

## PART IV – THE ADVANCED EDIT.

This section deals primarily with the editing console of Premiere. While part three does lend itself towards this purpose, this section will illustrate how to enhance your captured clips using some of the many editing features native in Premiere.

### Render Preview

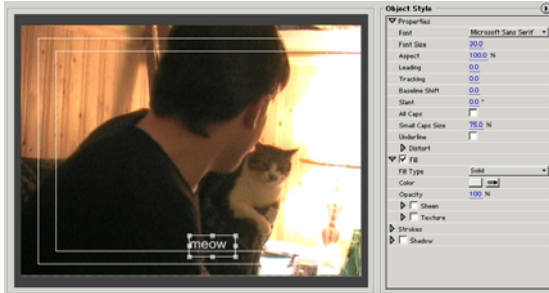
Often during your time editing you may wish to see what the final cut will look like after you have created video effects. If you simply play back your timeline in the monitor, only the clips will show, not the clips with the added effects. That is because the effects only occur when Premiere compiles, or **renders** the timeline. If you would like to see what the rendered clip will look like, depress the ALT key on your keyboard while running your cursor over the timecode of the timeline. Once you do this, your cursor will change into a downwards pointing arrow. Moving this arrow along the timeline renders the clips with effects in the monitor. Also, notice that on your timeline, some clips have a red border attached to them. This indicates that the clip has portions that will be rendered; you can preview such rendered clips by using the methods described here. Note, however that render preview will not work with all effects.

### STEP 1: CREATING A SUBTITLE

You can add subtitles to your footage within Premiere itself. If you are looking at the console, go to **File -> New -> Title**. The following screen will appear (note that here the footage is widescreen, or 16:9 ratio; yours may not be):



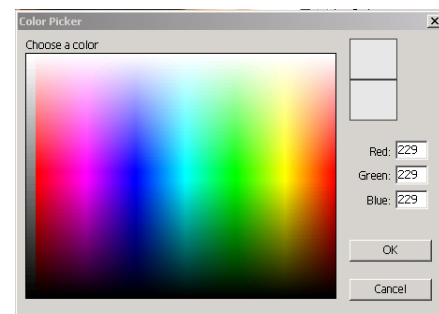
This is your console of the Title Designer. To add your subtitle, first create a text box. To do this, look to the top right of the console and notice the series of buttons, as displayed directly to the



right. To insert a text box, depress the button as shown right. Now, create a box on top of the video image; to do this, simply click on the grid to your desired location. Note that you can always change this location later, by clicking on the arrow tool and moving the box where you like. Place the box where you want on the grid (presumably on the bottom center, though you

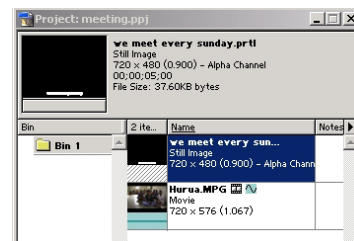


can let Premiere do this for you) and type in your subtitle. This process should look something like this in the monitor, as shown above. By default, Premiere chooses a very large font, which presumably you would not want. To change this, first highlight the text as you would in a word processor while the arrow tool is selected in the series of buttons displayed top right. Now, notice the "Object Style" window top right. Scan down "Properties" and notice the "Font Size" option. By default it is 100. Change the size to one you like; 30 is a good start. Similarly, notice the "Font" option. Premiere has a wide variety of fonts from which to choose from; Microsoft Sans Serif is fairly innocuous. You can also change the color of the font, which is useful if lighting conditions require different shades for clarity, or you can use the eyedropper tool to match any color on your image. Again, within the "Object Style" window, scan down "Fill" and choose "Color". The screen to the right will appear. Pick your desired color; choose OK. If you would like to center the title on the bottom of the screen, go to **Title -> Position -> Lower Third**; this places the title along the bottom of the screen. To center it, choose **Title -> Position -> Horizontal Center**. Notice you can also choose Vertical Center, should that effect be desired. Finally you will want to save the file. Go to **File -> Save As** and give the file a name (chronological names make your life easier when inserting subtitles in the timeline). Premiere automatically puts this and other subtitle files into your Project Bin.

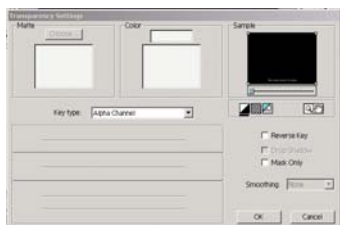


## STEP 2: INSERTING THE SUBTITLE INTO THE TIMELINE

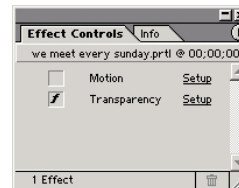
Repeat the process of creating a subtitle for each segment you wish to have subtitles for. After you have finished that, the next step is to arrange them in the timeline. The subtitle file has an extension .prtl, preceded by the filename you assigned to the file. Note that this file is in no way attached to the video clip on your hard drive. A .prtl file is it's own file; as a user, you sync it with video, but only in the timeline. After you close the Title Designer, you will see your subtitles listed in the Project Bin, as depicted to the right. Left click on the filename in the Project Bin and drag them into video channels 2 or above in the timeline. Where you place them should correspond to the audio portion of the timeline, so you will have to sync it with the sound. You can do this by playing back your timeline in the monitor and clipping the .prtl files in the Video 2 channel to size. This is a time consuming process, but there really is not a quick way to do this. Once you have all the subtitle (.prtl) files in Video 2 or above where you want them to be, you are essentially done. You can export your timeline to see the results, or render preview if you do not wish to export the whole file yet.



The most common problem you will face is that the transparency of the subtitle file is compromised, and rather than your subtitle laid over the video, you have a black screen with the



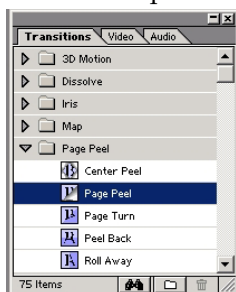
subtitle, but only the audio portion and the not the video being processed. This is more than likely caused by the fact that your transparency is not on the right key. To address this, access Effect Controls as shown right. This can be found on the top right



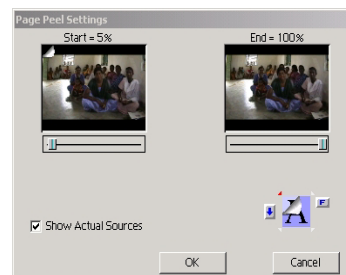
corner of the Editing Console. Click on the subtitle file within the Video 2 (or above) channel and then click on Setup in the Effect Controls box beside Transparency as shown above right. This will take you to the screen as shown above left. Simply ensure that they key is set to Alpha Channel for subtitles. Finally, note that this process need not apply to subtitles alone; text of any kind (i.e. titles, credits) can be added as outlined here.

### STEP 3: ADDING TRANSITIONS

If you wish, you can add transitions such as fades, mixes, or peel-aways between clips in the timeline. This is fairly straightforward in the A/B Editing environment. The channel between Video 1A and 1B in the timeline is explicitly set aside for transitions, and is named accordingly. In the example that follows, I will add a "Page Peel" transition between two scenes. To do so,



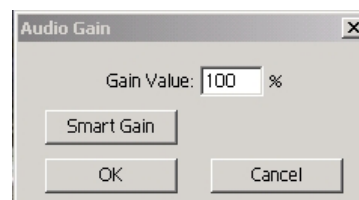
choose your transition from the Transitions box found on the upper right side of the Editing Console (i.e. Page Peel), as depicted left. Drag this into the Transitions of your timeline. For a page peel, you would want to centre it between your two clips in the timeline; the clips must overlap somewhat in order for the transition to merge the two clips where they overlap. If you would like to see what the effect will look like, you can double click on the transition as displayed



within the Transitions channel, or render preview it. In the case of a Page Peel transition, the screen on the right would appear. Ensure the Show Actual Sources box is ticked to see your footage. Other transitions can be previewed the same way; there are many styles of transitions to choose from. Finally, note that you can change the length of the transition to as long or short as you please, simply drag the outer boundaries of the transition in the transition channel to the duration you wish to have. Note however that the boundaries of the two clips you are merging must be tight with the boundaries of the transition.

### STEP 4: CHANGING AUDIO LEVELS

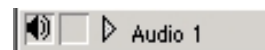
You may wish to decrease the sound of the audio portion of your video for certain segments where you want to add a voice over or additional audio tracks; for instance, you may want to add a soundtrack into one of the audio channels, and the level of this audio track must be lowered (generally) in order to ensure that the other audio tracks are not drowned out by the music. To do so, right click on the audio track you wish to alter. Once you right click, choose **Audio Options -> Audio Gain...** . You will see the box on the right appear. The lower the value you choose for the gain (i.e. less than 100%), the quieter the segment will become. Similarly, if you wanted to increase the volume, choose a value over 100%.



When you are done, choose OK, and repeat as necessary. A suggestion; you may want to use the razor tool to splice your audio track, in order to make your task more tractable. By doing so, you can easily sync that portion of the audio track you wish to alter with your voice over or other additional audio tracks.

### STEP 5: FADING AUDIO LEVELS

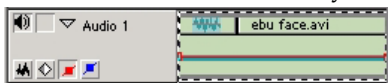
If you want to fade out an audio track, you have to first expand your view of the audio channel that you are working on. To do so, click on the triangle to the left of the name of the audio channel you are working on, as depicted to the right.



When you do so, the channel will expand as depicted to the left. To make the volume level fade out, ensure you have clicked the red square with the cross through it. This enables you to create a handle, or a start/end point, for your fade.

Notice that initially, the red line (or "rubberband") is flat; this is the default, "normal" volume that your original track was captured in.

To create a fade out, click the end of the red line and drag it down. This is depicted to the right. Now, your track will decrease in volume from normal to zero. You can also increase volume (i.e. fade in) or do cross fades using similar techniques. Of course, you can place handles anywhere along the rubberband should you only want to fade out certain points and not the entire track.



### STEP 6: ADDING AUDIO TRACKS

If you wish to add a voiceover, music, or any other audio portions over segments of your timeline, you can do so within the additional audio channels within the timeline. By default, Premiere offers three audio channels in the A/B environment, which is fine for two alternating video channels (i.e. 1A and 1B) and one additional audio track (i.e. a voiceover). If you wish to have more, simply add them; Premiere has the capacity for 96 video and audio channels, so it is certainly possible. For instance, you may want a voiceover combined with some music. To do so, right click on the timeline and choose **Add Audio Track...**. You will now have an extra channel for music, Audio 4. Now, to add audio, import your audio file into the Project Bin and drag it into the appropriate audio channel. Edit it as usual (trimming, moving, etc.). Most types of audio files can be used (i.e. .mp3 or .wav files).

### STEP 7: DELINKING VIDEO AND AUDIO

It may prove useful from time to time to split the audio and video portions of a clip you have placed in a timeline; for instance, you may want to have the audio portion of a clip continue after the visual portion has ended, or after the point at which you spliced the video portion. To do so,



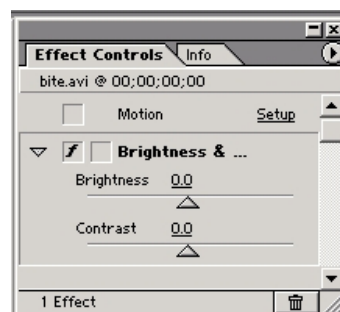
access the toolbox in the timeline and left click on the icon as shown to the left for slightly longer than usual; then, when the box as depicted right appears, choose the delink button as shown here. Note that the delink button may already be present; it depends on who last used the option. In any case, I assume here that all settings are at their factory default.

Place your cursor over the video channel of the clip you wish and left click it. Move the cursor over the audio channel of this clip, and notice the cursor change to a "delink" icon. Now, left click the audio channel; you will notice the colour of the audio portion change from green to blue. This indicates that the portions of the clip have been successfully delinked. You can now separate the video and audio, delete one or the other, change where they are in the timeline, and so on. If you wish to relink the two portions so that they can be moved together in the timeline, simply click on the video portion again and position the cursor over the audio portion. Left click once to relink; notice the colour of the audio portion revert back from blue to green, indicating the link has been re-established.



## STEP 8: VIDEO EFFECTS

There are a wealth of options you have over how your image looks like. You can change the brightness, the contrast, you can replace colors, you have pinch ends, balloon out portions, crop images to size...the possibilities are many, and you are not limited to those effects native in Premiere as many additional plug-ins, often freeware or open source, are available on the internet (try searching for "Premiere Plugin" in Google and see what happens). For the sake of brevity, I will explain how to alter the brightness of a clip. You can extend this example to any of the other options, as you like; they are all very similar in terms of their execution. To access these options, first decide on what clip in your timeline you wish to work on. Next, select an option. They can be found in the same box as where you found the Transition box in Step 3. Choose the Video folder. Now, the first set of options is under "Adjust"; expand this menu by clicking the triangle to the left of the title (i.e. "Adjust"). Now, you will see the full list of options that exist. Place your cursor over the first option, "Brightness and Contrast". Notice the cursor changes into a hand. This allows you to drag and drop the option over the clip you wish to alter. Drag the option over the clip in the timeline and release it. In the Effect Controls box, notice the letter "f" in a script font as shown right; this allows you to determine whether or not the chosen option will take effect. If the "f" is visible, the effect is enabled; if not, it will not take effect. You can preview what the option will look like in the Monitor as long as you enable the "f". Simply slide the Brightness to the desired level. You can also render preview what the option will look like.



## STEP 9: SLOWING DOWN/SPEEDING UP YOUR CLIP

From time to time you may want to slow down the clip (i.e. slow motion) or speed up your clip.



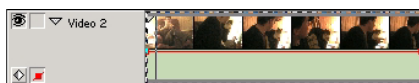
This can be achieved directly within the timeline itself. Move your cursor over the toolbox and left click over the icon on the left for a little longer



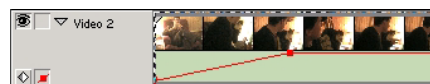
than usual. The additional tools as seen to the right will come up. Click on the depicted button. Now, when you are in this mode, pull the boundaries of the clip you wish to alter to the desired length of time, either longer (i.e. slower) or shorter (i.e. quicker) within the timeline. You will probably want to delete the audio portion of the altered clip; recall that Step 7, delinking audio and video, explains how to do this.

## STEP 10: FADING VIDEO TRACKS

Fading video in Premiere can be done in a method very similar to that of fading audio. However, note **that this will only work on video channels 2 or above**, as channels 2 or above are opacity channels and fading is a direct application of opacity (i.e. making the channel turn opaque).



First, expand your video track (i.e. click on the triangle) as depicted on left. Now, just as you placed handles in the red rubberband when fading audio, decide where you would like to begin and end your fade and create handles. Ensure the arrow tool is clicked in order to create handles. Now pull the rubber band down as shown right; an upward sloping rubberband results in a fade in, while a downward sloping rubberband results in a fade out.

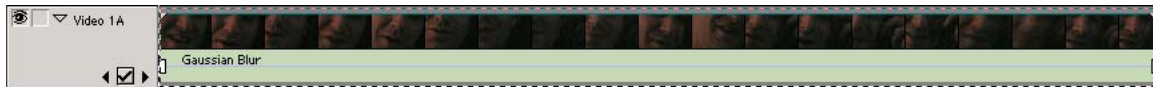




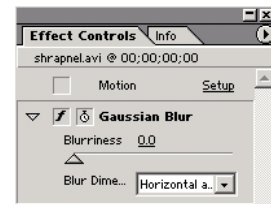
## STEP 11: CHANGING VIDEO EFFECTS OVER TIME – USING KEYFRAMES

So far, all the effects we have discussed can only be applied to one clip as a whole. That is, the nature of the effect is static for the duration of the clip. You may want to have a certain effect change over time; for instance, from an initially focused image to one that gradually goes out of focus. These and other time-dependent effects can be implemented using **keyframes**.

To use keyframes, first expand the video track that contains the clip you wish to work on, as discussed in Steps 5 and 10. Now, drag the desired effect from the Effects Controls box. For illustration, I will use a “Gaussian Blur”. Your timeline should approach what is depicted below.

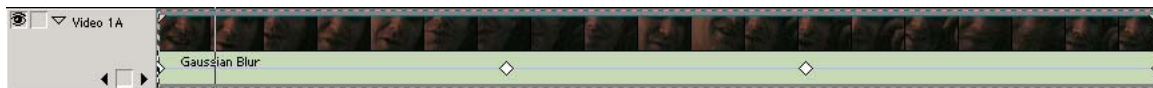


Notice that there are two squares at either end of the expanded video channel. These indicate the start and end of the clip. Now, enable keyframes by clicking on the empty box to the right of the “f” within the Gaussian Blur Effects Control box, as depicted to the right. This will enable you to apply keyframes to the clip, as the clock icon indicates. When you enable keyframes, the squares will change to diamonds (or half diamonds, i.e. triangles), as shown below.



Now, click on the left arrow to the left of the checkmark. This brings you to the first keyframe. Ensure that the scale of blurriness is 0 (i.e. no blur), as depicted above right. Next, click on the right arrow to the right of the checkmark. This brings you to the next (in this case, last) keyframe. Change the scale of blurriness to 50 (i.e. the maximum, or completely blurred). This process will render the clip to begin sharply in focus, only to go out of focus at a linear rate towards the end. You can extend this example to most of the effects that Premiere offers (i.e. contrast levels, crystallization, etc.).

Finally, you may wish to pause the effect, or as I illustrate here, slowly go out of focus, stay out of focus, then continue to go out of focus further. To do this, simply add additional key frames, place them where you wish to have them and enter the settings you wish to have for those keyframes. To add keyframes, simply move your pointer to the location on the timeline where you wish to add the transition, and check on the box where the checkmark usually is. Doing so creates a keyframe; repeat as necessary. For example, if you wished to pause the focus effect discussed above midway in the clip, create two additional keyframes within the middle, click to the keyframe using the left/right arrows that are next to the checkmark, enter the settings you wish (i.e. 30 for each), and render preview the clip.



The clip will start from 0 (i.e. sharply focused), go to 30, stay at 30 since the next keyframe is also set at 30 (i.e. for the duration of time between the two diamonds as shown above), and then continue to fall out of focus towards 50, or the end of the clip.

### STEP 12: CREATING BLACK (OR ANY OTHER COLOR) VIDEO CLIPS

If you would like to insert a portion of black video, simply right click within the Project Bin, and choose **New -> Black Video**. Drag this into the timeline where you would like. By default, a five second clip of black video is created; you can extend or shorten as you would with any other clip. If you would like another color, right click in the Project Bin and choose **New -> Color Matte...** and choose the color that you like. Give it a name (if you like) and then drag in from the Project Bin to where you would like in the timeline.

### STEP 13: EXPORTING STILLS FROM THE TIMELINE

If you would like to export a still from your footage as a static image, simply place the pointer to the point on your timeline you wish to capture as an image, choose **File -> Export Timeline -> Frame...** , give the file a name, and it will come up in Premiere automatically. By default Premiere creates Windows Bitmap files (.bmp); if you would like another format (i.e. .tiff or .gif) click on Settings the Save As prompt and pull down the "File Type" menu to choose your format. If you wish to have a static image in your timeline, you could take the still you exported here and place it in Video 2 or above for the desired duration.

### AN ENDNOTE...

The aim of these notes are to allow you as a first time user to come to grips and feel comfortable with some of the basic aspects of non-linear video editing. I have only touched on a few elements; the only way to really get your head around the power of Premiere is to play around with it. If you can do the things outlined in this series of notes, the rest just builds on that knowledge. Premiere is amazing software in my opinion, and I would encourage you to spend time with it, trying different things. There are no limits as to how you can express yourself, except for hardware considerations of course. So, go for it, and beyond anything else, have a good time - it can be a lot of fun.