — the mask is the shape that was found (section 10). You can move and resize it with **Free mask**; picking a ready-made shape replaces it, and **Clear** removes it (the layer then shows the whole selected box). Mirror the layer and the mask is mirrored too.

FRAME-BY-FRAME MASK

On a layer you applied in Select area with **Follow video** ticked (section 10) the mask becomes a **frame-by-frame mask**: if the area's outline moves, grows or changes shape in the video, on every frame the mask takes that frame's shape. If you applied without ticking the box, select the layer: the card shows a **Follow video** button — press it and the area's outline is found again in every frame of the video (progress on the top strip, **Cancel** stops it). The button shows on a layer whose mask was selected with Select area's Select by color, Pen or Smart select, and it comes back after **Detach**. A Smart select selection or a pen line not snapped to edges is followed by object tracking's AI (section 10). If the selection can't be followed (combined or moved) the button is disabled and the reason is written next to it.

The card says "Frame-by-frame mask" at the top along with the number of **keyframes** — the shape is updated only on frames where it really changes, so small jitter along the edge never reaches the output. On a mask followed by colour the card may also say "The outline was unclear in … frames — the shape from a nearby frame was used there." or "In … frames the area reached the line drawn with the pen — it was cut off there." (section 10, "The limits of Follow video"). With **Follow video** off the mask goes back to a static shape; **Detach** leaves the mask static with the shape you see on screen (`Ctrl` + `Z` brings it back). Because a frame-by-frame mask follows the video itself, **Free mask** can't move it: **Detach** it first. If you press **Draw** and then cancel (`Esc`), the mask stays as it was; if you draw a new shape, `Ctrl` + `Z` brings the frame-by-frame mask back. The Layout's corner rounding leaves this mask alone.

The shape is tied to the video's own frames: cuts, splits (both parts share the same shape), speed, speed curves, freeze frames, the camera (zoom), a video frame rate that differs from the project's (such as a 60 fps game recording in a 30 fps project), clips captured from a live stream and reading the original file in a 2K/4K export never shift the mask off the content, and the export puts each frame's own mask on that frame. The project file and item templates keep the mask's frames too. If you extend the clip past the range the track was taken from, the mask keeps the shape at the edge outside it (the card says so). In the Game + Camera layout, with the symmetry mirror, on a panel with area animation and while "Reduce shake" is on, the static shape is used (the card says why). "Smooth slow motion" isn't used in the output on this layer: the in-between frames aren't in the video, so the mask can't follow them, and slowing down repeats frames just like the preview. No border is drawn while the mask is frame-by-frame; once it falls back to the static shape, the border is drawn again.

To take the shape of **a moving object** (a person walking, a car driving), track the object in Object tracking and press **Use as mask** on the track card (chapter 30): the object is copied to a new lane called "Object (derived)", and its card says "Frame-by-frame mask" here too. Where the object isn't seen for more than 0.7 seconds, isn't found or wasn't tracked, this mask is empty — the layer doesn't show there; if the object is lost only for a moment, the last shape stays. If you press **Detach** at such a moment, the mask stays static in the shape of the nearest frame where the object is visible. If the base video has its own mask (a round PiP, for example), the object doesn't go outside it. The track doesn't change; fix the track and press the button again, and the same layer's mask is renewed.

Border FRAMING SHELF

Image · GIF · free video

The settings of a frame applied from Library › **Frames** (chapter 28): the design's name (an “Animated” badge on animated designs) and a **Remove** button, **Shape** (**Visible edge** · **Rectangular box**) with the automatically found shape under it, **Crop image to shape** (the Mask card's shape list; **Corner radius** with rounded corners), **Color**, **Second colour**, **Width**, **Glow**, **Shadow**. An animated frame also has **Speed** (with “Loop: … s” under it), **Direction**, **Repeat**, **Count** and **Intensity** — whichever the design uses. It does not show on a full-frame video.

Area FX FRAMING SHELF · SWITCH + SLIDER

Only on an Area FX layer

The card that opens when you select an Area FX layer (chapter 21). It decides **where** in the area the effect you dragged into the layer is applied (chapter 27, section 9).

SETTING	VALUE	WHAT IT DOES
Invert	Off · On	The effect is applied **outside the area**; the inside stays as it is
Edge softness	`0% – 50% · def. 0%`	0% is a sharp edge, 50% the widest fade. The softness is measured against the shape’s **short side**; when the shape grows or shrinks, the fade scales with it. The ↺ beside the slider resets it

The area’s shape, its edge softness and Invert are taken from the same drawing in the preview and in the export.

SECTION 13

Smart image · Tracking and pinning · Overlay settings

Smart image

KEYWORD + 3 BUTTONS

On smart images only

It opens when you select a picture placed by the AI Edit › **Smart images** card (chapter 37). It does not show on short videos.

CONTROL	WHAT IT DOES
Keyword	The picture's subject — **editable**. `Enter` does the same as "Search with this term".
Search with this term	It searches Wikipedia and the web **from scratch** with the word you typed; you can write it in your own language
Find another image	It downloads **the next candidate** for the same subject and puts it in place. The position, the size, the animation and the duration **stay exactly as they were**. Pressing it again brings the one after that; when there are none left it says "No other candidates left for this topic — search with a different word."
🚫 **Add to blocklist**	It adds the subject to Smart images › **Never add and deletes the picture** — it will never be placed again. ↶ undoes it.

> **WHY CORRECTING THE WORD MATTERS**
>
> If the subject was misunderstood (is *"bank"* the place you keep money, or the side of a river?), **no candidate will be right**. Instead of pressing "Find another image" over and over, the answer is to fix the word and press **"Search with this term"**.

Tracking and pinning

PIN ROW + DROPDOWN + BUTTONS

Picture · GIF · Text · An effect layer

📌 **Pin to video** (image · GIF · text · video): pins the layer to a spot in the video — it stays there wherever the camera goes (chapter 30, "Pin to Video"). On a pinned item the top of the card shows the "📌 *Pinned to video: …*" line, **Detach** and **Settings** (opens Modes ▸ Pin to Video). If its video isn't there at that moment, the line says so: *"The video it is pinned to isn't in this stretch — the item is hidden."*

Below it, the track link: it attaches this layer to a **track**; the layer then follows the object (chapter 30). You have to make a track first with **Modes ▸ Object tracking**. Then pick the track here → **Attach to this track**. The **Detach** button only appears on a layer that is attached. Attaching to a track removes the pin (one source for the position).

> **A PIN ISN'T SPREAD IN BATCH**
>
> **Copy attributes** and batch actions don't carry the pin over to other items — each item is pinned to **its own point** of the video separately. Pasting or resetting "Position + size", or laying out a grid, however, **removes** a pinned item's pin (its position has one source); the message says how many pins were removed and `Ctrl+Z` brings them back.

Overlay settings ON READOUTS AND READY-MADE ITEMS

The settings for readouts such as the progress bar, the countdown and the duration counter (chapter 21).

SETTING	VALUE
The colour	A colour picker
The position	Top · Middle · Bottom
The size	1 – 30
The starting number	1 – 120 s (on the countdown only)
Backing band	For contrast

Which settings appear depends on the type of readout — the countdown has a "starting number", the progress bar does not.

> **ON READY-MADE ITEMS**
>
> With an item from Add › **Ready-made items** selected, the card takes the item's name (e.g. "Subscribe button settings"). It holds **Design** (Flat · Neon · Glass · Dark), **Color**, **Second colour**, **Size**, **Position** (nine points + Horizontal · Vertical), **Speed** and the item's own fields (chapter 21). A shared setting the item does not use is not shown — the selected design and mode count too (e.g. Second colour on the True / False stamp, Colour on Emoji rain unless it is Neon); Position shows only the axis the item uses (only Vertical on the Breaking news ticker). Click a slider and fine-tune it with ← →. Some choices change the colour too: when the stamp's **Type** is False, the colour turns red. Every change is undone with Ctrl + Z; the choice and its colour in one step.

SECTION 14

The limits, and troubleshooting

The limits you should know about

SUBJECT	THE SITUATION
The scope is shared	Batch Actions and Transitions use **the same** scope.
The system layers are protected	In the bulk scopes only. Pick the layer or the clip on purpose and the protection lifts.
Hidden layers are skipped	Nothing you cannot see gets a bulk action.
A batch action is one undo step	Even when it touches 40 clips, it is one `Ctrl` + `Z`.
Evening up cannot exceed the source	Clips with a short source stay short, and are reported.
The grid needs overlapping clips	It does nothing to clips that run one after another.
Merging needs adjacency	Clips with a gap or another clip between them are not merged.
The Selected item panel changes with the type	A field that is not showing is meaningless for that type.
Smooth slow motion and stabilising	Both of them **make the export take longer**.
Select area works on the original video only	Not on a derived layer, an image or a GIF (Crop does work there). ✨ Snap to shape, 🪄 Select by color and 🤖 Smart select work on video too.
Select by color selects on one frame	The region is found in the frame at the playhead. For the mask to follow the region through the rest of the video too, tick 📏 **Follow video** before Apply, or press the 📏 **Follow video** button on the Mask card afterwards (section 10); otherwise the mask stays put. If the region isn't clear on that frame, go to a clearer frame and press ↻ **Try again**.
Colour cannot separate a neighbour of the same colour	Draw roughly with the pen first, then click inside with 🪄 (section 10).
📏 Follow video follows the colour edge	A region that touches a neighbour of the same colour takes it too. Where you separated it with the pen there is a static border: if the region spills over it, the mask is cut off (the card says so). Only on Select area's video layer — the area of an Area FX stays static.

SUBJECT	THE SITUATION
Smart select looks at one frame	It searches for the object in the frame at the playhead. If the object is blurred, blocked or half out of the picture in that frame, move to a clearer frame and ↻ **Try again**.
Snap to shape finds the edge from the preview picture	At a very high resolution the edge can be off by a pixel or two — correct it with **Edge offset**.
A shape mask is tied to the picture	If a Layout panel's ratio differs from the shape's, the shape is cropped **together** with the picture — it is not stretched. Give the layer a **fill style**, or select an area outside the shape for the panel, and the shape mask is removed — `Ctrl`+`Z` brings it back. With 🎥 **Camera** on the panel, the shape stays put in the box while the video pans and zooms inside it.

Troubleshooting

SYMPTOM	CAUSE	FIX
"There are no clips in this scope"	The scope is empty	Read the reason the panel gives — nothing selected / no region / the playhead is at the end
My subtitles were not affected	The 🛡️ protection	Normal. If you really want it, pick the **subtitle layer** from the scope list
One layer was not touched at all	The layer may be hidden	Make the layer visible, or pick it directly
It was applied to the text as well	The Text chip is on	Turn the **Text** chip off
Paste did nothing	The clipboard is empty	Select a clip first and press **Copy**
The clips all piled up in the same place	"Position + size" was on	`Ctrl`+`Z` · turn the switch off
It was not applied to the audio clips	They only enter when "Audio" is the only switch on	Turn on **Audio** and nothing else
The effect was added twice	—	It is not; the ones that already carry it are skipped
My animations were deleted	The **Animation** reset button	Read the confirmation window · `Ctrl`+`Z`
Resetting rotate/zoom did not disturb the position	Deliberate	Normal — the position/size has its own button
A gap was left after the speed change	"Then line up the track end to end" is off	Turn the switch on, or use **Close gaps**

SYMPTOM	CAUSE	FIX
I evened the durations up and some stayed short	There is not enough source	Normal — the number is written in the message
The grid did nothing	The clips run one after another	Put them on top of each other on different layers
The picture is cropped in the grid	The default is “fill”	Turn on **Fit inside the cell**
Merge did not work	The clips are not adjacent	Turn on **Close the gaps first**
Merging shifted the whole timeline	“Close the gaps first” is on + a wide scope	`Ctrl`+`Z` · turn the switch off or narrow the scope
The Selected item panel is empty	Nothing is selected	Select an item on the timeline or in the preview
The setting I want is not in the panel	It is meaningless for that type	Look at the table in chapter 9
The text cannot be read	The outline is thin	Increase the outline thickness, or turn on ▭ **A band behind**
The slow motion stutters	No in-between frames are being made	Turn **Smooth slow motion** on (the render takes longer)
The item moved when I zoomed	The wrong tool	In the Content zoom card's **Zoom/pan mode in preview** the box stays put; with **Stretch** the box itself grows
Crop says the layout “sets the visible part”	The item is in a Layout panel, or a Game + Camera or Top+Bottom band	Set it with 🎥 **Camera** or the layout's own setting (e.g. Layout › Select area)
I cropped, and another picture shows where I cut	The layer behind shows through the part that was cut	Normal — hide the layer underneath if you do not want it
“I couldn't find a clear shape”	There is no shape with a clear edge in the box, or the box is much bigger than the shape	Bring the box closer to the shape's edge; move the playhead to a frame where the shape is clear → ↻ **Try again**; or pick the type from the **shape list**
The wrong shape was found	Similar shapes (a hexagon ↔ a circle, say)	Click another shape on the card or go through them with `Tab`; if that fails, pick the type from the list or **Freeform shape**
A square of the background was found instead of the shape	A patterned background such as a checkerboard or tiles: a square of the pattern is also a rectangle with a clear edge	The program prefers the shape inside, and fits a pattern square with an orange card (“check”) at most; click the shape on the card or pick the type from the list (e.g. **Star**)

SYMPTOM	CAUSE	FIX
A thin strip is left at the edge · frame colour bleeds in	A soft edge, or a frame band	**Edge offset**: grow with + · trim with −
The frame came along to the new layer	**With border** is selected	Press **Inside only**
The Ratio buttons are disabled	A fitted shape keeps its own ratio	Normal — drag a corner and it grows in proportion; change a single side with a side handle or the Width / Height field
One side of the selection stuck to the edge of the picture	The shape is near the edge of the picture and that side is faint	Looking at a few frames usually fixes it (wait while the card is orange); if not, drag that side with its **side handle** — the other sides stay put
"The shape is too small — select a larger area."	The selection is only a few pixels	Select a larger area
"Couldn't start shape finding — restart the app."	The shape-finding part could not load	Close the program and open it again
"The region covers more than half the frame…" · "… wraps around the edges of the frame…"	You clicked the background (an empty backdrop, the sea), or the tolerance is high	Click inside the region; lower the **Tolerance** or limit it with the pen first. If you are sure, **Apply anyway**
"The selection leaked into neighboring areas — lower the tolerance."	The tolerance is past the value where the region opens into its neighbours	Lower the **Tolerance** or press **Auto**
"The region is too small…"	The colour area you clicked is a tiny part of the frame	Click somewhere else or raise the tolerance; for something small use ▭ or ✒
Select by color took the neighbouring area too	The neighbour has the same colour	Draw roughly with the pen → click inside with 🪄
A badge or text on the border left a notch in the selection	The badge is not in the region's colour	Draw over the notch with `Shift` + ✒ (it is added to the selection)
The pen line did not snap to the edge	There is no clear colour edge nearby, or "Snap to edges" is off	Normal — it stays as you drew it; draw closer to the edge or turn the box on
Select by color left out a lake or an inner area	A wide island of another colour inside the region stays a hole	Add the island too with `Shift`+click
"The point you clicked is outside the video…"	You clicked the empty edge of the stage, beside the video	Click the region inside the video

SYMPTOM	CAUSE	FIX
The 🏷 Follow video box is missing	The selection was made with ▭ / ◯ / ✨, Crop is on, or the item isn't a video	Select the area with 🪄 Select by color, ➖ Pen or 🤖 Smart select
The 🏷 Follow video box is disabled	The selection was combined with Shift / Alt, moved or scaled — the line under the box says why	Select again with a single 🪄 Select by color, ➖ Pen or 🤖 Smart select selection
The 🏷 Follow video button on the Mask card is disabled	The mask's selection can't be followed — the reason is written next to the button	Select again in Select area with a single 🪄 / ➖ / 🤖 selection
The frame-by-frame mask took the neighbouring area too in some frames	The neighbour has the same colour and touches the region	`Ctrl` + `Z`; separate it roughly with ➖, click inside with 🪄, then 🏷 Follow video again
"In … frames the area reached the line drawn with the pen — it was cut off there."	The region grew towards the line you separated it with	Normal if the neighbour stayed out. If the region needs to go past it, make the selection on the frame where the region is largest
The frame-by-frame shape takes long	A long or high-resolution video	Watch the percentage on the top strip; ✕ **Cancel** → **Stop** ends it, and the layer keeps a static mask
"Select by color couldn't start — restart the app."	The colour-region part could not load	Close the program and open it again
The layer lost its shape	A fill style was given, or an area outside the shape was selected for its Layout panel	`Ctrl` + `Z`
The Border card is missing	The selected item is a full-frame (fill style) video	Apply the frame to an image, a GIF or a free video
The smart image is always wrong	The subject's word is wrong	Fix the word → **Search with this term**
"Attach to this track" does not work	There is no track yet	Make a track first with Modes ▸ Object tracking (chapter 30)

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE NEXT CHAPTER

39 · Project — saving the edit, opening it, and the automatic backups.

SUPER EDIT · CHAPTER 24

Project

Names your project, saves it to a file and opens it. It keeps your work **even if you do nothing**, and brings back an edit you closed or reset by mistake. When something goes wrong, this is also where you download the **diagnostics file** that describes the problem.

IN THIS CHAPTER

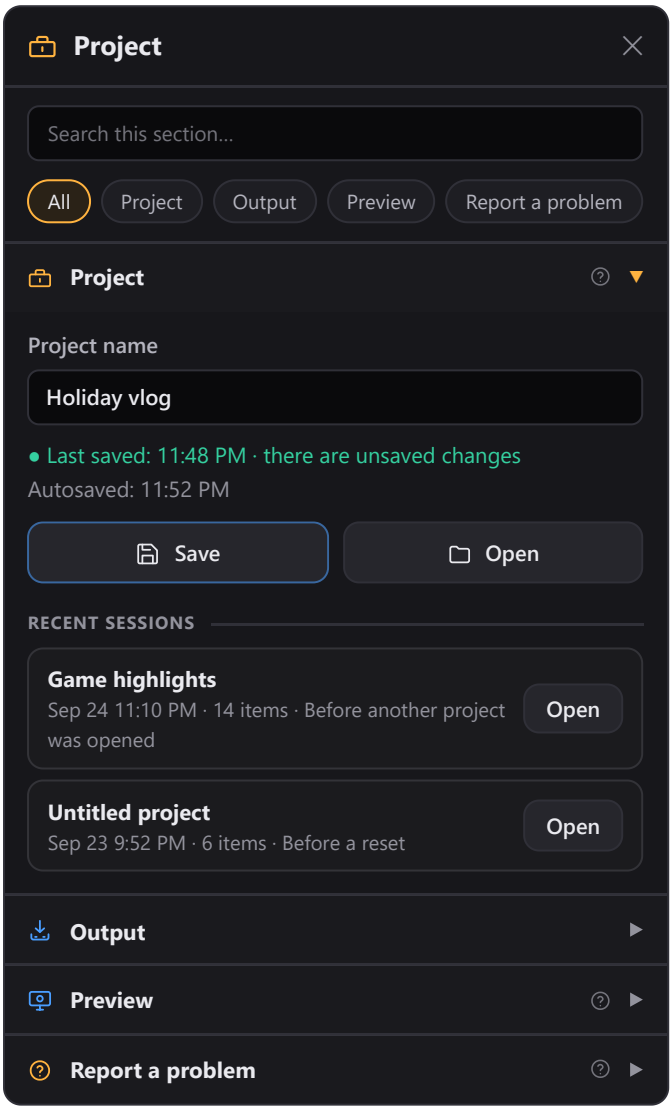
1. The Project drawer — where it is, what is inside
2. Project name and the status line
3. **Save**, **Open** and **Relink** — finding a video that moved
4. Autosave
5. **Recent sessions** — getting a lost edit back
6. **Report a problem** — diagnostics file and Reset project
7. Limits and troubleshooting

SECTION 1

The Project drawer

The briefcase icon at the very bottom of the left rail opens the **Project** drawer. The drawer has four sections; the buttons at the top show just one of them, or you can type the name of a setting into the search box.

WHAT IT LOOKS LIKE IN THE APP



1. **Project** — name, save, open, recent sessions. *This chapter.*
2. **Output** — aspect ratio, quality, frame rate, file name, audio. *Chapter 40.*
3. **Preview** — what you see while editing. *Chapter 41.*
4. **Report a problem** — diagnostics file and Reset project. *This chapter, section 6.*

> **THE (?) ICON**
>
> The **(?)** in a heading opens a short explanation of that section; press it again to hide it. The explanations summarize this guide.

> **THE NAME IN THE TOP BAR IS THE SAME FIELD**
>
> The top bar of the app also shows the project name, next to the version label. The two are **the same setting**: a name typed into one appears in the other.

SECTION 2

Project name and the status line

Project name TEXT

Up to **60 characters** · empty = **Untitled project**

The name is used in three places:

WHERE	EXAMPLE
Name of the saved file	`Holiday vlog_2026-09-24_23-48.sedit.json`
Name of the output video	If **File name** in the Output section is empty, the video takes this name: `Holiday vlog.mp4`
Recent sessions list	The title of the row

The name is stored with the project: opening a project brings its name back too. Characters that Windows does not allow in file names (`\ / : * ? " < > |`) turn into spaces in the file name.

Status line INFO

Under the name

Tells you where the project stands right now. It updates on its own.

LINE	MEANING
● Last saved: 11:48 PM	**Save** was pressed at this time.
· there are unsaved changes	You edited after that save. The file is out of date.
○ Not saved to a file yet	There is an edit, but **Save** has never been pressed.
Autosaved: 11:52 PM	The app last stored the edit on its own at this time.
Your previous project is in “Recent sessions”.	The editor opened with new clips; your previous edit was not lost (section 5).
⚠ **Autosave failed**	The edit could not be stored. Save it to a file with **Save** right away.
⚠ **Some videos are missing** · Relink	A PC video is not where it was saved, and the **Relink** window was closed with “Skip for now”. The button opens the window again (section 3).

> **DO NOT IGNORE THE ORANGE LINE**
>
> If it says “Autosave failed”, your latest edits are gone once the window closes. Press **Save**; the file downloads in any case.

SECTION 3

Save and Open

Save BUTTON

File → **Downloads**

Writes the project to the Downloads folder as a `.sedit.json` file. The file name is the project name plus **your computer's clock**: `Holiday vlog_2026-09-24_23-48.sedit.json`. Every press creates a separate file, so you can go back to any point.

If the edit is completely empty the app warns you: “Nothing to save.”

What is inside the file

PART	IN THE FILE	OPENED ON ANOTHER COMPUTER
Layers, cuts, effects, text, keyframes, trackers, regions	All of it	Comes back as is
Project name, aspect ratio, quality, frame rate, output name, audio settings	All of it	Comes back as is
Images, GIFs and sounds you added	**Embedded**	Comes back as is
Added fonts used in your text	**Embedded**	Installed first, then the text is drawn
Clips from a link	The link and the cut range	Downloaded again from the link
Videos added from your PC	The file's **path**	If it is not at that path, **Relink** asks for its new place
Live capture and OBS clips	A pointer to the copy on this computer	Missing — opens only on this computer

> **VIDEOS ARE NOT PUT IN THE FILE**
> Video files are large; they are left out so the project file stays small. To carry the videos along, use a **project template** (chapter 23) — it embeds the videos as well.

Open BUTTON

.sedit.json · .json

A file picker opens. The project you choose replaces the open edit.

> **YOUR OPEN EDIT IS NOT LOST**
>
> If the timeline has anything on it, the app asks first: *"Close the open project and open "..."? The current state is moved to "Recent sessions" — you can reopen it from there."* If you confirm, the open edit goes into **Recent sessions**, then the chosen file opens.

Files that cannot be found

If a video is not where it used to be, the project still opens; the top strip names what is missing: *"3 clips opened · 1 files not found: holiday.mp4 (D:\Videos\holiday.mp4) — those spots will look empty."* Once opening has finished, the **Relink** window opens and asks for the video's new place (below).

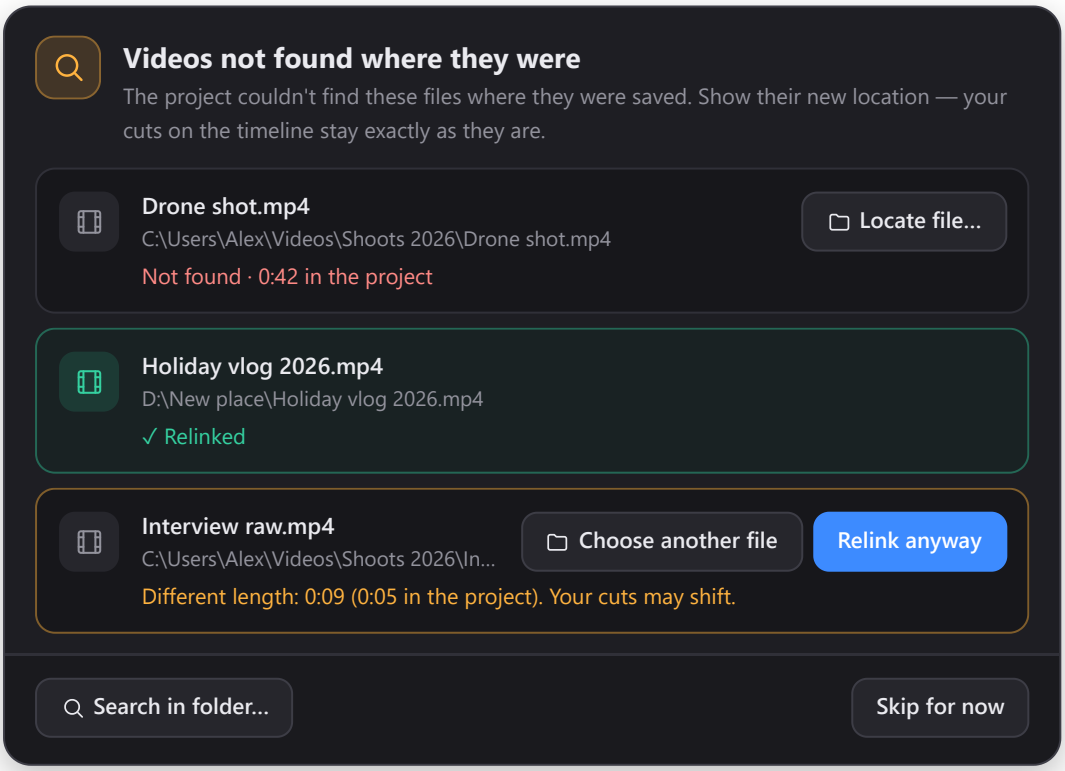
If opening is stopped halfway (**Cancel** in the task window), your previous edit comes back exactly as it was.

Relink WINDOW

When a project opens · **by itself**

If a video you added from the PC is not where it was saved — you moved it to another folder, renamed it, or the external drive is not plugged in — this window comes up when the project opens. You show the video's new place; the cuts, effects and linked audio on the timeline **stay exactly as they are**, and the new path is written into the project.

HOW IT LOOKS IN THE PROGRAM — THREE VIDEOS, THREE STATES



BUTTON	WHAT IT DOES
Locate file…	The file picker opens **in the video's old folder, with its old name** (its title: "Show the video's new location"). Once the file you pick opens, the row turns green: ✓ *Relinked*.
Search in folder…	Searches the folder you choose, **subfolders included**, for the missing videos by name. If you moved the whole folder, one choice finds them all. If several files have the same name, the one most like the old path is picked.
Relink anyway	Appears when the chosen file's length differs from the one in the project. Press it and it is relinked — your cuts may shift.
Choose another file	Drops the file whose length was different and opens the picker again.
Skip for now	Closes the window; you relink the videos later. Once all of them are relinked, the button's name becomes **OK**. `Esc` or a click outside the window closes it too.

A FILE WITH A DIFFERENT LENGTH IS NEVER RELINKED WITHOUT ASKING

A file with the same name but different content (shortened, re-recorded) shifts your cuts. So the program compares the lengths and writes the difference on the row. If you are sure it is the right file, **Relink anyway**; if not, **Choose another file**.

THE LIMITS OF SEARCHING A FOLDER

The search goes at most 8 folders deep and finishes within 10 seconds; Windows and program folders are skipped. Even if you pick a whole drive it usually finds them. The line at the bottom of the window gives the result: *"The videos found in the folder were relinked."*, *"Not found in this folder."* or, when the folder is too large, *"The folder is too large and the search stopped partway — choose the folder that holds the videos."*

IF YOU SKIPPED IT, THE BUTTON WAITS IN PROJECT

Choose "Skip for now" and the places of the missing videos stay empty in the preview. The status line of the Project drawer says *"⚠ Some videos are missing"* with a **Relink** button next to it; you can open the window again from there whenever you like (section 2).

SECTION 4

Autosave

It has no button: it is **always on**. If the window closes by accident, the computer shuts down or the app crashes, you carry on where you left off.

When it saves AUTOMATIC

Cannot be turned off

TRIGGER	WHEN
After an edit	**1.5 seconds** after you do something
Regular interval	Every **8 seconds**

> **WHY TWO TRIGGERS**
> Cutting, deleting and moving fire the first trigger. Dragging a slider (volume, opacity, blur) does not go into the undo history; the 8-second round catches those edits.

Nothing is stored while the timeline is empty: an empty project never overwrites the existing save. The time of the last save shows in the status line; if saving fails, an orange warning appears there (section 2).

Files you added INFO

Autosave does **not rewrite** the images and sounds you added every time: they are kept once in a separate store of the app, and the save only records which file it is. That is why adding a large song does not stop autosave. Clips you captured live sit in the same store — they do not come back empty when you reopen the project.

Old files that no save refers to any more are deleted on their own after a day.

When it comes back ON START

The next time you open Super Edit, the last autosave **loads on its own**.

If the editor opens with **other clips** this time (live capture, OBS, new clips from the popup), the previous edit is not deleted: it is moved to **Recent sessions** and the status line says so.

> **IT IS NOT AN ARCHIVE**
> Autosave keeps **one** project, on this computer. Save a finished edit, or a project you will move to another computer, to a file with **Save**.

SECTION 5

Recent sessions

Right before an open edit is replaced by something else, the app puts its current state here. If you opened a file or reset by mistake, your edit is here.

THREE LAYERS THAT PROTECT YOUR EDIT

① AUTOSAVE — against accidents

The window closes, the computer shuts down: when you open it again you carry on. On its own, every few seconds.

One project · on this computer

② RECENT SESSIONS — against the wrong button

Before Open, Reset project or new clips replace the open edit, its current state is moved here.

Up to 4 entries · newest on top · on this computer

③ SAVE — archive and moving

Every press downloads a separate .sedit.json file. It opens on other computers too; there is no limit.

Yours to keep · in the Downloads folder

① and ② protect you. Only ③ is permanent.

The list INFO

Up to **4** entries

Each row shows the project's name, the day and time it was stored, the number of items and **why it was stored**:

REASON	WHAT HAPPENED
Before another project was opened	You opened a file with **Open**
Before a reset	You pressed **Reset project**
Before new clips were opened	The editor opened with a capture, OBS or new clips
Before the session was switched	You opened another session from this list

When a fifth entry arrives, the oldest is deleted. If the list gets very large (long projects with many files), older entries are deleted sooner to make room.

While the list is empty it reads: *"None yet — when you open another project or reset, the previous state comes here."*

Open on a row BUTTON

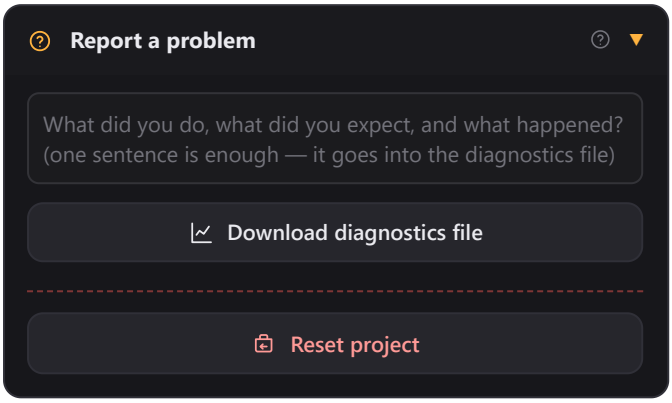
Opens that session. If the timeline has anything on it, it asks first: *"Move the open project to "Recent sessions" and open the selected session?"* This way you can go back and forth between two edits without losing either.

SECTION 6

Report a problem

Come here if an export gets stuck or fails, a button does not respond, or the window closes by itself.

WHAT IT LOOKS LIKE IN THE APP



Download diagnostics file BUTTON

Works even while stuck

1. Write one sentence in the box: what you did, what you expected, what happened. If you leave it empty, the file still downloads.
2. Press **Download diagnostics file**. A file such as `superedit_TANI_2026-09-24_23-58-12.json` lands in Downloads.
3. Send the file to **info@weorclip.com**.

IN THE FILE	WHY
The note you wrote	Says what the problem is
Project and output settings, every edit	To reproduce the problem with the same edit
Last export and the state of the processing engine	Shows where it got stuck
Errors from this session and the previous session	If the window crashed, the cause is in the previous one
App version, Windows and storage info	For problems specific to the machine

WHAT THE FILE CONTAINS

The diagnostics file contains **link addresses, file names and your edit**; it does not contain the videos themselves. It is plain text: you can open it in Notepad and look before sending.

PRESS IT WHILE STUCK

While an export is stuck, this button works and writes the engine's state at that moment into the file. That is the most valuable information for solving the problem; press it before closing the window.

Reset project BUTTON

Asks · stores first

For starting with a clean page. The app asks first; if you confirm:

CLEARED	KEPT
The timeline and added files	The clip list (you can pull them again)
Project name, audio settings, regions, layout, trackers	Downloaded preview copies — the same clips open quickly
Undo history and autosave	The Recent sessions list

> **YOU CAN GO BACK**
>
> Right before the reset, the current state of your edit is moved to **Recent sessions** (reason: “Before a reset”). If you pressed it by mistake, **Open** it from there.

SECTION 7

Limits and troubleshooting

Limits worth knowing

TOPIC	STATUS
Autosave cannot be turned off	Always on; keeps one project.
Recent sessions: up to 4	When a fifth arrives, the oldest is deleted.
① and ② live on this computer	Only the file downloaded with Save moves to another computer.
Videos are not put in the file	Links download again; a PC video is read from its path — if it moved, you show its new place with **Relink**. Use a project template to carry everything.
Capture clips	Open only on the computer they were captured on.
Opening does not merge	The chosen project replaces the open edit (the previous one goes to Recent sessions).

Troubleshooting

SYMPTOM	CAUSE	FIX
“Nothing to save.”	The timeline is empty	Add a clip first
I closed the window and thought my edit was gone	—	It is not: autosave loads when you open it again
I opened new clips and my old edit is gone	The editor opened with a new job	**Recent sessions** → “Before new clips were opened” → Open
I opened another project by mistake	—	**Recent sessions** → “Before another project was opened” → Open
I reset by mistake	—	**Recent sessions** → “Before a reset” → Open
“Autosave failed” in the status line	The app's storage could not be written	**Save** right away; if it keeps happening, send a diagnostics file
I opened the project and some spots are empty	A PC video was moved or deleted	**Locate file…** or **Search in folder…** in the **Relink** window; if you skipped the window, use **Relink** in the status line

SYMPTOM	CAUSE	FIX
It says “Different length”	The chosen file is not the same as the one in the project (shortened, another recording)	Pick the right file; if you are sure, **Relink anyway** — your cuts may shift
“Not found in this folder.”	The file was renamed or is in another folder	Choose the folder that holds the videos, or show them one by one with **Locate file…**
A capture clip is empty on another computer	The capture is not on that computer	Add the clip there as a file, or work on the first computer
“Couldn't read this file”	The file is damaged or not a project file	Choose a file ending in `.sedit.json`
“This file has no layer list”	A .json file from another program	Choose a file saved by Super Edit
The export got stuck	—	Before closing, **Download diagnostics file** and send it
The diagnostics file is large	A long edit	Normal — you can zip it before sending

NEXT CHAPTER

40 · Output — presets, aspect ratio, quality, frame rate, file name, folder and audio; the Result box that shows what your choices will produce.

SUPER EDIT · CHAPTER 25

Output

The exported video's aspect ratio, quality, frame rate, name, folder and audio. The **Result** box underneath tells you what your choices will produce together, before you export.

IN THIS CHAPTER

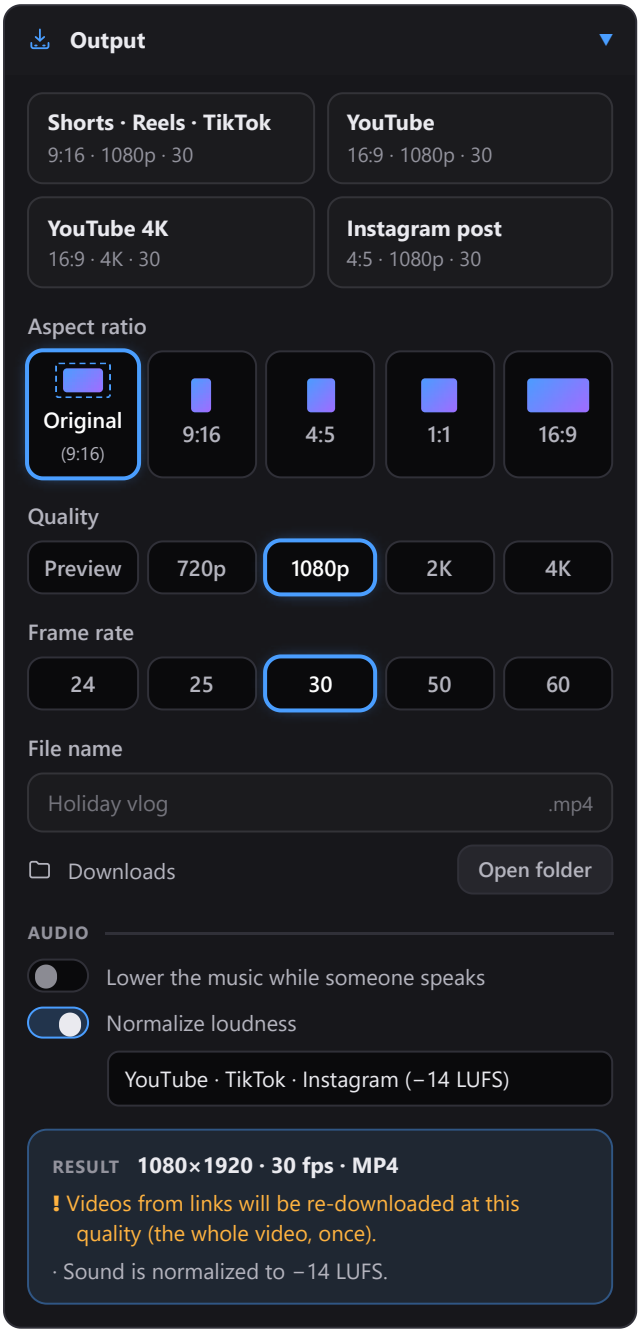
1. Where the panel is — exact replica
2. Three separate quality settings
3. Presets
4. Aspect ratio
5. **Quality** — what happens to each video
6. Frame rate
7. File name and folder
8. Audio
9. The **Result** box and what export asks
10. Limits and troubleshooting

SECTION 1

Where the panel is

The **Project** drawer on the left rail → **Output**. The **Export** button that starts the export is not here; it is on the right of the top bar.

WHAT IT LOOKS LIKE IN THE APP



1. **Presets** — aspect ratio, quality and frame rate in one click. *Section 3.*
2. **Aspect ratio** — *section 4.*
3. **Quality** — *section 5.*
4. **Frame rate** — *section 6.*
5. **File name** and folder — *section 7.*
6. **Audio** — *section 8.*
7. **Result** — what your choices produce. *Section 9.*

> **ALL SAVED WITH THE PROJECT**
>
> These settings are stored with the project. Opening a project brings back its own ratio, quality, frame rate, name and audio settings.

SECTION 2

Three separate quality settings

The app has three quality settings and they are independent of one another. The question "I picked 4K but the editor looks blurry" comes from mixing them up.

WHICH ONE DECIDES WHAT

① OUTPUT › QUALITY — this chapter

The resolution of the exported **video**.

This is the quality of the file you publish.

Preview · 720p · 1080p · 2K · 4K

② CLIP POOL › PREVIEW QUALITY — chapter 16

How clips **from links** look in the editor.

Chosen before you pull the clips.

480 · 540 · 720 · 900 · 1080

③ PROJECT › PREVIEW — chapter 41

How videos **added from your PC** look in the editor.

A lower choice keeps the editor smooth.

720p · 1080p · 2K · 4K

① decides the published file. ② and ③ decide what you see while working.

THE ONE-SENTENCE RULE

If the editor looks blurry but **Quality** is 1080p, your output **will be 1080p**. ② and ③ only decide the output while ① is set to "Preview" (section 5).

SECTION 3

Presets

Four cards set the three most used settings together. If your choices match a card exactly, that card gets an orange frame.

CARD	RATIO	QUALITY	FRAME RATE	FOR
Shorts · Reels · TikTok	9:16	1080p	30	Vertical short video
YouTube	16:9	1080p	30	Horizontal video
YouTube 4K	16:9	4K	30	Horizontal, highest quality
Instagram post	4:5	1080p	30	Instagram feed

A card does the same as pressing those buttons in the three rows below; you can then change any of them one by one. It does not touch the file name or the audio. The bottom of the screen shows what was set: "✓ Preset: YouTube — 16:9 · 1080p · 30 fps".

SECTION 4

Aspect ratio

Aspect ratio

5 BUTTONS

Saved with the project

OPTION	RESULT	FOR
Original	The ratio of the video that **starts earliest** on the timeline	Exporting the source as it is
9:16	Vertical	Shorts · Reels · TikTok
4:5	Portrait	Instagram post
1:1	Square	Square post
16:9	Horizontal	YouTube

"ORIGINAL" TELLS YOU WHAT IT TURNED INTO

The ratio it found is written under the button: **Original (9:16)**. It is found from the size of the video that starts first in time, not from where the playhead happens to be. If there is no video yet, the Result box says so.

THE SAME SETTING AS LAYOUT

Layout → **Appearance & Ratio** is linked to this setting: change one and the other changes too. **Apply output ratio** under **AI Edit** → **Output** also changes this setting.

When the ratio changes, the height of images and videos is corrected for the new ratio; they do not get stretched.

SECTION 5

Quality

Five options. The difference is not just resolution: depending on the quality you pick, each video gets its own decision — **use the preview copy you already have, or read a better source**.

Quality 5 BUTTONS — Default: **Preview**

OPTION	WHAT HAPPENS	WHEN
Preview	At the quality you see while editing — **nothing is re-downloaded**. The fastest.	Tests, drafts, quick sharing
720p	Each video gets its own decision, as in the table below.	Small file
1080p		The standard for publishing
2K (1440p)		When you need high quality
4K (2160p)		Archive, big screens

EACH VIDEO WHILE 720P · 1080P · 2K · 4K IS SELECTED

CLIP FROM A LINK

If the choice is above the Clip Pool's preview quality,
the whole video is downloaded again once, at this quality.
Otherwise the preview copy is used. The app asks first.

VIDEO ADDED FROM YOUR PC

In the program the video opens straight from disk, with no preview copy:
the export **reads the original file** at every quality — nothing is downloaded.
With a light preview (chapter 41), the “Preview” quality uses the light copy.

LIVE CAPTURE · OBS · TEMPLATE

There is no better source: **the copy you have is used.**
With a high quality selected, these videos are upscaled.
Upscaling does not add sharpness; it only matches the size.

THE SOURCE'S LIMIT CANNOT BE EXCEEDED

If the link is 1080p, the picture will **not get sharper** than 1080p even with 4K selected: the app cannot create detail that is not there, it only scales up. That is usually why "I picked 4K but it isn't 4K".

The resulting resolution INFO

Quality sets the length of the long side; the ratio sets the short side. The Result box always shows the exact value.

RATIO	720P	1080P	2K	4K
16:9	1280×720	1920×1080	2560×1440	3840×2160
9:16	720×1280	1080×1920	1440×2560	2160×3840
4:5	1024×1280	1536×1920	2048×2560	3072×3840
1:1	1280×1280	1920×1920	2560×2560	3840×3840

With **Preview** selected, the Clip Pool's preview quality takes its place (or the PC videos setting under Preview, if the project has only PC videos).

LEAVE QUALITY FOR LAST

While trying out the edit, export with **Preview**: it takes seconds. When you like the final version, pick 1080p or higher. If you are cutting a short piece out of a long stream, remember that even 1080p downloads the whole video.

SECTION 6

Frame rate

Frame rate 5 BUTTONS

Default: **30** · saved with the project

OPTION	CHARACTER	WHEN
24	Cinema feel	Storytelling, short film, cinematic montage
25	European broadcast standard (PAL)	If the source is a 25 fps camera
30	Standard	Nearly everything. If unsure, this one.
50	Smooth (PAL)	If the source is 50 fps
60	Smooth — fast motion looks crisp	Games, sport — if the source is also 60 fps

GOING FASTER THAN THE SOURCE ADDS NO SMOOTHNESS

If the source is 30 fps, 60 fps will not be smoother; frames are repeated and the file gets bigger. The Result box reminds you of this above 30.

The one-frame back / forward buttons in the preview (◀ ▶, and ← → on the keyboard) step at this rate too: at 60 fps one press is 1/60 of a second.

SECTION 7

File name and folder

File name TEXT

Up to **60 characters** · saved with the project

The name of the exported video, written without the extension (`.mp4` is shown inside the box). If you leave it empty, the faded name inside is used: the **project name**, or `superedit` if there is none.

Characters Windows does not allow in file names (`\ / : * ? " < > |`) are cleaned out automatically; even if you type one by mistake, the export does not fail.

> **WHEN EXPORTING REGIONS SEPARATELY**
>
> The name you type here becomes the stem, and a number plus the region name is added: `Holiday vlog_01_intro.mp4` (chapter 32).

Folder INFO + BUTTON

Default: **Downloads**

Shows the folder the video will be written to. The folder is shared with **Settings** → **Folders** in the main window (chapter 14); if nothing is chosen there, it is Downloads. For a chosen folder only its last name is shown (`…\Videos`); hover over it to see the full path.

Open folder opens that folder in Windows File Explorer.

SECTION 8

Audio

Two switches. Both are applied **only while exporting** — you do not hear them in the preview.

Lower the music while someone speaks SWITCH

Default: off

Turns the music down on its own while someone is talking, and back up when the talking stops. The classic radio and podcast technique.

COUNTS AS SPEECH	COUNTS AS MUSIC
The videos' own sound	Sound files you added (mp3, wav…)
Narration, dubbing, voice-over	—

> **THE MUSIC HAS TO BE SEPARATE**
> If the music is mixed into the video's own sound it cannot be told apart. Add the music as a sound file on its own layer.

Normalize loudness SWITCH + LIST

Default: off · target **−14 LUFS**

Brings the video's overall loudness to the target you choose. Platforms pull videos to their own level; if you normalize beforehand, your sound goes out exactly as you want. The target list can only be chosen while the switch is on.

TARGET	FOR
YouTube · TikTok · Instagram (−14 LUFS)	Social media — the right choice most of the time
Podcast (−16 LUFS)	Speech-heavy shows
TV · broadcast (−23 LUFS)	The television broadcast standard

> **WHERE "DENOISE" WENT**
> The noise reduction that used to sit here was removed: it was a weak filter applied to the whole output. For proper cleaning use **AI Edit → Clean up / separate the audio** (chapter 37) or the clip's own audio effects — you can listen to the result.

SECTION 9

The Result box and what export asks

Result INFO — At the bottom of the panel

The first line gives the video's exact resolution, frame rate and format: **1080×1920 · 30 fps · MP4**. Notes appear under it when needed:

NOTE	WHEN
· At the quality you see while editing — nothing is re-downloaded.	Quality is "Preview"
! Videos from links will be re-downloaded at this quality (the whole video, once).	The choice is above the link preview
· PC videos are read from the original file.	The choice is above the PC preview
· No video yet — “Original” will take the first video’s ratio.	Ratio is "Original", no video
· If the source is 30 fps, 60 fps will not be smoother; frames are repeated and the file gets bigger.	Frame rate above 30
· Sound is normalized to −14 LUFS.	Normalizing is on

What Export asks CONFIRM

SITUATION	QUESTION
A video from a link will be re-downloaded	"1080p output: videos from links will be DOWNLOADED AGAIN at this quality… Continue?" — if you cancel, nothing starts.
Regions are marked on the ruler	OK = only the marked regions (with the Modes → Region Export setting, chapter 32) · Cancel = the whole timeline
Some items could not be prepared	It tells you which items will be missing from the output; whether to go on is up to you.

📌 ITEMS PINNED TO THE VIDEO

The same list can have two more lines. *"📌 pinned item (0:12) — no video, left out of the export"*: the video the item is pinned to isn't anywhere in the output (deleted or cut away). *"📌 pinned item (0:12) — may drift in the export on a video with "Reduce shake" on"*: shake reduction moves the picture again in the export, and the pinned item can't know that. *"📌 pinned item (0:12) — left out of the export where the video doesn't support pinning: …"*: the video is still there but was later switched to Game + Camera or the symmetry mirror; the reason is at the end of the line. The time in brackets is where the item starts (chapter 30, "Pin to Video").

📏 FRAME-BY-FRAME MASK

On a layer with a frame-by-frame mask, each frame gets the mask in that frame's shape; the export prepares one mask image only for each distinct shape ("🎭 Preparing frame-by-frame mask 12/40…"). In a 2K/4K export, when the original file of a video on your computer is read, its frames are matched once to the mask's frame layout (a separate step in the progress window). These lines can appear in the list. *"📏 frame-by-frame mask (0:12) — the output will use the static shape"*: the layer is in a layout where the frame-by-frame shape doesn't work, or the mask's frame data couldn't be found on this computer (its border, if any, goes into the output). *"🖼 border (0:12) — a frame-by-frame mask gets no border in the output"*: the mask is frame-by-frame and its edge changes frame by frame, so no border is drawn. *"… the clip runs past the tracked range …"*: outside the range, the mask keeps the shape at the edge. *"… "Smooth slow motion" wasn't applied to this layer …"*: the in-between frames aren't in the video, so this layer slows down by repeating frames (chapter 38, Mask).

THE PROGRESS WINDOW

When the export starts, a progress window opens. During rendering the percentage shows real progress and says which second it has reached: **120 / 290 s**. A long edit with a lot of text can take minutes; as long as the number is moving, the job is running.

SECTION 10

Limits and troubleshooting

Limits worth knowing

TOPIC	STATUS
The source's limit cannot be exceeded	If the link is 1080p, choosing 4K produces no 4K detail; the video is upscaled.
Re-downloading takes the whole video	Even for a short cut the video comes down once in full; it uses temporary disk space, deleted when the job ends.
Capture clips	Have no better source; upscaled at high quality.
The ratio is shared	The same setting as Layout → Appearance & Ratio.
Audio settings are not heard in the preview	Applied only when exporting.
File name: 60 characters	Forbidden characters are cleaned out automatically.

Troubleshooting

SYMPTOM	CAUSE	FIX
I picked 4K and the picture isn't sharp	The source is 1080p or lower	Normal — missing detail cannot be created
Blurry in the editor, sharp in the output	The preview quality is low	Normal — the output follows Quality
The output is as blurry as the editor	Quality is "Preview"	Pick 1080p or higher
The export takes very long	Videos from links are being re-downloaded	Use "Preview" for tests, high quality at the end
A "will be downloaded again" question appeared	The choice is above the link preview	Read it — you can cancel and lower the quality
The disk filled up	Re-downloaded videos	Lower the quality; temporary files are deleted when the job ends
The video came out in the wrong ratio	"Original" took another video's ratio	Pick the ratio by hand; check the "Original (…)" label
My file name changed	A forbidden character was cleaned out	Normal

SYMPTOM	CAUSE	FIX
The video did not go to Downloads	Another folder is set in Settings → Folders	Press **Open folder**
The music was not lowered under speech	The music is in the video's own sound	Add the music as a sound file on its own layer
The narration was lowered too	—	It should not be: narration and dubbing count as speech. A sound file you added counts as music
I turned an audio setting on and hear no difference	Not applied in the preview	Normal — export and listen
The whole timeline was exported, I wanted regions	Cancel was chosen in the question	Export again and choose OK
The percentage stayed the same for a long time	Rendering is running, or stuck	If the seconds keep moving, wait; if not, Project → Report a problem → Download diagnostics file (chapter 39)
The export ended with “Render error”	The processing engine could not write the video to the end — a half-finished file is not handed over as “done”	Try again; if it happens again, Project → Report a problem → Download diagnostics file (chapter 39)

NEXT CHAPTER

41 · Preview — preview quality of PC videos, decoding on the graphics card, playback audio delay and the text output method.

SUPER EDIT · CHAPTER 26 — LAST

Preview

Decides **what you see and hear while editing**: how sharp PC videos look, smoothness in videos with many cuts, audio delay on headphones. These settings do not change the output — the one exception is the text output method under Advanced.

IN THIS CHAPTER

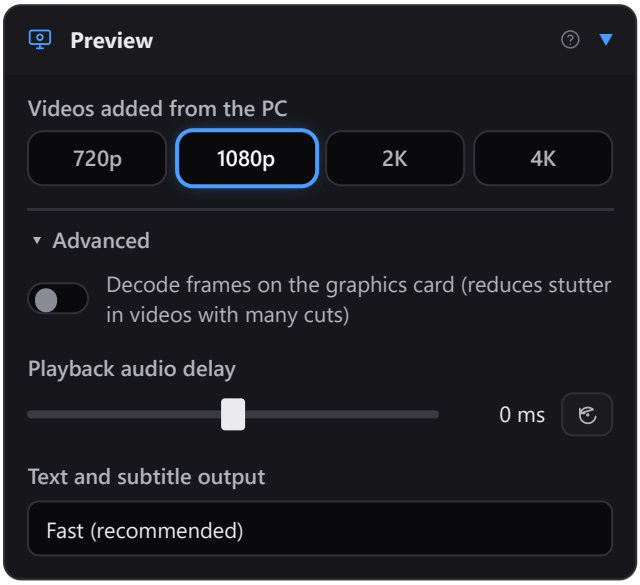
1. Where the panel is — exact replica
2. Where the old settings went
3. **Videos added from the PC** — in the app the file itself plays; the **light preview**
4. Preview of clips from links
5. **Decode frames on the graphics card**
6. **Playback audio delay**
7. **Text and subtitle output**
8. Limits and troubleshooting

SECTION 1

Where the panel is

The **Project** drawer on the left rail → **Preview**. The one setting used often is at the top; the rarely needed ones sit closed under **Advanced**.

WHAT IT LOOKS LIKE IN THE APP — ADVANCED OPEN



1. **Videos added from the PC** — sharpness in the editor. *Section 3.*
2. **Decode frames on the graphics card** — smoothness. *Section 5.*
3. **Playback audio delay** — audio lag on headphones. *Section 6.*
4. **Text and subtitle output** — the only setting that affects the output. *Section 7.*

> **EXPLANATION WITH (?)**
>
> The **(?)** in the heading opens this short note: "Only affects what you see while editing on this computer; it does not change the output."

SECTION 2

Where the old settings went

This panel used to be called "Editor Preview", and half of its settings actually decided the output. Everything that belongs to the output is now in the **Output** section.

OLD SETTING	WHERE IT IS NOW
Project / output frame rate	Project → Output → **Frame rate** (chapter 40) — now 24 · 25 · 30 · 50 · 60
Normalize (−14 LUFS)	Project → Output → Audio → **Normalize loudness**, with a choice of target
Lower music under speech	Project → Output → Audio → **Lower the music while someone speaks**
Denoise	Removed — AI Edit → **Clean up / separate the audio** (chapter 37)
Downloaded clip preview	Media Pool → Clip Pool → **Preview quality** (chapter 16)
WebCodecs preview	Here, Advanced → **Decode frames on the graphics card**
Audio–video sync	Here, Advanced → **Playback audio delay**
Subtitle export method	Here, Advanced → **Text and subtitle output**

SECTION 3

Videos added from the PC

Videos added from the PC

4 BUTTONS

Default: **1080p** · a setting of this computer

The quality at which videos added from your PC play in the editor — the equivalent of the "proxy quality" setting in an editing program. It does not affect clips from links (section 4).

In the Weorclip app PC videos play from the file itself, without a copy; there, 1080p, 2K and 4K do not change the picture. In the app the setting matters in two places: with **720p** selected, videos larger than 720p open with a light copy; and the copy prepared for formats the editor cannot play directly (ProRes, AVI…) is made at this quality. **In the browser extension**, a preview copy is prepared at this quality for every PC video.

OPTION	WHEN
720p	Smoothest — weak computer, heavy edit with many clips. In the app it opens a large video with a light copy from the start
1080p	Balanced — recommended
2K	When you need to see detail
4K	Sharpest — heaviest

When you change it, the added PC videos are opened again and the ones that need a copy are prepared at the new quality; a progress window opens and if you **Cancel**, the old quality comes back.

It is an upper limit INFO

The value you choose is a ceiling, not a target. Videos are not upscaled:

SETTING	4K VIDEO	2K VIDEO	1080P VIDEO
4K	4K	2K	1080p
2K	2K	2K	1080p
1080p	1080p	1080p	1080p
720p	720p	720p	720p

IF THE EDITOR IS SLOW, LOOK HERE FIRST

If playback stutters with 4K videos from your PC, in the app set this to 720p or press **Prepare a light preview** in the notification (below); in the browser extension set it to 1080p or 720p. Your output does not shrink: if the quality under Output is higher, the **original file** is read when exporting (chapter 40, section 5).

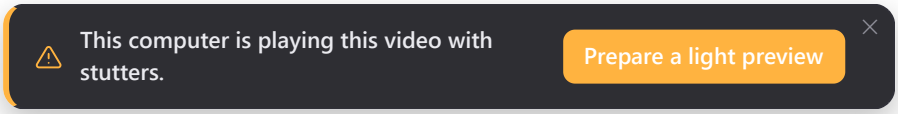
The table is for videos that get a copy; in the app a video opened directly plays at its own resolution. One difference: if Quality under Output is **Preview** and the project has only PC videos, this setting decides the video's resolution.

Prepare a light preview NOTIFICATION · BUTTON

App only · **suggested by itself**

In the app a large video — its short side bigger than 1080 pixels: 2K, 4K — plays from its own file. On a strong computer that is smooth; with a weak graphics card it can stutter. The program measures this during playback: if **more than 15%** of the frames are dropped, this notification comes up at the bottom right.

HOW IT LOOKS IN THE PROGRAM — THE NOTIFICATION AT THE BOTTOM RIGHT



1. Press the button and the video is turned once into a **light preview copy** — with the graphics card, or the processor if there is none. A progress window opens.
2. The video is swapped **in place** in the edit: cuts, effects and linked audio stay exactly as they are.
3. When it is done, the top strip says: *"✓ The light preview is ready. The export still uses the original file."*
4. The choice is remembered: this video opens light the next time too.

THE EXPORT STILL USES THE ORIGINAL FILE

The light preview only changes what you see in the editor. The exported video is made from the **original file**, at the quality you chose under Output.

WHEN IT IS NOT SUGGESTED

It is not suggested when the project has object tracking, a mask track or an item pinned to the video: those depend on the frames of the file being played. The notification comes up once per video; nothing changes unless you press it. If you do not want to wait for it, set **Videos added from the PC** to 720p: large videos then open with a light copy from the start.

SECTION 4

Preview of clips from links

The editor quality of clips from links is not chosen in this panel but in **Media Pool** → **Clip Pool**, before the clips are pulled (chapter 16).

OPTION	NOTE
480p	Downloads fastest, smallest
540p	Fast
720p	Balanced — default
900p	Sharper
1080p	Sharpest — the preview ceiling

> **WHY THE CEILING IS 1080P**
> Preview copies are meant to download fast and take little space. Real 2K/4K quality is produced while exporting with **Output** → **Quality**; the video is then downloaded again at that quality (chapter 40).

The Clip Pool shows this next to the label: "(while editing only · does not affect the output)".

SECTION 5

Decode frames on the graphics card

Decode frames on the graphics card SWITCH

Default: **off** · a setting of this computer

Changes how the preview gets its video frames: instead of seeking back and forth with the player, frames are opened directly with the graphics card's decoder.

WHAT PROBLEM IT SOLVES

In an edit with many cuts the preview can stutter: at every cut the player has to reposition the video, and with dozens of cuts in a row those requests pile up. This method skips that step.

IT IS HARMLESS

If a video cannot be opened this way, the app falls back to the classic method on its own. If the picture looks odd, turn the switch off — your edit is not affected and the output never changes.

If the computer does not support this method, the switch looks faded and cannot be pressed.

SECTION 6

Playback audio delay

Playback audio delay SLIDER + RESET

−500 … +500 ms · step 10 · default **0**

Shifts the sound forward or back against the picture in the preview. The most common reason is **wireless headphones**: Bluetooth audio is heard a few hundred milliseconds late, so lips look ahead of the sound. The change is heard immediately.

WHICH WAY

SOUND ARRIVES LATE
lips ahead, sound behind
← drag LEFT (−)

SOUND ARRIVES EARLY
sound ahead, lips behind
drag RIGHT (+) →

With wireless headphones **−150 … −250 ms** usually works well.
The button on the right returns to 0 ms.

IT DOES NOT FIX THE OUTPUT

This setting only changes **what you hear on this computer**; it does not go into the exported video. It will not fix a video whose own sound is out of sync — in that case move the audio clip on the timeline by hand; that shift does go into the output.

SECTION 7

Text and subtitle output

Text and subtitle output LIST

Default: **Fast** · saved with the project

The **only setting in this panel that affects the output**. It chooses how texts and subtitles are burned into the exported video.

	FAST (RECOMMENDED)	EXACT — FRAME-BY-FRAME IMAGES (SLOW)
How	Texts are burned in one pass	Every text is made into images, frame by frame
Time	Minutes	Much longer
Look	Almost the same as the preview	Exactly the same as the preview

> **THE HARD CASES ARE ALREADY EXACT**
> The app already renders texts with emoji, boxes or motion exactly, even with "Fast" selected. Choose "Exact" only if a text in the output looks different from the preview, then export again.

SECTION 8

Limits and troubleshooting

Limits worth knowing

TOPIC	STATUS
The PC videos setting is for PC videos only	The quality of clips from links is chosen in the Clip Pool.
No upscaling	Choosing 4K does not make a 1080p video 4K.
Settings of this computer	PC videos, graphics card and audio delay do not travel with the project.
The light preview is app only	In the browser extension PC videos already open with a preview copy.
Audio delay does not go into the output	It only shifts what you hear in the preview.
Text output belongs to the project	The only setting in the panel that affects the output.
📌 **The marks of an item pinned to the video**	On a selected pinned item, the 📌 on its point and the arrow on the frame edge when the point is outside the frame are only in the preview, not in the video (chapter 30, “Pin to Video”).

Troubleshooting

SYMPTOM	CAUSE	FIX
Playback stutters	This computer cannot play the large video smoothly	Press **Prepare a light preview** in the notification, or set the PC videos setting to 720p
It stutters but no light preview was suggested	The project has a track, a mask or a pin; or the video is 1080p or smaller	Set the PC videos setting to 720p, or try **Decode frames on the graphics card**
The preview stutters in a video with many cuts	Repositioning at every cut	Turn on **Decode frames on the graphics card**
I turned the graphics card switch on and the picture looks odd	An incompatibility on this computer	Turn it off — nothing breaks
The switch is faded and cannot be pressed	The computer does not support the method	Normal — the classic method works

SYMPTOM	CAUSE	FIX
I picked 4K and the picture didn't get sharper	The video is already 1080p	Normal — no upscaling is done
A clip from a link looks blurry	This setting does not affect them	Raise Clip Pool → Preview quality
On headphones the lips are ahead of the sound	Wireless headphone delay	Drag the audio delay to the left (−)
I fixed it in the preview, the output is still off	This setting does not go into the output	Move the audio clip on the timeline by hand
A text in the output differs from the preview	A small difference of the fast method	Switch to "Exact" and export again
A text with emoji came out right but the export was slow	It was rendered exactly on its own	Normal
I dragged a pinned text in the preview and no keyframe appeared	A pinned item gets its place from the video	Normal — dragging moves the pin point (chapter 30)

THIS IS WHERE THE SUPER EDIT GUIDE ENDS

From chapter 16 to here, every panel of Super Edit has been covered. When you do not remember a setting, the replica in that chapter's "Where the panel is" section is usually enough; the troubleshooting table at the end of each chapter covers the most common situations.

SUPER EDIT · PART 27 — AN APPENDIX

Windows and Shortcuts

Four **separate windows** that sit outside the panels, and one button. One of them holds the most hidden feature in this guide: moving a panel's area **through time**.

WHAT'S IN THIS CHAPTER

1. Five separate surfaces — where they live
2. **The panel area window** — how it opens
3. The anatomy of the window
4. **A moving area** — with keyframes
5. **The B-roll plan window**
6. **The keyboard shortcuts** — the full list
7. ⓘ **Show/hide the descriptions**
8. Troubleshooting

SECTION 1

Five separate surfaces

Almost every setting in Super Edit is in a section of the right panel — chapters 16 to 41 covered those. But there are five more surfaces that sit **outside** the panels; this chapter gathers them up.

SURFACE	HOW IT OPENS	WHAT IT IS FOR
🔲 **The panel area window**	Layout & Composition → the 🔲 on a slot row · or the area button on a copy layer	Choosing the region to show in a panel — **and moving it**
🖼️ **The B-roll plan window**	Auto Edit → by itself, while "Show the plan before applying" is on	Weeding out the pictures the AI found before they are placed
⌨ **The keyboard shortcuts**	The note strip under the timeline → ⌨ **All the shortcuts**	Seeing every shortcut in one window
ⓘ **The descriptions**	The top bar	Hiding and showing the description text in the panels all at once
🔗 **The Relink window**	By itself when a project opens and a PC video is not where it was · Project → **Relink** in the status line	Showing where a moved video is now — the cuts stay as they are (chapter 39)

THE MOST VALUABLE THING IN THIS CHAPTER

The **panel area window** is not just a way of saying "show me this bit": you can **keyframe the area you chose and slide it through time**. That is how you get **a virtual camera move** out of a fixed source video. The Layout & Composition chapter (24) only covered the button; the real power is here.

SECTION 2

The panel area — how it opens

Two ways in INFORMATION

THE WAY	THE BADGE	THE CONDITION
Layout & Composition → a slot row → ▢	`Panel 1`, `Panel 2`…	A **layer must be assigned** to that panel, and there must be **video** on the layer
The area button on a copy (free) layer	`Copy`	The selected item must be a **video**

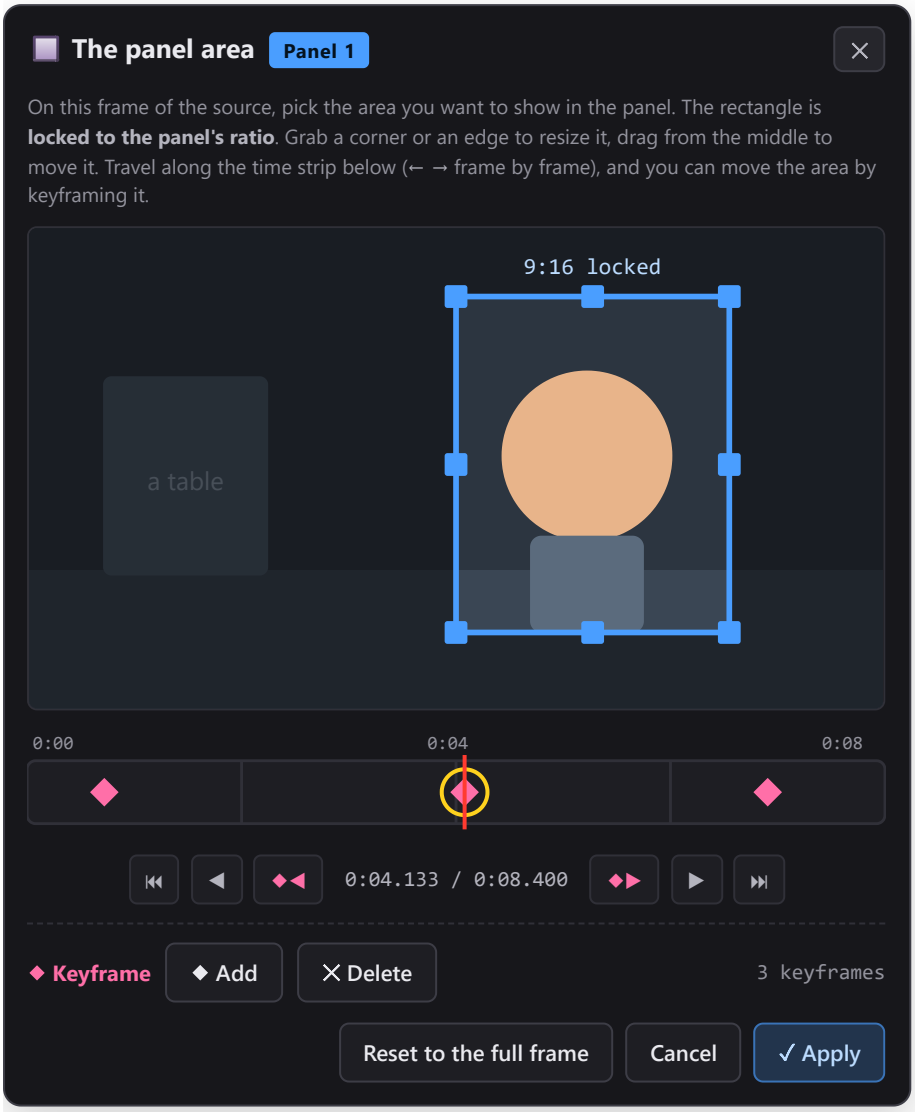
> **WHAT IT SAYS WHEN IT WILL NOT OPEN**
>
> The program tells you the reason plainly:
> "*Pick a layer for this panel first.*" — the slot is empty
> "*There is no video on this layer.*" — the layer holds only audio or text
> "*Pick a VIDEO layer first (a copy layer, for example).*" — on the copy route
> "*The source is not loaded.*" — the clip's preview copy has not come down yet

When the window opens it shows the frame of the clip that is **active at that moment**. If there are several clips on the layer, the one under the playhead is picked.

SECTION 3

The anatomy of the window

HOW IT LOOKS IN THE PROGRAM



PART	WHAT IT DOES
The badge	`Panel 1` / `Copy` — which target you are working on
The rectangle	**Locked to the panel's ratio.** The area you pick = what shows in the panel. 4 corner and 4 edge handles; **drag from the middle** = move it
The mini timeline	The clip's **trimmed** window — not the whole source, but the range you used in the edit
The red line	This window's own playhead (independent of the main timeline)
The pink diamonds ◆	The keyframe markers
The yellow ring	The playhead is **right on top of a keyframe** — "Delete" will now remove it

PART	WHAT IT DOES
The time readout	`0:04.133 / 0:08.400` — down to the millisecond
The transport	To the start · a frame back · **the previous keyframe** · the next keyframe · a frame forward · to the end

The shortcuts

KEY	JOB
← →	A frame back / forward
Shift + ← / →	**One second** back / forward (one frame without Shift)
Home / End	To the start / to the end

The frame step is taken from the clip's **own frame rate**; if that is not known, 30 frames a second is assumed.

SECTION 4

A moving area — keyframes

This is where the real power of the window is. Put the area **in different places at different moments** and the region shown in the panel **slides smoothly** through time — a virtual camera move out of a fixed source.

HOW MANY KEYFRAMES, AND WHAT HAPPENS

0 KEYFRAMES

No area has been picked — the **middle** of the source is shown in the panel.

The default behaviour.

1 KEYFRAME

The area is **fixed** — the same region shows for the whole clip.

The way to say « focus on this ». The behaviour described in chapter 24.

2 OR MORE KEYFRAMES

The area **moves smoothly** between them — a virtual camera.



pan from the speaker on the left to the one

How it is done STEP BY STEP

1. Go to the **starting moment** on the time strip (click, or ← / →)
2. Set the area where you want it
3. ◆ **Add** — that moment is stored as a keyframe
4. Go to **another moment** and set the area in its new place
5. ◆ **Add** again
6. ✓ **Apply**

DELETING

Travel between the keyframes with ◆◀ / ◆▶. While the playhead is right on top of a keyframe the marker **lights up yellow** — at that moment ✕ **Delete** removes it. If it is not yellow, there is nothing to delete.

ADDING AT THE SAME MOMENT A SECOND TIME

Press ◆ **Add** again at a moment that is already a keyframe and no new one is added — the existing one is **updated**. So you do not have to delete and re-add a keyframe to correct it.

The buttons at the bottom 3 BUTTONS

BUTTON	WHAT IT DOES
Reset to the full frame	It removes the area selection — the whole source is used
Cancel	It closes the window and **nothing** is applied
✓ **Apply**	It writes the area (and the keyframes, if there are any) onto the clip

IDENTICAL IN THE OUTPUT

A moving area works **the same** in the preview and on export — the processing engine uses a crop that is calculated per frame. The movement you see in the preview is exactly what happens in the video.

THE AREA BELONGS TO THE CLIP

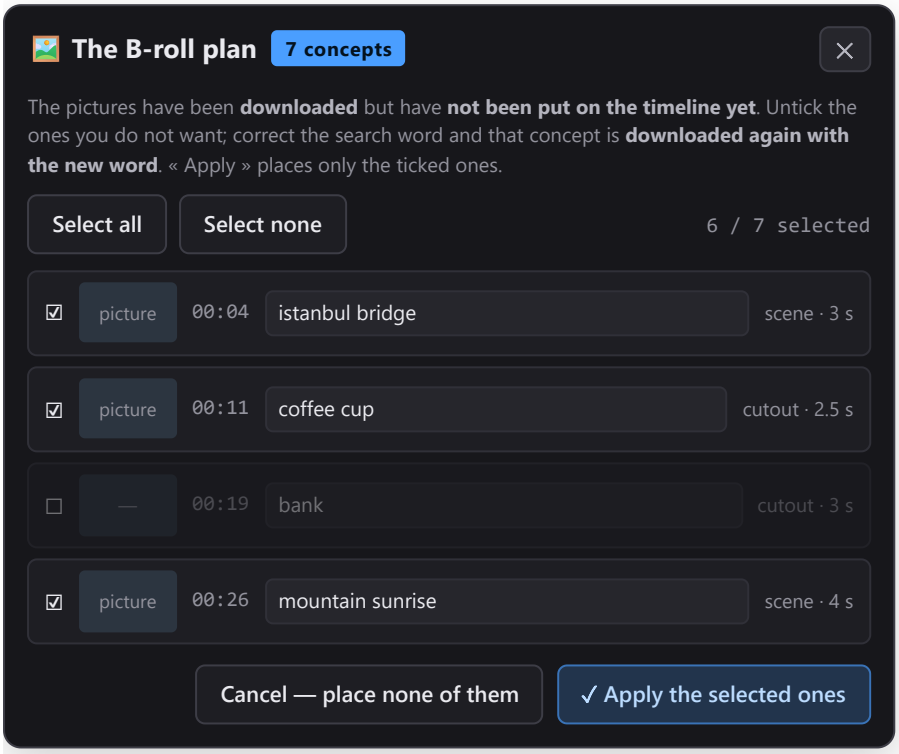
Change the panel's layer and the area you chose for that panel is **reset** (chapter 24). The area is defined relative to that clip's source; on another source it means nothing.

SECTION 5

The B-roll plan window

If **“Show the plan before applying”** is ticked in Auto Edit (chapter 37), this window opens after the pictures have been downloaded and **before** they go onto the timeline.

HOW IT LOOKS IN THE PROGRAM



CONTROL	WHAT IT DOES
☑ The checkbox	Ticked means it gets placed. Untick it and the row fades.
The thumbnail	A preview of the downloaded picture. If it cannot be loaded, `—` appears.
The time	The moment the picture will come on screen (in edit time)
The search word	**Editable.** Change it and that concept is **downloaded again with the new word**.
The tag	`cutout` (a person, a logo, an object — no background) or `scene` (a photograph) + its duration
Select all / Select none	Ticking them in bulk
The counter	`6 / 7 selected`
Cancel	**None of them are placed** — the downloaded pictures go unused
✓ Apply the selected ones	Only the ticked ones go onto the timeline

THE POWER OF CORRECTING THE WORD

The AI may have picked the wrong meaning — is `bank` a place for money or the side of a river? Correct the word and apply, and that concept comes down again **with the right picture**. This is far quicker than swapping pictures one by one on the timeline afterwards.

IF YOU EMPTY THE BOX

Delete the search word box completely and **it goes back to the old word** — an empty query would mean a picture that quietly never arrives.

IF THE WINDOW NEVER OPENS

It means the “Show the plan before applying” box is **off**; the program places the pictures straight away. Keeping this box on is far quicker than scattering 40 pictures across the timeline and then deleting them one by one.

SECTION 6

The keyboard shortcuts

There is an ⌨ **All the shortcuts** button on the note strip under the timeline; it shows the whole list in one window. To close it, **Close (Esc)**, `Esc` or a click outside the window is enough. Below is what that window holds — plus one extra line: the one-second jump with `Shift`+an arrow is not written in the program's own list.

PLAYBACK

`Space`	Play / pause
`←` `→`	A frame back / forward
`Home` `End`	Wind to the start / to the end
`+` `−`	Zoom the timeline in / out
`M`	Mute

CUTTING & EDITING

`S`	Split the selected item at the playhead
`Shift`+`S`	Split **ALL** the layers
`Q` / `W`	Trim the start / the end to the playhead
`E`	Original length · again: back to the cut
`Del`	Delete
`Shift`+`Del`	Ripple delete (close the gap)
`Ctrl`+`Z` / `Y`	Undo / redo
`Ctrl`+`S`	Save the project

KEYFRAME STUDIO — Keyframes & Motion section

`Shift`+`K`	Open the selected item's keyframes in the large window
`K`	Add a keyframe at the playhead (the rest while the studio is open)
`,` / `.` · `↑` / `↓`	Previous / next keyframe
`Alt`+`←`/`→`	Nudge the selected keyframes by one frame (`Shift`: ten frames)
`Ctrl`+`C` `X` `V` `D`	Copy · cut · paste (at the playhead) · duplicate keyframes
`Ctrl`+`Shift`+`V`	Paste relative — the motion is adapted to the item

`Del`	Delete the selected keyframes — **the clip is not deleted**
`1`–`8` · `L`	Transition: Constant speed · Smooth · Slow start · Slow stop · Fluid · Step · Overshoot · Pull back (`L` = Constant speed) — with a single keyframe selected, the transition arriving at it
`F9`	Smooth both sides of the selected keyframe (`Shift`: arrival only · `Ctrl`+`Shift`: departure only)
`H` · `R`	Step · reverse the selection in time
`Ctrl`+`L`	Loop: between the selected keyframes (the whole item with no selection)
`F` · `Shift`+`Z`	Focus the selection · fit all (`Ctrl`+wheel: zoom under the pointer)
`Esc`	Clear the selection · with no selection, close the studio

While a **slider** in the values section has the focus, only the arrows go to the slider: `←` `→` `↑` `↓` change the value by one step (`Shift`: 10 steps, `Alt`: a fine step); `Ctrl`+`Z` / `Y`, `Space`, `Esc`, `Del`, `Home` / `End` still belong to the studio. With a key on a **channel row** selected, `Alt`+arrow, `Del`, copy / cut / paste, `1`–`8` and `F9` apply to that channel only; the other channels stay where they are (chapter 29).

COPYING

`Ctrl`+`C`	Copy (**the linked video+audio together**)
`Ctrl`+`Shift`+`C`	Copy the selected layer only
`Ctrl`+`V`	Paste (**where the mouse is, if it is over the timeline**)
`Ctrl`+`D`	Duplicate
`Alt`+drag	Make a copy on the timeline (the original stays put)
`Ctrl`+`Alt`+drag	Stretch the animation length of a keyframed layer

SELECTING & MOVING

`Shift`+click	Multiple selection (timeline & preview)
`Ctrl`+click	Add to / remove from selection (timeline & preview)
Drag on an empty area	A marquee selection → move or delete them together
`Ctrl`+drag	On empty space: remove the items in the box from the selection
`Alt`+move	Stepped movement + snapping to what is near
`Alt`+`←`/`→`	Notched travel along the ruler + snapping to a clip edge
`,` / `.`	The previous / next keyframe (the playhead lands right on it)

PREVIEW & RECORDING

`B`	The start of the pre-render region (`B` again = the end)
`Shift`+`B`	Pre-render the region (smooth with heavy effects)
`F`	Freeze the frame while recording a drawing
`Esc`	Leave the active mode / the recording

🖍 DRAWING MODE — only while drawing is on

`P` `H` `L` `A`	Pen · Highlighter · Line · Arrow
`R` `O` `K` `E`	Box · Circle · Spotlight · Eraser
`[` `]`	Decrease / increase the thickness
`X`	The next colour in the palette
`Shift`+drag	A square / a perfect circle / a line or arrow that snaps to 45°

▢ SELECT AREA — only while Select area is open (chapter 38)

`Enter`	✓ Apply — the selection becomes a new layer; while a 🪄 region or "Snap to edges" is being worked out, it is applied when that finishes (with a panel button focused, `Enter` / `Space` press that button; with the "Snap to edges" box focused, `Enter` applies too)
`Esc`	Cancels the pen line in progress (the selection does not change) · closes a 🪄 suggestion · stops the shape search · goes back from a fitted shape to the rough selection · closes the "couldn't find" card (the box stays) · otherwise leaves Select area — also while the shape list or a number box is focused
`Ctrl`+`Z` / `Ctrl`+`Y`	Undo / redo the last change **to the selection** (the project is not touched) · while a search is running, only stops the search, and while a pen line is in progress, only the line
`Tab` / `Shift`+`Tab`	Another shape (candidate) found by ✨ Snap to shape
`Shift`+drag	A perfect circle (◯ Circle) · a perfect square (▭ Rectangle) · with ✒ Pen and 🪄 Select by color: add to the selection (`Shift`+click) — `Shift` / `Alt` moves made while 🪄 is working queue up
`Alt`+drag	Draw from the centre, where you press · with ✒ Pen and 🪄 Select by color: subtract from the selection (`Alt`+click)
Arrows · `Alt`+arrow	Move by 1 source pixel (10 with `Shift`) · resize from the right / bottom edge (on a fitted shape too, only that edge)
`Delete`	Remove the selection (the source clip is not deleted)

Double-click	Fits the whole source (▭ / ◯) · with ✒ Pen and 🪄 Select by color the view does not change (“Show all”)

📌 PICK A SPOT — only while the picking screen of Pin to Video is open (chapter 30)

Click	Pin to that point
Drag	Draw an area — the item is pinned to its middle and fits in it
Wheel	Zoom in / out
Middle button · `Space` +drag	Pan
Double-click	Reset the zoom
`Esc`	Cancel (the drawer opens again)

While the picking screen is open the letter shortcuts (`S` split, `Q` / `W` trim…) don’t work — so the edit can’t change by accident. `Delete` / `Backspace` don’t delete the item behind; `Ctrl+Z` closes the picking screen first.

> **THE LETTER SHORTCUTS DO NOT WORK IN A TEXT FIELD**
>
> While you are typing into a text box, keys like `S` and `P` go in **as letters** — the program does not count them as shortcuts at that moment. Click outside the text field first for the shortcut to work.

SECTION 7

ⓘ Show/hide the descriptions

ⓘ THE TOP BAR · A TOGGLE — Default: **off**

It hides or shows the **description text** inside the panels all at once. With it off, the interface gets noticeably simpler — only the settings themselves are left.

WHY THE DEFAULT IS OFF

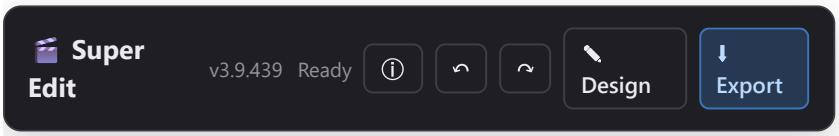
There are a great many settings in Super Edit, and with a description under every one of them the panels get long and finding the setting you want gets harder. So the default is **the plain panel**. Keep it on while you are learning, and turn it off once you know your way around.

ONE SECTION CAN BE OPENED WHILE IT IS OFF

Even with the general descriptions off, the ⓘ **in a section heading** lets you see the descriptions for that section alone. You do not have to turn all of them on.

Your preference is **remembered** — it opens the same way even after the program is closed.

WHERE IT IS IN THE TOP BAR



The whole of the top bar was covered in chapter 16; here only the behaviour of the ⓘ button is being completed.

SECTION 8

Troubleshooting

SYMPTOM	CAUSE	FIX
"Pick a layer for this panel first"	The slot is empty	Assign a layer to the panel in Layout & Composition (chapter 24)
"There is no video on this layer"	The layer holds only audio or text	Pick a layer that contains video
"The source is not loaded"	The clip's preview copy has not come down	Wait for the clip to download, then try again
I cannot resize the rectangle freely	It is locked to the panel's ratio	Normal — the area you pick is what will show in the panel; its ratio cannot be broken
The area does not move	There is only one keyframe	Go to another moment and put a second keyframe down with ◆ **Add**
✕ Delete does nothing	The playhead is not on a keyframe	Jump to a keyframe with ◆◀ ◆▶ — the marker must light up **yellow**
I added a keyframe but the count did not go up	There was already a keyframe at that moment	Normal — the existing one was updated
I changed the panel's layer and the area is gone	Deliberate	The area belongs to that clip — pick it again
There is no area movement in the output	—	There should be; the preview and the output use the same calculation. Make sure you pressed Apply
The B-roll window never opens	"Show the plan" is off	Turn the box on in Auto Edit → group 10 (chapter 37)
There is a — instead of a thumbnail	The picture could not be loaded	Correct the word and try again, or leave that row unticked
I deleted the word and the old one came back	The empty-query guard	Normal — an empty search would have brought no picture at all
A shortcut does not work	A text field has the focus	Click outside the text box
The drawing shortcuts do not work	Drawing mode is off	Turn 🖍 Drawing mode on (chapter 33)
There are no descriptions in the panels	ⓘ is off	Press the ⓘ in the top bar, or open one section with the ⓘ in its heading

SYMPTOM	CAUSE	FIX
"Videos not found where they were" comes up on every open	The project file you open still holds the old path	Relink the videos, then take a new project file with **Save** (chapter 39)

IF IT IS STILL NOT SOLVED

Open **Project ▸ Report a problem**, write in the box in one sentence what happened, and press **Download diagnostics file**. Send the file that lands in Downloads to **info@weorclip.com** (chapter 39).

THE END OF THE GUIDE

With this chapter, every surface of Super Edit — **inside the panels and outside them** — has been covered.

PART III

III EDITORS AND SHARED PANEL

Editors that open in their own window, and the text panel that is the same everywhere

Editors
Two-Area Editor · Design Studio
pp.863–893

Shared panel
Text Design
pp.894–903

A SEPARATE WINDOW · PART 1

Two-Area Editor

You pick **two separate regions** out of a horizontal frame and stack them **one above the other** in a vertical video. Game + camera, slide + speaker, the match + the stand — both of them taken from exactly where you want.

WHAT'S IN THIS CHAPTER

1. What it is for — why a separate window
2. How it opens
3. The anatomy of the window
4. **The two boxes** — TOP and BOTTOM
5. **The split ratio** — dragging the divider
6. The tools and the output figures
7. The keyboard shortcuts
8. Saving, and the multi-clip flow
9. Troubleshooting

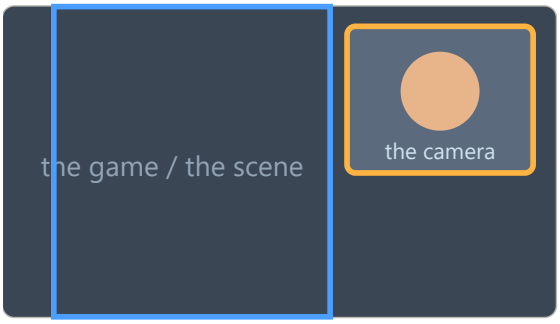
SECTION 1

What it is for

The most flexible way of fitting a horizontal video into a vertical frame. The other crop styles take **a single region** out of the frame; this editor lets you take **two separate regions** and stack them.

ONE REGION ↔ TWO REGIONS

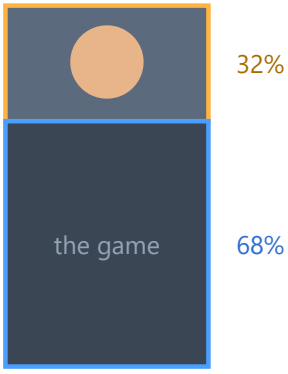
THE SOURCE (16:9)



Two regions are picked: **TOP** and **BOTTOM**

→

THE OUTPUT (9:16)



You set the split ratio yourself

How it differs from the « Game + Camera » mode in Super Edit

This editor works **on the download screen**, BEFORE the download, and you draw the two regions BY

THE TYPICAL USES

A game capture + the facecam in the corner · a presentation slide + the speaker · the match footage + the scoreboard · two people in an interview. The way to get two things that sit side by side in the source **one above the other** in a vertical frame.

WHY A SEPARATE WINDOW

Putting the two boxes in the right place requires **seeing the real frame**. You cannot do that from a small dropdown; which is why the program grabs a frame from the video and opens a full-size editor.

SECTION 2

How it opens

The route in 3 STEPS

1. The **Download** tab → 📐 **Output Format**
2. Pick 📱 **Vertical** as the format
3. Click the **« Two areas »** card among the vertical crop styles (chapter 15 — the last of the six styles). **The window opens straight away**; the clips are listed in the left-hand column.

If the card is already selected, clicking it again reopens the window. The **« Open the two-area editor »** button in the panel is the same route.

SITUATION	WHAT HAPPENS
There is a clip list	Each clip is a row on the left. Click a clip and its frame is grabbed **inside the window**; you place the boxes to suit that scene. A new clip starts with the boxes from the one before it.
No clips (the whole video)	A single entry in the list: **The whole video**. The frame is taken from the start of the video; you can move to another moment with the slider.
No link	The window does not open; the program takes you to the **Source** section.

EVERY CLIP USES ITS OWN BOXES

On download, every clip is processed with **its own** box settings. If the camera's position changes from scene to scene, you can set each clip separately.

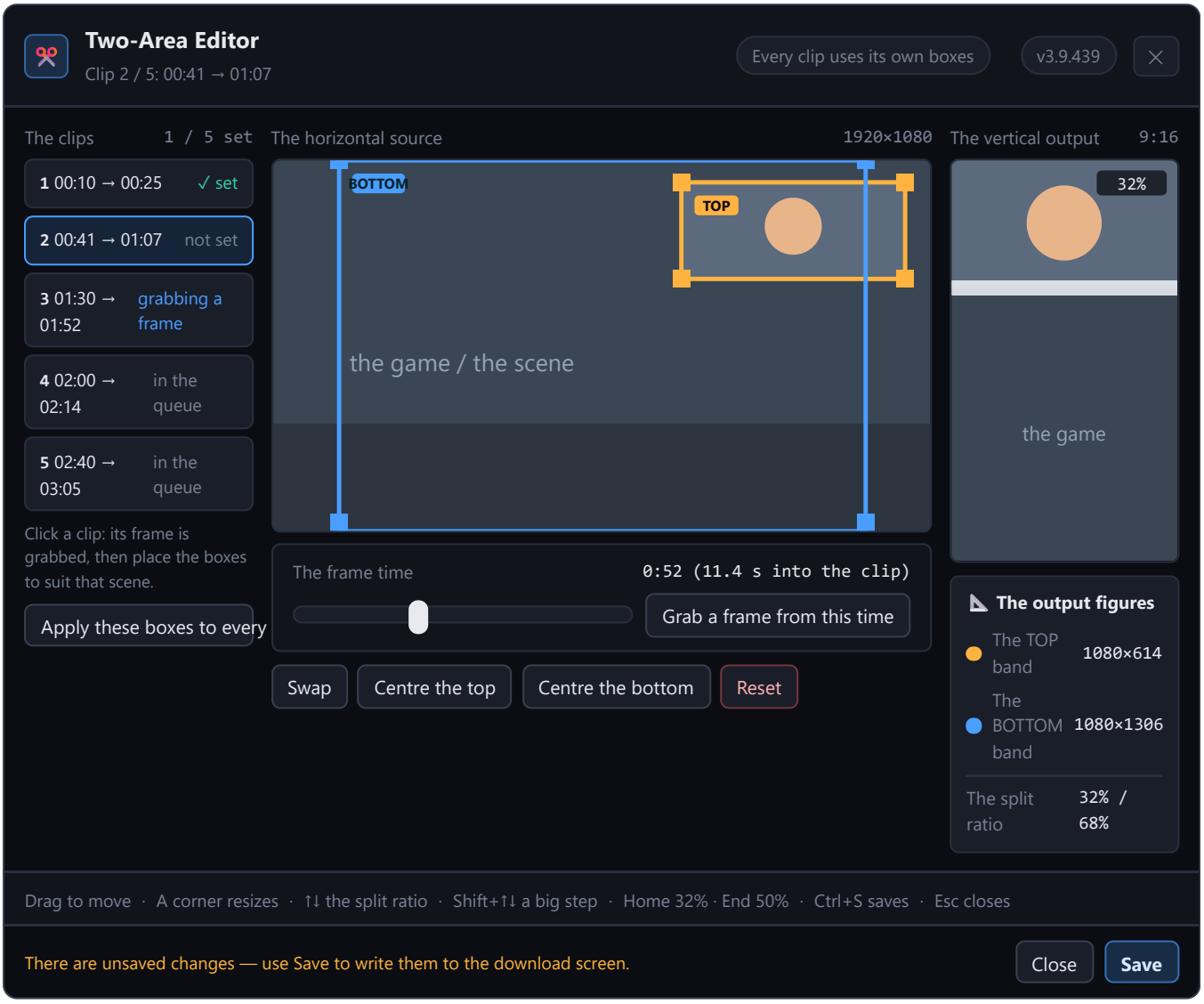
THE FRAME COMES FROM THE PROCESSING ENGINE

In the program the frame is taken from **the processing engine**, not from the video tab, and it can take **10 to 60 seconds** per clip. The scene is covered with a translucent veil in the meantime; you can still move the boxes while that happens. The frames for the other clips are prepared in the background, in turn.

SECTION 3

The anatomy of the window

HOW IT LOOKS IN THE PROGRAM



REGION	WHAT IS IN IT
The header	Which clip you are on (« Clip 2 / 5 ») + the time range + a hint + the version badge + ✕ close
The clips (the left column)	Every clip in the popup is a row, with a **set / not set / grabbing a frame / in the queue** badge beside it. A « 1 / 5 set » counter at the top. Below it, **Apply these boxes to every clip**. With no clips, a single row: **The whole video**
The horizontal source	The clip's frame + the two boxes (**TOP** / **BOTTOM**), each with 4 corner handles. While the frame is coming the scene is veiled, and the boxes can still be moved
The frame time	A slider plus **Grab a frame from this time**, for taking the frame from **another moment** in the clip. On the whole video, a seconds box appears if the duration is not known

REGION	WHAT IS IN IT
The vertical output	A **live preview** — it updates instantly as you drag. The white bar in the middle is **the divider**, and the badge shows the ratio
The output figures	The real pixel size of each band + the split ratio
The status bar	A shortcut reminder
The actions at the bottom	The saved/unsaved line · Close · **Save** (Ctrl+S)

SECTION 4

The two boxes — TOP and BOTTOM

The TOP box

AN AMBER FRAME

Default: **the top right corner**

The region that will go into the **top band** of the vertical output. By default it sits as a small rectangle in the **top right corner** of the frame — because that is usually where a facecam is.

DEFAULT	VALUE
Horizontal position	**62%** from the left
Vertical position	**6%** from the top
Width	**34%** of the frame
Height	**26%** of the frame

The BOTTOM box

A CYAN FRAME

Default: **wide, full height**

The region that will go into the **bottom band** of the vertical output. By default it takes a wide slice out of the middle of the frame — the actual content (the game, the scene, the presentation) is usually there.

DEFAULT	VALUE
Horizontal position	**10%** from the left
Width	**80%** of the frame
Height	**The whole frame** (100%)

Working with the boxes THE MOUSE

MOVEMENT	RESULT
Drag from the middle	**Move** the box
Drag from a corner	**Resize** it (4 corner handles)

THE BOXES MAY OVERLAP

The two boxes can sit on top of one another — and sometimes that is **what you want** (showing the same region both wide and close). But if it happened by accident, the program **shows a warning**; you can see the warning and leave it deliberately.

THE BOX'S RATIO DECIDES THE OUTPUT

If the aspect ratio of the box you picked is not exactly the ratio of the band, the picture is **cropped as it is fitted** into the band. The **vertical output** preview on the right shows that instantly — look there while you drag.

SECTION 5

The split ratio

The divider line DRAGGABLE

12% – 88% · default **32%**

The **white bar** in the vertical output preview is the border between the two bands. Drag it to decide how much room the top band takes. The badge in the corner shows the current ratio.

RATIO	THE LOOK	WHEN
32% / 68%	A small camera on top, a wide scene below	**The default.** Game + facecam
50% / 50%	Two equal bands	A two-person interview, a comparison
12% → 88%	The extremes	One of them becomes almost a strip

> **THE FIGURES ARE WORKED OUT INSTANTLY**
> Change the ratio and the real pixel values in the 📐 **output figures** box update too — you see that the top band is 1080×614 and the bottom one 1080×1306. The total is always 1080×1920.

The tool buttons 4 BUTTONS

BUTTON	WHAT IT DOES
⇅ Swap	The TOP and BOTTOM regions **change places** — you change your mind about whether the camera goes above or below with one click
⇆ Centre the top	It centres the TOP box **horizontally**
⇆ Centre the bottom	It centres the BOTTOM box horizontally
↺ Reset	It puts both boxes and the ratio back to **their default positions**

The frame time SLIDER + BUTTON

The frame you see while setting the boxes may have been taken from the start of the clip. If the camera is not visible at that moment, move to **another moment** with the slider and take a new frame from there with **Grab a frame from this time**.

> **WHEN YOU NEED IT**
> If the first second of the clip is a fade, a title sequence or a loading screen, you cannot put the boxes in the right place. Winding a few seconds forward to bring up the real scene is the most practical answer.

SECTION 6

Shortcuts and saving

The keyboard shortcuts

KEY	JOB
↑ ↓	Change the split ratio in small steps
Shift + ↑ / ↓	Change it in big steps
Home	Take the ratio to **32%** (the default)
End	Take the ratio to **50%** (equal bands)
Ctrl + S	Save — it writes every clip's boxes to the download screen
Esc	Close the window (it asks if there are unsaved changes)

Saving

The buttons THE BOTTOM ROW + THE LEFT COLUMN

BUTTON	WHAT IT DOES
Save	It writes **every clip's** boxes to the download screen in one go. The window stays open; you can carry on editing and save again. The clip you are looking at counts as « set » once you save.
Close	It closes the window. If there are unsaved changes, it asks first.
Apply these boxes to every clip	At the bottom of the left column. It copies the boxes and the split ratio of the clip you are looking at onto **every clip**; then save. It only appears when there is more than one clip.

WHICH CLIPS ARE SET

In the left list there is a **set / not set** badge beside every clip, and a « 2 / 5 set » counter at the top. The moment you move a clip's boxes, that clip counts as set. If any clip is still unset, the download screen will not start the download — it opens this window instead.

WHEN "APPLY TO EVERY CLIP" IS THE RIGHT CALL

If the camera stays in **the same corner** throughout the recording, set it once and apply it to all of them. If the camera moves about, set each clip separately — in the output every clip uses its own boxes.

THE MINI SUMMARY IS APPROXIMATE

The small summary picture on the download screen is produced from a high-quality cover frame; it is an **approximation** of the real output. The exact result is what the 📱 **vertical output** preview in this window shows.

SECTION 7

Troubleshooting

SYMPTOM	CAUSE	FIX
« Preparing the frame » is taking a long time	The frame comes from the processing engine	10-60 s per clip is normal · you can move the boxes meanwhile · if « The frame could not be grabbed » appears, use **Try again**
« The processing engine is busy »	A previous download or frame job has not finished	Wait 10-30 s and press **Try again**
« The clip list did not arrive »	The window was opened directly, or refreshed	Click the **« Two areas »** card again on the download screen
There is no camera in the frame I can see	The start of the clip is a title sequence or a fade	Move forward with the **frame time** slider → **Grab a frame from this time**
I changed the clips and the window shows the old list	The list was handed over when it opened	Save, then click the card again — the window is refreshed with the new list
The boxes-overlap warning	The two boxes are on top of each other	Ignore it if it is deliberate; if not, move one of them
The picture got cropped in the band	The box's ratio is not the band's ratio	Shape the box closer to the band's ratio · set it while watching the preview on the right
I want the camera at the bottom	—	**Swap**
The top band is too small or too big	The split ratio	Drag the white divider bar, or use ↑ / ↓
I have made a mess of the settings	—	**Reset** — it goes back to the default positions
I am setting every clip from scratch	—	A new clip already starts with the boxes from the one before it; for the same on all of them use **Apply these boxes to every clip**
There is no « apply to every clip » button	There is only one clip	Normal — it appears when there is more than one
The download will not start, the window opens	A clip is still unset	Set the clips with a **not set** badge in the left list, press **Save**, and download again
The downloaded video is not what I expected	The mini summary was approximate	Open the window and check the **vertical output** preview
There is no « Two areas » card	The format is not vertical	Output Format → pick 📱 **Vertical** (chapter 15)

SYMPTOM	CAUSE	FIX
I saved but nothing changed	Close may have been pressed without Save	**Save** in the window (Ctrl+S); look for the green « Saved » line at the bottom

IF IT IS STILL NOT SOLVED

Press 💬 **report a problem** at the bottom of the main window: the program collects the job log, the versions and the install info and copies them to the clipboard. Paste that into an email and send it to **info@weorclip.com**.

THE NEXT CHAPTER

44 · Design Studio — the separate window that produces logos, covers and graphics.

A SEPARATE WINDOW · PART 2

Design Studio

A **separate design program** that produces logos, cover pictures, social media cards and graphics. It does vector drawing and photo editing side by side, and **sends the result to Super Edit** with one click.

WHAT'S IN THIS CHAPTER

1. What it is for — how it relates to Super Edit
2. The anatomy of the window
3. **The top bar** — files and exporting
4. **The left rail** — four tool groups
5. The canvas and the view tools
6. The **Properties** tab — object settings
7. The **picture** settings — filters and retouching
8. The **Layers** and **Shapes** tabs
9. The **Document** tab — eight sections
10. Saving, the automatic draft, moving it elsewhere
11. The shortcuts
12. The limits, and troubleshooting

SECTION 1

What it is for

While editing a video you often need **a picture**: a channel logo, a cover image, a lower-third graphic, a quote card, a certificate badge. The Design Studio is **a separate window** that opens so you can make them.

HOW IT RELATES TO SUPER EDIT

DESIGN STUDIO
A separate window
A spatial document (artboard)
No time — a single frame

Add to the timeline →
as a PNG

SUPER EDIT
It lands on the timeline as a picture item, at the playhead
From then on, an ordinary picture

WHY A SEPARATE WINDOW

Super Edit's document is based on **time** — everything has a start and a duration.
A design, though, is **spatial** — layers on a single frame.

The two models were not squeezed into one; each runs in its own window by its own rules.

The Studio can be used with Super Edit closed as well — you can also download the result as a file.

How it opens

A SINGLE BUTTON

The ✎ **Design** button in Super Edit's **top bar**. A new window opens; if it is already open, it is brought to the front.

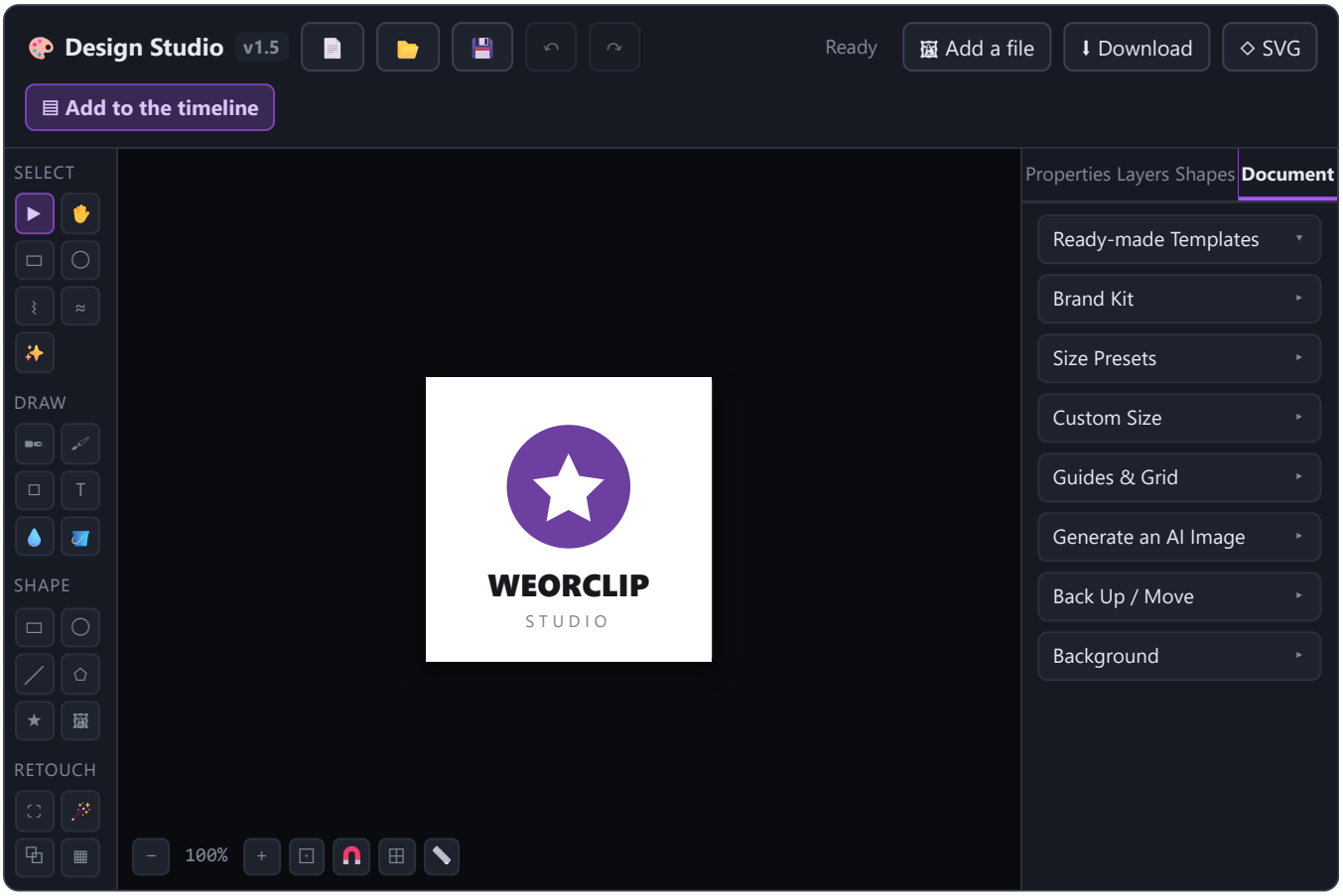
> **SUPER EDIT KEEPS RUNNING**
> The Studio is a separate window — your edit does not close, it waits in the background. You can go back and forth between the two windows.

> **WHAT YOU CAN MAKE**
> A channel logo · a YouTube cover picture · an Instagram post or story card · quote and announcement graphics · a discount badge · a certificate · a lower third · photo retouching (removing a background, filters, cropping).

SECTION 2

The anatomy of the window

HOW IT LOOKS IN THE PROGRAM



REGION	WHAT IS IN IT
The top bar	File actions, undo/redo, exporting, **Add to the timeline**
The left rail	**Four tool groups** — Select · Draw · Shape · Retouch
The canvas	Your document (**the artboard**) + the zoom and view tools
The right panel	**Four tabs** — Properties · Layers · Shapes · Document

WHAT AN ARTBOARD IS

It is the document's **fixed-size frame** — the white area. Content that spills outside it is **cropped** in the output. You can change its size from the Document tab whenever you like.

SECTION 3

The top bar

BUTTON	SHORTCUT	WHAT IT DOES
📄 New document	`Ctrl+N`	Opens an empty document
📁 Open	—	Opens a design saved earlier (a list with thumbnails)
💾 Save	`Ctrl+S`	Saves the design into the program's own archive
↶ Undo	`Ctrl+Z`	Undoes the last action
↷ Redo	`Ctrl+Shift+Z`	Does again what was undone
🖼 Add a file	—	Adds a picture · an **SVG** (as a vector) · a `.json` design file
⬇ Download	—	Downloads it as a picture — **PNG / JPEG / WebP**, at a **1× – 4×** scale
◇ SVG	—	Downloads it as a **vector**
▤ Add to the timeline	—	Flattens the design and sends it **to Super Edit** as a picture item

WHEN TO PREFER SVG

On a **vector** design such as a logo, an SVG grows to any size without losing quality. On a design that contains photographs, PNG is the right choice.

SVG CANNOT CARRY EVERYTHING

Blend modes and **holes opened with the eraser** cannot be represented in the SVG format. If your design has them, the program **warns you** before the export — use PNG in that case.

THE STATUS LINE

On the right of the top bar there is a small status line (`Ready`, `🪄 Applying…` and so on). While a heavy operation is running, a glance there tells you the program is working, not frozen.

SECTION 4

The left rail — four tool groups

The tools are gathered under four headings. Click a heading to open or close its group. The letters in brackets are the keyboard shortcuts.

① Select

TOOL	KEY	WHAT IT DOES
Select / Move	V	Selecting and moving objects — **the default tool**
Pan (hand)	H	Pans the canvas. Works temporarily in any tool while `Space` is held down
Rectangle select	M	You draw a region and work on that area
Ellipse select	—	The same, with an oval region
Lasso	K	Draws a region freehand
Select similar	—	Click an object — **every one of the same colour or type** is selected
Magic wand	W	Click a colour in a picture — **the region of that same colour** is selected

② Draw

TOOL	KEY	WHAT IT DOES
Pen (Bezier)	P	**Draws a vector path.** Click = a corner · click-and-drag = a curve · click the start = close it · `Enter` /double-click = finish · `Esc` = cancel
Brush	B	Freehand painting. The size and the colour come from the options strip at the top
Eraser	E	Erases from whatever layer it touches — **it opens a hole**
Text	T	Adds a text box (multi-line)
Eyedropper	I	Picks a colour from the canvas and applies it to the selected object
Bucket / Fill	G	Fills pixels in a picture; on a shape it changes the fill colour

③ Shape

TOOL	KEY
Rectangle	R
Ellipse	O
Line	L
Polygon	—
Star	—
Add a picture (from a file)	—

> **A NEAT SHAPE WITH SHIFT**
> Hold `Shift` down while drawing: a rectangle becomes **a square**, an ellipse **a perfect circle**, and a line snaps to **45°**. While rotating, `Shift` rotates in **15°** steps.

④ Retouch

TOOL	KEY	WHAT IT DOES
Crop	C	Crops **the picture** if a picture is selected, otherwise **the canvas**
Magic eraser	Shift+W	**Permanently erases** the colour you click in a picture (makes it transparent)
Clone stamp	S	`Alt`+click = pick the source · drag = paint from there. The classic way of cleaning up spots and objects
Region	U	Draw an area → **blur · pixelate · erase from the picture**

> **THE THREE CROP MODES**
> **Picture** — crops the selected picture (it works correctly on a rotated picture too) · **Copy** — lifts the region you select out **onto a new layer**, and the original stays · **Canvas** — crops the document itself to that area. There is a ratio lock too: Free · 1:1 · 16:9 · 9:16 · 4:5.

SECTION 5

The canvas and the view tools

Zoom 3 BUTTONS + A PERCENTAGE

CONTROL	SHORTCUT	NOTE
− Zoom out	`Ctrl+-`	—
+ Zoom in	`Ctrl++`	—
The percentage readout	`Ctrl+1`	**You can click it and type a value** (`Enter` = apply). Ctrl+1 = 100%
⊡ Fit to the screen	`Ctrl+0`	Fits the document into the window

The mouse wheel zooms as well — **towards the point where the cursor is**. To pan, use `Space`+drag or the middle mouse button.

The helpers 3 TOGGLES

BUTTON	WHAT IT DOES
🧲 Smart snapping	While you move an object it snaps to the edge and centre alignments of **the other objects and the canvas**; pink dashed guide lines appear
⊞ Grid	Shows the grid **and snaps to it**. Its step is chosen in the Document tab
📏 Rulers	Turns on the ruler strips along the edges

The cursor's **coordinates** are written at the bottom left — useful for precise placement.

> **SMART SNAPPING IS THE MOST USEFUL ONE**
> Instead of trying to line three objects up by hand, leave snapping on; the objects settle onto each other's centres and edges by themselves.

SECTION 6

The Properties tab

When you select an object, its settings open here. With nothing selected it says “Select an object, or draw something with a tool”.

GROUP	SETTINGS
Position & Size	X · Y · Width · Height · 🔗 **the ratio lock** · rotation · ↔ ↕ **flipping** · ↺ ↻ **90° rotation** (the centre stays put)
Appearance	Opacity · **the blend mode** (16 options)
Fill	**A flat colour · a linear gradient · a radial gradient** (two colour stops + an angle)
Outline	Colour · thickness
Corners	The corner rounding on rectangles
Text	Font · size · alignment · **B** / **I** · **curved text** (an arc from −100 to +100)
Effects	**A shadow** (colour · softness · X · Y) · **a glow**
Mask	A quick mask: an ellipse · rounded corners · a rectangle · remove
Alignment	Left/centre/right · top/middle/bottom · **distribution** (with 3+ objects). The target: **Selection** or **Canvas**

WHY THE ALIGNMENT TARGET MATTERS

With **Canvas** selected, the objects are aligned to the centre or the edges of the document. With **Selection** selected, the objects are aligned **to each other**. The same button, two different results.

CURVED TEXT

With some text selected, the **curve** slider sets the text onto an arc — the classic ingredient of badge and seal designs. A negative value bends it downwards, a positive one upwards.

SECTION 7

The picture settings

If the selected object is **a picture**, photo editing settings open as well, in addition to the Properties tab.

The adjustment sliders 7 SLIDERS

SETTING	ITS EFFECT
Brightness	The overall lightness
Contrast	The difference between light and dark
Saturation	The intensity of the colours
Hue	A shift around the colour wheel
Blur	Softening
Sharpness	The crispness of the edges
Warmth	Towards orange (warm) ↔ towards blue (cool)

Plus three toggles: **greyscale** · **sepia** · **invert** (a negative).

🩹 Ready-made looks 6 PRESETS

Ready-made colour looks applied with a single click: **Vintage · Polaroid · Kodachrome · Technicolor · Black and white · Brownie**.

↺ **Reset all** puts both the sliders and the look back to their defaults.

🪄 Remove the Background A COLOUR + TOLERANCE

It makes the colour you pick **transparent** in the picture. For logos and product photos on a plain background. **The tolerance** decides how far similar colours get erased as well.

IT IS SLOW ON BIG PICTURES

While you drag the colour picker the operation is applied **with a short delay** rather than straight away — otherwise the window would lock up. On very big pictures (above 8 megapixels) the program warns you once. While it is running, `🪄 Applying…` appears in the top bar; wait for it.

HOW IT DIFFERS FROM THE MAGIC ERASER

🪄 **Remove the Background** is **a setting** — you can turn it off later, or change the colour. **The magic eraser (⇧W)**, on the other hand, is **permanent** — it really erases the pixels.

SECTION 8

The Layers and Shapes tabs

The Layers tab A LIST

Every object in the design is a layer. The list is ordered with **the top one in front**.

ACTION	HOW
Ordering	Drag · or one step forward/back with `]` / `[`
Visibility	The eye icon
Lock	The lock icon — a locked layer cannot be selected or moved
Rename	Double-click the name
Duplicate · Delete	The row buttons

There is **grouping** too: `Ctrl`+`G` groups, `Ctrl`+`Shift`+`G` ungroups.

With no layers at all, the panel says “No layers yet — pick a tool on the left and start drawing”.

The Shapes tab A LIBRARY

18 ready-made shapes

Ready-made vector shapes: **a heart · a 4/5/6-pointed star · an arrow · a chevron · a plus · a tick · a cross · a speech bubble · a cloud · a lightning bolt · a shield · a location pin** and more.

Click a shape and it is added in **the centre** of the canvas, at about **40%** of the document's size, in the current fill colour.

> **THEY ARE VECTORS**
> These shapes are not pictures but **vectors** — you can enlarge them as much as you like and change their colour and outline; they do not break up.

SECTION 9

The Document tab — eight sections

Ready-made Templates 10 TEMPLATES

A gallery with thumbnails. Click a template and the document is built with that design.

GROUP	TEMPLATES
Logo	Monogram · Horizontal · Badge · Minimal
Video	A YouTube cover picture
Social	Quote · Announcement · Story
Badge	Discount · Certificate

IT REPLACES THE CURRENT DESIGN

If you have a design you are working on, the program **asks first**. Loading a template clears the current document.

The templates use the colours and the font from the **Brand Kit** — change the brand colours and the gallery refreshes too.

Brand Kit COLOURS + A FONT

CONTROL	WHAT IT DOES
The colour wells	**Click** = apply to the selected object · **right-click** = remove
+ Add a colour	Adds a new brand colour
The brand font	Becomes **the default** for new text
🔤 **Upload a font**	Add your own font — `.ttf` `.otf` `.woff` `.woff2`

THE BRAND KIT IS REMEMBERED

The colours and the font are **stored in the browser** — they are at hand in every new design. You define the channel's identity once and always work with the same colours.

AN UPLOADED FONT STAYS ON THIS COMPUTER

A font you added yourself is valid **in this browser only**. Move the design to another computer and, if the font is not there, the text falls back to the default.

Size Presets · Custom Size

READY-MADE + BY HAND

The ready-made sizes: **a logo (512×512)** · **a post (1080×1080)** · **a story (1080×1920)** · **a cover (1280×720)** · **a banner** · **a profile picture**.

CUSTOM SIZE CONTROL	NOTE
Width · Height	**16 – 8000** pixels
☐ **Scale the content to the new size too**	With it off, the content stays where it is and only the frame changes
Apply the size	Carries out the change
Crop the canvas to an area	Select an area on the canvas → the document is cropped to that area
▣ **Crop to the content**	Shrinks the document to **the bounds of the content** — it throws away the empty margin
↺ **90°** · ↻ **90°** · ↔ · ↕	Rotates/flips the canvas **together with its content**

Guides & Grid

4 PRESETS + A STEP

BUTTON	WHAT IT PUTS DOWN
⅓ **Thirds**	2 vertical + 2 horizontal guides (the rule of thirds from photography)
＋ **Centre**	A vertical + a horizontal centre line
▣ **Margin**	Margin guides (**5%**)
✕ **Clear**	Deletes every guide

The grid step: 10 · 20 · 25 · 50 · 100 pixels.

Generate an AI Image TEXT + A RATIO

Write a sentence, and the AI produces the picture and adds it to the design. The ratio options: **1:1 · 16:9 · 9:16**.

AN EXAMPLE PROMPT

"a space station with purple neon lights, cinematic" — the more concrete you are, the closer the result lands.

AN AI KEY IS NEEDED

This feature uses the AI provider set in Settings in the main window (chapter 14). Without a key defined, it does not work.

Back Up / Move · Background 2 SECTIONS

CONTROL	WHAT IT DOES
📦 **To a file**	Downloads the design as a `.json` — a backup, or for moving it to another computer
📥 **From a file**	Opens a `.json` design you downloaded
The background colour	A colour picker + a **hex code** box
Colour ↔ Transparent	Pick **Transparent** and there is no background in the PNG output — needed for a logo

DO NOT FORGET TRANSPARENT WHEN MAKING A LOGO

A logo you download without setting the background to **Transparent** arrives inside a white box and looks bad on the video.

SECTION 10

Saving, and the safety net

Three ways of keeping it INFORMATION

THE WAY	WHERE IT LIVES	WHAT IT IS FOR
💾 **Save**	The program's own archive (a list with thumbnails)	Day-to-day work — it comes back with 📂 **Open**
📦 **To a file**	A `.json` file	A backup · moving it to another computer
The automatic draft	In the background, **every 30 seconds**	Protection against accidents

HOW THE ACCIDENT PROTECTION WORKS

Try to close the window without saving and the program **warns you**. If it closes anyway (a crash, a power cut), the next time it opens it asks **"do you want to carry on where you left off?"**.

THE ARCHIVE LIVES IN THIS BROWSER

What you keep with 💾 Save is in **the browser's own store**. If the profile is deleted, or you move to another computer, it is lost. Download the designs that matter with 📦 **To a file** as well.

SECTION 11

The shortcuts

Tools

`V`	Select / Move	`H`	Pan (hand)
`M`	Rectangle select	`K`	Lasso
`W`	Magic wand	`Shift+W`	Magic eraser
`P`	Pen (Bezier)	`B`	Brush
`E`	Eraser	`T`	Text
`I`	Eyedropper	`G`	Bucket / Fill
`R`	Rectangle	`O`	Ellipse
`L`	Line	`C`	Crop
`S`	Clone stamp	`U`	Region (blur/pixelate)

Files and editing

`Ctrl+N`	New document	`Ctrl+S`	Save
`Ctrl+Z`	Undo	`Ctrl+Shift+Z`	Redo
`Ctrl+C`	Copy	`Ctrl+X`	Cut
`Ctrl+V`	Paste	`Ctrl+A`	Select all
`Ctrl+G`	Group	`Ctrl+Shift+G`	Ungroup

View and placement

`Ctrl+0`	Fit to the screen	`Ctrl+1`	100%
`Ctrl++ / -`	Zoom in / out	`Space`	Temporary panning
`] / [`	One step forward / back	`Esc`	Drop the selection / cancel
`Arrow keys`	Nudge by 1 pixel	`Shift+Arrow`	Nudge by 10 pixels
`Alt+drag`	**Pull out a copy**	`Shift+draw`	A square / a circle / 45°
`Shift+rotate`	In 15° steps	`Enter`	Finish the path with the pen

SECTION 12

The limits, and troubleshooting

The limits you should know about

SUBJECT	THE SITUATION
There is no time	A design is a single frame — it cannot be animated. If you need movement, send the picture to Super Edit and animate it there (chapter 26).
Outside the artboard is cropped	Content spilling outside the frame does not show in the output.
The SVG limit	Blend modes and eraser holes cannot be exported to SVG — the program warns you.
A gradient has two stops	There is no multi-stop gradient.
The archive lives in the browser	It is lost if the profile is deleted — back up with 📦 **To a file**.
An uploaded font does not travel	It is valid in this browser only.
An AI image needs a key	It uses the provider from Settings.
The filters are slow on big pictures	Above 8 megapixels the program warns you.

Troubleshooting

SYMPTOM	CAUSE	FIX
The window does not open	The pop-up may have been blocked	Check for the browser's blocking warning · refresh Super Edit
What I drew does not show	It ended up outside the artboard	Fit to the screen (`Ctrl` + `0`) → move the object inside the frame
An object will not select	The layer is locked	Unlock it in the Layers tab
The wrong tool is selected	—	Go back to the Select / Move tool with `V`
The window freezes when I pick a colour	Remove the Background is working on a big picture	Wait — 🪄 `Applying…` shows in the top bar. If the picture is very big, shrink it first
The logo came out inside a white box	The background colour is on	Document → Background → **Transparent**

SYMPTOM	CAUSE	FIX
Some effects vanished in the SVG	A blend mode / the eraser	Download it as a PNG
I loaded a template and my design is gone	A template clears the document	`Ctrl` + `Z` · read the confirmation window
Add to the timeline did not work	Super Edit is closed	Keep the Super Edit window open
The added picture is too big or too small	The document size	Select the picture in Super Edit and resize it (chapter 38)
The designs I saved are gone	The browser profile was reset	📥 **From a file**, if you have a `.json` backup
The text font changed	The uploaded font is not on this computer	Upload the font again, or pick a standard font
The AI does not produce a picture	There is no key	The main window → Settings → AI settings (chapter 14)
Cropping behaves oddly on a picture	The picture is rotated	It works correctly on a rotated picture too; if it does not, reset the rotation and try again
The objects will not line up	The alignment target is wrong	Switch the target between **Selection** ↔ **Canvas**

IF IT IS STILL NOT SOLVED

When you report the problem, also write down **which version** you are using — the version number is in the top bar, next to the program's name. Closing and reopening the window clears up problems caused by an old version lingering in memory.

THE END OF THE GUIDE

With this chapter, **every surface** of Weorclip — the download screen, Super Edit and the separate windows — has been covered.

SHARED PANEL

Text Design

A text's look, motion and sound effect. This panel is **the same everywhere in the app**: for a text in Overlays and for a text in Super Edit. Learn it once, use it everywhere.

IN THIS CHAPTER

1. Where the panel is — two layouts
2. Design cards — presets, motion, style, stroke, background, sound effects
3. **My designs** — keep your own design
4. Line-by-line design — All · 1 · 2
5. Settings — color, opacity, light and shadow, motion speed
6. **Sound effect**
7. Typeface, size and spacing, depth
8. Limits and troubleshooting

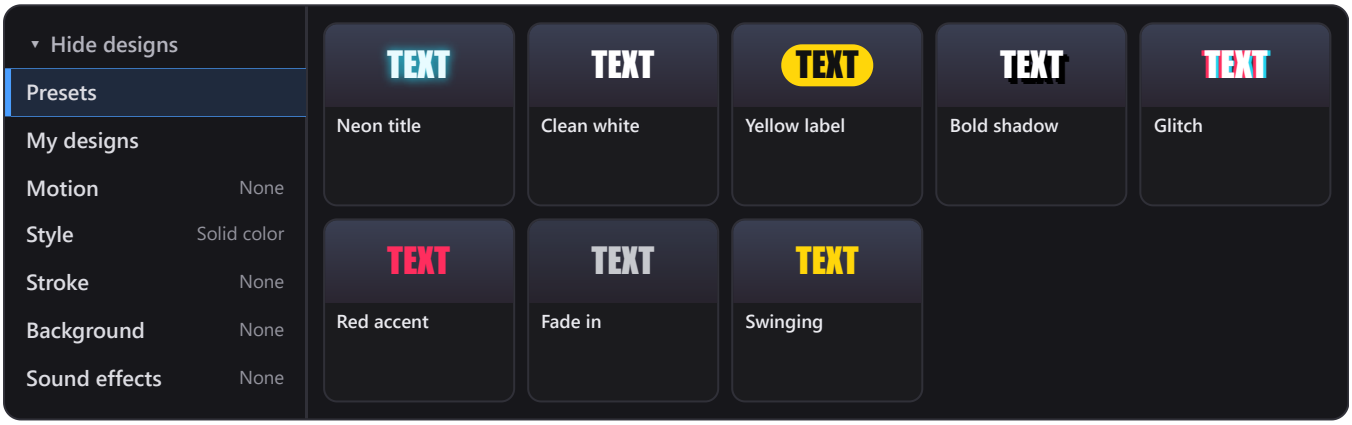
SECTION 1

Where the panel is

It opens when you select a text. It has two parts: the **settings** and the **design cards**. Where they sit depends on how wide the window is.

PLACE	HOW TO OPEN IT	WHERE THE CARDS ARE
Super Edit	Select the text on the timeline → the **Text** card on the right	In the **strip under the preview**: tabs on the left, cards on the right
Overlays	Select a text overlay → **Edit text** (chapter 7)	Inside the panel, under the settings; setting groups fold open and closed when you click their heading

WHAT IT LOOKS LIKE IN THE APP — SUPER EDIT, CARD STRIP



THE CARDS ARE DRAWN WITH YOUR TEXT

Instead of "TEXT" the cards show the words you typed. The card under the mouse plays the text **in the preview, on top of the video** with that design; click it to select it. Next to each tab on the left it says what is selected for that type (*Motion: None*, *Style: Solid color*). **Hide designs** closes the strip and makes room for the preview.

SECTION 2

Design cards

Seven tabs. Each tab changes one part of the design; the others stay as they are. You can stack as many as you like.

TAB	WHAT CHANGES	CARDS	EXAMPLES
Presets	Motion + style + stroke + light **together**, in one click	8	Neon title · Clean white · Yellow label · Bold shadow · Glitch · Red accent · Fade in · Swinging
My designs	Designs you saved yourself (section 3)	—	+ Save this design
Motion	How the text **enters and leaves** the screen	44	Letter Waterfall · Glide · Drop and Bounce · Launch From Below · Open From Centre · Domino Fall
Style	The letters' **fill** — color, texture, effect	61	Neon Tube · Chrome · Hammered Gold · Ice · Chromatic Aberration · Matrix Code · Carbon Fibre
Stroke	The **line** around the letters	24	Thin · Bold · Gold · Neon · Double Ring · Chrome Edge · Shadowed Edge
Background	The **base** behind the text	10	Solid Block · Pill · Soft Card · Slanted Band · Underline Highlight · Light Halo
Sound effects	The **sound** that plays as the text comes in (section 6)	59	Whoosh · Classic · Impact · Metal · Pop · Bubble · Sparkle · Magic · Interface · Notification

HOW TO COMBINE THEM

First pick a close card from **Presets**, then change a single part: e.g. *Clean white* + *Launch From Below* from the Motion tab + *Pill* from the Background tab. Choosing a preset pulls the other tabs to that preset's values; pick the preset first, then the details.

▶ PLAY

Play at the top of the panel plays the text's range from the start: entrance · hold · exit. In Super Edit, choosing a motion also plays the preview once by itself.

SECTION 3

My designs

Keep a look you like and apply it to another text with one click.

+ Save this design CARD

Keeps the current look: motion, style, stroke, background, light and shadow, typeface and sound effect. The app asks for a name (*Name your design*); the suggested name is “My design 1”, “My design 2”… .

A saved design sits in the **My designs** tab with its own card; select another text and click the card.

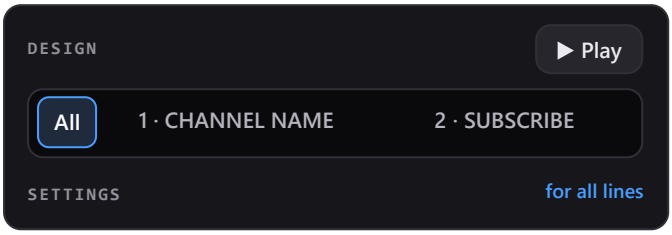
> **DELETING DOES NOT BREAK TEXTS**
>
> **Delete this design** on the card only removes it from the list: “Your text keeps its look; it only leaves this list.”

SECTION 4

Line-by-line design

If your text has several lines, each line can get its own design: the top line big and yellow, the bottom one small and white, for example.

WHAT IT LOOKS LIKE IN THE APP — TWO-LINE TEXT



CHOICE	WHO THE CHANGE APPLIES TO
All	**Every line**. Lines with their own design change in that property too; if there is such a line, the app asks first: “Apply to all lines?”
1 · 2 · …	That line only. The settings heading says “for line 1”; the line leaves the shared design once you choose a card.

MAKING A LINE SHARED AGAIN

With a line selected, ↺ **Same as all** removes that line's own design; the line follows the shared design again.

A LINE'S OWN ENTRANCE

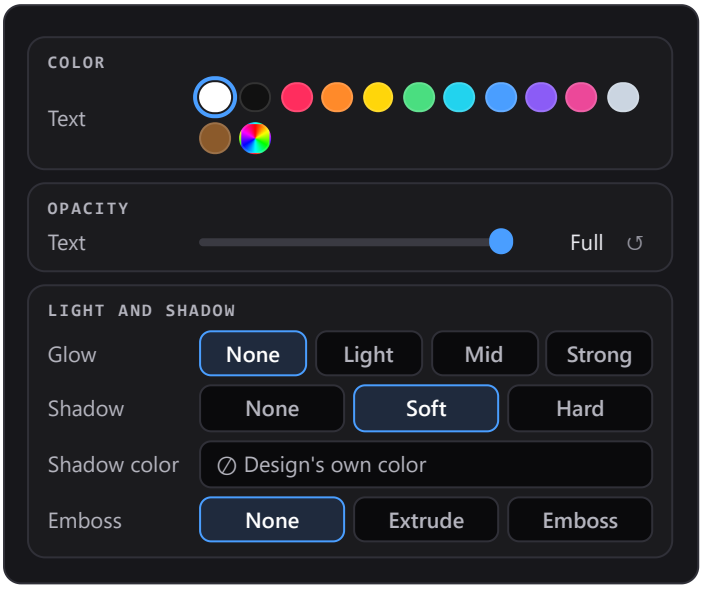
If you give lines separate motions, each line comes in at its own moment. A line's own sound effect also plays as that line comes in (section 6).

SECTION 5

Settings

Fine-tunes the look the cards gave. Each slider shows its value and what it means; ↺ returns it to the start.

WHAT IT LOOKS LIKE IN THE APP — FIRST GROUPS



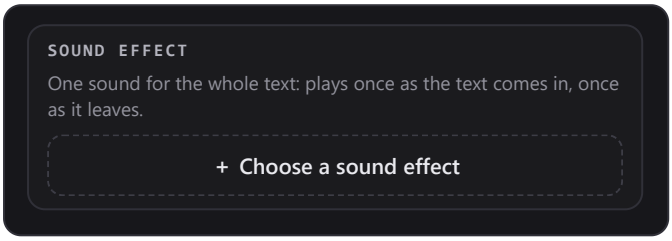
GROUP	SETTING	OPTIONS
Color	The text's color	13 ready colors + **Pick another color** with the rainbow circle. When a style is selected, “Design's own color” is the style's own color.
Opacity	How visible the text is	Slider · “Full” = not transparent at all
Light and shadow	Glow	None · Light · Mid · Strong — light around the letters
	Shadow	None · Soft · Hard
	Shadow color	The design's own color or a color you pick
	Emboss	None · Extrude · Emboss — 3D look
Motion	Speed	Slow · Normal · Fast — shows only while a motion is selected. It is the speed of the entrance and exit; how long the text stays on screen does not change. If the text is short for the motion, a note below says “The text is short for this motion: the entry and exit play at ×N speed” and gives the fix: lengthen the text's duration or choose Fast.

SECTION 6

Sound effect

A sound plays as the text comes on screen: whoosh, impact, pop, sparkle… The sound sits on the text's entrance and is mixed into the exported video. Impact sounds (Impact, Hit, Pop, Sparkle, Water, Glass and Metal…) play the moment the text first touches its place — before the bounces of a bouncing motion have finished.

WHAT IT LOOKS LIKE IN THE APP — NO SOUND CHOSEN



Choosing a sound TWO WAYS

Press **+ Choose a sound effect**: the card strip opens and switches to the **Sound effects** tab. Or pick a card from that tab directly.

The 59 sounds come in 20 families: Whoosh · Transition · Impact · Hit · Pop · Swell · Sparkle · Rise · Slide · Sub Bass · Sci-fi · Water · Fire · Glass and Metal · Interface · Nature · Paper · Tape and Vinyl · Electric · Breathe.

With a sound chosen SETTINGS

SETTING	WHAT IT DOES
▶ In · ▶ Out	Lets you hear how the sound plays on entrance and on exit
✕	Removes the sound effect
Level	0% – 150% · 100% by default
Also play on exit	Yes · No — whether it also plays as the text leaves
Choose another sound	Opens the strip again

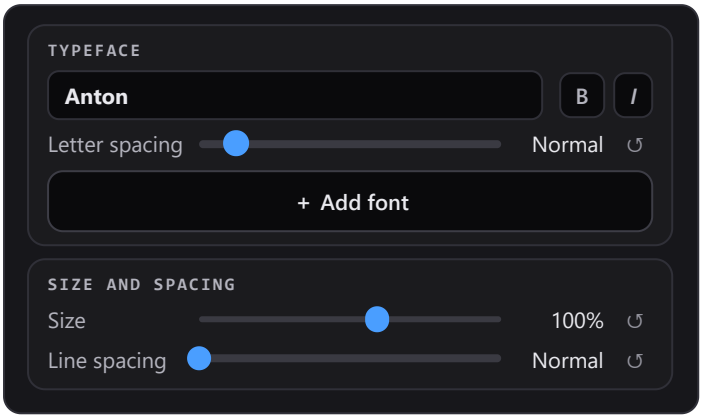
ALL OR A LINE

With **All** selected, the sound is the **whole text's** sound: once coming in, once going out. With a **line** selected it is that line's own sound: it plays as the line comes in. If the line has no sound of its own, the group shows the whole text's sound.

SECTION 7

Typeface, size and spacing, depth

WHAT IT LOOKS LIKE IN THE APP



GROUP	SETTING	WHAT IT DOES
Typeface	List · B · *I*	9 typefaces (Anton · Archivo · Bebas · Oswald · Bungee · Staatliches · RubikMono · SpaceMono · Playfair); bold and italic. The typeface is the same on every line.
	Letter spacing	Opens up or tightens the letters
	+ Add font	A `.ttf`, `.otf` or `.woff` file on your computer. It is kept in the app, does not go away when you close it, and is selected right away. With an added font selected, **Remove** appears — texts using it go back to the first typeface.
Size and spacing	Size	How big the text is: 10% – 500% in Super Edit, 38% – 500% in Overlays. With a line selected, only that line's (50% – 200%).
	Line spacing	Normal · Close · Adjacent · Overlapping — drag right to bring the lines closer; at the end they overlap by half
Depth	Strength	None · Light · Mid · Strong — where lines overlap, the front one is sharp and casts a shadow; the ones behind fade and blur. Shows only for text with several lines.
	Front	With a line selected: **Bring this line to front**

THE SAME TYPEFACE ON ANOTHER COMPUTER

When you download a Super Edit project that uses an added font with **Save**, the font is embedded in the file; when the project opens on another computer it is installed first (chapter 39).

SECTION 8

Limits and troubleshooting

Limits worth knowing

TOPIC	STATUS
The typeface does not change line by line	It is the same on every line.
Speed does not change the duration	Only the entrance and exit get faster; how long the text stays on screen is the same.
Motion on a short text	The entrance and exit play at their own length; the wait in between gets shorter or is skipped. Even when the wait is skipped, the sway at rest, flowing colour and style animation carry on without a break — nothing jumps where the exit starts. Only when the text is too short even for the entrance and exit do the two speed up together, and the panel shows the "×N speed" note.
A split text is one motion	If you split a designed text, the parts play as one text: the entrance in the first part, the exit in the last, the sound effect once. Change one part's text or design and that part plays its own motion; when reading aloud, the sentence is still read once as long as its words stay the same.
A preset changes everything	It sets motion, style, stroke and light together; pick it first.

Troubleshooting

SYMPTOM	CAUSE	FIX
I picked a card and only one line changed	A line is selected	Switch to **All**
I changed it under All and a line's color changed too	All applies to every line	Normal; select that line and set it again
What I picked in the Motion tab is gone	A preset was chosen after it	Preset first, then motion
The speed setting does not show	Motion is "None"	Pick a motion
The animation is very fast on a short text	The text is shorter than the motion's entrance and exit	Lengthen the text's duration (drag its edge on the timeline) or choose **Speed › Fast** — adding letters does not change the speed
There is no Depth group	The text is one line	Normal

SYMPTOM	CAUSE	FIX
The sound effect plays twice	“Also play on exit” is on	Choose No
The sound effect is not in the output	No sound chosen, or removed with ×	+ Choose a sound effect
“This file isn't a font or it's damaged.”	The file is not a font	Pick a .ttf / .otf / .woff
The cards do not show	The strip is hidden	**Show designs**

Glossary

The technical terms used throughout the guide. The number on the right is the chapter where the term is explained in full.

Artboard	The fixed-size frame of a document in Design Studio. Anything outside it is cropped in the output.	Chapter 44
Bar (measure)	A group of a set number of beats in music. Bar starts are drawn thicker on the grid.	Chapter 31
Beat	The pulse of the music. Cuts, alignment and zoom are placed on these marks.	Chapter 31
B-roll	Supporting footage that shows on screen what is being talked about.	Chapter 37
Crossfade	Two clips blending into each other. Shortens the total duration.	Chapter 25
Cutout	An image with no background (transparent) — a person, a logo, an object.	Chapter 37
Downbeat	The first beat of a bar. The metronome clicks higher on it.	Chapter 31
Ducking	Music dipping automatically when speech starts.	Chapter 41
Envelope	The curve a value follows over time — volume, brightness, speed.	Chapter 20
Fill style	How a landscape picture is fitted into a vertical frame (blur, fit, fill…).	Chapter 28
Folio	The page number printed at the foot of the page.	Front matter
Highlighter	A thick, semi-transparent marker pen.	Chapter 33
HUD	On-screen readout — progress bar, countdown, elapsed time.	Chapter 21
Keyframe	The value something takes at a given moment. Between two keyframes it moves smoothly.	Chapter 29
Layer (track)	One of the bands stacked on the timeline. The upper one appears in front.	Chapter 19
Clip	A piece of video / audio / image placed on the timeline.	Chapter 19
LUFS	The broadcast loudness unit. Platforms normalise to −14 LUFS.	Chapter 41
Marquee	Selecting an area by dragging on empty space.	Chapter 42
Onset	A sudden jump in the sound — the basic signal for beat detection.	Chapter 35
Playhead	The red vertical line showing the current moment on the timeline.	Chapter 19
PiP	Picture in picture — a small image placed in a corner.	Chapter 24

Pre-render	Calculating a selected range in advance — smooth preview under heavy effects.	Chapter 20
Preset	A saved bundle of settings. Stored under a name and loaded again.	Chapter 37
Proxy	A low-resolution copy of the source, downloaded so it plays quickly in the editor.	Chapter 40
Region	A range of the timeline marked for export. Shown with a green band.	Chapter 32
Ripple delete	Closing the gap a deleted clip leaves by sliding everything after it to the left.	Chapter 20
Safe zone	The edge area the platform's own interface will cover. Text is kept out of it.	Chapter 15
Scrub	Moving quickly through the video by dragging the playhead.	Chapter 19
Snap	A dragged edge settling onto a meaningful point nearby.	Chapter 32
Solo	Hearing / seeing only the selected track.	Chapter 24
Telestrator	Drawing over the video while it plays; the drawings are written into time.	Chapter 33
Timeline	The time axis of the edit. Every clip is laid out here.	Chapter 19
Transcript	Speech turned into text. Subtitles, censoring and B-roll all use it.	Chapter 36

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