

SiggySoft Video Editor User Manual

SiggySoft Video Editor makes new videos from the ones you have: it cuts out the parts you keep, removes the comb lines of tape and camcorder video, crops away black bars, turns sideways phone videos upright, puts a title at the start, and saves the result as a modern file. This manual covers the window, each kind of edit, the files it makes, and what to do when something does not work.

How to read this. Part A explains what SiggySoft Video Editor does, what it needs and how the window is laid out. Part B is editing one video: adding it and reading its badges (Chapter 4), trimming (Chapter 5), finding the scenes and saving them to a folder (Chapter 6), cropping and turning (Chapter 7), deinterlacing (Chapter 8), titles (Chapter 9) and the picture and sound (Chapter 10). Part C is making the new files: one video (Chapter 11), several joined into one (Chapter 12), and many at once (Chapter 13). Part D is reference. Help > Manual opens this page in the browser; Help > Manual as PDF opens the same text as a PDF for printing.

Contents

PART A • GETTING STARTED

1 What SiggysSoft Video Editor does

New videos from the ones you have; the originals stay as they are

What it does to a video · What it writes · What it does not do · SiggysSoft DV Capture and the editor

2 Before the first edit

Installing, the setup check, the two free programs the editor works with, and updates

Installing · What the PC needs · The setup check · ffmpeg (needed) · QTGMC (optional) · Updates

3 The window

The list at the left, the picture in the middle, what to do at the right

The list of videos · The picture and the timeline · The tabs · The menus · The size of everything · The notice under the menu · New files and the status line

PART B • EDITING A VIDEO

4 Adding videos and reading their badges

What each video is, found before you edit it

Adding videos · The badges · How interlacing is found · Taking videos off the list

5 Trimming and splitting

Keeping some parts and leaving the rest out, frame by frame

Moving through a video · Marking the pieces to keep · Split here · How exact the cuts are

6 Finding the scenes

Each camera take its own piece, black, blue screens and snow left out, all from the pictures; then saved to a folder

What it finds · Using it · Camera stops and recording dates · Where the rules come from, and what they get wrong · Saving the scenes to a folder · Many videos at once

7 Cropping and turning

Black bars away, a square or an upright video from a wide one, a sideways video stood up

Turning · The crop rectangle · Find the black bars · The new video's size

8 Deinterlacing

Whole pictures from the half-pictures of tape and camcorder video

What interlaced video is · The choices

9 Titles

"Birthday party" on a card between the pieces, a name over the picture

Cards and titles over the picture · How a title looks

10 Effects of each piece

The Trim tab's + FX: colour, noise, fades and sound for one piece, presets for the others

The picture · Fades · The sound · Presets · The whole video: steadying and loudness

PART C · MAKING NEW FILES

11 Saving a video

The Save tab: what kind of file, how good, how large, what name, where

The kinds of file · Quality, speed and the graphics card · Speeds and sizes measured · Size · Name, folder and date · Before pressing Make the video · A still picture

12 Joining videos into one

Several videos end to end, each with its own edit

13 Many files at once

A folder of old AVI or MPEG files made into MP4, one after the other

PART D · REFERENCE

14 Settings, optional tools and updates

Tools > Settings, Tools > Optional tools and Help > Check for updates

Settings · Optional tools · Check for updates

15 When something does not work

What it looks like, and what to do

16 A file's details

The Details tab: what a video file says about itself

What the tab shows · Finding, copying and saving · When the details and the badges differ

17 Feedback

Reporting a problem, suggesting a feature, asking a question or saying thanks, from the Feedback menu

Sending a report · My feedback · When the site cannot be reached · What is sent, and who sees it

A Keys

B Files and folders

C Formats and licences

What the editor includes, and what it uses that others make

ffmpeg, QTGMCM and their licences · Open and licensed formats

PART A

Getting started

What SiggySoft Video Editor does, what it needs, and where everything is in its window.

What SiggysSoft Video Editor does

New videos from the ones you have; the originals stay as they are

What it does to a video

- **Trims and splits.** Mark the parts to keep; they become one new video, or each its own. Every cut is on the frame you chose.
- **Deinterlaces.** Tape and camcorder video stores each picture as two half-pictures a sixtieth of a second apart (a fiftieth on PAL). The editor finds out which videos are made that way and turns their half-pictures into whole ones, so they play without comb lines on a computer, a phone or a modern TV.
- **Crops and turns.** A 4:3 picture recorded inside a 16:9 frame, with black bars at the sides, becomes a 4:3 video; a square or upright video can be cut from a wide one; a phone video lying on its side stands up.
- **Adds titles.** “Birthday party” on a card before the video, a name over the picture, “The End” after it.
- **Converts.** AVI, DV, MPEG, VOB, MTS and other older files become MP4 files with H.264, HEVC or AV1, which current editing programs and players read; or MOV with ProRes for editing programs; or a lossless FFV1 archive copy.
- **Gives each piece its own effects.** Brightness, contrast, colour, less noise, fades, and the sound: louder or softer, one side on both; and the whole video a steadier picture and even loudness.

What it writes

Only new files. A new video goes beside its original unless you choose another folder, and it is written under a temporary name ending in “(being made)” until it is complete, so a stopped or failed job leaves nothing half-made. An existing file is never replaced: a name that is taken gets “(2)” added. Each new file carries the date its video was recorded, inside the file and as its date in Windows, the way SiggysSoft Video Capture’s files do.

What it does not do

- It does not capture: SiggysSoft DV Capture copies DV tapes from a camcorder and SiggysSoft Video Capture records from USB capture devices and webcams. The editor takes their files as they are.
- It has no timeline with several tracks of video and music. It works on one video at a time, or joins several end to end (Chapter 12).
- It makes no closed captions; its titles are drawn into the picture (Chapter 9).
- It never changes, moves or deletes an original. Taking a video off its list only takes it off the list.

SiggysSoft DV Capture and the editor

The two programs share their video library (SiggysSoft.Video.Core) and their optional tools. The editor reads DV frames with the same code the capture program wrote them with, so it knows each DV file’s recording dates and copies DV frame for frame when nothing needs re-encoding. It uses the capture program’s interlace detector, finds the ffmpeg

chosen in the capture program, and runs QTGMC from the same Python environment. A tape captured in SiggySoft DV Capture can go straight into the editor. The DV program was called SiggySoft Video Capture up to its version 1.12.0; that name now belongs to the USB capture program, whose MP4 files the editor opens like any other video.

Before the first edit

Installing, the setup check, the two free programs the editor works with, and updates

Installing

Download `SiggySoftVideoEditor-win-Setup.exe` from www.middlesiggy.com and run it. It asks nothing: it installs the editor for the Windows user signed in, in `%LocalAppData%\SiggySoftVideoEditor`, without administrator rights, puts SiggySoft Video Editor on the desktop and in the Start menu, and first installs Microsoft's .NET 8 Desktop Runtime when the PC has none. That runtime is Microsoft's own installer, so Windows Update keeps it patched afterwards. Settings > Apps > Installed apps removes the editor again; your settings, your list and every video you made stay where they are.

What the PC needs

- Windows 10 or 11, 64-bit.
- The Microsoft .NET 8 Desktop Runtime, or a newer one; Setup installs it when it is missing. Microsoft ends support for .NET 8 on 2026-11-10; the editor then runs on a newer runtime by itself.
- ffmpeg, a free program (below). Without it the editor can list videos but not read or make them.
- Disk space for the new files. One minute of DV made into H.264 at the default quality took 30.9 MB on the development PC; the table in Chapter 11 has the other formats.

The setup check

At the first start the editor opens its setup check: a page that lists what it needs on this PC, what it can use, and whether .NET, Windows and the editor itself are up to date. Each line has a status at its right and, where something can be done, a button.

GROUP	LINES	A BUTTON ON THE LINE
Needed for editing	ffmpeg with ffprobe beside it; the folder for new videos (a short write test, and the free space)	Install ffmpeg; Optional tools; Choose a folder
Updates and fixes	.NET, against Microsoft's list of releases; whether Windows Update installs .NET fixes; Windows itself; an ffmpeg that is a development build or older than 8.1, the version tested; the editor's own version	Open Windows Update; Install ffmpeg; Check for updates; Restart and update
Optional	QTGMC; the speakers	Set up QTGMC; Open python.org

A line marked NEEDED stops the editor until it is fixed; OUT OF DATE means a fix is waiting; WORKS WITHOUT IT means a feature is missing and the rest works. Install and Set up show where the tool comes from, its license and its size, and do nothing until you press Yes. The page is always at Tools > Setup check.

At every later start a quick check runs (no network, no write test; 0.06 seconds on the development PC). What it finds shows in a yellow notice under the menu with **Open the setup check**; the cross hides that notice for good, and a newer finding of the same kind, such as a newer .NET fix, shows again.

ffmpeg (needed)

ffmpeg reads and writes almost every video file. The editor uses it for everything it does to a video: reading files, the pictures and playback in the preview, finding interlacing and black bars, and making the new files. It is third-party software under its own license, so SiggySoft Video Editor does not include it.

The setup check's **Install ffmpeg** downloads the current FFmpeg release build for Windows (about 115 MB), checks it against the checksum its publisher posts beside it, and unpacks it into `%LOCALAPPDATA%\SiggySoft\ffmpeg`, where SiggySoft Video Capture finds it too. The line turns READY when it is done. Before that, the editor looks for the ffmpeg chosen in SiggySoft Video Capture, then in the usual folders such as `C:\ffmpeg` and `Program Files\ffmpeg`, then in the setup check's own folder, and last on the PATH. To use another ffmpeg:

- 1 Open Tools > Optional tools and press **Open the ffmpeg download page**. Take a Windows release build (an "essentials" or "full" build has everything the editor uses) and unzip it.
- 2 Press **Choose ffmpeg.exe** and pick the ffmpeg.exe in its `bin` folder. ffprobe.exe must be beside it, as it is in every Windows build.

Take a release build. A development build of ffmpeg on the development PC's PATH cut long encodes short. The Optional tools window says when the ffmpeg found is a development build, and every new file's length is checked against the plan (a warning shows in the jobs list when they differ).

The Optional tools window also lists what the ffmpeg found can make: H.264, HEVC, AV1, ProRes, FFV1, MP3, steadying, and the graphics-card encoders that work on this PC. A choice that needs something missing explains itself when it is chosen.

QTGMC (optional)

QTGMC is the best deinterlacer the editor offers (Chapter 8). It runs in VapourSynth, a free video program in Python, with the vsjetpack package and a few plugins, all third-party software. With Python 3.12 or newer on the PC, the setup check's **Set up QTGMC** makes a Python environment in `%LOCALAPPDATA%\SiggySoft\QTGMC`, downloads them into it from the Python Package Index, and checks that QTGMC works on a small test picture. Tools > Optional tools shows the same two steps as lines to paste into a Command Prompt. If SiggySoft Video Capture's QTGMC is set up, the editor finds and uses it. Without QTGMC, the Standard deinterlacer is used.

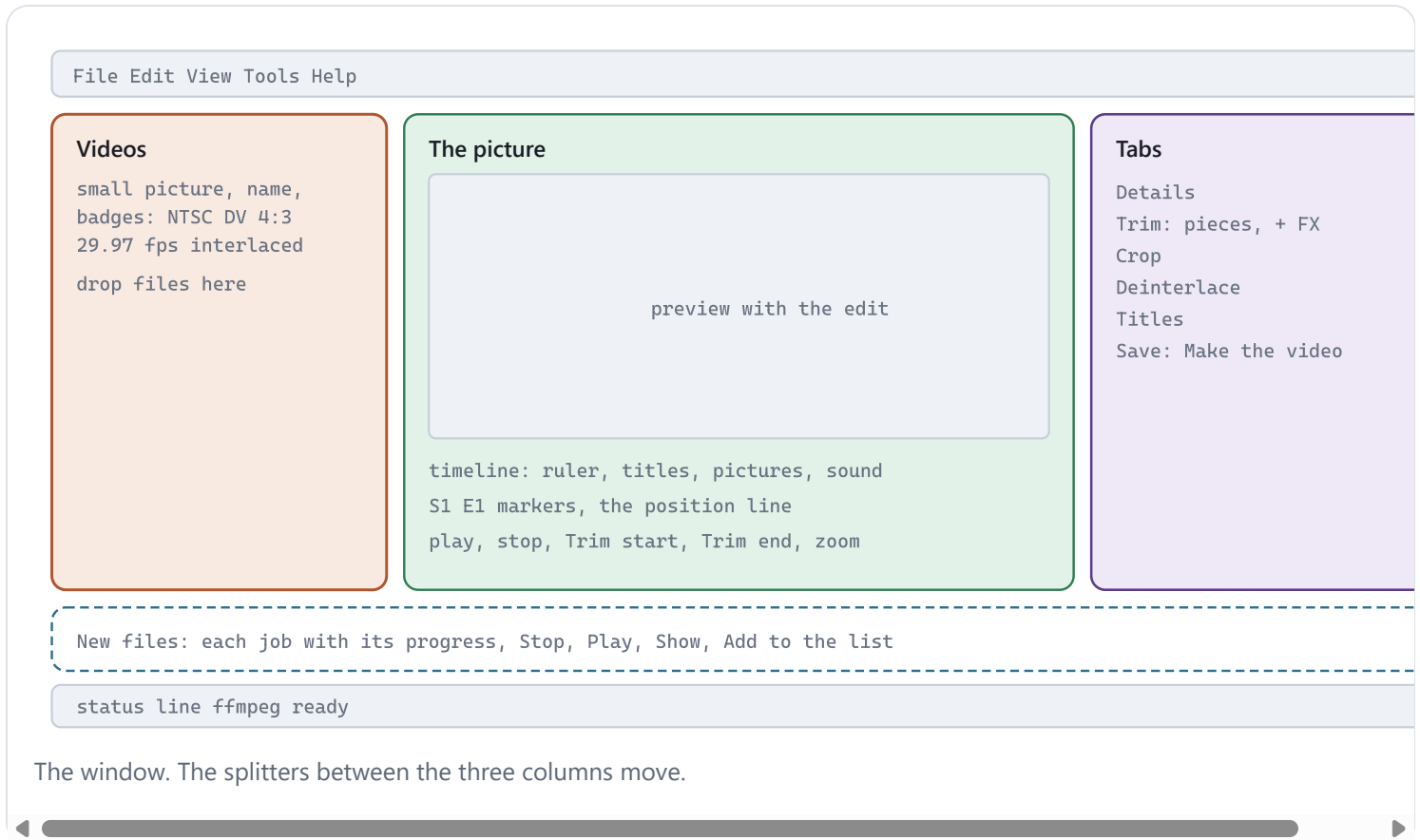
Updates

An editor installed with Setup looks for a new version at every start and when you choose Help > Check for updates. A new version downloads in the background; when the folder it comes from holds a delta package, only the files that changed are downloaded. It goes in when you close the editor, and the next start runs it. Help > Check for updates offers to close and start again on it at once, and the setup check's update line has **Restart and update** for the same; neither works while a video is being made or waits in the queue, or while the editor looks for black, blue screens and snow. The list and every video's edit are kept across an update.

Settings > Updates turns the check at start off and names where new versions come from (Chapter 14). A copy started from a build or publish folder, not installed by Setup, does not update itself; the setup check says so.

The window

The list at the left, the picture in the middle, what to do at the right



The list of videos

Each video in the list shows a small picture, its name, its length, codec and sound, and its badges (Chapter 4). A line in blue says what its edit changes ("2 pieces · cropped · 1 title"). Click a video to edit it; Ctrl+click or Shift+click selects several, to make them all at once or join them. Del takes the selected videos off the list. The list and every video's edit are kept for the next start.

The picture and the timeline

The picture shows the chosen video with its edit applied: deinterlaced, turned, cropped, and with the effects of the piece shown, as the new file will be. The line above it at the right says what the preview applies.

Under it is the timeline: a ruler, a lane for each kind of track, and a position line with its marker. From the top:

- **The ruler**, in hours, minutes, seconds and frames (00:01:02;03). NTSC video at 29.97 and 59.94 frames a second counts in drop-frame time, with a semicolon before the frames, as broadcast timecode does: the clock keeps with the wall clock. Other rates count every frame, with a colon.

- **T**, the titles: a bar for each title over the picture from its frame, and a tag where each card stands between the pieces (Chapter 9).
- **V**, the video as a strip of small pictures, so the parts to keep or cut out can be found by eye. They are made in the background, the ones in view first. A red line along its bottom marks black, blue screens and snow found (Chapter 6).
- **L** and **R**, the sound's left and right channels, or **M** for a mono sound: each a waveform of the loudest point in every hundredth of a second, from -54 dB (nothing drawn) to full scale, so sound shows even where there is no picture. It is read once for each video, about a second for 21 minutes of tape, and kept for the next time.

The white **position line** with its marker at the top is the frame shown. Click or drag anywhere on the timeline to move it. The mouse wheel shows more or less of the video around the pointer, down to single frames; Shift with the wheel, or the scroll bar under it, moves along it. The kept pieces are marked S1 to E1, S2 to E2 in green and red, and what is cut out between them is darkened (Chapter 5).

Under the timeline is the transport bar: to the start, play and pause, stop (back where playing started), to the end; Trim start and Trim end; Split; play the kept pieces; show less, more, or the whole video. At its right the position as timecode, and the video's length. The line under it gives the frame number, and for DV the recording date and tape timecode of that frame.

The tabs

The Details tab comes first and is open at the start.

TAB	WHAT IT HOLDS	CHAPTER
Details	What the file says about itself: its tracks, the settings it was encoded with, a DV tape's recording details; find, copy, save	16
Trim	The scenes found, with black, blue screens and snow cut out; the kept pieces, each with its effects (+ FX), and whether they become one video or one each	5, 6, 10
Crop	Turning and mirroring; the crop rectangle, its shape, Find the black bars	7
Deinterlace	What the detector found; when and how to deinterlace	8
Titles	Cards between the pieces, titles over the picture from a frame	9
Save	The kind of file, quality, speed, size, name and folder; the whole video's steadying and loudness; Make the video	11

The menus

Every command in the menus has a small picture at its left, and the keys that do the same at its right. **Help** holds the manual (in the browser, or as a PDF), Check for updates, **MiddleSiggys Digital World** (the channel on YouTube, with its mark in red) and **middlesiggy.com**, both opening in your browser, and About. A right-click on a video in the list offers the commands for that video.

| The size of everything

View > Larger and Smaller, or `Ctrl` + `+` and `Ctrl` + `-`, or `Ctrl` with the mouse wheel, make everything in the window larger or smaller in steps of 10 percent, from 60 to 150 percent; `Ctrl` + `0` goes back to 100. The first line of the View menu shows the size, and the editor keeps it for the next start. At 80 percent the window's smallest size is 880 by 544, so it fits a smaller screen.

| The notice under the menu

When the quick check at start finds something to fix (Chapter 2), a yellow line under the menu says what, with **Open the setup check** and a cross that hides it.

| New files and the status line

Each video being made shows below the columns with its progress and the time left; one is made at a time, in the background, and the editor stays usable meanwhile. The title bar and the taskbar button show the progress too. A finished job offers Play (Windows' player), Show (its folder) and Add to the list (to edit the new file further). The status line at the bottom says what the last action did; the pill at its right says whether ffmpeg was found, and a click on it opens Optional tools.

PART B

Editing a video

Adding videos and reading their badges, then each kind of edit, tab by tab.

Adding videos and reading their badges

What each video is, found before you edit it

Adding videos

Drop files or folders anywhere on the window, or use the + buttons above the list: **Add video files** (Ctrl+O) and **Add a folder of videos**, which takes its subfolders too. The editor takes every kind of file ffmpeg reads; from a folder it takes the usual video extensions (.avi, .dv, .mp4, .m4v, .mov, .mkv, .mts, .m2ts, .ts, .mpg, .mpeg, .vob, .wmv, .webm, .3gp, .flv, .mxf, .mod, .tod, .asf, .ogv, .divx, .xvid). A file already in the list is not added twice. Nothing is copied: the list points at the files where they are.

SiggySoft Video Capture and SiggySoft DV Capture record and copy tapes; their clips are edited here. A clip's **Edit** button in either program opens it in this editor: it joins the list, or is found there, and is the video selected.

Each new video is read with ffprobe, gets a small picture from about a tenth of the way in (camcorder takes often start on black), and is looked at by the interlace detector, two videos at a time. A video ffmpeg cannot read says why in red under its name.

The badges

BADGE	WHAT IT SAYS
NTSC DV, NTSC, PAL	Standard definition. NTSC is 480 (or 486) lines at 29.97, 59.94 or 23.976 frames a second; PAL is 576 lines at 25 or 50. DV is added for DV files.
480p, 720p, 1080p, 1440p, 4K	Other videos, by their shorter side, so an upright phone video of 1080 x 1920 is 1080p too. Anything else shows its size, such as 320 x 240.
4:3, 16:9, 1:1, 9:16...	The picture's shape on screen. DV and DVD pixels are not square: DV's 720 x 480 pixels show as 4:3 or 16:9 depending on a flag in each frame, and the badge follows the shape you see, not the pixel count. A shape that is none of the usual ones shows as a ratio, such as 1.62:1.
29.97 fps	Frames a second. A phone video whose rate varies says "variable"; its new file gets a steady rate.
interlaced, progressive, unclear	From the pictures themselves (below). Point at the badge for the counts behind it and the field order.

Point at the small picture for more: the stored size, a rotation tag, the pixel shape, the number of frames, the colour standard, the recording date (DV) or the creation date stored in the file, and the file's size and container.

How interlacing is found

A file's own label is often missing or wrong, so the editor looks at the pictures. ffmpeg's interlace detector compares each frame's two half-pictures with each other and with the frames around them, on 100 frames at 10, 50 and 85 percent of the way through. This is the detector of SiggySoft Video Capture, and a file is looked at once: the answer is

kept.

The editor adds one rule. Interlaced video shows one field order almost every time: 0 frames top field first against 246 bottom field first on the NTSC test video, 0 against 269 on a clip of a DV tape. When the counts are split between both orders (92 against 113 on a small test pattern that was not interlaced at all), the detector was fooled, and the badge says unclear. An unclear video follows its own label; DV, which is always interlaced, is deinterlaced.

Taking videos off the list

Del, File > Take the selected videos off the list, or the right-click menu takes videos off the list; File > Clear the list (the button at the top of the list) takes them all off. The files stay where they are. A video taken off the list loses its edit; added again, it starts from the whole video.

Trimming and splitting

Keeping some parts and leaving the rest out, frame by frame

Moving through a video

Click or drag on the timeline (Chapter 3), or use the keys. Left and Right step by the zoom: by the smallest of a frame, a second, 10 seconds, a minute, 10 minutes and an hour that moves the position line at least 4 pixels, so a frame when single frames show and a minute with a two-hour tape in view. Shift takes the next step up, Ctrl the one after, both together the one after that; the steps for the zoom shown are written beside the zoom buttons. Home and End go to the first and last frame; + and - show less or more of the timeline. Space plays from the position line with the sound and pauses; the stop button goes back where playing started. The picture after a pause is the exact frame, decoded again. Double-clicking a video in the list plays it.

Marking the pieces to keep

- 1 Move to the first frame of a part to keep and press **Trim start** (the green button, I), or right-click there and choose Trim start here. A green S marker goes on the timeline, and the piece follows the position line.
- 2 Move to its last frame and press **Trim end** (the red button, O), or right-click there. That frame is kept. A red E marker closes the piece: S1 and E1 for the first, S2 and E2 for the second, as SiggySoft DV Capture marked them.
- 3 Do the same for every other part. Pieces that touch or overlap become one piece. A piece ended without a start runs from just after the piece before it.
- 4 To move a start or an end, drag its marker along the timeline: the picture shows the frame under it, and the marker stops at the piece next to it.
- 5 To join two pieces, take away the marker between them: click E2 (it gets a white edge) and press Delete, or right-click it and choose Take away E2. Pieces 2 and 3 become one, from S2 to E3, with what lay between them kept; this is how to put back together a scene that Find the scenes cut in two. Taking away S3 does the same from the other side. Taking away the last piece's end runs that piece to the end of the video, and S1 runs piece 1 from the first frame. A card that stood between the two pieces comes before the joined one.
- 6 **Play the kept pieces** (P) plays only the pieces, one after the other, as the new video will run.

The right-click menu also removes the piece under the pointer, joins it with the piece after it, opens its effects (Chapter 10), and adds a card before it or a title over the picture there (Chapter 9). The Trim tab lists the pieces, each with Go, its effects (+ FX, FX, - FX) and a bin to remove it; Remove all pieces goes back to the whole video. With no pieces marked, the whole video is used.

Everything between the pieces is cut out. The pieces are joined into one new video, in their order in the original, unless **Each piece becomes its own video** is ticked (on the Trim and Save tabs): then each piece is its own file, named "part 1", "part 2" ..., and a card goes into the file of the piece it stands before.

Split here

Split (S) cuts the video in two at the position line: the frames before it and the frames from it on become two pieces, each made as its own video. Inside a piece already marked, it cuts that piece in two, and both halves keep its effects.

How exact the cuts are

Every cut lands on the frame marked, whatever the format. The test routine checks it with a test video whose frame number N is written into the picture as brightness N: three pieces of an H.264 file gave 91 frames, each the right one, and so did pieces of an MPEG-2 file and a piece deinterlaced with QTGMC. In MPEG program streams (.mpg, .vob) ffmpeg's seek can land on a later key frame (frame 105 when frame 100 was asked for, in the test), so the editor seeks 3 seconds early and drops the frames before the piece by their time.

Without re-encoding (Same format as the original, Chapter 11), DV is copied frame by frame and stays exact: two DV pieces gave 240 frames identical, byte for byte, to the original's. Other formats copied without re-encoding can only start at a key frame, so a piece can begin a little early; the Save tab says so.

Finding the scenes

Each camera take its own piece, black, blue screens and snow left out, all from the pictures; then saved to a folder

What it finds

A tape transfer holds more than the recordings: the capture box's NO SIGNAL screen where the tape had nothing, the VCR's blue screen, snow where the tape was blank, black between takes. And the recordings themselves are many camera takes, one after the other. The Trim tab's **Find the scenes** measures every frame, finds where the camera was stopped and started, leaves out the black, blue screens and snow, and makes each scene its own piece. It uses the pictures alone: brightness, colour, detail and shapes, no AI. SiggysSoft Video Capture splits a tape by the same rules while it records it.

KIND	WHAT IT IS	HOW IT IS TOLD APART
Black and no-signal screens	A capture box's NO SIGNAL screen with its badge, black between recordings, a camcorder's fade	Four fifths of the picture at digital black (16 on the video scale, so a badge or a line of text is allowed), or a dark grey over the whole picture: one camcorder tested fades to a flat 32.
Blue screens	A VCR's blue screen, with or without its PLAY or STOP letters	Four fifths of the picture at one blue level.
Other plain screens	White, grey or one colour	Four fifths of the picture at one level, for a second or more.
Snow	A blank stretch of tape, tracking noise	Fine detail above 60 on the detail scale, with no colour and brighter than 30.
Very dark stretches	Dark with almost no detail	Off at first, because night footage looks like this (below).

The picture is measured inside its crop, or inside its black bars when it has some, so a 4:3 picture in a 16:9 frame is judged on the 4:3 part.

Using it

- 1 Pick the video and open the Trim tab. Under **A new scene at** and **Left out**, tick what counts.
- 2 Press **Find the scenes** (Ctrl+E does it for every selected video). Every frame is measured, and the bar under the button shows how far it has got as a percentage; an hour-long DV tape took 94 seconds on the development PC. The measurements are kept, so a second look, or a change of the tick boxes, is instant.
- 3 The scenes become the pieces of Chapter 5, each to be made as its own video, and show on the bar; what is left out shows in red on the bar and in the list, each with its times, and **Go** shows its first frame. The line above the list counts the scenes, the camera stops and what was left out.

- 4 Check them, and move or remove any piece as in Chapter 5. **One video without the junk** joins the scenes back into one video with only the black, blue screens and snow cut out; **Each scene its own video** splits them again.
- 5 Save the scenes to a folder (below), or make them beside the original on the Save tab.

Two frames are added on each side of every stretch of junk, for the frame or two of tracking noise beside a dropout, and stretches less than a second apart become one. A scene shorter than the value set under the tick boxes (1 second at first) is left out: a flash of picture between two dropouts is not worth a file of its own.

Camera stops and recording dates

Camera stops starts a new scene where the picture jumps and stays changed. Three tests decide, each measured on real tapes: the jump itself (ffmpeg's scene score of the whole picture, 6 or more of 100); the change still there three frames later, so one damaged frame (a dropout, a tracking glitch) is not a stop; and the shapes in the picture changed, not only its brightness, so a light switched on or off is not one either. A camcorder that fades each take to black and back is split in the black. An interlaced video is scored as the capture program sees a tape, one picture per half-picture.

On an hour-long home DV tape from 2002, captured as 24 files of one camera take each (23 stops), the rules found all 23, with 2 scenes too many: one at a fast swing of the camera, one in a stretch of junk. The rule before 1.5.0, the colours alone, found 9 of them.

Recording-date breaks (DV) starts a new scene where the date in a DV file's frames jumps by more than a second, the rule SiggySoft DV Capture splits a tape by; it is useful for a DV file captured by another program as one long file.

Where the rules come from, and what they get wrong

The rules come from an earlier SiggySoft tool for splitting VHS captures, tuned on home VHS captures in September 2026, with two changes. That tool looked at ten frames a second; the editor looks at every frame, so a stretch starts and ends on an exact frame. And the tool's first rule for dead signal, "darker than 26 and almost no detail", called 55 minutes of a tape filmed at night dead, while the capture box's real no-signal screen is a perfectly flat 16 and the darkest night picture measured 18 to 25 with noise. So black here means flat digital black, and the old rule is the "very dark" tick box, off at first.

The snow rule needs detail above 60: the brightest-detailed real VHS picture measured up to 56 (its 99th percentile) and snow more. It also needs almost no colour (the picture's mean colour within 1.6 of grey), because a stadium crowd on one tape was as detailed as snow but measured 1.8 or more.

Check the list before making the video. On the VHS tapes these rules also caught a window screen in focus (as snow), plain sky during a camera tilt and a hand over the lens (as plain screens), and missed some light snow. Go to each stretch; untick a kind, or remove or change a piece on the Trim tab, when one is wrong.

Saving the scenes to a folder

Edit > **Save the scenes to a folder** (Ctrl+Shift+E, or **Save the scenes** on the Trim tab) makes every scene of the selected videos a file of its own, in one folder:

- 1 Select the videos in the list (Ctrl+click or Shift+click for several; with none selected, every video on the list). Videos whose scenes are not found yet are looked at when you save; a video with pieces already, found or marked by hand, keeps them.
- 2 Choose the folder, and whether each video gets a folder of its own, named after it.
- 3 Choose the format, as on the Save tab. DV videos are copied as DV at first: every frame exactly as it is, each scene cut on its own frame. Copying any other file starts each scene at the key frame at or before it, so choose a format such as H.264 for frame-exact scenes.
- 4 Press **Save the scenes**. The files are named after the video, `name - scene 01.mp4`, `name - scene 02.mp4`, and are made one after the other below the editing area while the editor stays usable.

Each video's own edit is used (deinterlacing, crop, picture and sound); its Save tab is not changed.

| Many videos at once

Select the videos in the list and choose Edit > **Find the scenes in the selected videos** (Ctrl+E): each is measured in turn with the Trim tab's tick boxes, and its scenes become its pieces. Edit > **Cut black, blue screens and snow out of the selected videos** does the same but keeps one video each, without the junk. Save the scenes to a folder, or Edit > Make videos of all the selected files (Chapter 13), then makes them.

Cropping and turning

Black bars away, a square or an upright video from a wide one, a sideways video stood up

Turning

The Crop tab's **Left** and **Right** turn the picture a quarter turn; **Upside down** turns it half; **Mirror** flips it left to right. A phone video with a rotation tag is already shown upright; these buttons are for videos that were filmed tilted and have no tag. The crop is measured on the turned picture, so turning clears it.

The crop rectangle

While the Crop tab is open, the picture shows the whole frame with a rectangle over it; the part outside is darkened, and lines divide the inside in thirds to help framing. Drag a corner or an edge to resize the rectangle, drag inside it to move it, or drag outside it to draw a new one. Tick or untick **Crop the picture** to use the crop or not. The text below the buttons gives the rectangle in pixels and the size of the new video. On the other tabs the picture shows only the part kept.

A **shape** keeps the rectangle in that shape as seen on screen: Free, Original (the whole picture's shape), 4:3, 16:9, 1:1, 9:16, 4:5 or 3:2. Choosing a shape sets the largest rectangle of it that fits, centred; drag it to move it.

Find the black bars

Find the black bars looks at 30 frames in each of five places of the video for rows and columns that stay black, and crops them off. A dark scene in one place cannot make the picture smaller, because the answer covers all five. On the test videos it found the 1440 x 1080 picture inside a 1920 x 1080 frame (black at the sides) and the 640 x 360 picture inside a 640 x 480 frame (black at the top and bottom), to the pixel.

A 4:3 video recorded as 16:9. A camcorder set to 16:9 with a 4:3 picture in the middle records black bars at the sides. Open the Crop tab, press Find the black bars: the shape becomes 4:3 and the new video is the 4:3 picture alone. For a square video from the same recording, press 1:1 next: the square is fitted inside the picture found, not inside the black.

The new video's size

With the Save tab's size at **Same height as the original, square pixels**, the new video keeps the number of lines and gets the width that gives the right shape with square pixels, which every player and editing program shows correctly. NTSC DV at 4:3 (720 x 480 stored) becomes 640 x 480; at 16:9, 854 x 480; a 1440 x 1080 crop of a 1920 x 1080 frame stays 1440 x 1080. The other sizes are in Chapter 11.

Deinterlacing

Whole pictures from the half-pictures of tape and camcorder video

What interlaced video is

A TV-style video camera (DV, Digital8, VHS, most camcorders before about 2010) films half the lines of a picture, then the other half a sixtieth of a second later (a fiftieth on PAL), and stores both half-pictures, the fields, in one frame. A TV of the time showed them one after the other. A computer, a phone or a modern TV shows whole frames, so anything that moved between the two fields shows comb lines. Deinterlacing makes whole pictures from the fields.

The choices

CHOICE	WHAT IT DOES
Deinterlace	Automatic (the default): when the badge says interlaced, or says unclear and the file is DV or labelled interlaced. Always or Never . Never keeps the fields: H.264 at the original's size stores them as interlaced video; other formats store the comb lines as part of the picture.
Deinterlacer	Standard : ffmpeg's bwdif filter, fast. Best, smooth : QTGMC, which follows the motion between fields and also calms grain and shimmer. Best, faithful : QTGMC keeping the original lines (source matching), closer to the tape and slower. QTGMC needs the optional install (Chapter 2).
Frame rate	Every field becomes a frame (the default): 59.94 frames a second from NTSC, 50 from PAL, the motion as smooth as it was filmed. One frame per original frame : 29.97 or 25, half the size of file.
Field order	Which half-picture came first. As detected uses the order the pictures show; DV is bottom field first. Change it only for a file whose motion judders after deinterlacing.

The preview deinterlaces with the Standard deinterlacer, one frame per frame, so the picture has no comb lines while you edit; QTGMC, when chosen, is used for the new file. QTGMC works on each kept piece with the frames around it, writes it to a temporary lossless file in a folder named “~SiggySoft work” beside the new video, and deletes that folder when the video is made.

The speeds, measured on one minute of a home DV tape, are in Chapter 11.

Titles

"Birthday party" on a card between the pieces, a name over the picture

Cards and titles over the picture

- **A card:** the title on a plain background, standing between the pieces as a piece of its own; its seconds are added to the video. + **Card here** puts it before the piece at the position line (before the first piece when the line is in it), and + **Card at the end** after the last. **Earlier** and **Later** move it one place among the pieces; the list says where it stands ("Card before piece 2"). The timeline marks it with a T tag at that place.
- **Over the picture:** the title laid over the video, starting on the frame at the position line (+ **Over the picture here**, or **Start here** to move it there). It belongs to that frame of the original, so it stays with that picture whatever is cut before it; a title whose frame is cut out is left out. The timeline shows it as a bar from its frame. A title made by an earlier version keeps its start in seconds of the new video.

The right-click menu on the timeline adds either kind at the pointer. While the Titles tab is open, the picture shows the chosen title as the new video will: the same drawing is used for the preview and for the file. A title over the picture has a dashed box round it on the picture: drag inside the box to move it, and drag its corner to make the letters larger or smaller. **Back to its place** puts it where its Place puts it again.

How a title looks

SETTING	WHAT IT DOES
Text	The title, on one or more lines (Enter starts a new line; a long line wraps).
Second line	Smaller text under it, half the size: a date or a place.
Font, Bold, Italic	Any font installed in Windows. Windows' own type engine draws the title, so every installed font works.
Size	The height of the capitals in percent of the picture's height (2 to 30; dragging the box's corner sets it too). A word too long for the picture is made smaller to fit.
Colour	A swatch, or a colour such as #FFD34D typed in the box.
Style	What keeps it readable on any picture: a soft shadow, a dark outline, a dark band across the picture, or plain. Dark text gets a light shadow, outline or band.
Place	In the middle, the lower third, near the top or near the bottom; or wherever it was dragged.
Seconds, Fade	How long it stays, and how many seconds it takes to fade in and to fade out.
Card	The background of a card: black, white, navy, dark grey, plum or forest.

Remove takes the chosen title out. Titles are saved with the video's edit.

Effects of each piece

The Trim tab's + FX: colour, noise, fades and sound for one piece, presets for the others

Each piece can have effects of its own. On the Trim tab, + **FX** on a piece's line gives it its own, starting from the whole video's, and opens them under the list; **FX** opens them again, and - **FX** takes them off. The first line of the list holds the whole video's effects, which every piece without its own gets; with no pieces marked, they are the video's. The right-click menu on the timeline opens the effects of the piece under the pointer. The preview shows the effects of the piece at the position line, and the line above the picture says so ("piece 2's effects"). Up to version 1.6.4 these settings were on the Adjust tab, for the whole video only.

The picture

The four sliders run from -100 to 100, with 0 as recorded. **Back to no changes** sets every effect back.

SETTING	WHAT IT CHANGES (FFMPEG'S EQ FILTER)
Brightness	Everything lighter or darker, by up to a quarter of the full range.
Contrast	From half to one and a half times the original contrast.
Colour	From grey (-100) to twice the original saturation (100).
Midtones	Gamma from 0.5 to 2: the middle tones lighter or darker while black and white stay.
Less noise	ffmpeg's hqdn3d filter at three strengths, for grain and tape noise. Strong also softens fine detail.

Fades

A piece's fades go from black and silence at its first frame and to black and silence at its last, from 0 to 5 seconds each. The whole video's fades, on the first line, are the new video's, at its start and its end, title cards included.

The sound

- **No sound** makes the piece silent.
- **Channels:** a tape with sound on one side only can have that side on both; or both sides can be mixed into one.
- **Volume** from -20 to +20 dB.

Sound is 48 kHz stereo in every new video. The preview shows the picture effects; the fades and the sound are applied when the new file is made.

Presets

Type a name and press **Save as a preset** to keep the effects shown under that name; choose a preset and press **Use** to give its values to the piece shown, in this video or any other. The presets are kept in the settings. **Give these to every piece** gives every piece the same effects of its own; on the first line it takes every piece's own off.

The whole video: steadying and loudness

Two changes work on the new video as a whole and are on the Save tab, under **The whole video**:

- **Steady a shaky picture**: ffmpeg's vid.stab filters. A first pass measures the shaking, a second smooths it and zooms in just enough to hide the moving edges. It takes two passes: one minute of a home DV tape took 28.0 seconds to make steadied, against 6.7 seconds without it.
- **Even out the loudness** brings quiet and loud stretches towards one level with ffmpeg's loudnorm filter (EBU R128, -16 LUFS, true peak -1.5 dB).

PART C

Making new files

One video, several joined into one, and many at once.

Saving a video

The Save tab: what kind of file, how good, how large, what name, where

The kinds of file

MAKE	WHAT IT IS FOR
MP4, H.264	The default. Phones, browsers, TVs, players and editing programs read it.
MP4, HEVC (H.265)	About two thirds the size of H.264 at the same setting in the test below. Plays on most current phones, computers and TVs; Windows needs Microsoft's HEVC extension to play it in its own player.
MP4, AV1	The newest of the three, published royalty-free by the Alliance for Open Media. Needs a recent player or browser. Without a graphics card that encodes AV1, the processor encodes it slowly.
MOV, ProRes 422	For working on in another editing program: every frame stands alone, so that program moves through it fast. Large files, with uncompressed sound.
MKV, FFV1 lossless	An archive copy in an open format (FFV1 is IETF RFC 9043), with FLAC sound. For an exact copy choose Never on the Deinterlace tab and Exactly as stored for the size: DV then keeps its 720 x 480 pixels and 4:1:1 colour. About one and a half times the size of DV.
Same format as the original	Nothing re-encoded, so nothing is lost and it is fast. DV is copied frame by frame, every cut exact. Other formats can only be cut at key frames, so a piece can start a little early. Only trimming is used: crop, titles, deinterlacing and adjustments need re-encoding.
Sound only	M4A (AAC, 256 kbit/s), MP3 (about 190 kbit/s) or WAV, of the kept pieces.

Quality, speed and the graphics card

Quality sets how closely the new file keeps the picture: Smaller file, Good, Very good (the default) or Best. **Speed** trades time for size: Faster, Balanced or Slower, smaller file. These set the encoder's own controls; for H.264 on the processor, Very good and Balanced are x264's CRF 19 and preset medium.

Use the graphics card encodes on the graphics card when its video encoder works on this PC (Optional tools lists them). It is faster and makes larger files at the same setting.

Speeds and sizes measured

One minute (1,798 frames) of a home DV tape from 2002, made into a 640 x 480 video at 59.94 frames a second (deinterlaced, every field a frame), at the default quality and speed, on the development PC (a desktop processor with 28 threads and a current graphics card), 2026-10-05:

MADE AS

TOOK

TIMES PLAYBACK SPEED

SIZE

H.264, Standard deinterlacer, processor	6.7 s	9.0	30.9 MB
H.264, Standard deinterlacer, graphics card	2.2 s	27.3	44.8 MB
HEVC, Standard deinterlacer, processor	27.3 s	2.2	21.7 MB
HEVC, Standard deinterlacer, graphics card	2.1 s	28.6	33.0 MB
AV1, Standard deinterlacer, graphics card	1.9 s	31.6	26.9 MB
H.264, QTGMC smooth, processor	34.1 s	1.8	24.5 MB
H.264, QTGMC faithful, processor	66.7 s	0.9	27.6 MB
H.264, Standard deinterlacer, steadied	28.0 s	2.1	
FFV1 lossless, not deinterlaced (720 x 480, 29.97)	1.2 s	50.0	322.4 MB
DV copied, two pieces (56.7 s of the minute)	2.2 s	25.8	204.8 MB

QTGMC made smaller files than the Standard deinterlacer at the same setting because it also calms the tape’s grain, which costs bits to store.

Size

SIZE	THE NEW VIDEO
Same height as the original, square pixels	The default: the original’s lines (or the crop’s), the width that gives the right shape with square pixels. NTSC DV 4:3 becomes 640 x 480.
Exactly as stored	The stored pixels and their shape, unscaled: DV stays 720 x 480 with its 4:3 or 16:9 flag. With interlaced video not deinterlaced and H.264, this keeps the two fields as interlaced H.264.
480p, 720p, 1080p, 1440p, 2160p	The shorter side at that many pixels, the other side from the shape: 1080p of a 4:3 picture is 1440 x 1080, of an upright 9:16 one 1080 x 1920. Standard definition scaled to 720p or more is converted from its BT.601 colours to the BT.709 colours of HD, so the colours stay right.

Name, folder and date

The new file takes the original’s name with the new extension, shown greyed in the name box; a conversion of **Tape 03.avi** is **Tape 03.mp4** beside it. When that would be a file of the same kind as the original, or when pieces are joined, “ edited” is added; pieces made one each get “ part 1”, “ part 2”. Type a name to choose another. **Choose** picks another folder for this video; Tools > Settings picks one for all of them.

The new file’s date is when its video was recorded: for DV, the recording time of the first frame kept; for other files, the creation time stored in them, else the file’s own date. It is written inside the file and as the file’s modified date in Windows, so sorting by date puts the videos in the order they were filmed. Tools > Settings turns this off.

Before pressing Make the video

The box above the button says what will be made: the file name and folder, the size, shape, frame rate and encoder, the length, and how it is deinterlaced. A box in amber below it warns of anything that will not be as expected: a choice without re-encoding that ignores the crop, a QTGMC choice without QTGMC installed, interlaced video left with its comb lines, HDR video made 8-bit.

Make the video (Ctrl+S) queues the job; it shows under the columns. **Stop** ends it and leaves nothing behind. When it is done, its line says how long it took and how it was made; a new file whose length is not what was planned gets a warning there.

A still picture

Edit > Save this picture as a still (Ctrl+P) saves the frame at the position line as a PNG, with the edit applied, at the new video's size, in a **stills** folder beside the original.

Joining videos into one

Several videos end to end, each with its own edit

- 1 Edit each video as usual: its pieces, deinterlacing, turning, crop, picture and sound.
- 2 Select them in the list with Ctrl+click and choose Edit > Join the selected videos into one (Ctrl+J), or the button on the Save tab.
- 3 Put them in order with Up and Down; Leave out drops one from this video (it stays in the list).
- 4 Type an opening card and a second line (a date, a place), and a closing card, or leave them empty; choose the kind of file, the fades and the even loudness; check the name.
- 5 Press **Join into one video**.

The first video sets the new video's shape, size and frame rate. A video of another shape is fitted inside it with black at the sides or the top and bottom; a video of another frame rate is brought to the first one's. Videos without sound get silence, so the sound stays in step. On the test, an NTSC 4:3 video and a square crop of a 1080p video joined into one 640 x 480 video at 59.94 frames a second of 20.02 seconds, the square in the middle of the second half.

Joining without re-encoding works for DV files only, frame by frame.

Many files at once

A folder of old AVI or MPEG files made into MP4, one after the other

- 1 Drop the folder on the list.
- 2 Edit one of the videos as all of them should be: the Save tab's kind of file and size, the Deinterlace tab, the whole video's effects on the Trim tab.
- 3 Select all the videos (click the first, Shift+click the last) with the edited one clicked first, and choose Edit > Copy this video's edit to the selected videos. The deinterlacing, turning, picture, sound, fades, titles and the kind of file are copied; the crop is copied to videos of the same size; each video keeps its own pieces.
- 4 Choose Edit > Make videos of all the selected files (Ctrl+Shift+S).

Each video is made with its own edit, one at a time, in the order of the list. Tools > Settings sets what a newly added video is made as, so a whole folder dropped afterwards is ready without step 3.

PART D

Reference

Settings, the optional tools and updates, what to do when something does not work, a file's details, the keys, the files, and the formats and licences.

Settings, optional tools and updates

Tools > Settings, Tools > Optional tools and Help > Check for updates

Settings

SETTING	WHAT IT DOES	DEFAULT
Where new videos go	Beside the original, or in one folder for all. A video's Save tab can still choose another.	beside the original
Date each new file by when its video was recorded	The recording date (DV) or the stored creation date goes into the new file and onto its date in Windows (Chapter 11).	on
Play the sound in the preview	Off plays the preview silent.	on
What a video added to the list is set to make	The kind of file, quality, speed, size and graphics card for videos added from now on. Videos already in the list keep their own.	MP4 H.264, very good, balanced, same height
What Find the scenes looks for	The Trim tab's tick boxes: a new scene at camera stops and DV recording dates, what is left out, and the shortest scene, the same for every video (Chapter 6).	camera stops, DV dates; black, blue, plain screens, snow left out; scenes of 1 s or more
Save the scenes	The last folder, whether each video gets a folder of its own, and the format for videos that are not DV (Chapter 6).	a Scenes folder beside the first video; a folder each; MP4, H.264
Deinterlacing for a video added to the list	The deinterlacer and frame rate for videos added from now on.	Standard, every field a frame
Look for a new version at every start	An editor installed with Setup looks for a new version when it starts (Chapter 2). Off, it looks only when you choose Help > Check for updates.	on
Check online once a day for .NET fixes	Reads Microsoft's list of .NET releases (7 KB) at most once a day, for the setup check's .NET line. Nothing about the PC is sent. Off, the copy built into the editor gives the end dates and the patch check waits.	on
Where new versions come from	A folder, or an HTTPS address, holding what SiggysSoft LLC publishes with each version. Empty uses the one built into the editor, named under the box.	empty

The window's size and place, the widths of its columns, the size of everything (View menu), the last tab open and the notices you hid are kept as well.

Optional tools

The window shows whether ffmpeg was found and where, its version, what it can make (H.264, HEVC, AV1, ProRes, FFV1, MP3, steadying, graphics-card encoders), and whether QTGMC works. It opens the download pages, chooses an ffmpeg.exe or a python.exe by hand, forgets a choice, looks again, and copies the two QTGMC setup lines (Chapter 2). The setup check installs both for you instead.

Check for updates

Help > Check for updates looks in the place new versions come from at once. It answers that this version is the newest; or that a new version is downloaded, with the offer to close and start again on it (refused while a video is being made, or while the editor looks for black, blue screens and snow; the version then goes in when the editor closes); or why it could not look. An editor not installed by Setup says so instead.

When something does not work

What it looks like, and what to do

WHAT HAPPENS	WHY, AND WHAT TO DO
"ffmpeg not found" in red at the bottom; videos say "needs ffmpeg"	Press Install ffmpeg in the setup check, or point the editor to an ffmpeg (Chapter 2). The videos are read as soon as it is found.
A yellow notice under the menu	The quick check at start found something to fix: a missing tool, a .NET fix Windows Update has not installed, a new version of the editor ready to go in. Open the setup check for the line and its button, or press the cross to hide that notice.
"Could not look for updates"	The place new versions come from could not be read: the PC has no internet connection, or www.middlesiggy.com did not answer. Nothing else is affected; the editor looks again at the next start. Settings > Updates names another place.
Check for updates says the editor is not installed by Setup	This copy runs from the folder it was built or unpacked in. Run Setup.exe (Chapter 2) to install a copy that updates itself.
A video says "cannot read it"	ffprobe could not find a picture in the file: it is damaged, still being written, or not a video. The reason ffprobe gave is in the line under its name.
The preview plays without sound	The video has no sound, Settings has the preview's sound turned off, or Windows has no sound output (the status line then says so).
Comb lines in the new video	The Deinterlace tab is on Never, or on Automatic with a badge that says progressive or unclear. Choose Always.
Movement judders after deinterlacing	The field order is wrong for this file. Set the other one on the Deinterlace tab.
A QTGMC choice explains that QTGMC is not installed	Install it with the two lines in Optional tools, or use Standard.
A job fails with "ffmpeg stopped with an error"	The last lines ffmpeg wrote are in the job's line and in the program log (Tools > Open the log folder), with the whole command. A damaged original, a full disk and a format the encoder does not take are the usual causes.
A job says another program has the new file open, and waits	The video is made; it is waiting to get its name, because a program has the file open: most often Windows Explorer showing that folder with the new file selected (its preview or details pane, or a tooltip), or a video player. Click elsewhere in Explorer or close the player, and the job finishes. After 3 minutes it stops waiting and says where the complete video is kept, under its "(being made)" name, to rename yourself.
A job warns that the new file's length is not what was planned	The original is damaged near its end, or the ffmpeg is a development build that cuts long encodes short. Use a release build (Chapter 2).

Steady a shaky picture is greyed out	This ffmpeg has no vid.stab filters. The essentials and full builds have them.
Use the graphics card is greyed out	No graphics-card encoder worked on this PC when tried. A newer graphics driver can help; Optional tools lists what was found.
Without re-encoding, a piece starts early	Files other than DV can only be cut at key frames without re-encoding. Choose MP4 H.264 for exact cuts.
Look for them lists a dark night scene, a window screen, sky or a hand over the lens	The picture looks like junk to the rules (Chapter 6). Untick Very dark stretches for night footage; remove or change the piece on the Trim tab for the rest.
A blue or plain screen is not found	It covers less than four fifths of the picture, as when the frame has black bars or a large overlay. Crop the picture to the screen's part (Find the black bars on the Crop tab) and look again.
An HEVC file does not play in Windows' player	Windows needs Microsoft's HEVC Video Extensions for it. Other players and browsers play it, or choose H.264.

The program log is in `%LOCALAPPDATA%\SiggySoft\Video Editor\logs` , one file a day; send it along with a question.

A file's details

The Details tab: what a video file says about itself

What the tab shows

The Details tab lists what the chosen video's file says about itself, in parts. **General** is the file as a whole: its format, size, length, overall bit rate, dates and the program that wrote it. Then comes one part for each picture, sound and text track (**Video**, **Audio**, **Audio #2...**), and **Menu** when the file has chapters. Each line is a name at the left and its value at the right.

It holds what the badges leave out. For an H.264 or HEVC video: the profile and level, the bit rate and whether it is constant or variable, the number of reference frames, the colour range and colour standard, and for a file made with x264 the whole list of settings it was encoded with. For a DV file: the recording date, the time code of the first frame, and the settings the camcorder stored with the tape, such as its exposure mode, white balance and focus. On the development PC the tab read 57 details of a 10-second H.264 test file in 0.08 seconds, and 53 of a 15-second DV clip in 0.04 seconds.

Finding, copying and saving

- **Every field the file holds** adds the rest: several hundred lines for most videos (218 for that H.264 test file), among them the plain numbers behind each value and the names the formats use for them. The editor remembers the choice.
- **Find a detail** shows only the lines whose name or value holds what you type; "crf" finds the line of encoder settings in an x264 file.
- **Copy** puts all the details on the clipboard as text. A right-click on a line copies that line or only its value.
- **Save as** writes them as a text file, a web page, JSON or XML, in the video's folder unless you choose another. The video itself is not changed.

When the details and the badges differ

The details come from what the file's headers and first parts say; the interlace badge comes from the pictures themselves (Chapter 4). They can differ. A DV file's details say "Scan type: Progressive" with "Original scan type: Interlaced, bottom field first"; its pictures are interlaced, bottom field first, as the badge says, and the editor deinterlaces them. An H.264 file made interlaced by x264 says "MBAFF", x264's way of storing interlaced video.

The tab reads the file itself, so it works before ffmpeg is installed. What it reads is kept while the editor runs; a file changed on disk is read again.

Feedback

Reporting a problem, suggesting a feature, asking a question or saying thanks, from the Feedback menu

Sending a report

The Feedback menu, last on the menu bar, opens the same window four ways: Report a problem, Suggest a feature, Ask a question and Say thanks. The kind can still be changed in the window.

- **Title and description.** The title says in a few words what the report is about. For a problem, the description says what happened, what you expected and the steps that lead to it.
- **Email address.** Optional. Give one for an answer by email, and tick *SiggySoft may email me about this report*. Replies also appear in My feedback without it.
- **System details.** Ticked at first: the Windows and .NET versions, the processor, the memory, the graphics card and the screen size.
- **This program's log.** Not ticked at first: the last 200 lines of SiggySoft Video Editor's log. Your user folder in it is written as %USERPROFILE%.
- **Pictures and files.** Up to 3, 5 MB together: pictures of SiggySoft Video Editor's windows (*Add pictures of this program's windows*), or PNG, JPEG and text files (*Add a file*).

Show exactly what will be sent displays the whole report before anything leaves the PC. *Send* sends it and shows its ticket number, such as FB-2026-000123, with a link to its page on www.siggysoft.org. *Save to send later* keeps it on the PC instead.

My feedback

Feedback, My feedback lists the reports sent from this PC by every SiggySoft program, newest first, with their status (New, Seen, Planned, In progress, Fixed in a version, Won't fix, Duplicate or Closed) and SiggySoft's replies. Refresh asks the site again.

When the site cannot be reached

A report that cannot be sent waits on the PC in %LOCALAPPDATA%\SiggySoft\Fedback\outbox. It goes the next time any SiggySoft program starts, or when you press *Send them now* in My feedback, and is deleted from the PC once the site has given it a ticket number.

What is sent, and who sees it

SiggySoft Video Editor sends nothing in the background: no usage counts and no crash reports. A report leaves the PC when you press Send, or when a saved report goes from the outbox. It travels over HTTPS, signed with a key this PC gets from the site with its first report. The key is kept in %APPDATA%\SiggySoft\Fedback\client.json, readable only by your Windows account. A report's page shows its title, status and replies, never your email address, the system details, the log or the pictures. Feedback, What is sent and why lists every part of a report.

Keys

KEY	WHAT IT DOES
Space	Play from the position line, or pause
Left Right	Back or forward by the zoom: a frame zoomed in, up to minutes zoomed out (the steps are written beside the zoom buttons); with Shift one step larger, with Ctrl two, with both three
Del on the timeline	Takes away the marker clicked last, joining its piece with the one beside it
Home End	First or last frame
I O	Trim start; Trim end (also on the timeline's right-click menu)
S	Split
+ -	Show less or more of the timeline, around the position line (also the mouse wheel on the timeline; Shift with the wheel scrolls)
P	Play the kept pieces
Del	In the list: take the selected videos off the list (files untouched)
Ctrl + O	Add video files
Ctrl + S	Make the video
Ctrl + Shift + S	Make videos of all the selected files
Ctrl + J	Join the selected videos into one
Ctrl + E	Find the scenes in the selected videos
Ctrl + Shift + E	Save the scenes to a folder
Ctrl + P	Save this picture as a still
Ctrl + + Ctrl + -	Everything in the window larger or smaller (also Ctrl with the mouse wheel)
Ctrl + 0	Everything in the window at its normal size
F1	This manual

The editing keys work when the typing cursor is not in a text box.

Files and folders

WHAT	WHERE
New videos	Beside the original, or the folder chosen in Settings or on the Save tab
Stills	<code>Stills</code> beside the original
QTGMC's temporary files	<code>~SiggysSoft work ...</code> beside the new video, deleted when it is made
Settings and the list	<code>%APPDATA%\SiggysSoft\Video Editor\settings.json</code> and <code>list.json</code>
The program log	<code>%LOCALAPPDATA%\SiggysSoft\Video Editor\logs\videoeditor-YYYYMMDD.log</code>
Small pictures, detector results, frame measurements, titles being made	<code>%LOCALAPPDATA%\SiggysSoft\Video Editor</code> (<code>thumbs</code> , <code>scan types.json</code> , <code>junk scans</code> , <code>work</code>)
QTGMC's Python environment	<code>%LOCALAPPDATA%\SiggysSoft\QTGMC</code> , shared with SiggysSoft DV Capture
ffmpeg installed by the setup check	<code>%LOCALAPPDATA%\SiggysSoft\ffmpeg</code> , shared with the other SiggysSoft programs
Microsoft's list of .NET releases, as last read	<code>%LOCALAPPDATA%\SiggysSoft\dotnet releases-index.json</code>
The installed program	<code>%LocalAppData%\SiggysSoftVideoEditor</code> : the program in <code>current</code> , downloaded versions in <code>packages</code> , and <code>Update.exe</code> , which installs updates and removes the program
Feedback (Chapter 17)	This PC's key in <code>%APPDATA%\SiggysSoft\Feedback</code> ; reports waiting to be sent in <code>%LOCALAPPDATA%\SiggysSoft\Feedback</code> ; shared by every SiggysSoft program
The installer's and updater's log	<code>%LocalAppData%\velopack\velopack_SiggysSoftVideoEditor.log</code>

Formats and licences

What the editor includes, and what it uses that others make

ffmpeg, QTGMCMC and their licences

SiggySoft Video Editor is free to use for anyone who received it from SiggySoft LLC or a source SiggySoft authorizes (the license is in Help > About). It does not include ffmpeg or QTGMCMC: you install them, each under its own license, and the editor runs them as separate programs. ffmpeg is under the GNU LGPL, and builds with its GPL parts (the x264 and x265 encoders, the vid.stab filters) are under the GNU GPL; VapourSynth is under the LGPL 2.1, vsjetpack under the MIT License, and the VapourSynth plugins under their own licenses. The editor's own QTGMCMC script,

`Tools\siggysoft_qtgmcm_editor.py`, is under the MIT License. The installer and the updates are made with Velopack (MIT License); Microsoft's System.Management (MIT License, part of .NET) comes with SiggySoft Common, the code the SiggySoft programs share. The Details tab reads files with MediaInfoLib, shipped as `MediaInfo.dll` under the BSD 2-Clause License: this product uses MediaInfo library, Copyright (c) 2002-2025 MediaArea.net SARL. The list is in Help > About and in `THIRD-PARTY-NOTICES.txt`.

Open and licensed formats

H.264 and HEVC are covered by patent licensing programs; the encoders that make them are part of the ffmpeg you install, not of the editor. AV1 is published by the Alliance for Open Media under a royalty-free patent license, and FFV1 is an open format published by the IETF as RFC 9043. For an archive meant to be read in decades, FFV1 in MKV keeps every pixel in a format anyone may implement; for sharing today, H.264 plays on the most devices.

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