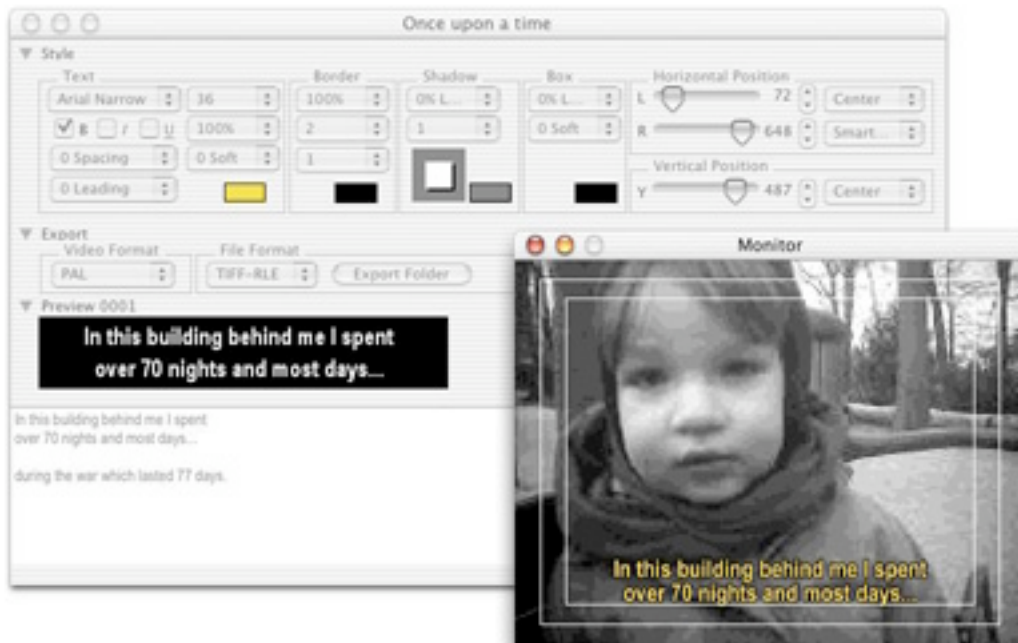# Belle Nuit Subtitler 1.6

Program to spot, edit and render subtitles for using in Avid or Final Cut Pro. Give it to your translators so they can prepare the titles themselves, reducing both your editing time and typing errors.

Content

Features

- Full quality antialiased titles with alpha-Channel
- Support for PAL, NTSC (nonsquare pixels), HD, DVD, 4:3 and 16:9
- Fast batch rendering to PICT, TIFF and losless-compressed TIFF
- Spotting with a QuickTime movie, exporting timecode data to Avid, to Final Cut Pro and to DVD Studio Pro
- Importing of more than 10 subtitle formats
- Straightforward title editing
- Automatic or manual text wrapping
- Customizable fonts, styles, colors, position, opacity, alignment, borders, shadows, underlying rectangles and blurring

New features of 1.6

- Style tags
- Improved spotting
- Export STL Text and as EBU file (STL binary)

New features of 1.5

- Spotting with QuickTime movies
- Timecode comment
- Export to EDL, STL and Final Cut Pro XML
- Export to 720p

New features of 1.4

- Individual title styles
- Multilanguage program interface
- XML document format

Quotes on Belle Nuit Subtitler

"Thank you! I have been searching for a program like this for some time. This seems like it is in fact going to save a lot of time."

Michael Strout from http://www.phaseoneproductions.com

"Belle-Nuit has made an industry out of subtitling and been loyal to Mac Avid and FCP users."

Loren Miller on the LAFCPUG (Los Angeles Final Cut Pro User Group) forum

"I have recently received tons of questions regarding subtitling and programs to use. I just played with your subtitler and love the interface. Nice and simple. I would love to recommend your app since it is affordable and supports XML. I think you have a great app and I will try and show it when I can. Thanks again for your hard work."

Adam Green
Final Cut Pro Lead Trainer
Pro Video Applications Training

"Thanks a lot for the beautiful program (even if I think it is much too expensive - but there is only one subtitling program so you are monopolist ;-))"

Andrzej Kowalski

"Subtitles are a major problem for Final Cut Pro and Avid because neither has built in support. Belle Nuit Subtitler works around the host limitations by creating subtitles as individual still image files, from an entry list. The titles are imported into the host and laid out on the timeline or TitleList Converter is used to create an EDL that imports the text files to timecode as well as convert subtitles from other software formats. With increasing demand for subtitling, particularly on government projects, Belle Nuit Subtitler is a good tool to have in your toolkit - or to know about when the need arises."

DV Guys on http://www.dvguys.com

"This a great little program. I'm doing a 60 min piece now that will air on PBS next April - and needed a fair number of subtitles. Of course I have the complementary suite of tools - AI, PS, AE - and FCP, but managing all the pict files and/or layers for a subtitling project in ANY of these programs would be quite a task. BN Subtitler has one window for all your

titles - you can name and comment them from the same window - and the output with 1 unit of blur actually looks better than PS or FCP (unless of course you blur there, but then you have the hassle of layer managment and type setting). Put it this way, $89 sounds like a lot, but sometimes work flow is more important than cash. When the client gets here, I'm convinced this program will make things much, much easier. In fact, they can download the program - use the Offline version and type them up - then just email me the file. Or just save text out from Word. It imports all the text you'll need. Only suggestion - and hence the 4 stars - I really, really want to be able to spit out the frame via Firewire to my monitor (it has a decent preview, but NTSC, is NTSC). I would give 4.5 if I could... Good job - and Beautiful Night to you..."

j3ph on[Versiontracker](#)

Add your own Comment:matti@belle-nuit.com

References

Belle Nuit Subtitler is used in 32 countries: Argentina, Australia, Austria, Belgium, Brazil, Canada, China, Croatia, Denmark, Ecuador, France, Germany, Haiti, Hungary, Iceland, Israel, Italy, Japan, Korea, Luxembourg, Netherlands, Poland, Portugal, Puerto Rico, Russian Federation, Spain, Sweden, Switzerland, Taiwan, United Kingdom, United States and Uruguay.

[Production houses using Belle Nuit Subtitler](#)
[Films made using Belle Nuit Subtitler](#)

Production houses using Belle Nuit Subtitler

[Accent Media](#) MCLean (VA)

[Climage](#) Lausanne, Switzerland

[Hugo Film](#) Zürich, Switzerland

[Phase One Productions](#) Hollywood (CA)

[Witness.org](#) New York (NY)

Films made using Belle Nuit Subtitler

BLESSINGS: ROOMMATES IN JERUSALEM (Paula Weiman-Kelman)

CAMENISCH - MIT DEM KOPF DURCH DIE WAND (Daniel von Aarburg)

EPOCA (Andreas Hoessli, Isabella Huser)

JOHANN CRUIJFF - EN UN MOMENTO DADO (Ramón Gieling)

KROKUS - AS LONG AS WE LIVE (Reto Caduff)

MA FAMILLE AFRICAINE (Thomas Thümena)

SI PENSAVA DI RESTARE POCO (Francesca Cangemi, Daniel von Aarburg)

STEPHAN@NADELÖHR.ZÜRICH (Gaby Schädler)

Propose a link

Specifications

- Power Macintosh
- Minimum 25 MB RAM for the application
- Minimum 3 MB disc space for application and about 50 KB for every rendered title.
- MacOS 8.6-9.2 and OS X 10.1 or newer.

Note: Belle Nuit Subtitler 1.1 for MacOS 8.1 is still available on the download page.

Download

There is a version for OS X and a version for MacOS 8.6-9.2 (Classic).

http://www.belle-nuit.com/download/subtitler160.dmg (for Macintosh OS X, 1.9 MB)

http://www.belle-nuit.com/download/subtitler160c.sit.hqx (for Macintosh OS 8.6-9.2, 2.3 MB)

Current release is a multilanguage version in english, french, german, dutch and swedish.

Licences work with any version from 1.0 to 1.6. You may need to reregister the programm however, if you update.

Printable Documentation

http://www.belle-nuit.com/download/subtitler_english.pdf (PDF, 65 pages, 3.5 MB)

http://www.belle-nuit.com/download/subtitler_francais.pdf (PDF, 65 pages, 3.5 MB)

http://www.belle-nuit.com/download/subtitler_deutsch.pdf (PDF, 65 pages, 3.5 MB)

TitleListConverter

http://www.belle-nuit.com/download/titlelistconverter191.dmg (for Macintosh OS X, 1.2 MB)

http://www.belle-nuit.com/download/titlelistconverter191c.sit.hqx (for Macintosh OS 8.6-9.2, 1.4 MB)

If you have problems to get the page or to get the file downloaded, please drop a message to matti@belle-nuit.com

Installation

Macintosh OS X

The downloaded file is a disk image. Drag the Program to the Applications folder.

Macintosh Classic

Expand the downloaded file with Stuffit Expander. Install it wherever you want it on your harddisk. As with any installation of Macintosh software, you may want to rebuild the desktop to have the program and document icons properly displayed (holding option-command on restart).

Interface Language

You can choose your program language in the **Apple:Preferences...** menu. Choose between english, french, german, dutch and swedish. Menus are updated immediately, windows are updated when they are opened the next time.

Register

When you want to use Belle Nuit Subtitler for rendering titles, you need to register. Go to the the **Apple:Register...** menu and enter **Username** and **Serial Number**.

Installed files

The following files are installed:

- OS X
    - /Applications/Belle Nuit Subtitler
    - /Library/Application Support/Belle Nuit Montage/com.belle-nuit.subtitler.keyfile
    - /Library/Application Support/Belle Nuit Montage/Subtitler Templates/
    - ~/Library/Preferences/com.belle-nuit.subtitler.preferences
- OS 8.6-9
    - HD:Applications (Mac OS 9):Belle Nuit Subtitler
    - HD:System Folder:Preferences:Belle Nuit Montage:subtitler.keyfile
    - HD:System Folder:Preferences:Belle Nuit Montage:Subtitler Templates:
    - HD:System Folder:Preferences:subtitler.preferences

License

This program is commercial software. If you want to use it, you need a license.

Offline License

You can freely distribute this program and use on any numbers of computers. The offline version is fully functional with the following restrictions:

- The rendered titles will start with the word "offline".
- The titles of the exported STL-Text files will start with the word "offline".

Give it to your translator, your director or your producer or whoever is responsible for the subtitle text.
With the offline license, you can also test the entire workflow (import/export, quality of titles) and buy only the online license, when you are satisfied with the result.

Online License

You can acquire the online license at kagi (http://order.kagi.com/?ZSI).
Online licene fee is 120 USD. After paying, a username and a serial number will be sent to you within 3 days.
With the online license, you are allowed to use this program on one Macintosh. You may make backup copies, but you may not register the online license on more than one Macintosh.
Broadcast stations and rental houses may opt for a site licence (600 USD).
Owners of a online license will have the right to free support by email (matti@belle-nuit.com). Please include your username when you are writing for support.

With both licenses, Belle Nuit Montage keeps ownership of the program. The license only allows you to use the program for an unlimited duration.

If you use this program, you agree with the terms of this license.

Quickstart

Working in Belle Nuit Subtitler is straightforward. The Subtitler documents window is a texteditor where you can type your titles. Pages are separated by two returns. Text is wrapped automatically to two lines, but you can also wrap the text manually. The style of the titles applies to the whole document. For proper subtitle editing which is often critical in space, you may want to define your title style before editing.

Open the Belle Nuit Subtitler application. An empty document window with the title "Untitled1" appears.

The subtitler document window has five sections: Style, Export, Movie, Preview and Titlelist. While the Titlelist is always visible, you can open the other three sections with the disclosure triangle when you need them.
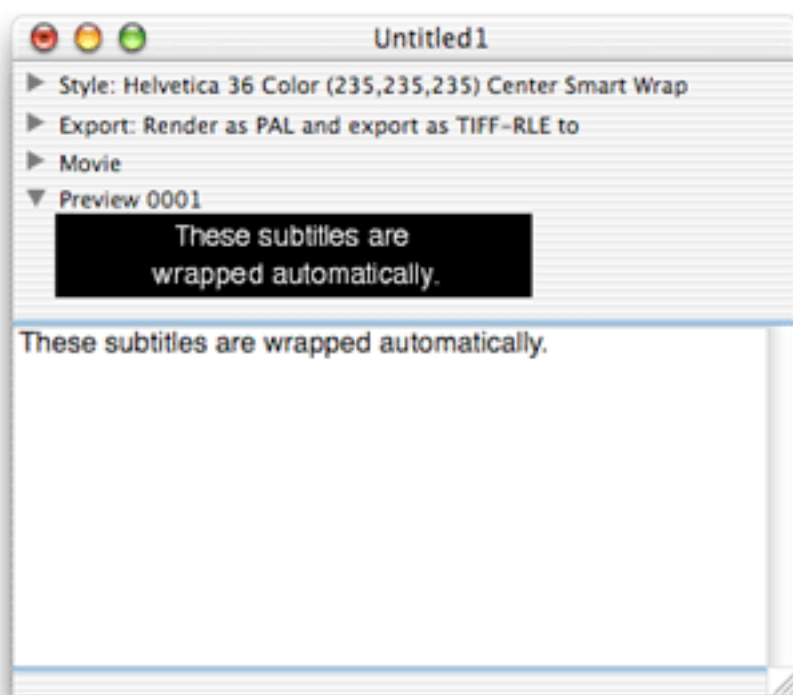
Open the **Export** section. Choose your video format. Choose **TIFF-RLE** as the file format (most efficient with Avid) and click on the **Export Folder** button to choose the folder where you want your titles to be exported to. Close the Export section.
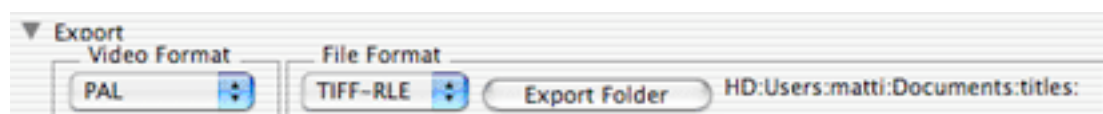
Open the **Style** section. Choose your font. As with all settings, you can still change the font at a later time. It is recommended to use a simple shaped font like Helvetica. Check bold. For the size, use 33-36 for PAL or 30 for NTSC. The color is video white by default (RGB 235,235,235), but you may want to change it to yellow. Click on the color rectangle to choose another color. The Level-popupmenu defines opacity. Leave it at 100% for the moment. Close the Style section.
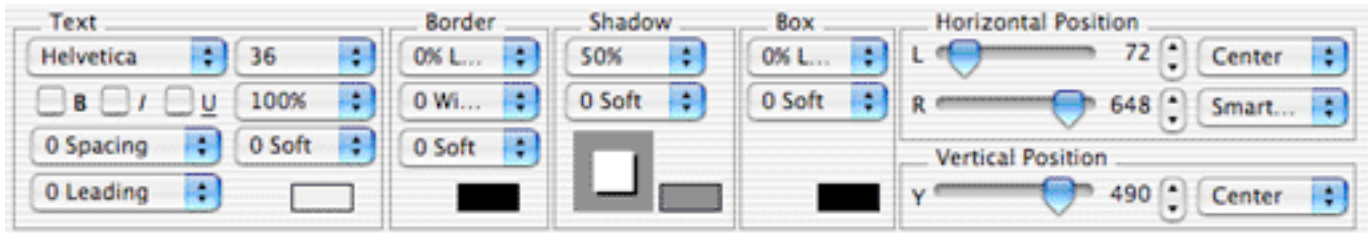
Go to the **Titlelist** text editing field and start writing your subtitles. This works like SimpleText and has the standard featues cut, copy, paste and find. You can multiple undo your typing (100 levels until the last saved state). You can also redo, e.g. undo your undo.

Each page is separated by a double return. As you type, the title is shown in the **Preview** section. The preview section shows the amount of space you
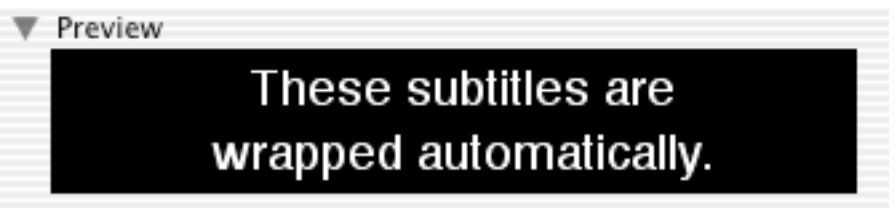
have, depending on your font, size, the video format and the left and right limits you set in the style section. The preview type size is always 12 point, but the black rectangle adapts to reflect the available space.

If you are typing a line which exceeds the size limit, the text is wrapped. In the style section, you have three options for wrapping

- **No wrap:** Exceeding text is cut.
- **Simple wrap:** Exceeding text is wrapped to the second line.
- **Smart wrap:** If the text does not hold in one line, it is wrapped to have minimal width through both lines. In most cases, you may prefer the last option.

You can always override the automatic wrapping with a manual return. Text is only wrapped if it exceedes the size limit.

Titles are limited to two lines. A third line will not be shown.

Save your document.

While the preview section may be appropriate for fast editing, you may want to have a closer look to the rendered title. Choose the **Windows:Monitor** menu. The monitor displays the rendered title.

You can resize the monitor to quarter, half or full size picture using the **Window** menu. The displayed size is 4:3 or 16:9 depending on your video format setting.

The monitor is updated whenever you reactivate the window.
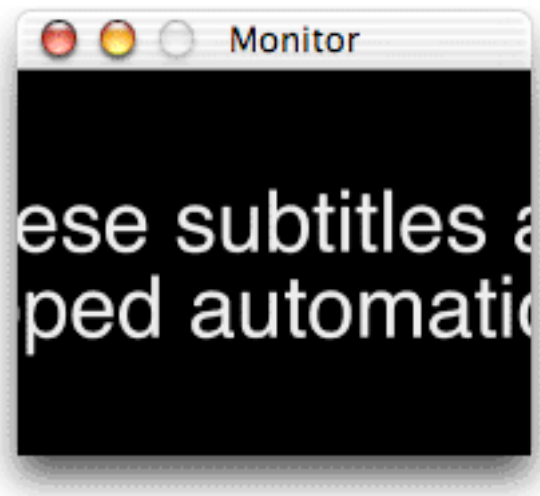
You can always have a peek to the native non-square title image. While you **click** in the monitor window, you will see the native title image. While you **option-click**, you will see the Alpha-Channel of the title.

Choose the **Preferences** menu. You can set **Safe Title** to display Safe Title and Safe Action limits, and you can also choose a background picture to test your title.

You now may want to export your titles to see how they display in the Avid. Choose the **Select All** menu to select all your text. Choose the **File:Export** menu. The titles are rendered one by one and exported to the folder you specified.

By default, the file names are serial numbers from 0001 to the number of your titles with the extension .tif or .pct. It is the number you see in the preview-section. The reference section later in this documentation will you give another possibility that you can override the filenaming and give your own filename.

Now, you have finished with Belle Nuit Subtitler, go to the Avid

1. Activate the bin where you want to have your titles imported
2. Choose **File:Import** menu
3. Choose **File Type** pop-up menu: **Graphic/Audio**
4. Look for the folder of the exported files (named 0001.tif etc.) select all files.
5. Click on the **Options...** button
6. Set Aspect Ratio, Pixel Aspect to **601, non-square.**

6. Set Aspect Ratio, Pixel Aspect to **601, non-square**.

7. Set Color Levels **601**.

8. Set Alpha **Invert Existing Alpha**.

9. **Deselect Import Sequential Files**

10. The Avid System creates a Matte key effect for each title. Edit it to your timeline. The effect is real-time.

Spotting

The document window has a **Movie** section. This section will allow you to import a Quicktime movie and to simulate the subtitle spotting while playing the movie. Spotting is the process to define at which moment a title starts and at which moment it ends.
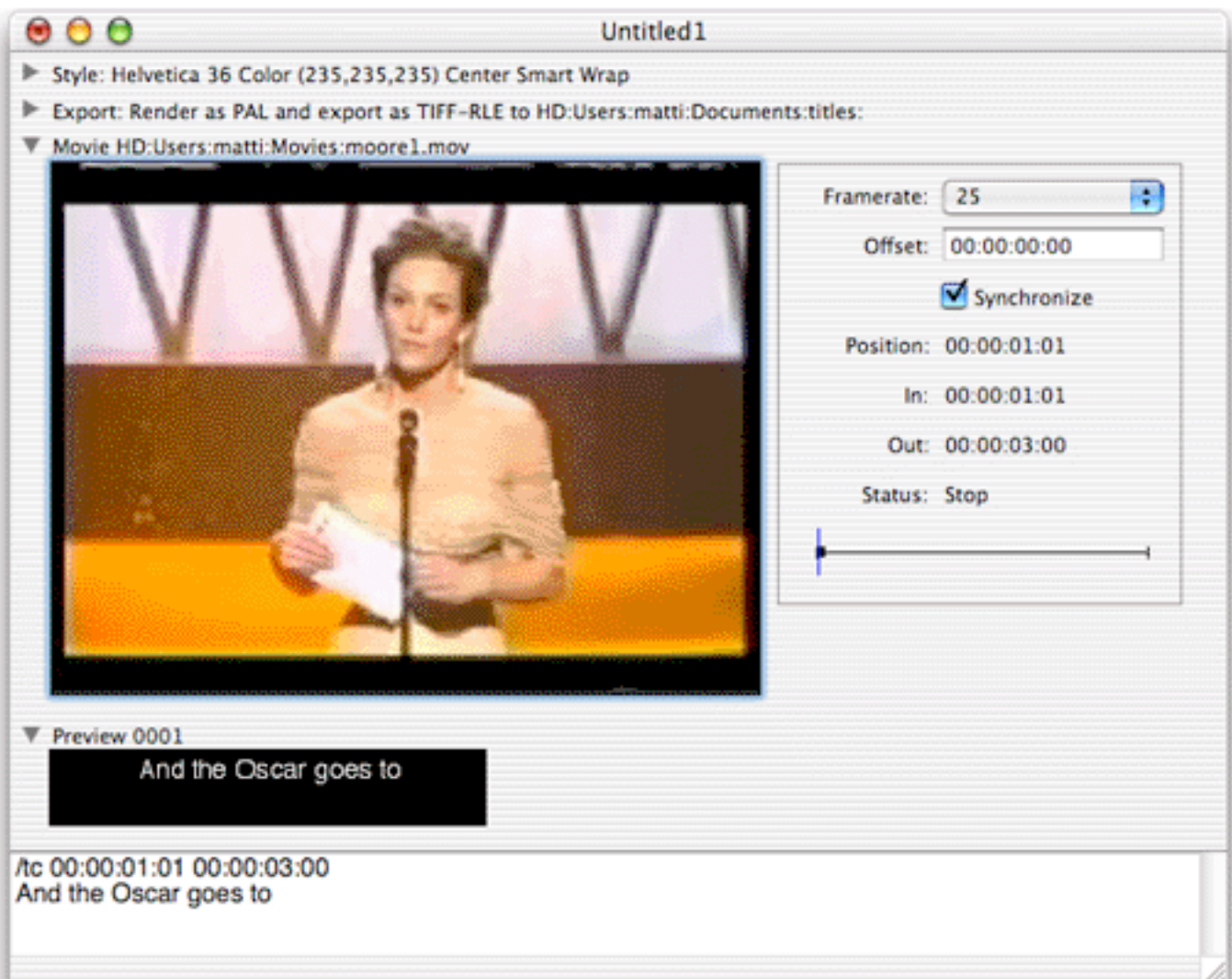
Spotting is an Art on itself which needs both sense of rhythm and knowledge on the language. To work effectively, you also need a feeling to find a good compromise in a reasonable amount of times, which is some seconds. This said, after some self-training, an experienced editor is able to to a successful spotting.

There are different criteria how to define the rhythm of a title and they are often

contradictionary:

- The title should hold long enough that it can be read by the public while still being able to follow the image. *The duration should therefore be between 1.5 and 3 seconds.*
- The title should not exceed one or two lines of 34-40 characters. *Check the font size and title length requirements before you start subtitling.*
- The title should be in sync with the speaking person. *You should never have a title from one character while hearing another character.*
- The titles should be divided into units which follow the syntax of the dialogs.
- The titles should be divided into units which follow the rhythm of speech of the dialogs. *Which on a documentary is often not the same as the previous criterium.*
- The titles should be spaced with at least 3-6 frames. *Some stations prefer titles without space.*
- The title should neither start nor end with a cut.

You will find out yourself your way. Before you make your first subtitles, you may go to the theatre and analyze the subtitling of international movies.

Now back to Subtitler:

Import the movie with the menu command **File:Import Movie**. We recommend using movies in MPEG4, MPEG1 or DV compression, but your choice may depend of the performance of your Macintosh.

In the **Movie** section, set the framerate and the offset. The offset is the timecode of the first frame of the movie.

Playing and marking is entirely driven by the keyboard. The movie receives keyboard commands, when it has the focus (the blue border). To give the movie the focus, click on the movie or use the escape key.

The **Synchronize** checkbox synchronizes the position of the movie and the titlelist. When you play the movie, you change the selection in the titlelist and you can simulate the subtitling in the Preview. When you edit in the titlelist, the movie goes always to the beginning of the selected title.
Tip: Use the preference for the preview size (18 or 24) to get a bigger preview.

Keyboard commands:

- ESC: switch focus between movie and titlelist.
- SPACE: play/stop.
- J: play backward and increase speed.
- K + J : play backward 25% speed
- K: stop.
- K + L : play forward 25% speed
- L: play forward and increase speed.
- LEFT: move position to one frame to the beginning.
- RIGHT: move position to one frame to the end.
- HOME: move position to the beginning.
- END: move position to to the end.
- I: Mark In.
- O: Mark Out.
- Q: Goto In.
- W: Goto Out.
- N: Create new title with current marks (and start writing the title).
- Y: Split the title in two titles at current position.
- U: Join the title with the next one at current position.
- M: Update the title with current marks.
- 1: Trim the start of the title at the position one frame to the beginning.
- 2: Trim the start of the title at the position one frame to the end.
- 5: Trim the entire title at the position one frame to the beginning.
- 6: Trim the entire title at the position one frame to the end.
- 8: Trim the end of the title at the position one frame to the beginning.
- 9: Trim the end of the title at the position one frame to the end.

Tip: Use the Keyboard shortcut help menu to remember the shortcuts.

When you split titles, a distance of 3 frames is created between the two titles by default. You can change this setting in the Preferences menu.

When you have finished spotting, you can export an EDL for Avid/Final Cut Pro and an STL file for DVD Studio Pro.

The spotting information is saved as timecode comments attached to the titles. You can edit these timecodes by hand or use the trim keyboard shortcuts to change them.

If you have already a translation, you can spot it afterwards. Use the M-key or the menu **Spotting:Update Timecode**:

1. Import the titlelist from the translation.
2. Import the movie.
3. Activate **Synchronize**.
4. In the Titlelist, set the cursor to the first title
5. Escape to activate the Movie. Play movie with JKL and set marks IO.
6. Press M (Update) to set the timecode of the title to the marks.
7. Use the down array key to select the next title in the Titlelist etc.

The menu **Spotting** allows you also to sort the titles by timecode and to offset the timecode of selected titles.

Import and Export

You have now various possibilities to create spotting information for your subtitles:

- Export a Quicktime movie and spot in Subtitler.
- Spot in your editing system, export an EDL and import it into Subtitler via TitleListConverter.
- Get your spotting as a file from a Service Bureau and import it into Subtitler via TitleListConverter.

With any of these variants, you finish with a Subtitler document with timecode comments. You can now export this information to use it in your editing system

- Export an EDL for Avid.
- Export an EDL for Final Cut Pro 3-4.0 or an XML for Final Cut Pro 4.1
- Export an STL file for DVD Studio Pro.
- Export an STL Text file (title text instead of the graphics).

Look at the specific helpfiles we have written for [Avid](), [Final Cut Pro]() and [DVD Studio Pro]()

Spot once, export multiple

With Belle Nuit Subtitler, you can now spot and edit your subtitles for your video and reuse the spotting information for your DVD. Simply change the video format to PAL DVD or NTSC DVD, reexport the titles to as new folder and export an STL file to automatically import the titles into DVD Studio Pro.

Tips

Define your title style before you edit the subtitles

Subtitle writing is often a space-critical work. If you already have defined a Title Style, the Preview section will accomodate to available space and allow you to adapt the text.

Use Belle Nuit Subtitler with Avid

You can keep Subtitler open while working in Avid. For last-minute changes, using Subtitler and importing to your bin will be as fast as opening the title tool.

User guide

The application has three main windows: The Document window, the Monitor and the Preferences Window. You can have multiple document windows open. The Monitor always renders the topmost document window.

Document window

The document window has five sections: Style, Export, Movie, Preview and the Titlelist. While the Titlelist section is always visible, the other four sections can be shown or hidden with the disclosure triangles.

Style section
Export section
Movie section
Preview section
Titlelist section
About comments

Monitor window

Preferences window

Menu reference

The Style section

You can choose any **font** in your system. True Type fonts work best. If you choose Postscript fonts, be sure to add big screen fonts and not only the 12-size. This will approve the font metrics.

Size can be choosen within the limits of the screen dimensions. We made best experience with sizes from 30 to 36 in subtitles.

Choose your style with the **Bold, Italic** and **Underline** checkboxes. *Read later below how you can define title-level styles with comments.*

Choose the **Text color**. Color is not checked for legal values. This is why you may choose **File has RGB-Levels** in the Avid import options.

Choose **Spacing** (space between characters) and **Leading** (space between lines).

Choose the **Softness.** Softness of biger than 0 will blur the title. Rendering may take more time.

Choose the **Level**. 0% is completely transparent, 100% completely opaque. If you choose colored titles, a reduced level of 90% may improve the results in the Avid by having less compression artefacts.

Choose **Border** level, width, softness, color and.
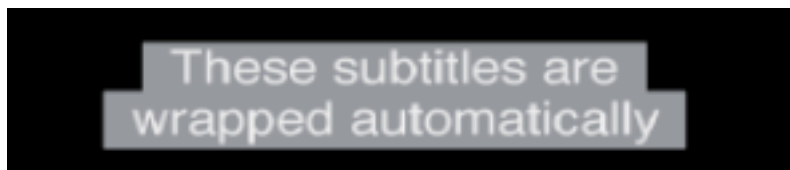
Choose **Shadow** level, softness, position and color.

Choose the **Box** level, softness and color. The box resizes automatically to the width of the text. A partially transparent underlying box may improve lisibility in difficult context.

Choose the **Left, Right** limits and **Vertical** position. Option-clicking on the sliders sets them to their default value. The vertical size is set automatically according to the size of the text. The pop-up menu choose the relative position of the text to the defined position. Most time, you will stay with **center** and **center**. With this setting, if there is a oneliner among twoliner titles, it will be vertically centered.

You have three options for **Wrapping**

- **No wrap:** Exceeding text is cut.
- **Simple wrap:** Exceeding text is wrapped to the second line.
- **Smart wrap:** If the text does not hold in one line, it is wrapped to have minimal width through both lines. In most cases, you may prefer the last options.

You can always override the automatic wrapping by giving a manual return. Text is only wrapped if it exceedes the size limit.

All style settings are saved with the document. If you create a new document, it will copy the style settings of the topmost document window.

The Export section

- **Video format:** The following formats are supported:

Format	Dimensions	Antialiasing	Flicker filter
PAL	720*576 non square 4:3	yes	yes
PAL 16:9	720*576 non square 16:9	yes	yes
PAL DVD	720*576 non square	no	no
NTSC	720*486 non square 4:3	yes	yes
NTSC 16:9	720*486 non square 16:9	yes	yes
NTSC DV	720*480 non square 4:3	yes	yes
NTSC DV 16:9	720*480 non square 16:9	yes	yes
NTSC DVD	720*486 non square	no	no
VGA	640*480 square	yes	no
HD 720p	1280*720 square	yes	no
HD 1080p	1920*1080 square	yes	no

The widescreen 16:9 option scales typo so that it shows properly on 16:9 projects.
 You change the format of the document at any time, but changing may affect text wrapping.
 You may also have multiple documents open with different video formats at the same time.

- ● **Export format:**
    - ○ **PICT:** saves the title as RGB file and as a separate alpha-file. The export is fast and the files are small, you can batch-import them on newer systems, but the matte key is not realtime and renders slowly. Use this format for DVD Studio Pro.
    - ○ **PICT-alpha:** saves the title as RGB with embedded alpha. Though not officially supported, this format is recognized by most graphic applications and it is the only possibility to import titles as slides to older versions of Avid Mediacomposer (6.x) or MCXpress (1.x).
    - ○ **TIFF:** saves the title als RGB with embedded alpha. The exporting is not very fast and the files are big (1.6 MB). Alpha is normal (white = background).
    - ○ **TIFF-RLE:** saves the title as RBG with embedded alpha. The file is run-length-encoded, which is for titles a very effective lossless compression (40 -60 KB) without loosing quality. Alpha is inverted (white = foreground) to enhance compression. You have to choose invert alpha in the Avid import settings.

The recommended setting is **TIFF-RLE** if you use MediaComposer 7.x or later, Xpress 2.x or later or Final Cut Pro.

- **Export folder:** Select the folder where you export your files. The files will have names like 0001.tif.
  Caution: Exporting will overwrite any existing file with the same name.
  You may override the naming scheme using the comment function explained below. Any title with a beginning line of **/file myfilename** will be saved under this name, with the extension .tif or .pct.

The Movie section

You can import a movie (menu **File:Import Movie**) to spot subtitles with Belle Nuit Subtitler. The movie is shown as half size of the video format. You can play the movie, set in and out points, define new titles and trim, split and join existing titles. When you are in synchronize mode, the Preview and the Titlelist are updated while the movie plays. On the other side, the movie is updated, when you select a title in the Titlelist.

Set the **Framerate** of the movie. The framerate is independent of the actual framerate of the imported movie (which may be reduced like in the case of an MPEG4 file).

You can set a **Timecode Offset**. For all new spotted titles this offset is added to the movie position to create the timecode comment. Choose this offset at the beginning. *Note that for STL export, you can set the preferences to ignore that offset.*

The **Synchronize** checkbox synchronizes the movie with the Preview window and the Titlelist. Use the ESC-key to jump between the movie and the titlelist.

The movie is entirely driven by the keyboard:

- ESC: switch focus between movie and titlelist.
- SPACE: play/stop.
- J: play backward and increase speed.
- K + J : play backward 25% speed
- K: stop.
- K + L : play forward 25% speed
- L: play forward and increase speed.
- LEFT: move position to one frame to the beginning.

- RIGHT: move position to one frame to the end.
- HOME: move position to the beginning.
- END: move position to to the end.
- I: Mark In.
- O: Mark Out.
- Q: Goto In.
- W: Goto Out.
- N: Create new title with current marks (and start writing the title).
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- 1: Trim the start of the title at the position one frame to the beginning.
- 2: Trim the start of the title at the position one frame to the end.
- 5: Trim the entire title at the position one frame to the beginning.
- 6: Trim the entire title at the position one frame to the end.
- 8: Trim the end of the title at the position one frame to the beginning.
- 9: Trim the end of the title at the position one frame to the end.

You can also navigate the movie on the **Timeline**. The timeline shows the position of the titles if the Synchronize option is active.

The Preview section

Simulates the wrapping of the titles to give you the possibility to edit space-critically. The size is always 12 point (or the size you choose in the Preferences), but margins are adjusted according to the textsize. Color is always white and shadows are not shown to speed up response. To have the preview working properly, you need to set your style to the actual definitive render settings.

The Titlelist section

Text is not styled. It is always 12 point (or the size defined in the Preferences) in the text font you choose. You can cut, copy, paste and find like in any other text editor. You may import a text document if you prefer another text editor.

The text formatting is simple

- Titles are separated by double returns

- Titles may have one or two lines. You may enter manually a return or you can use the wrap fonction defined in the Style section.
- If the title exceeds two lines, the other lines will be ignored
- If the line of a title begins with a slash /, it will be regarded as a comment an ignored for the rendering.

About Comments

Comments are mainly for your own purpose. You may enter time code values or other information.

You can use a comment to add your own filename. If the commentline has the **/file** tag, the following text will be used as the filename.

Examples for comments

> This is a normal title without comment.
>
> /? chabis
> Here I added a comment that i did not understand the word chabis
>
> /file generique
> This title will have the filename "generique.tiff"
>
> /file 00:01:12:10
> This title will be saved as "00.01.12.10.tiff" because ":" are not allowed in macintosh filenames.

You can use a comment to define a style on the title level. Adding a **/style** tag allows you to set titles **bold, italic, underline** or **plain** (remove bold, italic and underline) and align to **left, right** or **center**. Styles can be combined.
Examples:

> /style bold
> This is a bold title
>
> /style italic left
> This is a title which is italic and left.

You can use the **/style color(red,green,blue)** comment to define the color on title level. You can combine the color keyword with bold, italic etc.

Example:

> /style color(235,16,16)
> This is a red title with 100% video red
>
> /style color(235,235,16) bold
> This is a bold yellow title with 100% video yellow.

Note: You can only set the color of the title. Border, shadow and box color are global for the document.
Note: Do not use spaces within the paranthesis.

The Timecode comment **/tc** has the format

> /tc 00:00:00:00 00:00:00:00

where the first timecode is the inpoint and the second the outpoint.
Timecode comments are created automatically with subtitler files from TitleListConverter. You can edit them manually or use the keyboard spotting commands to create and trim titles when you have imported a QuickTime movie.
Note for NTSC: Use the framerate menu of the movie to identify drop-frame and non-drop-frame timecode.

If you need a title to start with a slash, then use a **double slash //** to escape the slash.

Style Tags

You can define the style of individual words, using HTML-Style tags. The following tags are supported:

- **Bold**
- <i>*Italic*</i>
- <u>Underline</u>

To activate style tags, check the "Parse style tags" option in the Subtitler Preferences window. Note that this case you cannot use the empty tag <> in a title.

The Monitor window

The Monitow window renders the title.

You can resize the window to quarter, half and full size using the **Window** menu. You can also resize to the files exporting size. The window size does not affect the quality of the exported titles.

The monitor always displays the title of the topmost document window.

The monitor is not automatically updated on changes. Activate the window to force rendering.

You can geek the fullsize output rendering by **clicking** into the monitor. Be sure to click within the title itself. If you **option-click**, you will see the alpha-channel. White is background, black is foreground, gray is some level of transparency.

Preferences

- Display a background image to have a better preview of the title. You can import any picture QuickTime can read. The picture will be forced to fit your video format dimensions.
  A background picture slows down the title rendering in the monitor and the rendering is only approximative if the monitor is not original size.
- Safe Title: Display Safe Action (90%) and Safe Title (80%) area.
- Define the Creator of the exported PICT and TIFF files. The Creator is the Application which will open the file when you double-click it.
- Define the File-Extension of the exported PICT and TIFF files. This allows you to have TIFF files exported as .tiff, .tif or without extension.
- Define the textsize in the Titlelist and in the Preview. This allows for better reading on large screens.
- Parse style tags: Allows for the use of HTML-style tags to format individual words.
- Define Split distance for Spotting. The split distance is the number of frames between two titles you decide to split.
- Use Tape Offset for STL Export. You can choose to either use or to ignore the Offset defined in the Movie section. If you ignore, the absolute positions are used.
- Define the interface language. Currently supported are english, french, german, dutch and swedish.

Menu reference

- **Apple:About Subtitler**
- **Apple:Register**: Use this menu to register to upgrade from offline to online license *(not visible when you have already an online license)*
- **Apple:Preferences**
- **File:New, File:Open, File:Close, File:Recent, File:Save, File:Save as** work as expected. You can only open subtitler documents, not the rendered PICT and TIFF files. You can open Subtitler 1.1. documents, but they are saved in the new XML-format.
  With the option-key pressed, you can try to open damages documents.
- **File:New From Template** opens a new file based on a template.
- **File:Save As Template** allows you to save a template from the current file.
  The template contains all style and format information, but no text and no export folderpath.
  Note: If you need to delete a template: The templates are saved in the folder /Library/Application Support/Belle Nuit Montage/Subtitler Templates/ for OS X and in "System Folder:Preferences:Belle Nuit Montage:Subtitler Templates" for Classic.
- **File:Import:** Select a textfile with subtitles prepared in another word processing programm. The file must be of TEXT type.
  If the file does have tabulators, they will be changed to returns.
   Returns will be changed to double returns, unless the document already has double returns.
- **File:Export:** The selected titles will be rendered and exported as image files. If there is no selection, only the title at the cursor position will be rendered. The file format and destination are choosen in the Export section of the document and in the preferences. Files are numbered by default as 0001.tif or 0001.pct etc, but you can override this by adding a comment to the title (/file filename).
  Caution: Existing files with the same name as the image file will be overwritten.
- **File:Export Other:EBU (STL Binary)**: You can export an EBU for exchange with a broadcast station or with a subtitle lab. Style information is not retained.
  Note: Export is limited to MacRoman textencoding.
  Note: This is a online-license feature. If you do not have the online license, exported textlines will have the word "offline" at the beginning.
  Note: EBU files have the file extension .stl but you should not mix them up with the STL files for DVD Studio Pro, which are text files.
- **File:Export Other:EDL** for Avid and FCP 3.0/4.0

- **File:Export Other:FCP XML** for FCP 4.1. *Export the titles before exporting this file.*
- **File:Export Other:STL Graphic** for DVD Studio Pro. *Save the file in the same folder as the rendered titles.*
- **File:Export Other:STL Text:** You can export also an STL file with the title text itself and not a link to the graphic file.
  Style information is exported on font name, text size and bold/italic/underline (on global, comment and style tag level), but not on colors, borders, opacity and position.
  Note: Export is limited to MacRoman textencoding.
  Note: This is a online-license feature. If you do not have the online license, exported textlines will have the word "offline" at the beginning.
- **File:Export Other:Subtitler 1.1**
- **File:Export Other:Text:** The Titlelist will be exported to a TEXT file with the creator "ttxt" (Simple Text)
- **File:Page Setup** and **Print** works as expected to print a title list.
- **File:Quit** works as expected
- **Edit:Undo, Edit:Redo:** 100-level multiple undo for the text editing until to the last saving. No undo for formatting.
- **Edit:Cut, Edit:Copy, Edit:Paste** work as expected in the editfield of the document
- **Edit:Find, Edit:Find Again, Edit:Replace** searching for occurances of a choosen text in the active document window and eventually replacing the text.
- **Spotting:Play Forward**
- **Spotting:Stop**
- **Spotting:Play Backward**
- **Spotting:Mark In**
- **Spotting:Mark Out**
- **Spotting:New Title**
- **Spotting:Split Title**
- **Spotting:Join Titles**
- **Spotting:Update Title**
- **Spotting:Sort by Timecode**
- **Spotting:Offset Timecode:** You can enter the offset by frames or by timecode.
- **Windows** activate the respective windows.
- **Window:Quarter, Window:Half, Window-Full, Window-Original** set the monitor to the respective sizes.
- **Help:Keyboard Shortcuts Spotting**
- **Help:Online Help**

● **Help:Mail to Developer**

Subtitling Resources

[Subtitling](#)
[Online Translation](#)
[Online Dictionaries](#)
[Fonts](#)
[Keyboard Layouts](#)

Subtitling

[Subtitling and Translation](#)
http://www.transedit.st/
Code of good subtitling, glossary, history of subtitles, literature, internet tools

[European Association for studies in screen translation](#)
http://www.esist.org/

[The Beginner's Guide to Subtitling](#)
http://armitage.crinkle.net/karinkuru/howtosub/

[UK Office of Communication Guidance on Standards for Subtitling](#)
http://www.ofcom.org.uk/codes_guidelines/broadcasting/tv/sub_sign_audio/
subtitling_stnds/

[Cinetyp: Pictures of Laser subtitling hardware](#)
http://www.cinetyp.ch/Englisch/Frame1.htm

[Middle Earth Poses Challenges to Japanese Subtitling](#)
http://www.lisa.org/archive_domain/newsletters/2003/1.5/ohagan.html
A case study of the japanese subtitling of The Lord of the Rings

[A Subtitle Is Not a Translation. A day in the life of a subtitler](#)
http://www.titelbild.de/Press_Reports/2002-04_Language_International/body_2002-
04_language_international.html

[On the inside track to Loserville, USA: strategies used in translating humour in two](#)
[Finnish versions of "Reality Bites"](#)
http://ethesis.helsinki.fi/julkaisut/hum/engla/pg/jaskanen/index.html Ê

Online translation

Babel Fish Translation
http://world.altavista.com/
English to Chinese, Dutch, French, German, Greek, Italian, Japanese, Korean, Portuguese, Russian, Spanish and reverse. French to English, German, Greek, Italian, Portuguese, Dutch, Spanish and reverse. Translate a word, test up to 150 words or a webpage.

Online dictionaries

WordReference.com
http://www.wordreference.com/
English to spanish, french, italian, german and reverse.

YourDictionary.com
http://www.yourdictionary.com/
Links to dictionaries for 280 languages.

Xipolis
http://www.xipolis.net
Duden Wörterbuch online

Fonts

Persian fonts
http://www.redlers.com/downloadfont.html

Alphabetum Unicode font for ancient languagues
http://guindo.cnice.mecd.es/%7ejmag0042/alphaeng.html
Latin, Greek, Italic, Etruscan, Oscan, Umbrian, Faliscan, Messapic, Picene, Gothic, Iberian, Celtiberian, old English, Hebrew, Sanskrit, Runic, Ogham, Ugaritic, Old Persianm Nordic

Cardo Unicode font for ancient languagues
http://scholarsfonts.net/cardofnt.html
Latin, Greek, Hebrew

Titus Cyberbit Basic Unicode Font supporting numberous languages
http://titus.fkidg1.uni-frankfurt.de/indexe.htm

Fontworld
http://www.fontworld.com/fonts/bfaces.html
Arabic, Persian, Hebrew, Cyrillic, Central-Eastern European, Baltic, Greek, Turkish and

Vietnamese commercial fonts

[University of Oregoin Yamada Language Center font archive](http://babel.uoregon.edu/yamada/fonts.html)
http://babel.uoregon.edu/yamada/fonts.html
American Sign Language, Arabic, Armenian, Bengali, Burmese, Cambodian, Celtic, Cherokee, Chinese, Coptic, Cree, Croatian, Czech, Egyptian, Old English, Esperanto, Gaelic, Georgian, Germanic, Grek, Hawaiian, Hebrew, Hindi, Hmong, Icelandic, Inuit, Inuktitut, Japanese, Korean, Lao, Latvian, Macedonian, Mayan, Persian, Phonetic alphabets, Polish, Runic, Russian, Slovak, Tamil, Thai, Tibetan, Turkish, Vietnamese,

[Omniglot](http://www.omniglot.com/fonts/index.htm)
http://www.omniglot.com/fonts/index.htm
Deseret, Egyptian, Etruscan, Mesa, Mongolian, Shavian, Thai, Vinca

[Agfa Monotype](http://www.agfamonotype.co.uk/)
http://www.agfamonotype.co.uk/
Professional quality commercial fonts for many languages

[Ancient Fonts from Jack Kilmon for scholars, academics and students](http://www.historian.net/files.htm)
http://www.historian.net/files.htm
Aramic, Carolingian, Etruscan, Gothic, Greek, Lachicsh Ostraca Crsive Paleohebrew, Mesha Stele, Latin, Moabite, Phoenician, Roman, Samaritan, Siloam and others.

[Cannibal](http://www.cannibal.gr/)
http://www.cannibal.gr/
Commercial greek fonts

[Latinits fonts](http://web.syr.edu/%7edhmills/caes/ClassicalFonts.html)
http://web.syr.edu/%7edhmills/caes/ClassicalFonts.html
Greek and Latin

[Galilee Greek Font](http://faculty.bbc.edu/rdecker/galilee.htm)
http://faculty.bbc.edu/rdecker/galilee.htm
with bold and italic styles

[Hebrew Fonts](http://fonti.come2us.co.il/fonts.htm)
http://fonti.come2us.co.il/fonts.htm
many modern styles

[SIL Summer Institute of Linguistics](http://www.sil.org/)
http://www.sil.org/
Roman, Cyrillic, Phonetic, Latin, Nastalig, Biblical, Thai, Greek, Hebrew, Yi

Roman, Cyrillic, Phonetic, Latin, Nastaliq, Biblical, Thai, Greek, Hebrew, Yi

Keyboard Layouts

University of Oregoin Yamada Language Center
http://babel.uoregon.edu/yamada/easy_fonts.html
How to write Spanish, French, Portuguese, German, Danish, Norwegian, Finnish and Gaelic
(Irish and Scottish) with the US keyboard layout

Arabic and Farsi keyboard layout stickers
http://www.aramedia.com/kbstkr25.htm

Etruscan, Hebrew, Persian, Romanian keyboard layouts
http://www.redlers.com/downloadkeyboard.html

Slovanian and Cyrillic keyboard layouts
http://slavicpublishers.com/slavjanskij/

Syriac and Aramaic keyboard layouts
http://www.aramaicnt.org/HTML/ARTICLES/AramaicKeyboards.html

Vietnamese keyboard layout
http://news2.ils.uec.ac.jp/%7eherr/

Keyboard Builder
http://homepage.mac.com/poorant79/software/kb.html

Online Keyboard Layout Generator
http://wordherd.com/keyboards/

Propose a link

Belle Nuit Subtitler FAQ

- [Why can't I read my STL files?](#)
- [Can I use Subtitler with non-Roman character sets (chinese, japanese, arabic, hebrew, persian)?](#)
- [Every time I launch Subtitler, it is "offline". I have to register again and again, the windows of username and serial number are always empty.](#)
- [Can I use Subtitler with the older Media Composer 6.x or MCXpress 1.x?](#)
- [Can I use Subtitler with Final Cut Pro?](#)
- [Why is the transparency of my titles in Final Cut Pro absent / wrong?](#)
- [I have exported XML to Final Cut Pro, but it does not reconnect. Also, the clips on the timeline are not stills.](#)
- [Does Subtitler make Crawls and Rolling titles?](#)
- [Is there a Windows version of this program?](#)
- [My titles are not properly antialiased are distorted, especially when I render a lot of titles.](#)
- [There is no title, but only a white block.](#)
- [Belle Nuit Subtitler 1.5 does not work with my OS 9. It returns the error 1010.](#)
- [Where can i ask further questions and make feature requests?](#)

Why can't I read my STL files?

You should know that there are 3 types of STL files:

- The European Broadcast Union defined a binary format for subtitle exchange which has the extension .STL. You use this kind of files to communicate with subtitle labs and broadcast stations. TitleListConverter can import and Subtitler can export EBU files.
- There is a text file format .STL which was largely introduced with DVD Studio Pro 2 from Apple. You find the specification in the DVD Studio Pro user manual. This format has two flavours (which can be mixed):
  - STL Text files containing timecode information and text. TitleListConverter can import these files and Subtitler can export them (online license only). Use this file when you want DVD Studio Pro to render the titles.
  - STL Graphic Files containing links to graphics, but no text. Subtitler can export these files. Use this file when you want to use the graphics files exported by Belle Nuit Subtitler.

Can I use Subtitler with non-Roman character sets (chinese, japanese, arabic, hebrew, persian)?

On OS X yes. You can even have one line of Roman and one line of non-Roman characters for the fonts which support that (for example Lucida Grande). *Note that character spacing is disabled for Non-Roman fonts and that simple and smart wrap work only on langauge with spaces (eg not in chinese and japanese).*
On OS 9 it may work with some fonts, but we do not officially support it.

Every time I launch Subtitler, it is "offline". I have to register again and again, the windows of username and serial number are always empty.

The keyfile was not saved. On OS X you need an account with administrative rights to save the keyfile.

Can I use Subtitler with the older Media Composer 6.x or MCXpress 1.x?

Yes, you can. Export your titles to PICT-alpha and use the option "Invert existing alpha".

Can I use Subtitler with Final Cut Pro?

Yes, you can. It works flawlessly on DV or digital video projects (720*576 or 720*480 pixels). Export your titles to TIFF-RLE. Drag them to your bin. You may adjust the alpha-settings of the clip-property to get proper transparency. Depending your hardware, imported titles have to be rendered. Like internal titles, preview does flicker on 25% and 50% views, but this is related how FCP shows the image on the monitor and has no influence to the final output.
If you have a timecoded titlelist, you can import it into Titlelistconverter and export and EDL and a Subtitler file. The EDL has comments, so that you can batch import the video files. You will not need to edit the titles manually.

Why is the transparency of my titles in Final Cut Pro absent / wrong?

Final Cut Pro does not have an option to select the transparency of imported still files. It makes some guesswork and often guesses false and even inconsistely. It's possible that on the same import you may have mixed alpha interpretations. You can however change the alpha interpretation after import. Select the clips and then the menu **Modify:Alpha Type:Black**.

I have exported XML to Final Cut Pro, but it does not reconnect. Also, the clips on the timeline are not stills.

timeline are not stills.

You have to export the TIFF files first and then export the XML file. If the Export folder is not defined, the path will not be included in the XML file. And if the TIFF file is not available during XML import in FCP, FCP decides that it is a clip and not a still. You can however still reconnect the media: Select all titles, do the menu command **File:Reconnect Media**, select **Offline** and **Select Files manually** (to avoid FCP from scanning the entire harddisk), then in the file dialog, set the **Show** popup-menu to **Still Image Files** and navigate to point to the first TIFF file. Select **Reconnect all files with relative path** to let find FCP the others. You will now also see in the timeline that the property of the clip changed from Clip to Still.

Does Subtitler make Crawls and Rolling titles?

No, it doesn't. Importing of a animated title would be longer than creating it inside Avid.

Is there a Windows version of this program?

No there isn't. The current version uses some Macintosh specific routines. However, the rendered TIFF-files can be imported on a PC.

My titles are not properly antialiased are distorted, especially when I render a lot of titles.

This is a memory problem. If the program is running out of memory, it will not antalias properly. Give Subtitler 25 MB of RAM and you should be fine.
This problem should not happen any more with Subtitler 1.4.

There is no title, but only a white block.

This is a memory problem. If the program is running out of memory, it will not work properly. Give Subtitler 25 MB of RAM and you should be fine.
This problem should not happen any more with Subtitler 1.4.

Belle Nuit Subtitler 1.5 does not work with my OS 9. It returns the error 1010.

We get some, but very few reports on this. It looks like you disabled too much on your system folder. Try on a clean system. Or use Belle Nuit Subtitler 1.1.
Report us these errors, so that we can narrow them.

Where can i ask further questions and make feature requests?

Ask me (matti@belle-nuit.com). Please understand however, that program support is limited to users with an online licence.

Avid and Subtitler

Belle Nuit Subtitler creates TIFF files, which are edited in the Avid as Realtime Matte Key Effects. The subtitles can be created and edited offline by a translator and the editor does not have to retype the titles in the Avid title tool, which both spares time and lowers the risk of typo errors.

However, the titles also have to be spotted and edited. Spotting is the work to define where a title starts and stops, depending on various (and sometimes contradictional) criteria, like: speech speed and rhythm, syntax and image cuts.

You can import a spotting from Avid into Subtitler via an EDL and TitleListConverter. You can export the spotting from Subtitler to Avid via an EDL.

Depending on your subtitling workflow, there are various methods to make work Avid and Subtitler together:

- Spotting in Belle Nuit Subtitler
- Spotting in the Avid
- External spotting

This document will also discuss some special cases:

- Making corrections
- Creating and additional language
- Media Composer 7.x / Xpress 2.x
- Media Composer 6.x / MCXpress 1.x
- Avid on a Windows PC

Workflow: Spotting in Belle Nuit Subtitler

1. In Avid, export a QuickTime movie of your sequence. You have to choose a codec which can be played in realtime without hardware (DV, MPEG1, MPEG4).
2. In Subtitler, open a new document, define the video format and the file format TIFF-RLE.
3. Import the movie. Set the Framerate. You may want to set an offset to have identical timecode with the Avid Sequence.
4. Spot and translate in Subtitler.

5. Render and export the titles.
6. Export to EDL.
7. Import the EDL into EDLManager and transfer it to the Avid.
8. Import all titles into a new bin with the options **601 non-square, 601-Levels, Invert Existing Alpha** and **Deselect Import Sequential File.**
9. Create a sequence of your imported titles and load it into the source monitor.
   - On a Media Composer, sort the titles by name, select them all and shift-control drag them to the Composer window
   - On an Xpress, sort the titles by name, select them all and drag them to the timeline.
10. Load your program sequence into the Composer monitor and add a new video track.
11. Link the track of the source to the subtitle track of your sequence.
12. In the timeline, display Sample Plot and zoom in so that you can see about 15-20 seconds at once.
13. You can now do your editing with only keystrokes.
    1. Go to next title (S)
    2. Mark in and out (T)
    3. Toggle monitor (ESC)
    4. Go to next title (S)
    5. Edit overwrite (B)
    6. Toggle monitor (ESC) and so on.

Workflow: Spotting in the Avid

1. In the Subtitler, create some placeholder titles (a series of titles with the text "title001" ... "title999"). Export the titles as TIFF-RLE.
2. Import all titles into a new bin with the options **601 non-square, 601-Levels, Invert Existing Alpha** and **Deselect Import Sequential File.**
3. Create a sequence of your imported titles and load it into the source monitor.
   - On a Media Composer, sort the titles by name, select them all and shift-control drag them to the Composer window
   - On an Xpress, sort the titles by name, select them all and drag them to the timeline.
4. Load your program sequence into the Composer monitor and add a new video track.
5. Link the track of the source to the subtitle track of your sequence.
6. In the timeline, display Sample Plot and zoom in so that you can see about 15-20

6. In the timeline, display Sample Plot and zoom in so that you can see about 15-20 seconds at once.
7. You can now do your spotting with only keystrokes.
    1. Play to in point (JKL)
    2. Mark in (I)
    3. Play to out point (JKL)
    4. Mark out (O)
    5. Toggle monitor (ESC)
    6. Go to next title (S)
    7. Edit overwrite (B)
    8. Toggle monitor (ESC) and so on.
8. As you have finished the spotting, digital cut the sequence to a VHS.
9. Scripting: Write down your dialogs, using the defined borders in the spotting. Use Belle Nuit Subtitler or use a Word Processor.
10. Translating: Translate your titles in a second window in Belle Nuit Subtitler.
11. Export the titles.
12. In the Avid, select the placeholder titles in the Bin and do a Batch Import.Show the batch import tool the location of the new titles.

Note: By default, titles are numbered on a "0000.tif" format. You will be safer, however, if you name the titles in Subtitler explicitly with the /file tag. This will allow you to add additional titles in corrections without creating a confusion on the filenames.

Workflow: External spotting

The spotting and the translation is provided as a file by an external service bureau. In this case, you can use TitleListConverter to create the EDL and the Subtitler file to create your titles quite automatically. You will however still need to do some manual editing.

1. Open the external subtitle file in TitleListConverter.
2. Export the EDL without comments and the Subtitler files.
3. In the Subtitler, add the formatting and export the titles as TIFF-RLE.
4. Import the EDL into EDLManager and transfer it to the Avid.
5. The title sequence will consist in a series of offline clips with the tape name corresponding to the title number.
6. Edit the title sequence into your program sequence.
7. Import all titles into a new bin with the options **601 non-square, 601-Levels,**

7. Import all titles into a new bin with the options **601 non-square**, **601-Levels**, **Invert Existing Alpha** and **Deselect Import Sequential File.**

8. Create a sequence of your imported titles and load it into the source monitor.
   - On a Media Composer, sort the titles by name, select them all and shift-control drag them to the Composer window
   - On an Xpress, sort the titles by name, select them all and drag them to the timeline.

9. Load your program sequence into the Composer monitor.

10. Link the track of the source to the subtitle track of your sequence.

11. Display source in the timeline to see the title numbers. On both sides, select only the title track.

12. You can now do your editing with only keystrokes.
    1. Go to next title (S)
    2. Mark in and out (T)
    3. Toggle monitor (ESC)
    4. Go to next title (S)
    5. Edit overwrite (B)
    6. Toggle monitor (ESC) and so on.

Note: If the external file format is not supported in TitleListConverter, contact us, so that we can add the format to the list ([matti@belle-nuit.com)](mailto:matti@belle-nuit.com)

Making corrections

Subtitling is an interactive process which has often several steps of reviewing and corrections. Keep the Subtitler document open while editing in the Avid. If you need to make a correction:

1. Go to the Subtitler, correct the text, export the individual title.
2. In the Avid sequence, select Match Frame and then Find in Bin to select the source clip in the bin.
3. Batch Import the source clip.

Creating and additional language

Once you have created one language version, you can recreate other language versions without much work.

1. Create a new subtitler file with the same number of titles in the new languages.

1. Create a new subtitler file with the same number of titles in the new languages.
2. Export the titles to a new folder.
3. In the Avid, duplicate the subtitled sequence and delete all tracks except the subtitle track.
4. Decompose the track. *Decomposing will unlink the titles so the batch import will not screw up the old sequence.*
5. Select the sequence and batch import. Show the batch import tool the location of the new titles.
6. Edit the sequence into a duplicate of the program sequence.

Note: Keep in mind that other languages can have titles as much as 50% longer than the same title in English. You have three solutions: Summarize more strongly with some creativity, have a slightly smaller fonts or have two lines instead of one. Making more titles would not be an option, because you would exceed the attention a public can give to subtitles.

Media Composer 7.x / Xpress 2.x

These older versions do not support the Batch Import. You will therefore need to import the titles manually.

1. In the Subtitler, export the titles as TIFF-RLE.
2. In the Avid, import all titles into a new bin with the option **Invert Existing Alpha** and **Deselect Import Sequential File.**
3. Create a sequence of your imported titles and load it into the source monitor.
    o On a Media Composer, sort the titles by name, select them all and shift-control drag them to the Composer window
    o On an Xpress, sort the titles by name, select them all and drag them to the timeline.
4. Link the track of the source to the subtitle track of your sequence.
5. You can now do your editing with only keystrokes.
    1. Play to in point (JKL)
    2. Mark in (I)
    3. Play to out point (JKL)
    4. Mark out (O)
    5. Toggle monitor (ESC)
    6. Go to next title (S)
    7. Edit overwrite (B)

8. Toggle monitor (ESC) and so on.

Media Composer 6.x / MCXpress 1.x

These older versions do not support the TIFF format.

1. In the Subtitler, export the titles as PICT-alpha.
2. In the Avid, import all titles into a new bin with the option **Invert Existing Alpha** and **Deselect Import Sequential File.**

You will need to edit the titles manually, as Batch Import is not supported on these models.

1. Create a sequence of your imported titles and load it into the source monitor.
   - On a Media Composer, sort the titles by name, select them all and shift-control drag them to the Composer window
   - On an MCXpress, sort the titles by name, select them all and drag them to the timeline.
2. Link the track of the source to the subtitle track of your sequence.
3. You can now do your editing with only keystrokes.
   1. Play to in point (JKL)
   2. Mark in (I)
   3. Play to out point (JKL)
   4. Mark out (O)
   5. Toggle monitor (ESC)
   6. Go to next title (S)
   7. Edit overwrite (B)
   8. Toggle monitor (ESC) and so on.

Avid on a Windows PC

There is no Subtitler for PC. However, the rendered files can be imported into the Avid without any further problems. Use the TIFF or the TIFF-RLE format, as the PICT format is not supported by the PC.

Final Cut Pro and Subtitler

Belle Nuit Subtitler creates TIFF files, which are edited in the Final Cut Pro (FCP) as graphics which are realtime on some FCP systems. The subtitles can be created and edited offline by a translator and the editor does not have to retype the titles in the title tool, which both spares time and lowers the risk of typo errors.

However, the titles also have to be spotted and edited. Spotting is the work to define where a title starts and stops, depending on various (and sometimes contradictional) criteria, like: speech speed and rhythm, syntax and image cuts.

You can import a spotting from FCP into Subtitler via an EDL and TitleListConverter. You can export the spotting from Subtitler to FCP via an EDL or via XML (FCP 4.1 or later).

Depending on your subtitling workflow, there are various methods to make work FCP and Subtitler together:

- Spotting in Belle Nuit Subtitler
- Spotting in the Final Cut Pro
- External spotting

This document also discusses some special cases:

- Making corrections
- Creating and additional language
- Rendering
- EDL Importing Problems

Workflow: Spotting in Belle Nuit Subtitler

1. In Final Cut Pro, export a QuickTime movie of your sequence.
2. In Subtitler, open a new document, define the video format and the file format TIFF-RLE.
3. Import the movie. Set the Framerate. You may want to set an offset to have identical timecode with the Final Cut Pro Sequence.
4. Spot and translate in Subtitler.
5. Render and export the titles
6. Transfer the Spotting to Final Cut Pro

- ○ FCP 3.0-4.0
    1. Export to EDL
    2. In Final Cut Pro, import the EDL.
    3. Select all titles in the sequence.
    4. Select the menu **File:Reconnect** and show FCP where the TIFF files are.
    5. Final Cut Pro automatically detects the alpha channel, but not always correctly. It's possible that on the same import you may have mixed alpha interpretations. You can however change the alpha interpretation after import. Select the clips and then the menu **Modify:Alpha Type:Black**.
- ○ FCP 4.1
    1. Export to XML
    2. In Final Cut Pro, import the XML.
    3. Normally, the titles should reconnect automatically. If that does not work, then select all titles and then choose the menu **File:Reconnect** and show FCP where the TIFF files are.
7. Edit the title sequence into your sequence.

Workflow: Spotting in the Final Cut Pro

1. In the Subtitler, create some placeholder titles (a series of titles with the text "title001" ... "title999"). Export the titles as TIFF-RLE.
2. In the FCP, import the titles. Final Cut Pro automatically detects the alpha channel, but not always correctly. It's possible that on the same import you may have mixed alpha interpretations. You can however change the alpha interpretation after import. Select the clips and then the menu **Modify:Alpha Type:Black**.
3. Create a sequence of your imported titles and load it into the source monitor.
4. Load your program sequence into the record monitor and add a new video track.
5. Link the track of the source to the subtitle track of your sequence.
6. In the timeline, zoom in so that you can see about 15-20 seconds at once.
7. Edit the titles.
8. As you have finished the spotting, record the sequence to a VHS or a DV-tape.
9. Export an EDL.
10. In TitleListConverter, open the EDL and export a Subtitler document.
11. Scripting: Write down your dialogs, using the defined borders in the spotting. Use Belle Nuit Subtitler or use a Word Processor.

Belle Nuit Subtitler or use a Word Processor.

12. Translating: Translate your titles in a second window in Belle Nuit Subtitler.
13. Export the titles.
14. In the FCP, select the placeholder titles in sequence and reconnect media. Show FCP the location of the new titles.
15. Edit the title sequence into your sequence.

Note: By default, titles are numbered on a "0000.tif" format. You will be safer, however, if you name the titles in Subtitler explicitely with the /file tag. This will allow you to add additional titles in corrections without creating a confusion on the filenames.

Workflow: External spotting

The spotting and the translation is provided as a file by an external service bureau. In this case, you can use TitleListConverter to create the EDL and the Subtitler file to create your titles automatically.

1. Open the external subtitle file in TitleListConverter.
2. Export the EDL with comments and the Subtitler files.
3. In the Subtitler, add the formatting and export the titles as TIFF-RLE.
4. Import the EDL into Final Cut Pro.
5. The title sequence will consist in a series of offline graphics.
6. Select all titles in the sequence and reconnect media. Show FCP the location of the new titles.
7. Edit the title sequence into your program sequence.

Note: If the external file format is not supported in TitleListConverter, contact us, so that we can add the format to the list (matti@belle-nuit.com)

Making corrections

Subtitling is an interactive process which has often several steps of reviewing and corrections. Keep the Subtitler document open while editing in the FCP. If you need to make a correction:

1. Go to the Subtitler, correct the text, export the individual title.
2. In the FCP timeline, select the title clip and do a reimport.

Creating and additional language

Once you have created one language version, you can recreate other language versions without much work.

1. Create a new subtitler file with the same number of titles in the new languages.
2. Export the titles to a new folder.
3. In the FCP, duplicate the subtitled sequence
4. Select all titles in the title track
5. Do a reimport.

Note: Keep in mind that other languages can have titles which are as much as 50% longer than the same title in English. You have three solutions: Summarize more strongly with some creativity, have a slightly smaller fonts or have two lines instead of one. Making more titles would not be an option, because you would exceed the attention a public can give to subtitles.

Rendering

Depending on your hardware configuration, you may or may not need to render your titles. But even in a realtime system, the number of titles can go beyond the limit of Final Cut Pro. If you have a lot of titles, some may not want to play. Increase cache or render some of the titles.

EDL Importing Problems

Users have reported problems importing EDLs from Subtitler. These EDLs have timecodes of 10:00:00:00 and more. Also, we got reports with XML files from sequences with a duration of more than 10 hours.
Tests with FCP3 and FCP4 show us that Final Cut Pro cannot deal with very long sequences. The limit seems to be somewhere between 10 and 11 hours. EDL with late timecodes fall in these problem, because on import, the sequences is created first with a start of zero hours.
There is no workaround. You should not use timecode values of more than 10:00:00:00 if you intend to import into Final Cut Pro.
If the timecode comments, are already created, then you can select all titles and offset them with the menu **Spotting:Offset Timecode**. If you have 1000 subtitles, this command will take some time.

DVD Studio Pro 2 and Subtitler

Belle Nuit Subtitler creates TIFF files, which can be used as subtitles for DVD authoring. The subtitles can be created and edited offline by a translator and the editor does not have to retype the titles in the title tool, which both spares time and lowers the risk of typo errors.

Why use Subtitler? While it is possible to import STL textfiles directly into DVD Studio Pro 2, the approach with Subtitler has some advantages:

- Better quality of the titles
- Support for non-roman Charactersets
- No font rendering bugs that DVD Studio Pro 2 has with some fonts *(eg with Arial Narrow, double ff show as simple f, spaces before the capital A are removed)*.

DVD Subtitling has some differences to video subtitling. DVD authoring does not support 8bit mask and antialiasing. It has four key colors (white, red, blue, black) and for each one you can set a color and a transparency. As one color is the title and one color is the background, this leaves you two colors for either features like border and background or for a simulation of antialiasing.
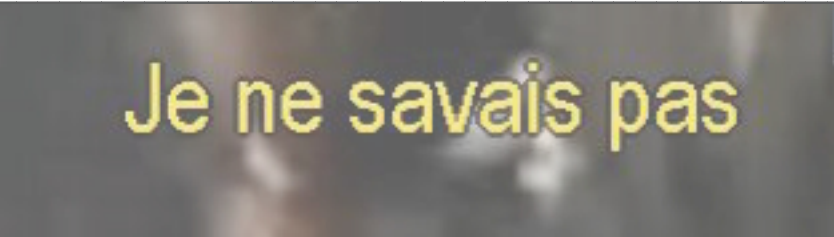
It is important to notice that the colors you set in Subtitler are not the colors finally used in DVD Studio Pro. In Subtitler you set the key colors (white, red and blue - black being reserved for background), and in DVD Studio Pro you map these key colors to the colors of the title and its transparency.

We will discuss first the recommended standard approach whcih works best, and later we will give you a hint how you can simulate antialiasing.
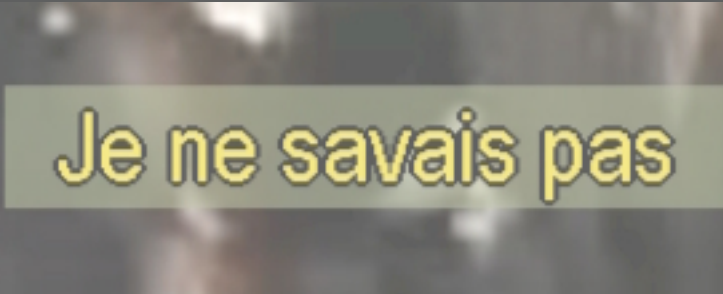
1. In Belle Nuit Subtitler, select PAL DVD or NTSC DVD as video format. This turns off antialiasing in the text rendering.
2. You will also need to turn off other effects which can return mixed colors again: Set Soft to 0 and Level either to 0% or 100%.
3. Select text and border properties and a box, if you want a box.
4. Set the text color to full white (255,255,255), the border color to full red (255,0,0) and the box color to full blue (0,0,255)
5. Set the file format to PICT. This is the only format which creates a seperate mask, to ensure that DVD Studio Pro is not tempted to interpret the mask.

Title with border and one level of antialiasing

Video Format	PAL	Mapping	Grayscale	
Title	100% white	white	opacity 15, yellow
Border	30% white	light gray	opacity 12, mix yellow/black
Box		dark gray	opacity 11, black
Used Image	0001mask.pct	black	opacity 0

Multiformat output

Note that the witdh of a DVD format is slightly different than the width of a video format and there is also no DVD 16:9 format. If you create title for both video and DVD, the maximal with of a title may change and therefore you may need to reformat the titles. You can workaround this problem by slightly changing the font size.

STL format specification

If you need to create the STL file by hand, refer to the DVD Studio Pro 2 manual to the details of the STL format.

You need DVD Studio 2 for this workflow. Earlier versions do not support the STL format.

TitleListConverter 1.9

This is a tool to convert cuefiles from a film subtitler facility to use them with Belle Nuit Subtitler.

The tool imports a cuefile and exports a CMX3600 edl and a subtitler file.

TitleListConverter works on any Power Macintosh and uses 8MB of RAM. There is a Classic version and a version for OS X available.

This application is freeware and provided with no warranty.

Download

Quick Guide

1. Open TitleListConverter.
2. Choose the Text-Encoding and the List-Format of your subtitle file.
3. Choose the menu File:Import Titlelist.
4. The titlelist is imported and you can have a view of the EDL and the textlist. Adjust import and export pop-up menus if the import appears to be incorrect.
5. Choose the menu File:Export EDL to choose a folder to save the CMX3600 EDLs. If the import file supports multiple reels, one EDL is exported for each reel. *Note: Check the **Clipnames in Comment** option when you export to Final Cut Pro.*
6. Choose the menu File:Save Subtitler File.
7. Export the titles from Subtitler.
8. Import the EDL to Avid / Final Cut Pro, and them to a new video track of your sequence.
9. Import the titles to Avid / Final Cut Pro
10.
    ○ Avid: Create a sequence of your titles and load them in the Source Monitor. Then replace the offline events by the imported titles. The events are referenced by the reel number and the clip name.
    ○ Final Cut Pro: Select the offline titles in the timeline and make a batch import.
11. You are done.

Reference

The Cuefile can have one of the four following formats:

Cinetyp

Each reel is a line starting with: "ACT" , followed by the number of the act and the offset of the reel in framecount. There can be more than one reel in a file

Each title has a header line with the unique title number, a space, a framecount for the in, a space and a framecount for the out-point.
It is then followed by one or two lines starting with a tabulator and the actual title text.

Following a valuable sample file (where <tab> represents a real tabulator:

        Input C:\CINTINEU\\IOCT
         Output a:\9611df.tc
         Convert TIMECODE

         ACT : 01 OFFSET : 000000

         0001 000191 000321
        <tab>BELLE NUIT MONTAGE presents

         0002 000386 000432
        <tab>Hier hat es keinen Staub.
        <tab>Il n'y a pas de poussière.

Closed Captioning

This cuefile has the format most closed captioning software use.

Timecode lines are starting with "*TC" for a start and "*ERASE" for an closing time. If no closing time is specified, the closing time is the opening time of the next title. There must be a closing time after the last title.

        *TC10:07:49:22
        In this building behind me I spent
        over 70 nights and most days ...
         *TC10:07:53:19
        during the war which lasted 77 days.
         *ERASE10:07:57:00

CMX 3600

This format supports CMX 3600 EDL and retains the clip comments to create the

This format supports CMX 3600 EDL and retains the clip comments to create the filenames of the titles.

The parser uses relaxed rules so it may also read other EDL formats.

Use this format if you want to create a subtitler file with spotting from an existing EDL spotting.

EBU (STL Binary)

This format is a specification of the European Broadcast Union (http://www.ebu.ch). Search for tech 3264: "Specification of the EBU Subtitling Data Exchange Format".

This format has often the extension ".stl". Note that there is also a tetx format STL which is different from EBU.

Note: This format supports more than two lines of text. These are reported into the Subtitler document, but not rendered. You need to reformat these titles manually.

Filmtext Studio

Format of the Swedish Lab Filmtext Studio.

The textfile has a header ("Filstruktur") which ends with a typewriter ruler ("---------") and a double return. Titles are then spearated by triple returns.

Each title has a header line with a Feet/Frame-Count for the Start and for the End. It is then followed by a return and two lines of text (encoded Windows Latin-1) centered with spaces.

2 275– 0 N 278– 0 N N

BELLE NUIT MONTAGE presents

3 304– 7 N 307–14 N J

Hier hat es keinen Staub.

Il n'y a pas de poussière.

MTL Text

The MTL text format is output of Cavena subtitler editors. Titles are separated by double returns. The first line contains title number, starting and ending timecode sparated by tabs. The following lines start contain the lines.
Note: the title numbers do not have to be in order and can contain suffixes.

> 1[TAB]10:07:49:22[TAB]10:07:53:15
> In this building behind me I spent
> over 70 nights and most days ...
>
> 2[TAB]10:07:53:19[TAB]10:07:57:00
> during the war which lasted 77 days.

PAC

This format is a proprietary format from Screen Subtitling Systems.
Note: The conversion algorithm is based on example files, as we do not have a specification of the file format. Unknown accented characters are translated by there hexadecimal values. Please report files so that we can improve the algorithm.Note: This is a binary format that also encodes some low Ascii characters in a non-standard way. We have detected some of them, but please report if your files do not convert properly.

Power Subtitling

Textfiles exported by the Power Subtitling program. (Be sure that it is a text file and not a word file). Titles always have four lines. The first line contains title number, starting and ending timecode. The second and the third line contain the text and the fourth line is always empty.

> 0001) 02:18:45:17 02:18:48:04 Duree :02:12 Lisibilite :29
> In this building behind me I spent
> over 70 nights and most days ...
>
> 0002) 02:18:48:14 02:18:51:21 Duree :03:07 Lisibilite :39
> during the war which lasted 77 days.
>
>
> 0003) 02:19:05:04 02:19:09:16 Duree :04:12 Lisibilite :53
> No problem. I love to talk about
> these things if you don't mind.

QuickTime

The cuefile has the format of a standard Quicktime text track.

Timecode lines are starting with a opening brackets "[". If no closing time is specified, the closing time is the opening time of the next title. There must be a closing time after the last title.

```
[10:07:49:22]
In this building behind me I spent
over 70 nights and most days ...
 [10:07:53:15]
 [10:07:55:00]
during the war which lasted 77 days.
 [10:07:57:00]
```

STL Text

This format is supported by Apple DVD Studio Pro 2. There is one title per line, fields separated by comma. The first field contains the starting, the second the ending time code, the rest the titles. If the title contains more than one line, the lines are separated by a "|".
Note: The formatting lines starting with "$" are ignored. The inline formatting tags are translated in style tags to be used with Subtitler 1.6.

```
10:07:49:22 , 10:07:53:15,10 , In this building behind me I spent | over 70 nights and
most days
10:07:53:19 , 10:07:57:00,10 , during the war which lasted 77 days.
```

Note: There is a text format STL (used by Apple DVD Studio Pro) and a binary format STL (used by european broadcast stations). Use the EBU converter for the binary format.

Structured Titles

Titles are separated by double returns. The first line contains title number, starting and ending timecode. The following lines start with LIN03 and contain the lines.

```
0001 : 10:07:49:22,10:07:53:15,10
LIN03 In this building behind me I spent
LIN03 over 70 nights and most days ...

0002 : 10:07:53:19,10:07:57:00,10
LIN03 during the war which lasted 77 days.
```

TimeCode

Titles are separated by double line returns. The first line contains starting and ending time code and duration, followed by one ore more other lines with the text. A line beginning with "#" signifies the end of the cuefile. All following text will be ingnored. Time Code values must be valuable, there will be no checking on parsing.

```
10:07:49:22 10:07:53:15 03:18
In this building behind me I spent
over 70 nights and most days ...

10:07:53:19–10:07:57:00 03:06
during the war which lasted 77 days.
```

TimeCode @

The file can have a header which is ignored.

Each title is starting with a line "@", followed by another line with starting and ending time code and one ore more other lines with the text. A line beginning with "#" signifies the end of the cuefile. All following text will be ingnored. Time Code values must be valuable, there will be no checking on parsing.

```
@
 10:07:49:22–10:07:53:15
In this building behind me I spent
over 70 nights and most days ...
 @
 10:07:53:19–10:07:57:00
during the war which lasted 77 days.
```

Titra

Each reel is in a separate file. Each title starts with a line "@" and a header line with feet count of first and last image.
It is then followed by one or two lines of text, or comments starting with "**".

Following a valuable sample file;

```
0000 MISSION EN ENFER 1AB
 0000 1.85
 @
 0043.03–0048.00 00.0
Look how I wrapped it well.
 @
 0052.00–0052.00 00.0
```

```
   ** chang' plan **
   @
   0055.03-0058.15 00.0
   I wrote inside of it...
   Now I can't read them any more.
```

Note: 35mm feet count is assumed (1 feet = 16 frames).
Note: The header line may also start with a * and spaces

Other formats

These is the only formats I know. If you have other formats, please submit them to me so we can include them into the program (matti@belle-nuit.com).

EDL Export

There will be one EDL per reel. Following the options for EDL exporting:

- DOS - Mac - Windows. This changes essentially the character sequence for the newline, which is CR for Macintosh and CRLF for DOS/Windows. Most EDL reading programs can only read the DOS format.
- CMX 3600 is the only format currently supported.
- 24, 25, 29.97, 30 is the framerate, choose the appropriate for your video format. This setting only has a meaning in the Cinetype format, as the others provide Timecode directly as text.
- Clipnames in Comment: Comments are added so that the editing programm can understand that the sources are stills. *With this option, you will not need to edit your titles in Final Cut Pro manually, you can simply batch import them.*
- The tapename is the number of the title.
  Note: If there are more than 250 tapes, EDLManager will not allow to import the EDL. Therefore, if there are more than 250 titles, tapenames modulated by 200. Eg. title 230 is tape 30, title 430 is tape 30.

Anytime you change a setting, the imported list is going to be updated.

Subtitler format

You have the option to save for Classic or for OS X versions (1.1x3) of subtitler. The OS X version supports the UTF-8 textencoding and therefore a wider range of international characters. However, this encoding cannot be read by older versions of subtitler.

History

History

5.8.4 Version 1.9.1: Improved support for Danish languages in the "PAC" and the "EBU" format.

24.7.4 Version 1.9: New format "Titra", more tolerant "Timecode" format, "STL Text" format supports style tags, improved "EBU (STL Binary)" format.

24.5.4 Version 1.8: New formats "Filmtext Studio" and "Power Subtitling"

2.4.4 Version 1.7: New import format "EDL". Subtitler files include now timecode tags.

14.3.4 Version 1.6: New import format "MTL Text". EDL export with comments was modified to allow FCP to batch import.

21.2.4 Version 1.5: New import format "STL".

31.8.3 Version 1.4: New import format "PAC". Fixed bug in EDL with more than 1000 events.

4.7.3 Version 1.3: New import formats "EBU", "Structured Titles", "Timecode @". Export directly to subtitler files.

26.2.2 Version 1.2 New import formats "QuickTime" and "Closed Captioning"

9.11.0 Version 1.1 New import format "Timecode"

25.8.0 Initial release

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Comments please to matti@belle-nuit.com

The newest version is available at http//www.belle-nuit.com/

History

25.7.4 Belle Nuit Subtitler 1.6

Feature: Style tags.
Feature: Style Color comment.
Feature: Spotting timeline.
Feature: Update timecode.
Feature: Sort by timecode.
Feature: Offset timecode.
Feature: STL Text export.
Feature: EBU (STL binary) export.
Feature: Templates.
Interface: Spotting menu.
Fixed bug: XML export negative offsets (again).
Fixed bug: J-Play backwards from the last frame no works.
Fixed bug: When titles are empty, new titles are now correctly added to the end.
Fixed bug: Saving 1.1 files crashed when there where non-ascii characters in the export path.

7.6.4 Belle Nuit Subtitler 1.5.3

Fixed bug: FCP XML export sometimes resulted in negative clip offsets, when the movie offset was not zero.

26.4.4 Belle Nuit Subtitler 1.5.2

Feature: Swedish interface.
Fixed bug: Non-roman charactersets did not render with mixed fonts.
Fixed bug: Style label was always english, even if the chosen language was not english.

26.4.4 Belle Nuit Subtitler 1.5.1

Feature: Modified dot.
Fixed bug: Spacing was not rendered.
Fixed bug: Box did not take into account leading.
Fixed bug: Soft border sometimes created phantom lines on the top.

20.4.4 Belle Nuit Subtitler 1.5

Feature: Spotting with imported movies
Feature: timecode tag
Feature: export to EDL
Feature: export to STL
Feature: export to Final Cut Pro XML
Feature: export to 720p
Feature: Dutch interface

12.3.4 Belle Nuit Subtitler 1.4

Feature: Multiple comment lines
Feature: individual styles
Feature: settings for extensions and creator codes
Feature: multilanguage support
Feature: xml file format
Feature: keyfile in application support folder
Fixed bug: invisible icons
Fixed bug: underline stiles
Performance: faster export of single titles.

2.8.00 Belle Nuit Subtitler 1.1

Feature: Borders
Feature: blurring
Feature: export to HD
Feature: replace
Performance: faster TIFF export.

27.2.00 Belle Nuit Subtitler 1.0.1

Feature: Release in french, german, update in english.
Feature: PICT-alpha added.
Performance: TIFF exporting is faster.

14.2.00 Belle Nuit Subtitler 1.0

Release versions in english.
Fixed bug:registerwindow.

14.2.00 Belle Nuit Subtitler 1.0b8

Feature: text editor with multiple undos and integrated style and preview.
Feature: adding comments and filenames,
Feature: underlying rectangle as option
Feature: left-right limits
Feature: simple and smart wrap
Feature: resizable monitor window
Feature: Safe title and background picture.
Feature: preparing for french and german localization
Feature: export as simpletext and as picture viewer files
Documentation: as pdf.

31.12.99 Belle Nuit Subtitler 1.0b1

!

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