PART II - THE CAPTURE.

This section discusses the basics of how to get the footage you shot from the cassettes to your hard drive. The discussion is optimized when one is in the Sandbox, but I have tried to make it as general as possible.

STEP 1: CONNECTING THE CAMERA TO YOUR COMPUTER


First, make sure the camera is off. It's not absolutely necessary and nothing terrible will happen if you don't, but it's good practice. Insert your Firewire cable into the camera in the DV IN/OUT port, as depicted on the extreme left for the Sony, and directly left for the Canon. Take the other end of the cable and put it into the Firewire, or IEEE 1394 port, on your computer. Firewire ports differ depending on which computer you are using, so you have to ensure you have the right kind.


The Firewire card on the PC in the Sandbox looks like the picture below on the left (6 pin), while on other PC's it looks like the one below on the right (4 pin).

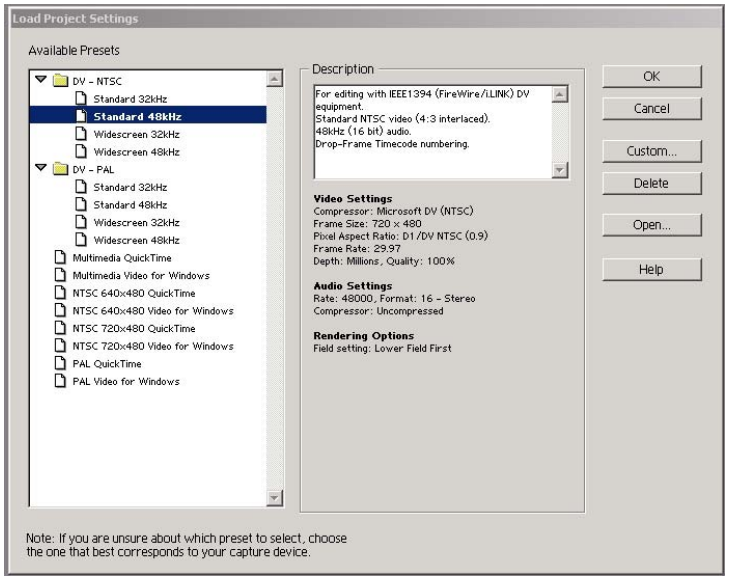

As far as cables, you would use a 6 pin in the Sandbox, as depicted extreme left; on the other hand, if your port accepts a 4 pin cable, then you would want a cable like the one depicted directly to the left.

The port we have in the Sandbox is a 6 pin type. You may need a 4 pin cable if your own computer requires it. After hooking it up on both ends (i.e. the camera and the PC), turn the camera on. Assuming you have all the drivers needed to make your Firewire port work, Premiere should recognize the camera. Certainly, as far as the Sandbox is concerned, it will recognize it. Once you've done this, you can start Adobe Premiere.

STEP 2: STARTING PREMIERE

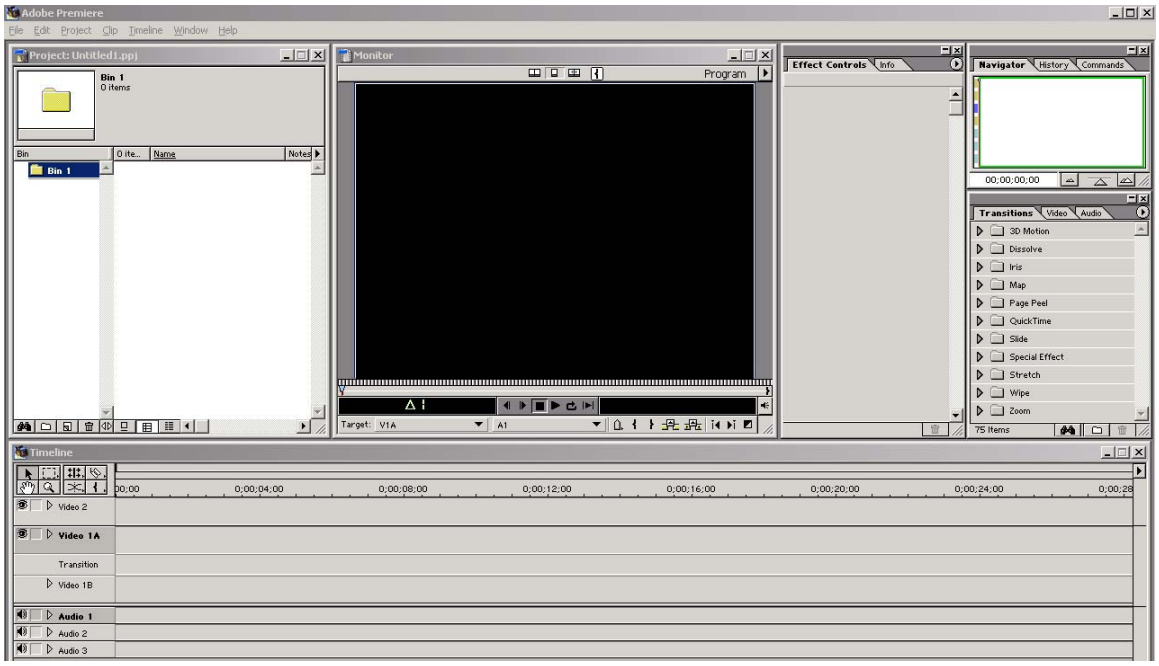
This may or may not apply to you, depending on whether you are using a fresh install of Premiere or not. If you are using a fresh install (i.e. you've just installed it), you will get a prompt asking you to "Please select an initial workspace". You have two choices; "A/B Editing" or "Single-Track Editing". I have organized these notes using an A/B Editing environment, and to make our lives easier, you might want to use the same. Ultimately, once you become familiar with Premiere, it becomes a matter of preference. The A/B editing environment allows two complimentary video channels, which makes adding transitions (fades, wipes, etc.) easier for the beginner. I address this in the third section of the notes in which I discuss Editing, and it will make more sense then. For now, just choose the A/B option.

STEP 3: CHOOSING A PRESET



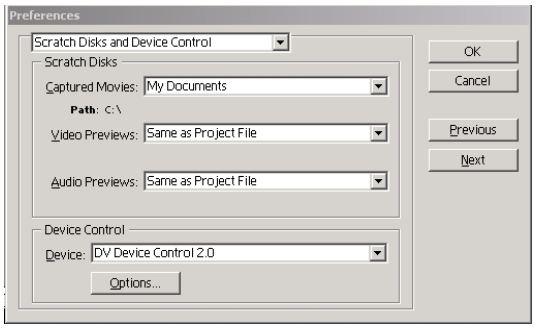
The next screen gives you a number of preset environments to choose from. Now, it all depends on your footage, but given that most of you will be using IDRC's cameras or other cameras that have the NTSC format, only the first four options really apply; that is, the four within DV-NTSC. Depending on how you shot your footage, you will choose one of these options. Most of you will probably be shooting "Standard 32hz" (i.e. 12/16 bit audio), so choose that and select "OK". Also note that if you shot your footage in widescreen (16:9) mode, you have that preset as well.

STEP 4: THE EDITING CONSOLE (AS IT RELATES TO CAPTURING YOUR FOOTAGE)



You are now looking at the video editing console. For capturing, you have two options. The first is if you want to go through the footage yourself at that time (say, when you get back to Ottawa from your trip) and decide what pieces you want on the fly. If this is the case, go to **File -> Capture -> Movie Capture.** You can also just press F5. If you have already decided which portions you want and have made notes of this to yourself in terms of time code segments (say on the flight back home), then you could **Batch Capture**. But before we get into that, we have to address a logistical detail.

STEP 5: TELLING PREMIERE WHERE TO SAVE YOUR CAPTURES

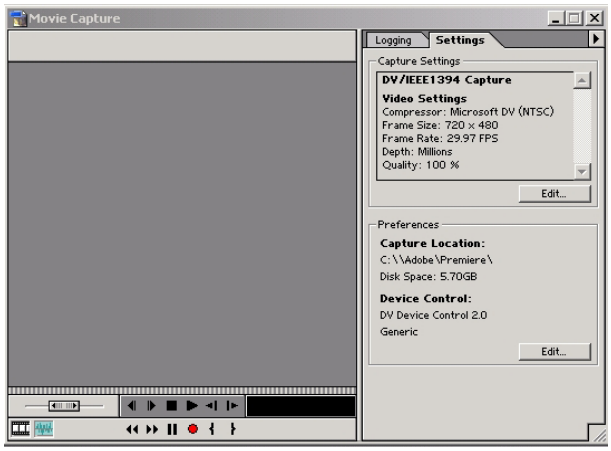


You need to tell Premiere where you want to store your captured footage. To do this, go to **Edit -> Preferences -> Scratch Disks and Device Control…** . You should see the window on the left pop up. Specify where you want to keep your captured footage by specifying it in the second (from the top) pull down menu, "Captured Movies". Everything you capture will be stored here. You can, of course, change this whenever you want.

STEP 6: THE CAPTURE CONSOLE AND HOW TO USE IT

There are two ways to capture your footage; either as you play it back in the capture window, or **Movie Capture**, or, if you know the exact timecodes of the bits you want, via **Batch Capture**. We'll consider both in what follows.

MOVIE CAPTURE



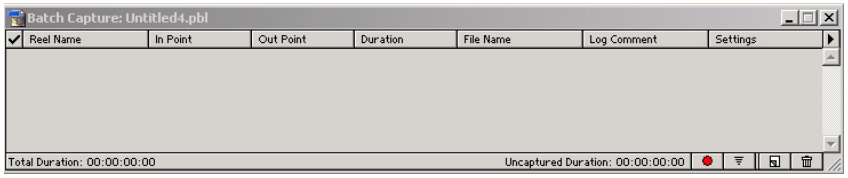
First, I'll explain **Movie Capture**, as I am guessing most of you will go this route initially. After choosing this option either via the menu or via F5, you will come to the capture console, which kind of looks like the window on the left.

The nice thing about DV editing is that you can control the camera from your computer; note the six buttons; <<, >>, ||, O, {, and }, on the bottom of the window on the left. They are: fast forward, rewind, pause, and record. Above them are six more. Reading from the left to right they are: go back one frame, go ahead one frame, stop, play, reverse slow play, and forward slow play. To start, press play. You should see something on the capture window, namely your footage. To get to where you want to be on the cassette, you could do a number of things. You could use the jog bar to the left of the "back one frame" button. Premiere has set this up as a sliding bar. If you pull it to the left, you will search backwards; conversely, go right and search forwards. It's also sensitive to how "hard" left or right you pull. Pull all the way left or right and you will search very fast; pull less than all the way and you go progressively slower. Another way is to just stop playback and press << or >>; you won't see what you are doing but it goes the fastest of all, useful if you want to go, say, 15 minutes ahead and don't want to scan visually which, by construction, takes more time. If you want precision, another way is to roughly stop where you want to start or stop your capture and then fine tune it by going back or forward frame by frame. Personally, I never did as I left all the fine details at the editing stage. I would suggest the same to you, but it's up to you. In what follows I will assume you are capturing as you go; that is, you are playing back your footage.

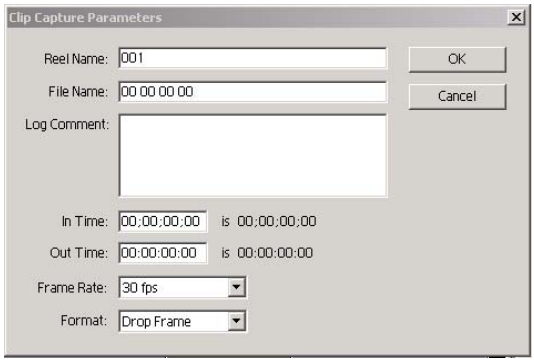
Once you found out where it is you want to start, press record (O). And, when you want to stop, press stop. You will then be prompted to give the file a name; call it what you want (something that will make it easy to identify later) and…that's it. You've captured footage from cassette to your hard drive.

BATCH CAPTURE

If you want to batch capture, it's a little more complicated. Go to **File -> Capture -> Batch Capture**. This should come up:



To specify the start point, click the second icon from the left on the extreme lower right, next to the trash can.



After doing this, you should see the window on the left. Give the clip a file name, a comment if you like, and specify the in and out times. Remember though, this only works if your cassettes have no blank spots and the time code is uniform throughout (recall the box on timecodes within the first set of notes on the cameras). Click OK when you are done. Repeat this process as many times as you need to (i.e. for as many clips as you want to capture). Each of these clips will be seen as "Reels" in the Batch Capture screen. When you have all the clips selected, press record (O) and let the computer do the rest. You can now safely leave and get a cup of coffee or what have you; depending how many clips you selected and how long they are, it will capture all clips in real time according to the specifications you have given in the above window and put them on your hard drive on your Scratch Disk.