



LogIT

User Manual

Watch the rushes once, mark the good bits, and hand the editor a bin full of named subclips instead of a list of timecodes. For macOS.

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1 What LogIT does

LogIT turns an afternoon of watching rushes into something the edit can actually use: a bin of named, numbered subclips with your comments attached, ready to import.

The job it is built for is the one nobody enjoys. Twenty-one files came off the card, someone has to watch them all, and the useful material is four seconds here and fourteen seconds there. Written on paper, that knowledge dies at the edit-suite door. LogIT keeps it in the file where the editor will find it — in the clip name, in the description field, in the bin structure.

You point it at a folder, watch, press **I** and **O**, type a word or two, press **↵**. At the end of the day you export one XML.

The two rules

Two decisions run through the whole program. Both are worth knowing before you start, because everything else follows from them.

RULE ONE — THE LAST FRAME BELONGS TO THE CLIP

When you set OUT, *that frame is included*. The viewer says so in the status line. A clip from frame 100 to frame 100 is one frame long, not zero. FCP7 XML and CMX3600 EDL both count the other way — exclusively — so the export adds one to the OUT frame on its way out. You never have to think about it; it is mentioned here so the numbers in your editing system make sense.

RULE TWO — HANDLES ARE A SETTING, NOT A HABIT

Every exported clip is padded by a fixed number of frames at each end, set once in **Settings** (default 12). The padding is clamped to the boundaries of the source file, so a clip logged right at the head of a file will not reach past it and come in offline. See chapter 9.

What it needs

Piece	Why, and where it comes from
macOS	The viewer is AVFoundation — the same decoder QuickTime and Final Cut use. What macOS can play, LogIT can play.
Apple Pro Video Formats free, ~10 MB	Required for any MXF — Sony XDCAM/XAVC and Panasonic P2. It is Apple's, so LogIT cannot bundle it. On a Mac without it, LogIT says so the moment you open an MXF and offers Apple's download page (support.apple.com/106396); Help ▶ Supported formats... shows the same state and has the same button. Install once, restart LogIT.
ffmpeg / ffprobe	Used for file information, thumbnails and the audio level meters. Ships inside LogIT — there is nothing to install. The formats window says included when the bundled copy is in use.

THE APP NEVER INSTALLS ANYTHING BEHIND YOUR BACK

If something is genuinely missing, LogIT opens the download page or puts the Homebrew command *visibly* into Terminal for you to run. An application that fetches software silently has no business on an edit machine.

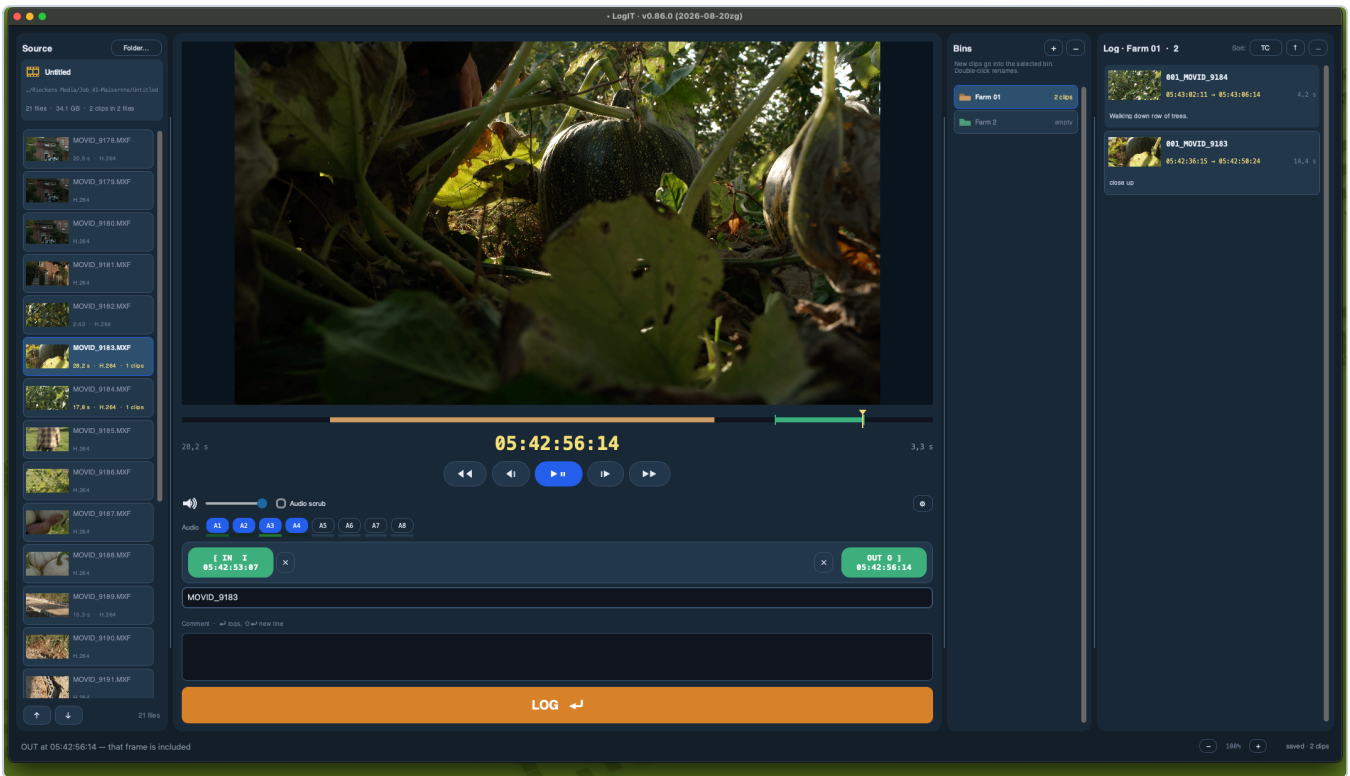
Trial and licence

LogIT runs for **14 days** as a trial. Everything works except the one thing at the end: **export needs a licence**. When the trial runs out you can still open projects, log, edit and save — the entries are your work, and locking you out of them would be indefensible. Only the way out is gated.

The trial is evaluated once, at launch, so it can never expire in the middle of an afternoon. Chapter 14 covers keys, activation and working offline.

2 The window at a glance

Four columns, left to right: what you have, what you are looking at, where it goes, what you have logged. There is no toolbar — everything that is not needed while watching lives in the menu bar.



The main window. **Source** on the left, the **viewer** in the middle with the scrub bar and transport under it, **Bins** and the **Log** on the right. The status line at the bottom left is where LogIT answers you.

The four columns

Column	What it is for
Source left	The chosen folder — its path, the file count, the total size, and how much of it you have already logged. Below that, one card per media file with a thumbnail, its length and the number of clips logged from it. The   buttons at the bottom step through the files.
Viewer middle	The picture, the scrub bar, the big timecode, the transport, the audio row, the IN/OUT bar, the name and comment fields, and the orange LOG button. This column always keeps at least 420 points of width — the picture is the point of the program.
Bins	The bins your clips are sorted into. The selected one is where new clips go. Double-click renames.
Log right	The clips in the selected bin, across all source files. Sort control at the top, – deletes the selected card.

The footer

Bottom left is the status line — it reports what just happened, in words, and turns amber when something needs attention. Bottom right is the zoom control and the autosave indicator (**saved · 12 clips**, occasionally **snapshot**).

Resizing and zoom

The three vertical dividers between the columns can be dragged. They light up blue on hover. Whatever you do, the viewer keeps its minimum width: drag too far and the column you are dragging gives way instead of the picture.

The **– 100% +** control in the footer scales the whole interface between 70 % and 140 % in 5 % steps ( / ). Column widths and zoom are remembered between sessions.

Thumbnails or text

View ▶ Toggle thumbnails switches the file list and the log cards between picture and plain text. Text mode does not just hide the images — it *stops asking for them*. Nothing is opened in the background while you watch, which on a slow or busy volume is the difference between a smooth afternoon and a stuttering one.

3 Quick start — your first log

Eight steps from a folder of rushes to an XML the editor can import. Everything here is explained properly later on.

- 1 **Choose the folder.** Click **Folder...** at the top of the Source column, or **File ▶ Choose folder...**. Pick the folder with the rushes — or the camera card itself; LogIT finds the clips inside it. The first file loads straight away.
- 2 **Name your bins.** The default bin is called `Selects`. Use **+** in the Bins column to add more — one per subject, per interview, per shooting day, whatever the edit will want. Double-click a bin to rename it. **New clips go into the selected bin**, so click the right one first.
- 3 **Watch.** `Space` plays and pauses, `J` and `L` shuttle backwards and forwards through 1×, 2×, 4× and 8×, the arrow keys step one frame and `⇧`+arrow ten. Or drag the scrub bar.
- 4 **Mark the range.** `I` sets IN, `O` sets OUT. The green block on the scrub bar shows what you have. The frame you are on when you press `O` is *part of the clip*.
- 5 **Name it and say why.** Type a short name in the name field — it becomes the clip name in the edit. Put the useful sentence in the **Comment** box: it lands in the clip's description field, which is where the editor will look.
- 6 **Press LOG** — or just `↵`, even with the cursor still in the comment box. (`⇧↵` makes a new line instead.) The clip appears in the Log column with the next free number.
- 7 **Keep going.** `↓` moves to the next file. The Source column keeps count as you go, so you can see at a glance which files you have been through.
- 8 **Export.** **File ▶ Export...** or `⌘E`. Tick the bins you want, check the summary, give the file a name, and save. Import that XML into Premiere Pro.

SAVE THE PROJECT TOO

`⌘S` writes a `.logit` file with every entry, every bin and the folder you were working in. The export is for the editor; the project file is for you, for the day the director asks for one more selects reel.

4 Choosing material

LogIT works on one folder at a time, but it remembers every file you have logged in this session — switching folders does not throw anything away.

4.1 Folders and cards

Folder... opens a normal folder picker. LogIT lists every media file directly inside the folder it is given, sorted the way the Finder sorts them. Recognised extensions are `.mov` `.mp4` `.m4v` `.mxf` `.mts` `.m2ts` `.avi` `.mkv` `.mpg` `.mpeg` `.mp2`.

If the folder holds no media files directly, LogIT checks whether it is a **camera card** and looks in the two places clips actually live:

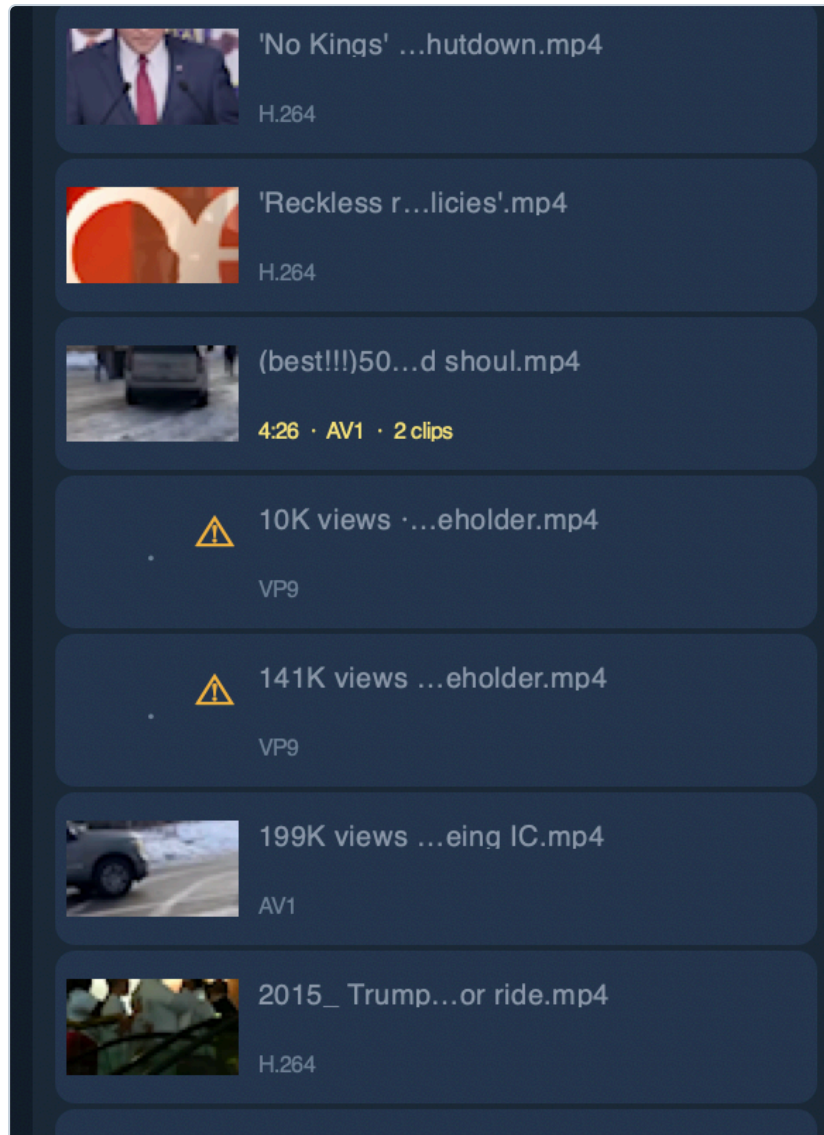
Card	Where the clips are
Sony XDCAM / XAVC	<code>XDR00T/Clip/</code> — complete OP1a files, picture, sound and timecode in one. The proxies under <code>XDR00T/Sub/</code> are deliberately left out; you want the originals.
Panasonic P2	<code>CONTENTS/VIDEO/</code> for the picture. P2 splits a clip across folders, so LogIT reads the audio back out of <code>CONTENTS/AUDIO/</code> and rejoins it, and takes the real clip name (<code>PX6027</code> , not <code>06851M</code>) from <code>CONTENTS/CLIP/*.XML</code> — the name the camera gave it, which is what Premiere uses too.

POINT AT THE CARD, NOT AT THE DRIVE ABOVE IT

The card search only looks in the folder you actually chose. That is deliberate: on a working drive, every folder is "the folder above a card somewhere", and searching downwards turned a 367 GB volume into a several-second pause on every click. If you pick the parent folder you will see the card as a folder, not its clips — go one level in.

4.2 What the source list tells you

Each row carries a thumbnail, the file name (shortened in the middle if it is long), and underneath it up to three facts: the **length** of the file, its **codec**, and **how many clips** you have logged from it. Length and clip count only appear once LogIT knows them; the codec is there from the start, because it is worked out in the background anyway. A row with clips shows that count in yellow, so a quick look down the column tells you what you have been through.



The codec on every row — **H.264**, **AV1**, **VP9** — so you can see what you are dealing with without opening anything. The two VP9 files carry the warning triangle: macOS has no decoder for them. The AV1 file in the middle has been opened and logged, so it also shows its length and **2 clips**.

The strip above the list summarises the whole folder — file count, total size on disk, and either "**n clips in m files**" or "**nothing logged yet**". None of it requires opening the files.

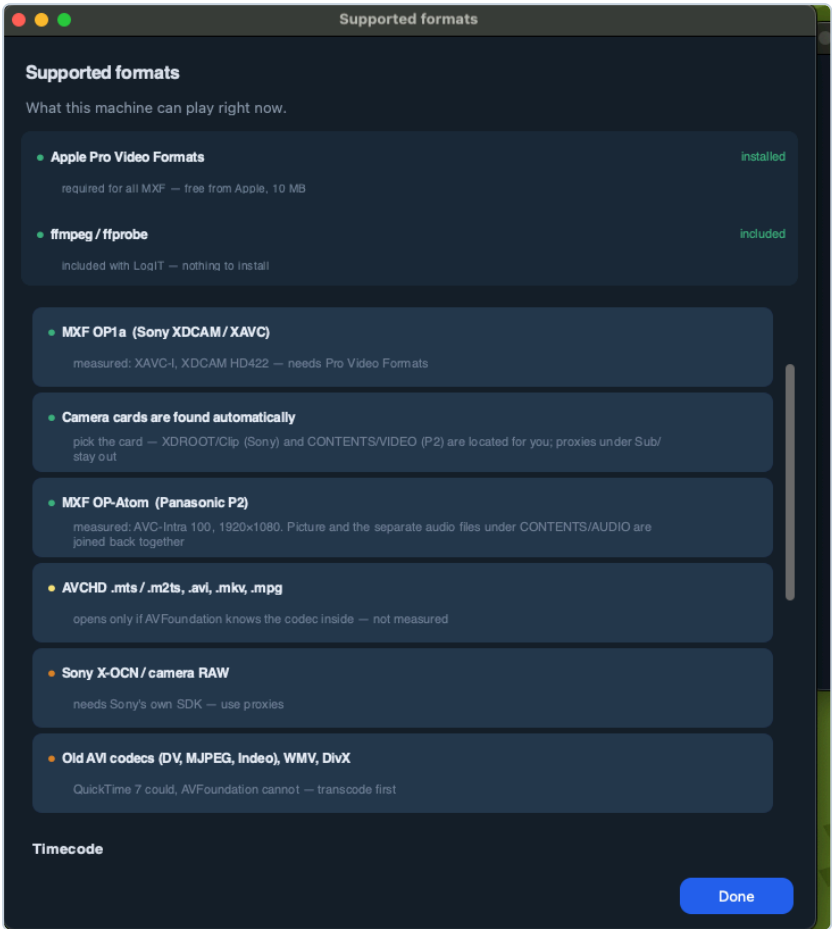
4.3 The warning triangle

A small amber ⚠ in the top right corner of a thumbnail means one thing: **this file will not show a picture on this Mac**. Nothing else — no codec name, no status line nagging. It appears for files in containers AVFoundation does not open at all (`.webm` , `.ogv` , `.ogg`), for VP8, VP9, Theora and AV1, and for any file the viewer has already tried and failed to open.

LogIT works out the codecs of a whole folder in the background, so the triangles appear a moment after you open a folder rather than only on files you have already clicked.

4.4 What plays, and what does not

Help ▶ Supported formats... is an honest list rather than a marketing one: every line marked *measured* was tested against real material.



The formats window. The panel at the top reports what is installed **on this machine** and offers a button for anything missing.

State	Formats
yes	<code>.mov</code> , <code>.mp4</code> , <code>.m4v</code> with ProRes, H.264, HEVC, DNxHD/HR — nothing extra needed. MXF OP1a (XAVC-I, XDCAM HD422) and MXF OP-Atom (AVC-Intra 100) — both need Pro Video Formats.
maybe	AVCHD <code>.mts</code> / <code>.m2ts</code> , <code>.avi</code> , <code>.mkv</code> , <code>.mpg</code> — these open only if AVFoundation knows the codec inside. Not measured.
no	Sony X-OCN and camera RAW (needs Sony's own SDK — use proxies). Old AVI codecs (DV, MJPEG, Indeo), WMV, DivX — QuickTime 7 could, AVFoundation cannot. Transcode first.

AVC-INTRA REALLY IS H.264

Panasonic's AVC-Intra uses H.264's intra-only profiles, so ffprobe reports `h264` and is completely correct. LogIT looks at the *profile* and the data rate and names it properly — **AVC-Intra 100**, or **XAVC-I** where the file or the path proves it is Sony. Where the class cannot be measured it says **AVC-Intra** with no number rather than guess one.

5 The viewer

The picture is not a Tk widget but a borderless child window sitting exactly over the middle column — that is the only way to get real AVFoundation playback inside this kind of interface. It follows the main window around; you will never notice the difference.

5.1 Transport

Control	Key	What it does
▶	Space	Play / pause.
◀◀ / ▶▶	J / L	Shuttle. Each press steps up through 1x · 2x · 4x · 8x. Pressing the opposite direction turns the playback around rather than stopping it.
◀ / ▶	← / →	One frame back or forward.
—	⏮ / ⏭	Ten frames.

All of these are rebindable — see chapter 13.

5.2 The scrub bar

The strip under the picture is drawn by LogIT rather than being a standard slider, because it has to show four things at once:

- the **trough** — the whole length of the file;
- every **clip already logged** from this file, as a coloured block in its bin's colour (the selected one turns yellow);
- the **pending range** between IN and OUT in green, with a vertical line at each end;
- the **playhead**, a yellow line with a small flag on top.

Click anywhere on it to jump there; drag to scrub. Playback pauses while you drag and resumes afterwards if it was running — so the picture and your hand are never fighting over the position.

5.3 Timecode and length

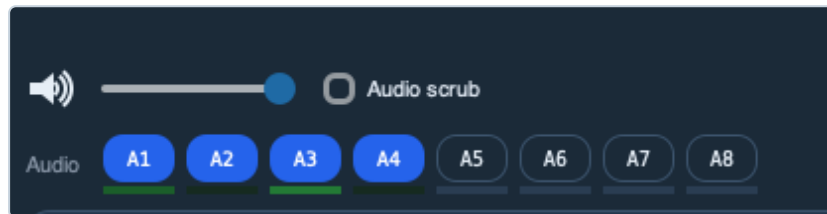
The big yellow number is the **source timecode** of the current frame: the file's start timecode plus the frame you are on. Left of it is elapsed and total time; right of it, the length of the pending range once you have set an IN point.

When you open a file the status line spells out what it is — name, codec, frame size, rate, length and start timecode. If the file carries no timecode at all, it says so; the frame number remains the truth and timecode is display only.

NTSC RATES ARE DISPLAYED AS WHOLE NUMBERS AND CALCULATED AS FRACTIONS

23.976 is shown as 24 and computed as 24000/1001. Get that wrong and the timecode drifts by 86 frames in an hour. Drop-frame is recognised from the file (a semicolon in the timecode) and only ever applies to 30 and 60.

5.4 Audio tracks



Eight tracks, the first four on. The coloured strip under each button is that track's level meter.

One button per audio track in the file, labelled **A1**, **A2** and so on. Blue means on, grey means off. A track carrying more than one channel shows the count — **A1 (2)** for a stereo track — and switches as a *whole*; a stereo track is one track with two channels, not two tracks.

Switching a track affects two things: what you hear now, and **what the export writes**. Only the tracks that are on are written into the XML and the EDL. LogIT will not let you turn the last one off.

BY DEFAULT THE FIRST FOUR ARE ON

Sony cards arrive with eight tracks of which the back four are usually empty. Four on and the rest off is the useful starting point. Your choice is stored per source file and travels with the project.

5.5 Level meters

The thin strip under each track button changes colour with the level at the current position. The levels are measured up front with ffmpeg at 40 ms resolution — which, on a file with eight tracks, is the most expensive thing that happens when you open it.

If you are only sighting quickly, turn them off: **Settings ▶ Measure audio levels**. Off means no ffmpeg pass over the file at all.

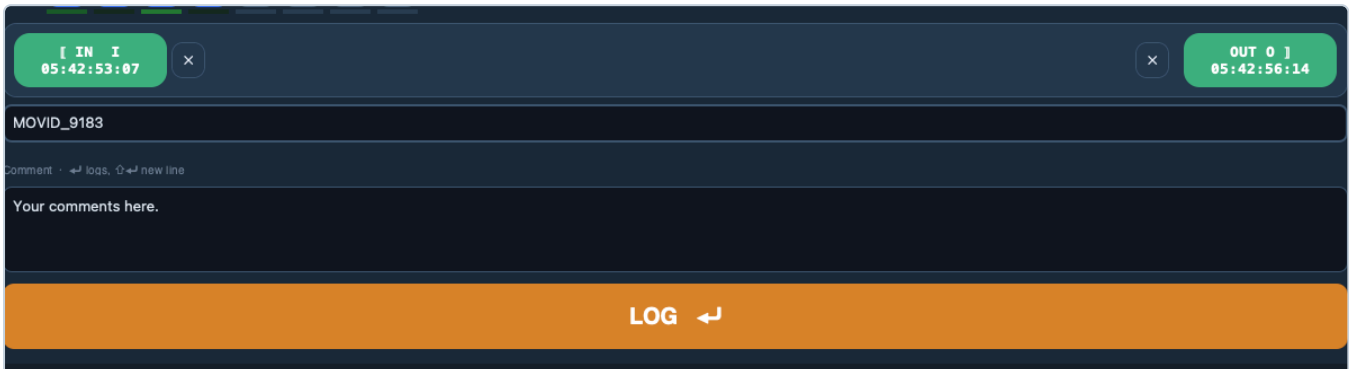
5.6 Volume, mute and audio scrub

The speaker icon mutes and unmutes — it remembers the level you were at, so unmuting puts you back there. The slider next to it sets the volume for the session, not per clip. Both are remembered between launches.

Audio scrub plays sound while you shuttle and step. Useful for finding the start of a sentence, tiring for anything else, hence the switch.

6 Logging a clip

Four things make a log entry: a range, a name, a comment and a bin. Only the range is compulsory.



The logging area. The **X** next to each mark clears that mark alone; the arrows jump the playhead to it.

6.1 IN and OUT

I sets IN at the current frame, **O** sets OUT. Both appear as green timecodes in the bar and as a green block on the scrub bar.

- ⏮ and ⏭ jump the playhead to the mark (⏮I / ⏭O).
- X clears just that mark and leaves the other one standing.
- Setting an IN that lies after an existing OUT clears the OUT — the alternative would be a clip with negative length.
- Setting OUT first is allowed; IN is then set to the same frame so you have somewhere to work back from.

THE OUT FRAME IS INCLUDED

The status line says it every time: "OUT at 05:42:56:14 — that frame is included." Length is `out - in + 1`. The export converts to the exclusive counting that XML and EDL use, so what arrives in the editing system is exactly what you saw.

6.2 Name and comment

The **name field** becomes the clip name in the edit, prefixed with the clip's number: `003_Interview`. Keep it short — it has to be readable in a bin column.

The **Comment** box is the one that earns its keep. Its text is written into the clip's **description** field, which is where a cutter looks and where a search in Premiere will find it.

↵ LOGS, ⏮↵ MAKES A NEW LINE

Return commits the entry even with the cursor sitting in the comment box. This is the right way round for the job: your hand stays where it is typing and never has to travel to a button. If you genuinely want a multi-line comment, ⏮↵ gives you one.

6.3 Logging

Press **LOG** or . The entry gets the next free number, goes into the currently selected bin, and the form clears itself for the next one. The status line reports how many clips this file now holds.

If no bin exists at all, LogIT creates **Selects** rather than refusing to log — you should never be blocked from writing something down.

Entries are kept sorted by IN point, not by the order you logged them. The *number* stays as issued; see chapter 9 for why that matters.

7 Bins

A bin is where a clip belongs. On export, each bin becomes a sub-bin in the XML — so the structure you build here is the structure the editor opens.

Action	How
Add a bin	+ in the Bins header. Type a name.
Rename	Double-click the bin. Existing clips move with it.
Delete	– removes the selected bin. Its clips move to the first remaining bin , and you are told how many. Deleting the <i>last</i> bin is different: there is nowhere for its clips to go, so they are deleted with it — the confirmation says so in as many words.
Select	Single click. The selected bin is where new clips go — the column header says so, and the Log column shows that bin's contents.

Each bin carries a colour derived from its name, used for the little folder icon and for that bin's blocks on the scrub bar. Two bins never get confused at a glance.

The clip count next to each name (**2 clips / empty**) counts across *all* source files in the session, not just the file in the viewer.

BINS ARE THE PLAN, NOT AN AFTERTHOUGHT

Set them up before you start watching — Interviews , B-Roll , Atmo , Unusable but funny . Sorting as you go costs nothing; sorting afterwards costs an evening.

8 The log column

Every clip in the selected bin, from every file you have opened this session — with a thumbnail of its IN frame, its number and name, its range, its length and its comment.

8.1 Sorting

The **Sort:** control at the top of the column cycles through four keys, and the arrow next to it reverses the direction.

Key	Sorts by
TC	IN timecode. The default, and the order in which things happened.
No.	Clip number — the order you logged them.
Name	Clip name, alphabetically.
Dur	Length <i>in seconds</i> , so a 50p clip is not counted as twice as long as a 25p clip of the same duration.

Every key uses the IN timecode as its tie-breaker, so the order never depends on the sequence you happened to log things in.

8.2 Editing a clip

Click a card to load it for editing. If the clip belongs to a different source file, that file is opened first. Name and comment appear in the form, where you can change them; **I** and **O** now move *that clip's* marks. Press **LOG** to write the change back.

CLICK THE SAME CARD AGAIN TO GET OUT

You are put back exactly where you were before you clicked: the same file, the same frame, the pending IN and OUT you had set, and the half-typed name and comment. A stray click never costs you work.

Clips whose source file is not in the current folder can still be selected — name and comment remain editable. Only what needs a picture is unavailable.

8.3 Renaming and numbering a clip

Double-click a card to open the rename box. It shows the label exactly as it will appear in the edit — `003_Interview` — and reads it back the same way: leading digits become the number, the rest becomes the name. Type only a name and the existing number is kept.

If the number you type is already used by another clip in the same file, LogIT renames it anyway and *tells you* — sometimes that is what you want, but you should know about it, because same-named subclips merge into one in an editing system.

8.4 Deleting

Select a card and press – in the column header. There is no confirmation; there is autosave and a project file.

9 Numbering and handles

Two settings that look small and decide how usable the export is. Both live in **Settings** (⌘,).

9.1 Why clips are numbered at all

Every clip carries a three-digit number, and the exported clip name is `number_name`. The number is not decoration. In the editing system all of these subclips end up next to each other in one bin, and **two clips with the same name merge into one**. The number is what keeps them apart.

9.2 Across all files, or per source file

Setting	What happens
Across all files default	One run of numbers over the whole session. Clip 001 is in the first file, 002 may be in the fourth. Every number in the export is unique.
Per source file	Counting restarts at 001 in each file. Tidy per file — and it produces two different clips both called <code>001_Wide</code> , which the editing system will collapse into one. Use it only if your names make each clip unique on their own.

9.3 The next number, and the reset button

The **from** field in Settings is the counter's starting point, and the yellow figure beside it shows **the number the next clip will actually get** — which is not the same thing. With twelve clips already logged it reads `next: 013`, not `001`.

reset counter sets the counter to the value in the field. It changes what comes *next* and touches nothing already logged.

NOTHING RENUMBERS ITSELF

LogIT never rewrites a number you already have. Once `004_Sunset` has been exported and dropped on a timeline, a program that quietly turns it into `006_Sunset` tomorrow has cost you an hour of hunting. Numbers are issued once; the running order comes from the IN timecode instead.

9.4 Handles

Handles is the number of frames added at each end of every exported clip — room for the edit to breathe, for a dissolve, for a slightly late cut. The default is 12 (about half a second at 25 fps); the field also shows the figure in seconds. Anything from 0 to 250 is accepted.

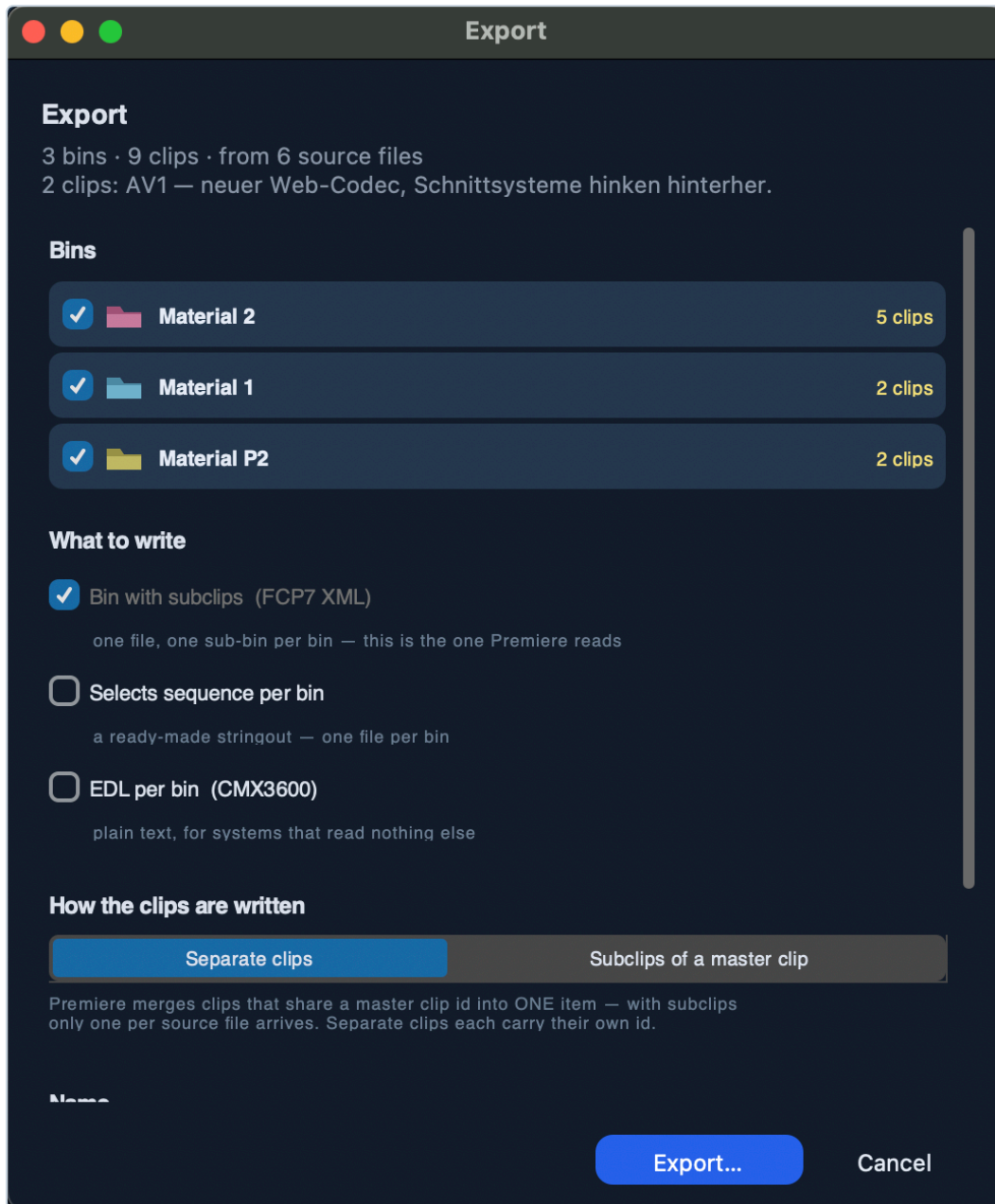
Handles are **clamped to the file**. A clip logged 5 frames into a file does not reach 12 frames before its start; it gets what is there. Without that, the clip comes into Premiere marked offline.

HANDLES ARE ADDED ON EXPORT, NOT ON LOGGING

What you see on the scrub bar and in the log card is what you marked. The padding is applied when the file is written, so changing the handle setting changes every future export without touching a single entry.

10 Export

The point of the whole exercise. **File** ▶ **Export...** or **⌘E** opens a dialog that tells you what it is about to write *before* it writes it.



The export dialog. The two lines under the heading are the whole point of it: **3 bins · 9 clips · from 6 source files**, and underneath, a warning that two of those clips are AV1 — a codec that plays perfectly well and that no editing system wants. You learn that here, not after the import.

10.1 The dialog

Section	What it holds
Bins	One row per bin with its clip count. The first row, All bins , ticks or unticks every bin at once and tells you where you stand (<i>All bins · 2 of 5 selected</i>). Empty bins are shown greyed and cannot be ticked — a checkbox that does nothing is worse than a disabled one. Bins that hold clips but are no longer in your bin list appear here too, labelled, so their clips are not silently left behind.
What to write	The outputs, grouped by the programme they are for — see 10.2. Each group has its own colour, and the ⓘ at the end of its title line explains the route in full. What you tick is remembered for next time.
Audio tracks	Which sound comes along. The first four are on by default: eight-track cards usually leave the rest empty. The choice reaches every output, including the Resolve bin.
How the clips are written	Separate clips or Subclips of a master clip — see 10.3.
Name	A suggestion, taken from the project file name if you have saved one, otherwise from the source folder. You choose the real file and place in the save dialog that follows.
Files that will be written	The actual file names, listed before anything happens.

10.2 The writers, by programme

Output	What it is
Premiere · Bin with subclips Name.xml FCP7 XML	One file containing one sub-bin per LogIT bin, with every clip from every source file. This is the one Premiere reads. Each clip carries its picture and its switched-on audio tracks, linked together, with your comment in the description field.
Premiere · Selects sequence per bin Name_Bin_sequence.xml	A ready-made stringout: the clips of that bin laid end to end on a timeline, picture and one track per enabled audio track. Resolve reads it too, as a timeline — but names every clip after its file and brings neither comments nor P2 sound.
Resolve · Bin with comments Name.drb	One file for the whole export , your bins as folders inside it. Every logged range arrives as its own subclip with its timecode, its sound and your comment already on the clip. See 10.3.
Avid · ALE per bin Name_Bin.ale	Avid Log Exchange — metadata only, no picture and no sound. It is merged onto master clips you have already linked in Avid. Not tested against a real Avid yet , and switched off until it has been.
Anything else · EDL per bin Name_Bin.edl CMX3600	Plain text, for systems that read nothing else. One event per clip with a separate line per channel, the clip name as * SUBCLIP NAME: and the comment as * COMMENT: .

Anything else · OTIO per bin`Name_Bin.otio`

OpenTimelineIO, the open interchange format — Flame, Hiero, Nuke Studio and Resolve read it, Avid from Media Composer 2026.8 on. Your comments become timeline markers, green for good takes and red for the rest. It carries no media pool entries, so in Resolve the clips show as offline: use it to read the log in context, not to cut from.

SEQUENCE AND EDL COVER ONE SOURCE FILE PER BIN

Both formats are built around a single tape or file. If a bin draws on several source files, these two writers take the clips from the first file and leave the rest out — an honest subset beats an EDL whose timecodes belong to different reels. The bin XML and the Resolve bin have no such limit.

CMX3600 also carries only four audio channels. If you have tracks beyond A4 switched on, the EDL says so in a

* **NOTE:** line at the top and those tracks live in the XML only.

10.3 The Resolve bin

A `.drb` is a Resolve bin file. LogIT writes **one** for the whole export, no matter how many bins you ticked; each bin becomes a folder inside it. In Resolve: right-click in the **Media Pool**, choose **Import**, and pick the file. Nothing to install.

What arrives	Detail
Your bins	As folders in the media pool, named as in LogIT.
Every logged range	As its own subclip — not a master clip with marks — so each range keeps its own name and its own timecode.
The sound	Linked and in sync, including the tracks you chose under Audio tracks . Untick a track and it is not written.
Your comments	Inside the bin, on the clips, in Description and Comments — the same place Resolve puts a comment you type in yourself.

P2 AND SONY CARDS

On a P2 card the audio lives in separate files next to the picture. The bin names those files and carries the card's own identifiers, which is how Resolve finds them — a path alone is not enough.

A **spanned P2 recording** — one long shot split across several files — takes its timecode from the card, not from the file. Every file of such a shot carries the timecode of the *first* one, which would put each later part minutes out of place.

WHAT DOES NOT TRAVEL YET

The clip colours for good and bad takes. Everything else — names, timecodes, sound, comments — is in the file.

10.4 Separate clips or subclips

This is the setting most likely to cost you an afternoon, so it is worth two paragraphs. It applies to the FCP7 XML; the Resolve bin always writes true subclips.

Separate clips (the default) writes each logged range as a standalone clip with its own identity. Four ranges from one file arrive as four items.

Subclips of a master clip writes them the way a subclip relationship is traditionally expressed — and **Premiere merges clips that share a master clip id into one item**. Four subclips of the same source file arrive as one. That is the behaviour of the receiving application, not a bug in the export, and it is exactly why the default is the other one.

UNLESS YOU HAVE A SPECIFIC REASON, LEAVE IT ON SEPARATE CLIPS

The subclip form is kept for workflows that genuinely want a master-clip relationship and know what they will get.

10.5 What the dialog warns you about

The summary line under the heading updates as you tick things. It counts the bins, clips and source files involved, and adds a line for each of these:

- **Duplicate names.** Two clips with the same label in the same bin will merge into one on import. Double-click the clip in the log column to rename it.
- **Clips that reach past the end of their file.** They are trimmed to the file rather than dropped — one bad number is no reason to lose a clip — and you are told how many.
- **Delivery codecs.** VP9, VP8, AV1, Opus and Vorbis play perfectly well and are not made for cutting. If any clip in the selection uses one, it is named here, before the export rather than after.

10.6 Where it goes, and the check afterwards

A single save dialog asks for the file *and* the place. It opens at your last export location, or the folder of your project file — deliberately **not** the source folder, because a project export does not belong on a camera card. Any extra sequences and EDLs are written next to the XML using the same name as their stem.

When the writing is done, LogIT **reads the file back**, counts the bins and clips it actually contains, and reports that in the status line. That works for a Resolve bin as well as for the XML — whichever the export actually wrote. If a bin you selected did not make it into the file, the line says so and turns amber. You do not have to take the export's word for it.

The XML also carries a comment naming the version that wrote it, so a file found on a drive six months later can be identified.

EXPORT NEEDS A LICENCE

Everything else — logging, editing, saving, opening — works during the trial and after it. Only the export is gated. The check is made offline, from a state determined at launch, so a bad hotel wifi can never stop you at the end of the day.

11 Projects, autosave and recovery

There are two separate safety nets, and they do different jobs. The project file is yours to name and keep; the recovery store is the app's insurance against a crash.

11.1 The project file

⌘S writes a `.logit` file holding everything: the folder you were working in, every source file you touched with all its entries and settings, your bins, and which file was active. It is written atomically — a crash halfway through cannot leave you with half a project.

Command		
New project	⌘N	Everything back to the start. Offers to save first, and clears the recovery store so the next launch does not offer to restore the thing you just deliberately put aside.
Open project...	⇧⌘O	Loads a <code>.logit</code> file and, if its folder is still in place, reopens it at the file you were on.
Close project	⌘W	Clears the session, like ⌘W anywhere else.
Save as...	⇧⌘S	Under a new name.

All four routes ask the same question if there is unsaved work. A dot appears in front of the window title while there are changes not yet in a project file.

OPENING AN OLD PROJECT MAY REPAIR IT

Project files written by early versions carry no clip numbers, which means two clips from one file would arrive in the edit with the same name. On opening, LogIT gives those entries numbers and tells you — save the project to keep the repair.

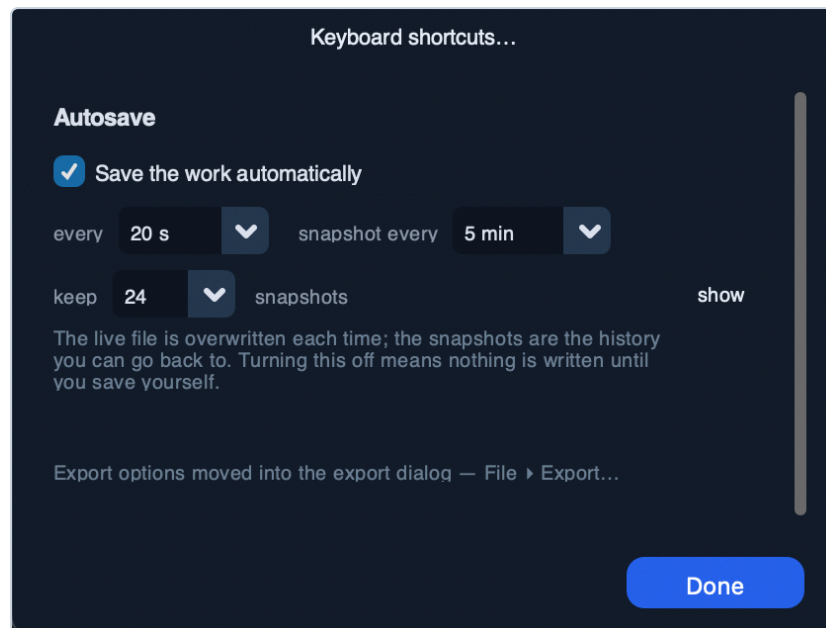
If some source files are no longer where they were, the status line says how many. The entries are not lost; they simply cannot show a picture until the media is back.

11.2 Autosave

While anything is unsaved, LogIT writes to its own recovery store on a timer — **every 20 seconds** by default. At intervals it additionally keeps a timestamped **snapshot**, five minutes apart by default, and the last 24 of those are retained. The footer says **saved · n clips**, with **· snapshot** when one has just been taken.

One overwritten file is not a history — that is the whole reason for the snapshots. The live file is written atomically, so it is never caught half-finished.

All three figures are adjustable in **Settings ▶ Autosave**, and the whole thing can be switched off. That matters on a slow network volume, where writing every 20 seconds is something you can feel. With autosave off the footer says **Autosave off** in amber, so the state is never a surprise.



The Autosave block, at the bottom of the Settings panel. **show** opens the folder the snapshots live in.

Setting	Choices
Save the work automatically	On by default. Off means nothing is written until you save yourself — and no recovery after a crash.
every	10 s · 20 s · 30 s · 60 s · 120 s
snapshot every	1 min · 5 min · 10 min · 30 min. Counted in minutes, so changing the save interval does not quietly stretch it.
keep ... snapshots	6 · 12 · 24 · 48 · 96. show opens the snapshot folder in the Finder.

Quitting with unsaved work always writes one last time, *with* a snapshot, whatever the interval says.

11.3 Recovery

If the recovery store still holds entries at the next launch — because LogIT crashed, or the Mac restarted — you are asked whether to restore them, with the number of clips and files. Say no and the store is cleared and your last folder is opened as usual.

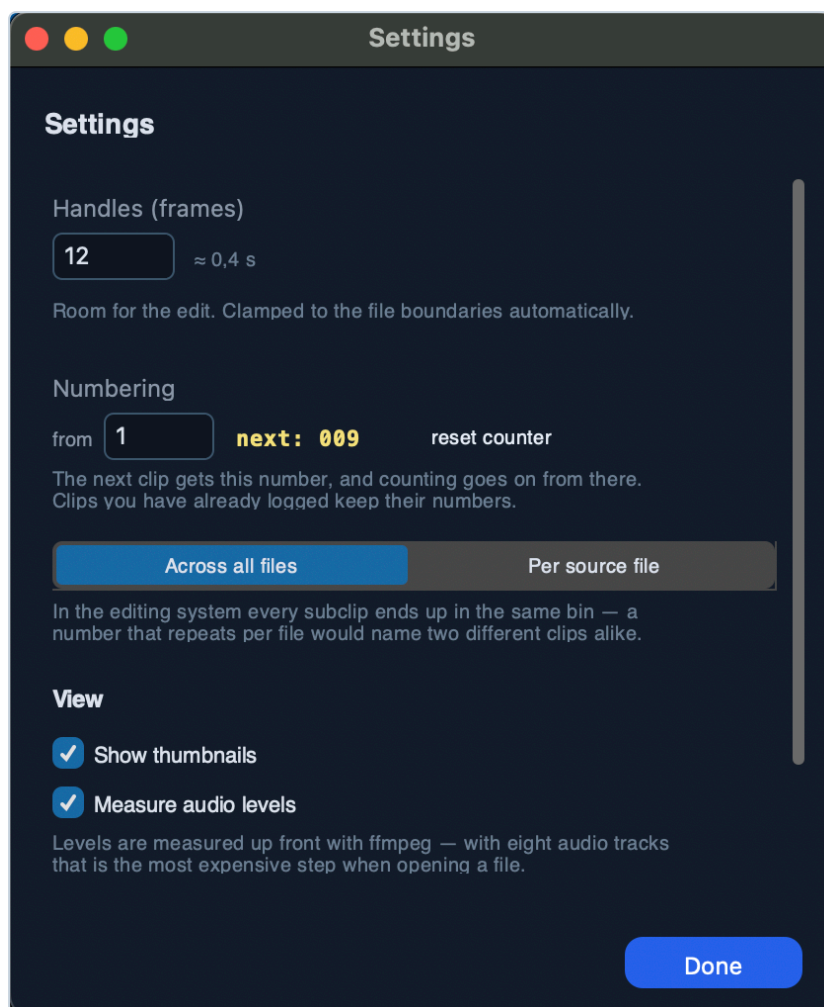
The question is deliberately asked *after* the splash screen has gone and the main window is up. A modal dialog behind an invisible window is a dialog nobody can answer.

RECOVERY IS NOT A SUBSTITUTE FOR SAVING

The recovery store lives inside the application's own folder and holds one session. The `.logit` file is the one you can put on a server, mail to someone, or open again in three months.

12 Settings

Deliberately short. **View ▶ Settings...** or , or the  button beside the volume slider.



The top of the Settings panel. It scrolls: below the audio-level note come the **Keyboard shortcuts...** button and the **Autosave** block, pictured in chapter 11.2.

Setting	Effect
Handles (frames)	Padding at each end of every exported clip, 0–250. Shown in seconds beside the field. Clamped to the file boundaries. Chapter 9.4.
from + reset counter	The counter's starting point, and the number the next clip will really get. Clips already logged keep theirs. Chapter 9.3.
Across all files / Per source file	How the numbering runs. Chapter 9.2.
Show thumbnails	Same switch as View ▶ Toggle thumbnails . Off means no preview images are requested at all.
Measure audio levels	The level meters under the track buttons. Off skips the ffmpeg pass when a file is opened — the most expensive step on an eight-track file.

Keyboard shortcuts...	Opens the key editor. Chapter 13.
Autosave	On/off, the save interval, the snapshot interval and how many snapshots to keep — plus show , which opens the snapshot folder. Chapter 11.2.

Export options are not here — they live in the export dialog itself, where you can see what they will do to the files about to be written.

SWITCHING AUTOSAVE OFF HAS CONSEQUENCES

Nothing is then written between your own saves, and there is nothing to recover after a crash. The footer turns amber and says **Autosave off** for exactly that reason. Turn it off to spare a slow network volume, not to tidy up.

13 Menus and keyboard shortcuts

13.1 The menu bar

Menu	Item	Shortcut
File	New project	⌘N
	Open project...	⇧⌘O
	Close project	⌘W
	Save	⌘S
	Save as...	⇧⌘S
	Choose folder...	—
	Export...	⌘E
View	Settings...	⌘,
	Keyboard shortcuts...	—
	Toggle thumbnails	—
	Zoom in / Zoom out	⌘+ / ⌘-
	Actual size	⌘0
Help	Supported formats...	—
	Check for Updates...	—
	Licence...	—

13.2 The transport keys

These are the ones your hands use all day. They are the edit-suite defaults, and every one of them can be changed.

Action	Default	Note
Play / pause	Space	
Shuttle backwards	J	1x · 2x · 4x · 8x
Shuttle forwards	L	
One frame back / forward	← / →	

Ten frames back / forward	⇧← / ⇧→	
Set IN	I	
Set OUT	0	that frame is included
Go to IN / OUT	⇧I / ⇧0	
Log the entry	↵	⇧↵ makes a new line in the comment
Previous / next file	↑ / ↓	

13.3 Changing a key



Click the button on a row, then press the key you want. Modifiers are captured with it.

Click a row's button — it turns blue and reads *press a key...* — then press the combination.  cancels. If the key is already assigned to something else, the **old owner loses it** rather than the two fighting; that row is then blank until you give it something.

Reset to defaults restores the whole table. Changes are saved when you close the window.

MENU SHORTCUTS ARE SEPARATE

The ⌘-combinations in the menu bar are fixed; the rebindable table covers the transport and logging keys, which are the ones people have muscle memory for.

14 Licensing

A key, bought once, that keeps working. The rules matter more than the mechanism, so they are written out here in full.

14.1 The rules

Rule	
14-day trial	Everything works except export. Expiry is checked at launch only , so a trial can never run out in the middle of a session.
After the trial	Logging, editing, opening and saving keep working . The entries are your work. Only export waits for a key.
Perpetual key	Once activated, the machine stays licensed. The app re-checks with the server about every 14 days as a courtesy — never as a gate. Only the server explicitly saying a key is dead un-licenses a machine.
45 days offline	Documentary work happens on location for weeks. A licence that died because a hotel wifi was down would be a bug, not a security feature.

14.2 The licence window

Help ▶ Licence... shows the current state, takes a key, and links to the shop. The badge in the window tells you where you stand:

Badge	Meaning
TRIAL — n days left	Counting down. Days are rounded up: with a few hours left it still says 1 day, because you do still have today.
TRIAL ENDED — export needs a licence	Everything except export continues.
LICENCE PROBLEM	The server refused the key.
LICENCE NEEDS CHECKING	Licensed, but offline past the grace period. The app stays usable; only export waits for a check-in.

If you press **Export** without a licence, LogIT says so and offers to open the licence window there and then.

MOVING TO ANOTHER MAC

Deactivate the licence on the old machine first — that returns the activation so the new one can take it. If a key reports that it has no activations left, that is what happened.

14.3 Updates

Help ▶ Check for Updates... asks a small file on the server what the current version is and, if it is newer than yours, offers the download. Nothing is fetched or installed without you saying so.

15 Troubleshooting

Symptom	What is going on
An MXF shows no picture — “Pro Video Formats missing”	Apple Pro Video Formats is not installed. Free from Apple, required for all MXF — LogIT offers the download page (support.apple.com/106396), and so does Help ▶ Supported formats.... Restart LogIT after installing; meanwhile File ▶ Convert to ProRes... renders a copy.
A file shows  and no picture	AVFoundation has no decoder for it — VP8, VP9, Theora, AV1, or a container macOS does not open (<code>.webm</code> , <code>.ogv</code> , <code>.ogg</code>). Transcode it, or look for the same clip next to it in another format; downloaders often leave both.
P2 clips have no sound	P2 stores picture and audio as separate files. LogIT rejoins them, which requires the folder structure to be intact — <code>CONTENTS/VIDEO</code> , <code>CONTENTS/AUDIO</code> and <code>CONTENTS/CLIP</code> all present. If the video files have been copied out on their own, the sound cannot be found.
"Could not switch the audio tracks"	The tracks were not ready in time, and this is usually a symptom rather than the illness: the underlying cause is often a codec AVFoundation cannot handle. Check the codec named in the status line.
The card's clips do not appear	You picked the folder <i>above</i> the card. Go one level in and choose the card itself. See 4.1.
Only one clip per file arrives in Premiere	The export was written as Subclips of a master clip . Premiere merges clips sharing a master clip id. Export again with Separate clips . See 10.3.
Two clips arrived as one	They carry the same label. The export dialog warns about this before writing. Double-click the clip in the log column and give it a different number or name.
A clip came in offline	Almost always handles reaching past the file boundary — which LogIT clamps, so check instead that the media is where the XML says it is. Moving the rushes after exporting breaks the paths in the file.
The EDL has no sound	CMX3600 carries four audio channels. Tracks beyond A4 are in the XML only, and the EDL carries a <code>* NOTE:</code> line saying so.
A bin's clips are missing from the export	Its checkbox was not ticked, or the bin no longer appears in your bin list. The export dialog lists such orphaned bins explicitly so their clips are not lost. LogIT also reads the written file back and names any bin that did not make it.
Opening a folder is slow	Turn off Measure audio levels and switch to text mode (View ▶ Toggle thumbnails). Those two are the expensive parts, especially on a network volume or a file with eight audio tracks.
"The files in this folder do not belong together"	Only relevant when running from source: a mismatched module is sitting next to the others. Replace the affected files with the current version.
LogIT asks to restore something you do not want	Answer no; the recovery store is cleared and your last folder opens as usual. File ▶ New project clears it deliberately.

16 Reference tables

16.1 Where LogIT keeps its files

Path	What it holds
~/Library/Application Support/LoggIT/	Everything below. (The folder name is spelled with the double g of the original working title.)
.../prefs.json	Shortcuts, column widths, zoom, volume, sort order, handles, numbering mode, export form, last folder, last export folder.
.../autosave/live.json	The running recovery file, rewritten every 20 s while there is unsaved work.
.../autosave/snap_YYYYMMDD-HHMMSS.json	Timestamped snapshots, roughly every five minutes, last 24 kept.
your project.logit	Wherever you saved it. Folder, bins, every source file with its entries and settings.

16.2 Defaults

Setting	Default
Handles	12 frames (0–250)
Numbering	Across all files, starting at 001
Clip number width	three digits, 001–999
Default bin	Selects
Audio tracks on	the first four
Log sort	IN timecode, ascending
Export form	Separate clips
Autosave	on · every 20 s · snapshot 5 min · 24 kept (all adjustable)
Shuttle speeds	1× · 2× · 4× · 8×
Zoom	100 % (70–140 %, 5 % steps)
Trial	14 days, export disabled
Offline grace	45 days

16.3 Exported file names

File	Contents
Name.xml	FCP7 XML, one sub-bin per bin, all source files. Always written.
Name_Bin_sequence.xml	Selects sequence for that bin, if ticked.
Name_Bin.edl	CMX3600 EDL for that bin, if ticked.

`Name` is what you type in the save dialog; `Bin` is the bin name made filesystem-safe.

16.4 What ends up where in the edit

In LogIT	In the editing system
Clip number + name	Clip name — <code>003_Interview</code>
Comment	Description field of the clip
Bin	Sub-bin inside the imported bin
IN / OUT	Clip boundaries, plus the handles, converted to exclusive counting
Enabled audio tracks	The audio tracks written into the clip; disabled ones are not exported

ONE LAST HABIT WORTH HAVING

Save the `.logit` file next to the rushes and give it the name of the shooting day. When the edit asks for "that other shot of the pumpkins" in November, you open one file and you are back inside the afternoon you spent watching them.