

Adobe® Premiere® 6.5

Classroom in a Book®



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Adobe® Premiere® 6.5 Classroom in a Book®.

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Contents

Getting Started

About Classroom in a Book	2
Prerequisites	2
Installing the Adobe Premiere program	2
Starting Adobe Premiere	3
Copying the Classroom in a Book files	5
Restoring default preferences.....	5
Additional resources	7
Adobe Certification	8

A Tour of Adobe Premiere

Starting the Tour	12
Starting the Tour as a new project.....	13
Creating a rough cut	16
Previewing in the Monitor window	19
Trimming clips	21
Adding audio	24
Trimming clips in the Timeline window	25
Adding a transition	27
Previewing transitions and other effects	29
Splitting a clip	32
Changing the speed of a clip	33
Changing a clip's opacity	34
Adding special effects to a video clip.....	36
Superimposing an image.....	39
Animating a clip using keyframes	41
Exporting the movie	45

Lesson 1**Getting to Know the Work Area**

Starting the Adobe Premiere program	50
Setting up your workspace	50
Working with the Project window	57
Working with the Timeline window	64
Working with the Monitor window	72
Navigating to a specific time	75
Using palettes	76
Learning keyboard shortcuts	84
Review questions	85
Answers	85

Lesson 2**About Digital Video Editing**

How Adobe Premiere fits into video production	90
Measuring video time	91
Measuring frame size and resolution	97
Understanding video data compression	101
Capturing video	107
Understanding transparency and superimposing	117
Using audio in a video	119
Creating final video	121
Review questions	121
Answers	122

Lesson 3**Basic Editing**

Getting started	126
Viewing the finished movie	127
Importing clips	127
Adding clips to the Timeline	128
Developing a storyboard and using Automate to Timeline ..	129
Previewing your rough cut	132
Selecting clips in a bin and using Automate to Timeline ...	134
Trimming clips after they are in the Timeline	135

Pre-trimming clips using the Source view 139
 Fine-tuning in the Timeline 144
 Exporting the movie 149
 Exploring on your own 153
 Review questions 153
 Answers 154

Lesson 4

Adding Transitions

Restoring default preferences 158
 Getting started 158
 Viewing the finished movie and a reference project file 159
 Importing the clips for the project 159
 About transitions 160
 The Transitions palette 161
 Inserting a transition 164
 Previewing the transition 168
 Pre-trimming a clip and adding a transition 170
 Adding a transition using the Transitions palette 172
 Changing transitions 173
 Adding multiple transitions 177
 Exporting the movie 187
 Exploring on your own 188
 Review questions 189
 Answers 189

Lesson 5

Adding Audio

Restoring default preferences 194
 Getting started 194
 Viewing the finished movie 195
 Importing and organizing clips 195
 Creating an L-cut 197
 Using markers to synchronize clips 201
 Overlaying video without sound 205
 Adding audio clips 209

Getting to know the Audio workspace.....212
 Adjusting audio levels in the Timeline215
 Automating the mixing process222
 Exporting the movie226
 Advanced Audio Options.....227
 Exploring on your own.....229
 Review questions229
 Answers230

Lesson 6

Additional Editing Techniques

Getting started234
 Viewing the finished movie234
 Viewing the assembled project.....235
 Understanding three-point and four-point editing235
 Using the Toggle Shift Tracks Options.....240
 Linking and unlinking clips.....241
 Closing a gap with the Ripple Delete command.....248
 Exporting the movie249
 Exploring on your own.....251
 Review questions251
 Answers252

Lesson 7

Advanced Editing Techniques

Getting started256
 Viewing the finished movie256
 Viewing the assembled project.....257
 Understanding the extract and lift functions.....258
 Removing frames with the Extract button259
 Removing frames with the Lift button261
 Pasting into a gap.....263
 Fine-tuning your edits266
 Understanding the Trim view.....274
 Changing a clip's rate279
 Exporting the movie280

Exploring on your own281
 Review questions281
 Answers281

Lesson 8

Creating with the Title Designer

About titles and the Title Designer.....286
 Restoring default preferences287
 Viewing the finished movie287
 Working from the existing project file287
 Creating a simple title.....291
 Creating a graphic image in the Title Designer window....302
 Using the oval tool.....308
 Mapping a textured fill.....310
 Rolling titles and crawling titles313
 Using titles in a Premiere project318
 Adding titles to the Timeline319
 Previewing rolling and crawling titles.....320
 Exporting movies for the Web328
 Exploring on your own.....331
 Review questions331
 Answers331

Lesson 9

Superimposing

Getting started336
 Viewing the finished movie337
 Superimposing337
 Creating a split screen.....338
 Applying the Blue Screen transparency key340
 Applying the Chroma key343
 Adding clips without transparency345
 Applying the Track Matte transparency key type346
 Fading clips.....355
 Exporting the movie361
 Exploring on your own.....361

	Review questions	362
	Answers	362
Lesson 10	Adding Motion	
	Restoring default preferences	366
	Getting started	366
	Opening the existing project file	366
	Viewing the finished movie	367
	Creating animation in Premiere	367
	Creating a traveling matte	382
	Exporting the movie	385
	Exploring on your own	387
	Review questions	387
	Answers	387
Lesson 11	Applying Video and Audio Effects	
	Restoring default preferences	392
	Getting started	392
	Opening the existing project file	392
	Viewing the finished movie	393
	Why use effects?	393
	Getting to know the Effects workspace	394
	Using effects from Adobe After Effects	396
	Applying effects	397
	Applying effects in the correct order	400
	Copying effects, keyframes, and settings	403
	Changing effects over time	405
	Using the Image Pan and ZigZag effects	413
	Adding a logo	417
	Applying an effect to specific areas of an image	418
	Applying audio effects	422
	Exporting the movie	425
	Exploring on your own	425

Review questions 426
 Answers 426

Lesson 12

Duplicate Clips and Virtual Clips

Restoring default preferences 430
 Getting started 430
 Opening the existing project file 431
 Viewing the finished movie 431
 Understanding duplicate clips..... 431
 Creating duplicate clips 432
 Understanding virtual clips..... 435
 Creating virtual clips 436
 Nesting virtual clips 441
 Assembling the final video program 447
 Editing virtual clips 455
 Compiling virtual clips 457
 Exporting the movie 458
 Exploring on your own 459
 Review questions 460
 Answers 460

Index..... 461

Getting Started

DV in, Web out. That vision is now a reality for Windows® and Macintosh® users alike. With Adobe Premiere® 6.5 software, you can effortlessly capture Digital Video (DV); employ best-of-breed tools to craft your video productions; preview effects, transitions, motion, titles, and transparency in real time, and then output to the leading Web streaming, DVD, video and CD formats, or to any type of medium.

Delivering unmatched hardware support, Adobe Premiere 6.5 software is the most adaptable DV editing tool on the market today. Whether you want to edit digital video on your laptop or work with multiple layers of uncompressed analog footage on a professional, hardware-based real-time editing system, Adobe Premiere provides everything you need to work with ease and efficiency. Take advantage of new Real-Time Preview with no additional hardware required, the sophisticated new Adobe Title Designer, MPEG-2 export, and more to create extraordinary video productions. And use professional audio-editing tools to make a dramatic impact with high-quality audio.

Adobe Premiere delivers the tools you need to create professional video productions. With extensive hardware support, Premiere 6.5 allows you to choose the equipment you like best. Native DV support provides plug-and-play capabilities with a variety of camcorders, now including Sony DVCAM gear and other new devices. If your computer doesn't offer a DV input option or you're looking to import analog, Premiere provides support for the widest variety of capture cards. And support for Windows XP and Mac OSX allows you to take advantage of the latest operating system enhancements.

Seamless integration has been engineered between Adobe Premiere and other Adobe programs, including Adobe Photoshop®, After Effects®, Illustrator®, and GoLive® software. Use the Edit Original command to modify native Photoshop, After Effects, and other files. Import logos, vector artwork, and technical drawings as native Illustrator files. And export streaming media with chapters and URL triggers that can be imported directly into GoLive or to make DVDit!® files. Once your production is complete, Adobe Premiere 6.5 provides you with a number of export options. Export to the Web, videotape, DV, DVD, CD, VCD, and more.

Whether you are a video professional or an aspiring producer, you'll enjoy the versatility, ease of use, and power of Adobe Premiere software.

About *Classroom in a Book*

Adobe Premiere 6.5 Classroom in a Book® is part of the official training series for Adobe graphics and publishing software developed by experts at Adobe Systems. The lessons are designed to let you learn at your own pace. If you're new to Adobe Premiere, you'll learn the fundamental concepts and features you'll need to master the program. If you've been using Adobe Premiere for awhile, you'll find that *Adobe Premiere 6.5 Classroom in a Book* teaches many advanced features, including tips and techniques for using the latest version of Adobe Premiere.

Although each lesson provides step-by-step instructions for creating a specific project, there's room for exploration and experimentation. You can follow the book from start to finish or do only the lessons that correspond to your interests and needs.

Prerequisites

Before beginning to use *Adobe Premiere 6.5 Classroom in a Book*, you should have a working knowledge of your computer and its operating system. Make sure that you know how to use the mouse and standard menus and commands and that you know how to open, save, and close files. If you need to review these techniques, see the printed or online documentation included with your Windows or Macintosh operating system. It is also helpful, but not necessary, to have experience with Adobe Premiere, Adobe Illustrator, Adobe Photoshop, and Adobe After Effects.

Installing the Adobe Premiere program

Before you begin using *Adobe Premiere 6.5 Classroom in a Book*, make sure that your system is set up correctly and that you've installed the required software and hardware. You must purchase the Adobe Premiere 6.5 software separately. For system requirements and complete instructions on installing the software, see the *InstallReadMe* file on the Adobe Premiere 6.5 Application CD.

You must install the application from the Adobe Premiere 6.5 Application CD onto your hard disk; you cannot run the program directly from the CD-ROM. Follow the on-screen instructions. Make sure the serial number for your Premiere software is accessible before installing the application; you can find the serial number on the registration card, on the CD sleeve, or on the back of the CD case.

Installing QuickTime

QuickTime® 5.0 is required for playing the QuickTime movies you create in Adobe Premiere on both Windows and Mac OS systems. In addition, to play sound:

- On a Windows system, a sound card and speakers must be installed.
- On a Mac OS system, sound playback hardware is built in, although the quality varies by model. For best quality when previewing audio, you may want to connect external speakers to your system.

If QuickTime 5.0 is not already installed on your system, you can install it from the Adobe Premiere application CD-ROM. See the *Adobe Premiere 6.0 User Guide* for installation instructions.

Starting Adobe Premiere

You start Premiere just as you would any software application.

1 Launch the program as follows, depending on your operating system:


- In Windows, choose Start > Programs > Adobe > Premiere 6.5 > Adobe Premiere 6.5.
- In Mac OS, open the Adobe Premiere folder, and double-click the Adobe Premiere program icon. (If you installed the program in a folder other than Adobe Premiere, open that folder.)

In Premiere, if you are starting the program for the first time or if you have deleted the preferences (as you will be instructed to do in the lessons in this book), the Initial Workspace selection box appears. Lessons in the *Adobe Premiere 6.5 Classroom in a Book* are taught in the Single-Track Editing mode. Click the Single-Track Editing Mode button to select this mode. In the lessons that follow, you will learn about this and the other editing workspaces available in Adobe Premiere 6.5.

2 In the Load Project Settings dialog box, choose DV - NTSC Real-time Preview > Standard 32 kHz, and click OK.

This will allow you to smoothly play older clips saved in earlier versions of the program.

Note: For the lessons in this book, you will work with this preset or the lesson will specify a different setting, based on the source material you will be using for that lesson. For your own work, you will typically use the preset included with your capture card software or the appropriate preset included with Premiere.

 *Adobe Premiere 6.5 is very easy to customize. When working on your own projects, if you don't see a preset that matches your video, select the preset that most closely matches your editing environment. Click Custom, specify your project settings, and then click Save. In the Save Project Settings dialog box, type a name and description, (if desired) and click OK. The new settings are saved as a preset file that appears in the list of available presets in the Load Project Settings dialog box. For more information, see "Specifying Settings", in Chapter 1 of the Adobe Premiere 6.0 User Guide.*

3 After you click OK, the Adobe Premiere application window appears. You will see the Single-Track Editing mode workspace and its three main windows (the Project window, the Monitor window, and the Timeline window) and the default palettes. If necessary, you can rearrange windows and palettes so they don't overlap, by choosing Window > Workspace > Single-Track Editing. The workspace components automatically adjust.

4 Choose Edit > Preferences > General and Still Image and select Open Movies in Clip Window if it is not selected.

Copying the *Classroom in a Book* files

The *Adobe Premiere Classroom in a Book* CD includes folders containing all the electronic files for the lessons. Each lesson has its own folder, and you must copy the folders to your hard drive to do the lessons. To save room on your drive, you can install only the folder for each lesson as you need it, and remove it when you're done.

To install the *Classroom in a Book* files:

- 1** Insert the *Adobe Premiere Classroom in a Book* CD into your CD-ROM drive.
- 2** Create a folder named Pr65_CIB on your hard drive.
- 3** Copy the lessons you want to the hard drive:
 - To copy all of the lessons, drag the Lessons folder from the CD into the Pr65_CIB folder.
 - To copy a single lesson, drag the individual lesson folder from the CD into the Pr65_CIB folder.

Note: *If you are installing the files in Windows, you need to unlock them before using them. You don't need to unlock the files if you are installing them in Mac OS.*

- 4** In Windows, unlock the files you copied:

- If you copied all the lessons to your hard drive, double-click the unlock.bat file in the Pr65_CIB/Lessons folder.
- If you copied a single lesson, drag the unlock.bat file from the Lessons folder on the CD into the Pr65_CIB folder. Then double-click the unlock.bat file in the Pr65_CIB folder.

Note: As you work through each lesson, you will overwrite the Start files. To restore the original files, recopy the corresponding Lesson folder from the Classroom in a Book CD to the Pr65_CIB folder on your hard drive.

Restoring default preferences

Adobe Premiere 6.5 provides *default*, or factory preset, settings. Like many software programs, Premiere 6.5 also maintains a *preferences file* that stores the settings you most recently used in the program. Each lesson in this *Classroom in a Book* indicates whether you need to set preferences or delete preferences to return the Premiere options to their *default*, or factory preset, settings. You may also find instances in your own projects when restoring the default preferences will be useful.

Note: Deleting the preferences file also resets the window and palette positions.

To quickly locate and delete the Premiere preferences file:

1 Do one of the following:

- In Windows, choose Start > Find > Files or Folders and search for **Premiere 6.5 Prefs**. Choose Options > Save Results and then File > Save Search.
- In Mac OS, create an alias for the Preferences folder. Locate and select the Preferences folder, found within the System folder. From the title bar, choose File > Make Alias, or hold down the Command key and type the letter “m.” A file called Preferences alias will appear within the System folder. Move this file to your desktop, or to another convenient location (such as the Apple Menu Items folder within your System folder to make it accessible as a menu item under the Apple icon in the title bar). Double-clicking the alias (or selecting it under the Apple icon) will open the Preferences folder to give you quick access to the Adobe Premiere 6.5 Preferences file.

2 Double-click the saved search file (Windows) or alias (Mac OS) any time you want to open the Preferences folder.

To restore default preferences for Premiere:

- 1 If Premiere is running, exit Premiere.
- 2 Do one of the following:
 - In Windows, delete the Premiere 6.5 Prefs file found in <windows install drive>:\Documents and Settings\

Note: The AppData folder is usually hidden. You can access it by choosing Folder Options > View in Windows Explorer and selecting Show hidden files and folders.

- In Mac OS (9.x), delete the Adobe Premiere 6.5 Prefs file found in the Preferences folder in the System folder.
- In Mac OSX (10.x), delete the Adobe Premiere 6.5 Prefs file stored in either “Mac HD”:\User:Username”:Library:Preferences:Adobe Premiere 6.5 Prefs or “Mac HD”:\Library:Preferences:Adobe Premiere 6.5 Prefs. “Mac HD” is the disk where OSX is installed, and “Username” is the “Home” folder of the user currently logged onto the system.

To save your current Premiere preferences:

- 1 Exit Adobe Premiere.
- 2 Do one of the following:
 - In Windows, select the Premiere 6.5 Prefs file from <windows install drive>:\Documents and Settings\ - In Mac OS (9.x), select the Adobe Premiere 6.5 Prefs file found in the Preferences folder in the System folder.
 - In Mac OSX (10.x), select the Adobe Premiere 6.5 Prefs file stored in either “Mac HD”:\User:Username”:Library:Preferences:Adobe Premiere 6.5 Prefs or “Mac HD”:\Library:Preferences:Adobe Premiere 6.5 Prefs.

Note: The default location of the Adobe Premiere 6.5 preferences varies by operating system; use your operating system’s Find command to locate this file.

- 3 Drag the preferences file to your desktop or to another folder that you can locate quickly while you are working.

To restore your saved settings after completing the lessons:

- 1 Exit Premiere.
- 2 Drag the preferences file from the desktop back into the folder holding the Adobe Premiere 6.5 preferences file.
- 3 In the Warning dialog box that appears, confirm that you want to replace the existing version of the file indicated.

Additional resources

Adobe Premiere 6.5 Classroom in a Book is not intended to replace documentation that comes with the Premiere 6.5 program. Only the commands and options used in the lessons are explained in this book. For comprehensive information about program features, refer to these resources:

- The *Adobe Premiere 6.5 User Guide Supplement*, which is included with Adobe Premiere 6.5 software, contains a complete description of all new features found in Premiere 6.5.
- The *Adobe Premiere 6.0 User Guide*, which is included with Adobe Premiere 6.5 software, contains a complete description of all features in the software.
- Online Help, an online version of the *User Guide*, is accessible by choosing Help > Contents (Windows) or Help > Help Contents (Mac OS) from the Premiere title bar.
- The Adobe Web site (www.adobe.com), can be viewed by choosing Help > Adobe Online if you have a connection to the World Wide Web.
- Adobe Premiere Technical Guides can also be found in the support area of the Adobe Web site (www.adobe.com/products/premiere/community.html). You may find them useful for additional information as you develop your skills.

Adobe Certification

The Adobe Training and Certification Programs are designed to help Adobe customers improve and promote their product proficiency skills. The Adobe Certified Expert (ACE) program is designed to recognize the high-level skills of expert users. Adobe Certified Training Providers (ACTP) use only Adobe Certified Experts to teach Adobe software classes. Available in either ACTP classrooms or on-site, the ACE program is the best way to master the use of Adobe products. For Adobe Certified Training Programs information, visit the Partnering with Adobe Web site at <http://partners.adobe.com>.

A Tour of Adobe Premiere



This Tour helps you understand and work with basic concepts and features of the Adobe Premiere program. You'll run through a typical series of steps for creating a video piece, including basic editing techniques, adding transitions, motion, and transparency. Completing this Tour should take approximately one hour.

Over the course of this Tour, you'll create a promotional television spot for a fictional bicycle company using video and audio clips provided on the CD-ROM included with this *Adobe Premiere 6.5 Classroom in a Book*. You'll be working with clips that have already been digitized as QuickTime files. If you were actually producing this project from the start, you would likely capture clips from the original video tapes and digitize them yourself, using Premiere.

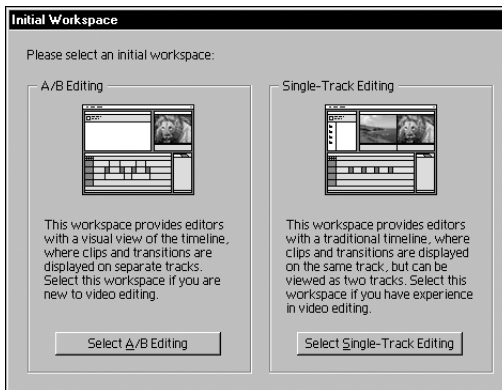
Note: You may wish to skip the Tour until you've completed Lesson 1, which familiarizes you with the Premiere 6.5 interface and how to navigate it.

Starting the Tour

To begin, you need to launch Adobe Premiere 6.5, set up your workspace, create a new project, and then import the video clips.

- 1 Make sure you know the location of the files used in this lesson. Insert the *Adobe Premiere Classroom in a Book* CD-ROM disk. Copy the Tour folder to your hard drive. For help, see "Copying the Classroom in a Book files" on page 4.
- 2 To ensure that the Premiere preferences are set to the default values, exit Premiere, and then delete the preferences file as explained in "Restoring default preferences" on page 5.
- 3 Start the Premiere 6.5 program.

When you start Premiere for the first time, or after deleting the preferences, the Select Initial Workspace dialog box appears so you can select an initial workspace.



- 4 For this Tour, click Select Single-Track Editing to select that workspace.
- 5 The Load Project Settings dialog box appears. Click Cancel. No settings are required. You'll return to the Load Project Settings dialog box after you view the finished movie.
- 6 Choose File > Open and double-click the Zfinal.mov file in the Tour folder you copied from the *Adobe Premiere Classroom in a Book* CD-ROM to your hard drive. Now, the Zfinal.mov file appears in its own Clip window.
- 7 Click the Play button (▶) and the video program will begin playing as shown below.

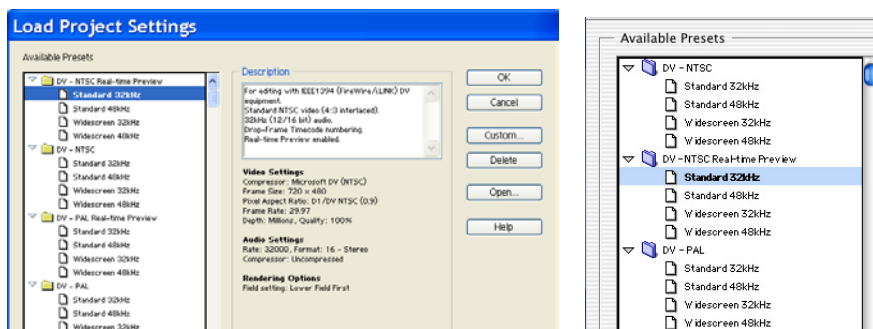


- 8 Choose File > Close when the finished movie stops running.

Starting the Tour as a new project

Now, you're ready to start creating the movie you just watched.

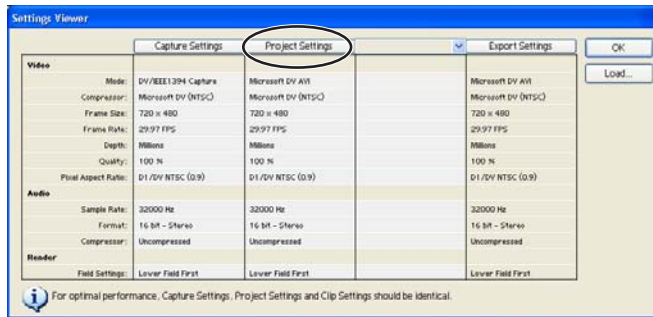
- 1 Choose File > New Project.
- 2 The Load Project Settings dialog box appears. In Windows, the DV - NTSC Real-Time Preview > Standard 32kHz appears as the default setting. In Mac OS, choose DV - NTSC Real-Time Preview > Standard 32kHz as the setting. Click OK.



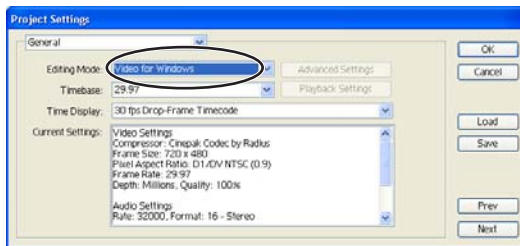
Load Project Settings window for Windows (left) and Mac OS (right).

After you click OK, you will see the Single-Track editing mode Workspace and its associated windows and its default palettes.

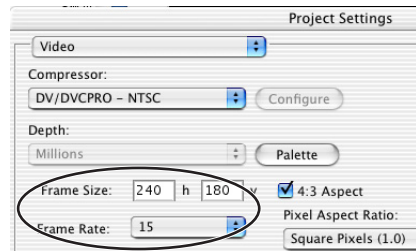
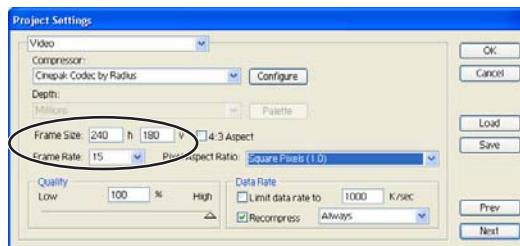
- 3 Choose Project > Settings Viewer.
- 4 Click on the Project Settings button.



- 5 The Projects Settings dialog box appears. In the Editing Mode area select Video for Windows (Windows only). Click Next.

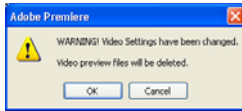


- 6 In the Frame Size area, type **240** for H (Horizontal) and **180** for V (Vertical). Change the Frame Rate to 15. In the Pixel Aspect Ratio area, select Square Pixels (1.0) (Windows only). Click OK.



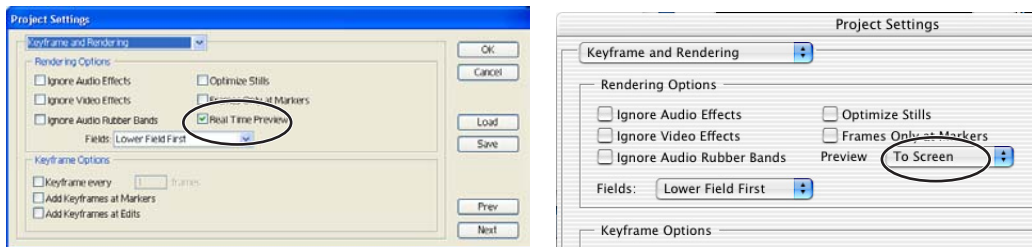
Project Settings window for Windows (left) and Mac OS (right).

7 A Warning dialog box appears indicating that the settings have changed. Click OK.



8 Click OK again.

9 To familiarize yourself with the Real-Time Preview option, choose Project > Project Settings > Keyframe and Rendering. Real-Time Preview should be selected in Windows and To Screen should be selected in Mac OS. Click OK or Cancel.



The Real-Time Preview option is turned on in Windows (left) and Mac OS (right).

10 Choose Edit > Preferences > General and Still Image and deselect Open Movies in Clip Window if it is selected. Click OK.

Now, you're ready to import the clips you'll be using for your video program. A clip can be digitized film, video, audio, a still image, or a sequence of still images.

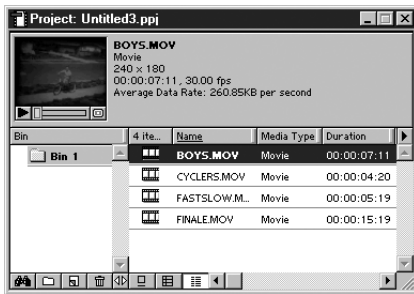
There are several ways to bring clips into a project. In this Tour, you'll import clips directly into the Project window. This is the place that Premiere lists all source clips you import into a project, though you don't have to use every clip you import.

A Project window includes a *Bin area*, which shows the bins that have been added to the project. The Bin area appears on the left side of the Project window, and can be resized, renamed or hidden. When the bins in the Bin area contain other bins, the hierarchical structure appears, much like the graphical view of folders and subfolders in your operating system.

11 To import the movie clips you need to create the Tour movie, choose File > Import > File, and then open the Tour folder that you copied to your hard drive from the *Adobe Premiere 6.5 Classroom in a Book* CD-ROM. Hold down the Control key (Windows) or the Shift key (Mac OS) and select these four files: *Boys.mov*, *Cyclers.mov*, *Fastslow.mov*, and *Finale.mov*. Now click Open.

Note: If the windows are overlapping, choose Window > Workspace > Single-Track Editing to restore the default monitor appearance.

The four selected files appear in the Project window. For each file that you import, the Project window lists its name, media type, and duration. Other columns let you add your own descriptions or labels. You can scroll across the window or enlarge it, if necessary.



12 Before you continue, you need to name and save the project. Choose File > Save. In the Save File dialog box, type **Cycling.ppj** for the filename, and specify a location on your hard disk. Click Save.

Premiere saves the project file to your hard disk.

Creating a rough cut

For many projects, you may want to begin by creating a *rough cut* of your video program. A rough cut is simply a series of clips assembled in the general sequence you want, with little or no editing. A rough cut can quickly give you some sense of your video program's effectiveness, letting you start making decisions about where to cut, trim, and add transitions and special effects.

1 If the Timeline window is not open, choose Window > Timeline to open it. You may need to resize the Project window to see the Timeline window clearly.

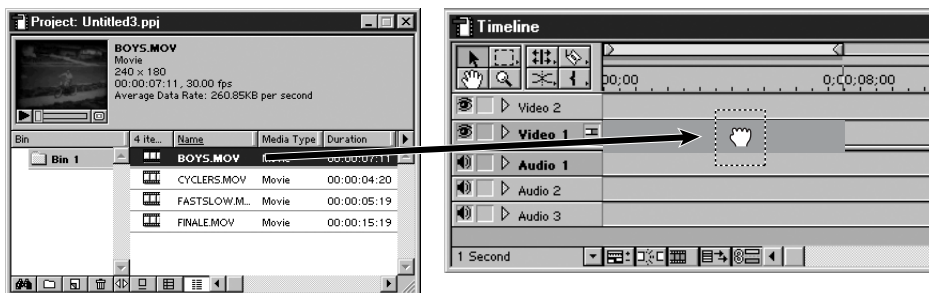
The clips you imported do not become part of the video program until you place them into the Timeline. The Timeline window is where you'll construct and edit your video program—adding, copying, and moving clips, adjusting their lengths, and so on. The Timeline provides a schematic view of your work by showing where in time each clip begins and ends, as well as the relationships between clips. Changes you make in this window appear in the Program view in the Monitor window.

Note: *Premiere also provides a Storyboard window in which you can quickly and easily organize a set of clips, and then move the set to the Timeline to create a rough cut. You'll learn how to create and use storyboards in Lesson 3, "Basic Editing."*

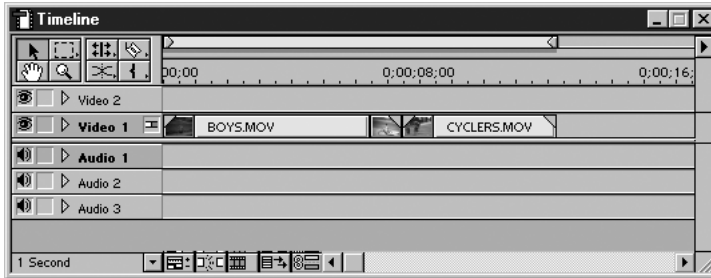
One of the best things about Adobe Premiere is that there are many alternative ways to approach different tasks. Whether you are importing clips, developing a rough cut, or doing any of a variety of editing tasks, you can choose to work in the way you prefer. This Tour shows you only one approach to developing a relatively simple project. Upcoming lessons will describe alternative and more advanced approaches.

When you first open the Timeline window, it displays five separate rows, called *tracks*, underneath the time ruler. The tracks act as containers for the clips. By arranging clips within the tracks, you create sequences that become the video program you are making. This Tour introduces you to the kinds of controls available for all tracks.

2 In the Project window, select the Boys.mov clip by placing the cursor to the left of its name and dragging the clip into the Video 1 track when the cursor changes to a hand. As you drag it into the Video 1 track, the clip appears as a darkened box. Before releasing the mouse, make sure that the left end of the darkened clip box is up against the left side of the Video 1 track.



3 Next, select the Cyclers.mov clip and drag it into the Video 1 track, positioning it just after the Boys.mov clip, so that the beginning of the Cyclers clip is up against the end of the Boys.mov clip.

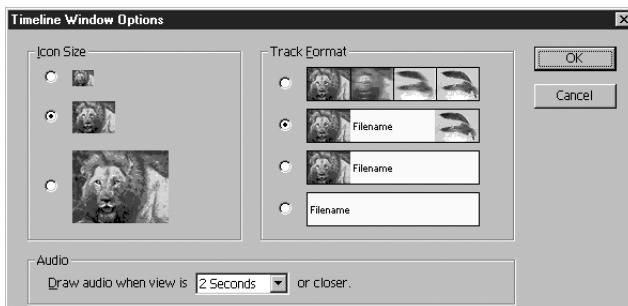


4 Likewise, select the Fastslow.mov clip, drag it into the Video 1 track, and position it just after the Cyclers.mov clip. Do the same with Finale.mov clip, dragging it to a position just after the Fastslow.mov clip.

Now you have four clips in your Video 1 track, forming a video program about 32 seconds in length. This is a rough cut, giving you some idea of how your sequence works and what needs to be trimmed, edited, and modified. In the next section, you'll preview this sequence. Before you move on, you'll change how the clips are represented in the Timeline window.

5 Click the Timeline window title bar to make sure the window is active. Choose Window > Window Options > Timeline Window Options.

6 For *Icon Size*, select the middle option. For *Track Format*, select the second format (showing graphic images on both sides of the filename) and then click OK.



The clip representations in the Timeline change size accordingly. Now, change the unit of time displayed throughout the Timeline.

7 From the Time Zoom Level pop-up menu, in the lower left of the Timeline window, choose 2 Seconds.



The clips now take up less horizontal space because you're now displaying the Timeline contents in a time unit requiring less detail.

Now, it's time to play the sequence of clips you've imported as a preview.

Previewing in the Monitor window

To see how your work is progressing, you can preview one or more clips in the Monitor window. The Dual View Monitor window displays Source and Program views.

Source view (on the left side of the window) Lets you preview a clip, trim it, and then insert it into the Timeline window. This view can store many clips at a time, but you can view and trim only one clip at a time.

Program view (on the right) Lets you preview your entire video program, at any time. This view displays the sequence of clips currently in the Timeline window. You can also use the Program view to edit your video program.

1 If the Monitor window is not already open, choose Window > Monitor.

- 2 In the Monitor window, click the Play button (▶) underneath the Program view, or press the spacebar on your keyboard once to play the rough cut of your video program.



- 3 To replay your video program, click the Play button again, or click the Loop button (↺) to play the video program in a continuous loop. To stop the action, click the Stop button (■) or press the spacebar on the keyboard.

Real-Time Preview

Most of the latest computers can take advantage of Premiere 6.5's Real-Time Preview feature, which allows you to view your work in progress on the Program Monitor or an external video monitor without any delays for "rendering" the footage first.

Real-Time Preview (Windows) or Preview To Screen (Mac OS) is a Setting to be selected at Project > Project Settings > Keyframe and Rendering. Throughout this book and indeed throughout your venture into video production, you will be prompted to test the structure of your movies by playing sequences. Real-Time Preview is a boon to computer-based video, because until now most programs and most computers were unable to offer or take advantage of it.

Now that you're satisfied with the rough cut of your video program, you'll trim the video clips and add audio, transitions, special effects, and superimposing to create the finished version of the Tour movie.

Trimming clips

When you shoot footage with your camera, you almost always produce much more material than you'll actually use in your video program. To create scenes, cuts, and transitions, you'll need to trim your clips to remove the parts you don't need. Trimming clips is an essential part of creating a video program, something you'll do many times. Premiere provides a number of different ways to trim clips, including quick rough-cut tools and more precise frame-by-frame views.

You'll start editing the bicycle video by trimming the Boys.mov clip (the first clip in the video program).

- 1 Click the Timeline window title bar to make the Timeline active.
- 2 In the Video 1 track in the Timeline window, double-click the Boys.mov clip.

The first frame of the Boys.mov clip appears in the Source view in the Monitor window.



Play the clip first, before you trim it.

- 3 Click the Play button (▶) underneath the Source view in the Monitor window, or press the spacebar.
- 4 As it is now, the clip is a little long, so you'll trim it somewhat. Trimming a clip involves setting a new *In point*, *Out point*, or both. An *In point* is the first frame at which a clip begins; an *Out point* is the last frame of the clip. You'll change the *Out point* for the Boys.mov clip.

The controls contain a shuttle slider, which lets you *scrub* clips. Scrubbing—advancing or reversing a clip manually—lets you precisely identify and mark events.

5 Under the Source view in the Monitor window, drag the shuttle slider until you see the first bike rider at the end of his ride. (The time below the shuttle slider should read between 4:20 and 5:00 seconds.)



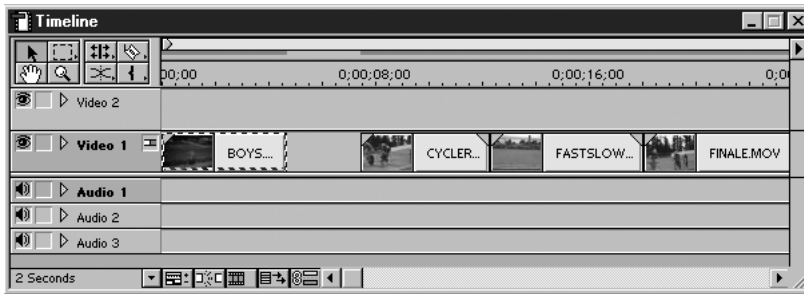
6 Click the Mark Out point button (⤴).

After you've positioned the Out point correctly, you need to apply the change to the clip in the Timeline. The Apply button is located above the clip image in the Source view in the Monitor window. This button appears whenever you mark a new In or Out point for a clip in the Timeline.



7 To apply the trim, click the Apply button.

Premiere trims the end of the clip to give the clip a new Out point. It's important to understand that the trimmed area has not been deleted; Premiere has merely hidden the trimmed frames so that they don't appear in the Timeline and will not appear when you preview or export the video program. You can easily restore any trimmed frames by resetting the Out point.



The Timeline window includes a toolbar with various tools for making adjustments to clips. In this short exercise, you will become familiar with some of these tools in the Timeline toolbar area.



Notice, that there is a black triangle in some of the tool icons to indicate that there are multiple tools nested inside that tool.

Because you have set a new Out point in the Boys.mov clip, there is now a gap in the Timeline between the first and second clips. To preserve a continuous flow from one clip to the next, you need to close this gap by moving the other clips to the left. To do this, you'll use the track selection tool (⌘) nested inside the second icon from the left in the top row of the Timeline toolbar.

8 In the Timeline window, click and hold the range select tool icon (⌘), then select the track selection tool (⌘) to select all the clips in a track to the right of where you click. (Later in this tour, you'll learn how to automatically close gaps when you trim.)



- 9** Click the Cyclers.mov clip in track 1. This clip, and the clips to the right, are selected.
- 10** Drag the selection to the left, until it is up against the end of the Boys.mov clip.
- 11** Click the selection tool (⌘), because you're done with track selection for now.

12 In the Program view in the Monitor window, press the Play button (▶) to preview the changes you've made.

Note: If your system works effectively with it, use Real-Time Preview by selecting it as a setting and then pressing Enter. Alternatively, if you have not selected it as a setting, then press Shift + Enter to play in Real-Time mode.

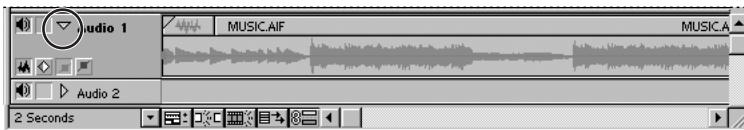


13 Save the project.

Adding audio

Now you'll add some music to the project by importing and placing an audio file in the first audio track. The music in the audio file was recorded in a studio, digitized, and then assembled and rendered in Premiere 6.5.

- 1 Choose File > Import > File, and double-click the Music.aif file within the Tour folder you copied to your hard drive from the *Adobe Premiere Classroom in a Book* CD-ROM. The file appears in the Project window.
- 2 Drag the Music.aif icon from the Project window to the Audio 1 track in the Timeline window.
- 3 Click the triangle immediately to the left of the Audio 1 track label to expand your view of the audio track.



The expanded view shows the waveform of the clip. The waveform displays the volume of the audio over time. Higher peaks in the waveform indicate greater volume.

In the next section, you'll come back to the audio track to synchronize events in the video with the music. For now, you'll lock the track so it doesn't get repositioned later.

- 4 Click in the small box next to the speaker icon (🔊) to lock the audio track. A black lock icon (🔒) appears next to the cursor arrow whenever you position it over the locked track.



- 5 Click the Program view title bar to make the Monitor window active, then click the Play button (▶) under the Program view to preview the video and the audio together.

Adobe Premiere 6.5 provides sophisticated audio mixing technologies that allow you to adjust multiple audio tracks while listening to them and viewing your video in Real-Time. You'll learn more about the Audio Mixer in upcoming lessons.

Trimming clips in the Timeline window

In addition to trimming clips in the Monitor window, you can trim clips in the Timeline window using a number of different methods. To edit more precisely in the Timeline window, it's often easier to view a wider range of frames.

Now, you'll adjust the trim you made to the Boys.mov clip so that its Out point is synchronized with the first spike in the audio track.

- 1 From the Timeline toolbar, click and hold the rolling edit tool icon (⌘), then click the ripple edit tool (⬄) nested there.



A *ripple edit* trims the specified clip, but maintains the durations of all other clips by changing the program duration. To edit the In point, drag the left edge of the clip. To edit the Out point, drag the right edge of the clip. The trim “ripples” through the project and the overall program duration is lengthened or shortened by the number of frames you added to or subtracted from the clip you are editing. The duration of the entire video program, therefore, changes.

- 2 Position the ripple edit tool on the Out point of the Boys.mov clip, and drag it to the right until its Out point is in line with the first spike of the waveform in the Music.aif clip.

The program duration is extended or shortened to compensate for your edit, but the duration of adjacent clips remains unchanged. If your view doesn't show the pictures of both, change to 1 second view.



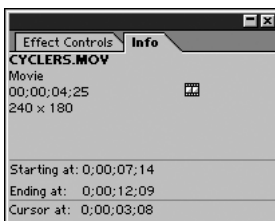
1 second view displaying picture of both clips.

Note: If the arrowhead on the ripple edit tool only points to the right, it means that the clip has no frames before the in point available to edit (F). If the arrowhead on the ripple edit tool only points to the left, it indicates that the clip has no frames after the out point available to edit (⇧).

Now you'll trim the Cyclers.mov clip so that its endpoint corresponds with an exact point in the Timeline. To trim the Cyclers.mov clip to this time, you'll use the Info palette.

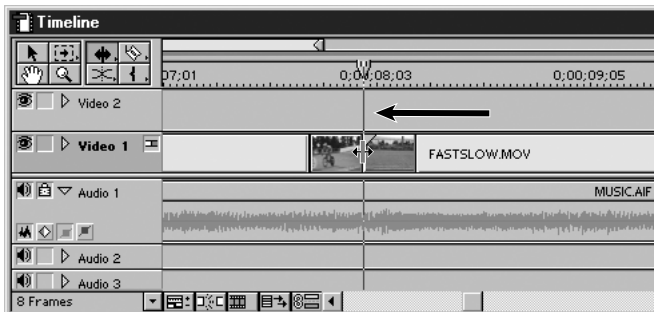
- 1 Click the selection tool (A) in the Timeline window.
- 2 Choose Window > Show Info and select the Cyclers.mov clip in the Timeline window.

The Info palette displays the name, types of clip, duration, and the starting and ending points of the selected clip. In addition, it displays the current location of the cursor. You'll use the cursor information to help you trim.



- 3 Select the ripple edit tool again, and move the cursor across the line where the Cyclers.mov and Fastslow.mov clips join. (Depending on your monitor, you may need to adjust the view of the Timeline window to see this clearly.)

- 4 Drag the ripple edit tool to the left, until the position of the cursor in the Info palette reads 0:00:08:01, and then release the mouse button.



You have trimmed the Out point of the Cyclers.mov clip. Because you trimmed the clip using a ripple edit, the subsequent clips have followed suit, shifting to the left.

- 5 Select the selection tool (⌘) now, because you are done with ripple editing. Now, you'll move on to applying a transition between clips.

Adding a transition

A *transition* is a change from one scene to the next, or from one clip to another. The simplest transition is the *cut*, where the last frame of one clip leads directly into the first frame of the next. By placing the first two clips together—Boys.mov and Cyclers.mov—you created a cut between them.

Premiere includes over 75 transitions, which you choose from the Transitions palette. To help you choose, you can animate icons and view brief descriptions of the available transitions. Additionally, you can preview a transition effect with actual frames from the two clips involved in the transition.

To add texture, nuance, or attention-getting special effects between scenes, you can use special transitions available in Adobe Premiere 6.5, such as dissolves, wipes, and zooms. In this Tour, you'll use the Cross Dissolve transition.

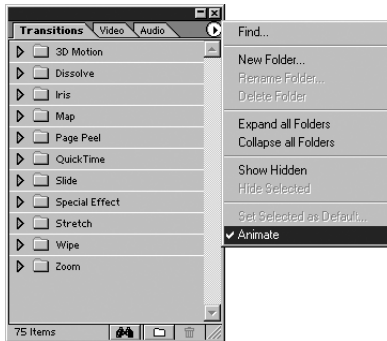
- 1 If the Transitions palette is not open, choose Window > Show Transitions.

The Transitions palette appears, displaying the available transitions, organized in folders by type. When you open a folder, you will see that each icon graphically represents how the transition works. Resize the palette if necessary by dragging its lower right corner.

To help you choose among the various transitions available, you can animate their icons and view brief descriptions of them. You will do that now.

2 Double click the 3D Motion folder icon to see the transitions available. You may need to make this area larger so you can see each of the transitions clearly.

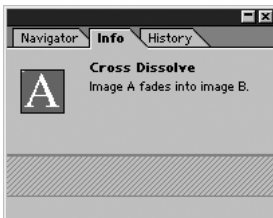
3 Now, click and hold the small black arrow (▶) in the upper right corner of the Transitions palette, and choose Animate from the pull-down menu to activate the animation of the icons.



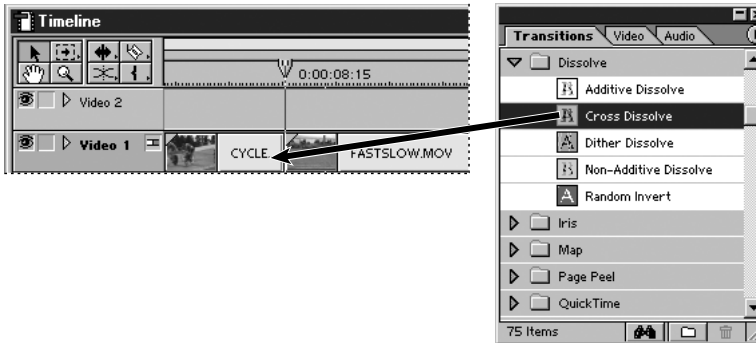
Later, if you find the animation distracting, you can turn it off by again choosing Animate from the Transitions palette menu to deselect the option. You can also view a description of each transition. You will do that now.

4 Click the Info palette if it is not active.

5 Open the Dissolve folder in the Transitions palette, and select the Cross Dissolve transition. The description of Cross Dissolve appears in the Info palette along with its animated icon. This transition is frequently used in video and film; it “dissolves” one scene into another, over a brief duration.

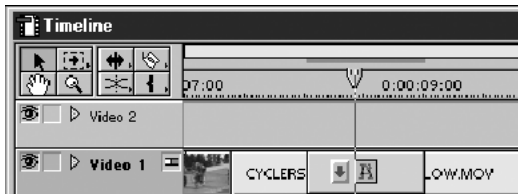


6 Now, drag the Cross Dissolve transition into the Timeline window, placing it between the Cyclers.mov clip and the Fastslow.mov clip. (You may need to shrink the Transitions palette so that Cross Dissolve is still visible, but small enough to make it easy to work in the Timeline window.)



7 If the Fix Transitions dialog box appears, click OK. You will learn more about the Fix Transition in Lesson 4, “Adding Transitions” in this book.

The Cross Dissolve transition icon will now appear in the Timeline window in Video track 1, superimposed at the transition point between the two clips.



Previewing transitions and other effects

The Program view play button previews only the video clips in the Video 1 track and the audio clips but does not play transitions, effects, or superimposed clips (ones placed on the Video 2 track and higher) unless your system renders previews in Real-Time or a *preview file* has been created. Both Real-Time Preview (Windows) or Preview To Screen (Mac OS) and a rendered preview file show the full suite of additional effects in the Program view or on an attached external video monitor.

The work area bar specifies the portion of your project that you want to preview (with transitions and other effects) or output. In this case, you'd like to preview the first three clips of your project, including the cross dissolve transition effect you just added.

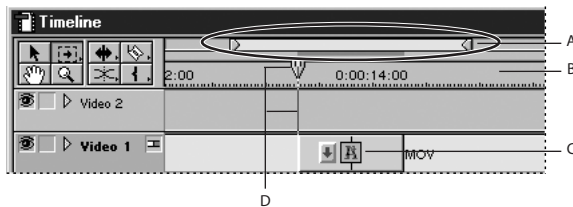
Smooth Real-Time Preview/Preview To Screen playback usually requires a later-model multimedia-oriented computer system. To preview a transition when Real-Time playback is not an option, you can either build a preview of the section of the Timeline window containing the transition, or you can *render-scrub* it. With render-scrub, you can see the transition's effect quickly, but the preview doesn't get stored, so you can't replay it.

1 To render-scrub the transition: Position the cursor in the Timeline window, then drag the cursor in the time ruler over the transition, hold down the Alt key (Windows) or the Option key (Mac OS) and, when the cursor becomes a downward-pointing arrow (↓), scrub (or move the cursor into) the Timeline window's time ruler.

Dragging in this fashion provides a quick method for previewing your video program but cannot give you a precise frame rate, since you're moving it by hand. To preview effects at a specified frame rate, you need to generate a preview file.

Before you generate a preview file, you need to adjust the *work area bar*—the topmost section of the Timeline window—to span the area you want to preview.

2 To do this, position the cursor in the yellow work area bar in the Timeline window, and adjust the end points so the work area bar covers the transition and press Enter (Windows) or Return (Mac OS).



A. Work area bar B. Time ruler C. Transition superimposed
D. Edit line

💡 Alternatively, you can choose *Timeline > Preview* to build a preview of a transition that can be saved and replayed. The most efficient method, however, is *Real-Time Preview* if your system works well with it. To make a *Real-Time Preview/Preview to Screen*, when it is not selected as a setting, press *Shift + Enter/Return*. To make it the default whenever you press *Enter/Return*, choose *Project > Project Settings > Keyframe and Rendering*, then select *Real-Time Preview (Windows)* or *Preview to Screen (Mac OS)*.

Note: The edit line in the *Timeline* moves in tandem with the preview. This edit line indicates the active frame—the frame being edited or previewed. In *Real-Time Preview* the preview begins at the edit line, not the work area bar.

3 The *Cyclers.mov* clip dissolves into the *Fastslow.mov* clip, over a duration of one second, as the preview shows.



4 To view the first three clips in their entirety, choose *1 Second* from the *Time Zoom Level* menu in the lower left corner of the *Timeline* window. Now, it will be easy to extend the work area by the correct amount.

Note: Depending on the size and resolution of your computer monitor, the *1 Second* setting might not make the first three clips entirely visible; in that case, choose another setting from the *Time Zoom Level* pop-up menu. Doing so will not affect your ability to follow the remaining procedures in this *Tour*, although the illustrations may not exactly match what you see on your screen.

5 Drag the right end of the work area bar to extend its length so that it aligns with the end of the *Fastslow.mov* clip. Notice that the preview status line under the work area bar changes color from red to green in the *Timeline* when a preview has been built for a segment that needs rendering.

6 From the *Timeline* window, choose *Timeline > Preview* or press *Enter (Windows)* or *Return (Mac OS)* on the keyboard to see the preview.

Note: *Premiere* displays a status dialog box as it generates a preview file. When the file generation is complete, the preview of your video program plays in the *Program* view in the *Monitor* window.

7 Because the preview has been saved, now simply press Enter (Windows) or Return (Mac OS) to replay the preview.

Splitting a clip

Sometimes you may want to superimpose only a portion of a clip. To do this, you need to split the clip to create a new and separate instance of the original clip. You can split a clip in the Timeline by using the razor tool (✂). This technique can be useful when you want to use different effects that can't both be applied to a single clip, such as different clip frame rates.

Here, you'll split the Fastslow.mov clip so that you can make a particular portion of it change speed and fade out.

1 In the Timeline window, move the edit line across the Fastslow.mov clip until you see a shot of the unobstructed bleachers (about 2 seconds into the clip). Leave the edit line positioned at this point.



2 In the Timeline window, select the razor tool (✂).

3 Position the cursor over the Fastslow.mov clip at the current edit line, and then click the mouse to split it.



The Fastslow.mov clip is cut at the point where you clicked, creating two separate clips.

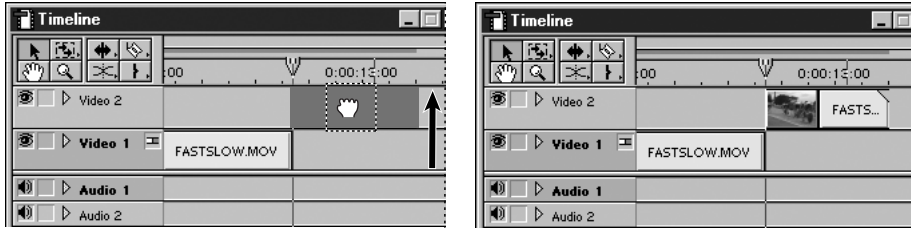
Changing the speed of a clip

You can change the playback speed of a clip to make it play slower or faster. Changing the speed changes its duration without adding or removing any frames. The *speed* of a clip is the playback rate of the action or audio compared to the rate at which it was recorded. The *duration* of a video or audio clip is the length of time it plays—the difference in time between a clip’s In point and Out point.

To make the bike sequence more interesting, you’ll slow down the second portion of the clip you just cut, increasing its duration. Since you also want to fade out the same clip, which requires it to be placed in a superimpose track, you’ll place it there now.

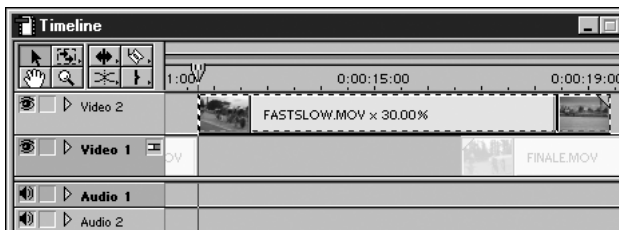
- 1 Click the selection tool (⬅) to activate it, and then drag the second portion of the Fastslow.mov clip upward into the Video 2 track.

Make sure to keep the position of the clip at exactly the same point in time by snapping the edges of the clip to the same point in the Video 2 track.




Now you’ll change the speed of the clip.

- 2 Select the clip you just moved (if it is not already selected), and choose Clip > Speed.
- 3 In the dialog box, type **30** in the New Rate box and click OK.



The playback speed of the clip is now at 30% of its original speed. Accordingly, the duration of the clip has increased proportionally, approximately tripling in length.

Windows XP and Mac OS X systems will play in Real-Time on some systems.

 *To change speed visually, you can select the rate stretch tool (↔) and drag either end of the clip. The rate stretch tool is located in the toolbar of the Timeline window.*



The split portion of the Fastslow.mov clip with which you have been working now overlaps some of the Finale.mov clip. Because you want the slowed-down clip to fade to black, you need to move the Finale.mov clip to the right.

4 Use the selection tool to drag the Finale.mov clip to the right until its right edge snaps to the Out point of the Music.aif clip in the Audio 1 track.

Now you'll generate a rendered preview, if you cannot use Real-Time Preview.

5 Using the selection tool, move the Out point of the trimmed Fastslow.mov clip in the Video 2 track so that its Out point is aligned with the In point of the Finale.mov clip.

6 Drag the right end of the work area bar to the right so that it extends to the end of the Fastslow.mov clip in the Video 2 track.

7 Choose Timeline > Preview or press Enter (Windows) or Return (Mac OS) on the keyboard. To preview more than once, just repeat this step.

8 Save the project.

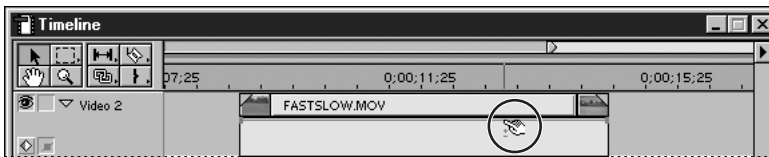
Changing a clip's opacity

If a clip is on the Video 2 track or higher, you can make it partially transparent by changing its opacity. The opacity option lets you fade into or out of a clip and superimpose one or more clips on top of others, so that two or more clips are visible at the same time. You'll actually superimpose clips later in the Tour: for now, you'll simply use the superimpose track to fade out a clip by manually adjusting its opacity over time.

By default, Premiere includes one superimpose track, Video 2, above the Video 1 track. You can add others, as needed. Once a clip has been placed in a superimpose track, an opacity control bar, or a “*rubberband*,” becomes available. To see the bar, you need to expand the Video 2 track. By adding handles, you can adjust the opacity of a clip.

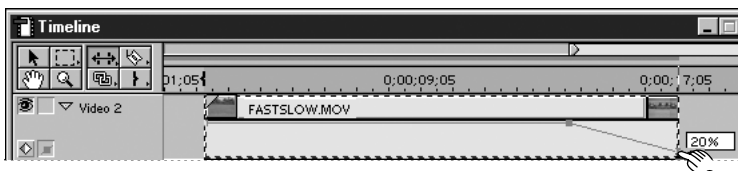
- 1 Click the arrow to the left of the Video 2 track label. The opacity bar shows the clip’s opacity. By default, the opacity is now at 100%.
- 2 If the red Display Opacity rubberbands are not already selected, click the red Display Opacity rubberbands icon (■) to display the opacity rubberband.
- 3 With the selection tool selected, move the cursor onto the opacity bar (now, the cursor changes into a pointing finger), and click about three-quarters of the way into the clip to create a small red box called a *handle*.

The handle divides the control bar into sections that you can adjust by dragging. A control bar includes a handle at each end to define the beginning and ending opacity settings.



- 4 In the Video 2 track of the Timeline window, click the rightmost handle. Keep the mouse button depressed throughout the next step.
- 5 Press the Shift key with a handle selected, and then drag the selected opacity handle down until the value beside the handle displays 20%.

Note: By depressing the Shift key before or after you select the handle, you will be able to see the incremental change.



This creates a downward slope in the control bar, starting at the first handle you created. A downward slope decreases opacity. In this case, the opacity of the clip begins at 100% and decreases to 20%.

***Note:** You can also drag the handles without holding down Shift, but that limits you to 5% increments and does not produce a pop-up display. You can, alternatively, use the Info palette to view the opacity setting if you drag without holding down the Shift key.*

6 Preview what you've done. If you do not have Real-Time playback, hold down the Alt key (Windows) or the Option key (Mac OS) and slowly drag in the time ruler above the clip you just adjusted. The preview plays in the Monitor window. Because this clip is the only one playing in the Timeline, it fades into the background color, which is black.



7 Save the project.

Adding special effects to a video clip

Adobe Premiere lets you create many different kinds of special effects. When you apply an effect (sometimes called a “filter”) to a clip, the effect is listed in the Effect Controls palette. Clips that have effects applied to them appear in the Timeline window with a cyan border at the top.

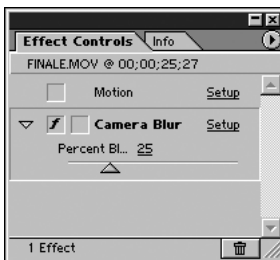
Each effect has a default keyframe at the beginning and end of the clip, indicated by half-diamonds on the keyframe line in the Timeline window. The effect is listed directly above the clip's keyframe line. If an effect has adjustable controls, you can change the start or end time of the effect or add additional keyframes to create an animated effect. If you don't make any changes to the default keyframes, the settings for the associated effect apply to the entire clip.

If a clip has multiple effects applied to it, the effect pop-up menu lists them and they are rendered in order, from top to bottom in this list. Reordering the effects in this list change which effects are rendered first.

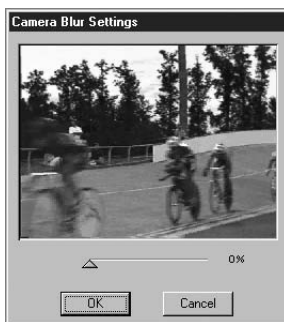
For the last clip in the video program, you'll add the Camera Blur effect, which blurs a clip as if it were leaving the focal range of the camera; by setting keyframes for the blur, you can simulate a subject coming into or going out of focus.

- 1 Select the Finale.mov clip in the Timeline window.
- 2 Choose Window > Show Video Effects. Double-click the Blur folder. The Camera Blur effect is listed along with other effects.
- 3 Drag the Camera Blur effect to the Finale.mov clip in the Timeline Window.

The effect appears in the Timeline window and in the Effect Controls palette.



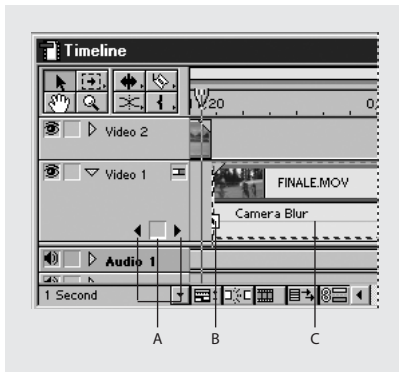
- 4 In the Effect Controls palette, click Setup to the right of the effect name. The Camera Blur Settings dialog box appears. Drag the slider bar to zero, and then click OK. The settings you choose here apply to the first keyframe (if you change settings for other keyframes) or to the entire clip (if you make no changes to any keyframe).



To create an effect of changing focus, you can vary the Camera Blur effect over time. To do this, you set *keyframes*. A keyframe specifies a control value at a specific point in time.

Since you'd like the blurring to start about midway through the Finale.mov clip, you will move the first keyframe. Moving a keyframe scrubs the clip in the Program view in the Monitor window.

5 In the Timeline window, click the triangle to the left of the Video 1 track label to display the keyframe line. The keyframe line appears beneath the clip in the Timeline window, after you add an effect to the clip. The keyframes are the small white rectangles, appearing on either end of the keyframe line.



A. Keyframe navigator box B. Keyframe
C. Keyframe line

6 You create a keyframe by positioning the edit line midway through the Finale.mov clip, then select the clip and click the box between the two arrows in the keyframe navigator box. A check mark appears in the box.

With the new keyframe you just created, you'll now increase the amount of blurring.

7 In the Effect Controls palette, click Setup to access the dialog box or adjust the effect directly by moving the slider. Drag the slider until the Camera Blur is 80%, then click OK.

Note: Since not all effects have a Setup button, the method used to change an effect's value varies depending upon the effect.

8 Drag the keyframe you just created until the timecode in the Program view in the Monitor window reads 00:00:25:00 (25 seconds).

9 Now select the last keyframe and, once again, drag the slider bar in the Effect Controls palette until the Blur is at 80%. Click OK.

Let's briefly review what you've just done. By setting three keyframes—the first at 0%, the second at 80%, and the third at 80%—you have specified that the Camera Blur effect begins at 0% at the point in time you specified, increases to 80% at 25 seconds, and then remains at 80% for the duration of the clip.

Why not just use two keyframes—the first at 0% and the last at 80%? Premiere always creates a linear change between keyframes. So, if you use only two keyframes, the blurring would gradually increase over the duration of the clip. This isn't the effect you want; you want the blur to happen fairly quickly, and then remain at that level for its duration.

Preview your work again.

10 Drag the right end of the work area bar to the right so that it extends to the end of the Finale.mov clip.

11 Choose Timeline > Preview or press Enter (Windows) or Return (Mac OS) on the keyboard. To preview more than once, just repeat this step. Depending on the speed of your machine and whether or not it will run previews in Real-Time, previewing may take several minutes. Real-Time Preview/Preview to Screen begins to play immediately.



It's starting to look like something now!

12 Save the project.

Superimposing an image

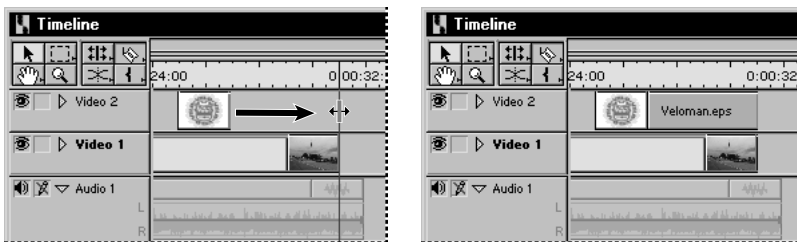
Adobe Premiere provides 14 *keys* (methods for creating transparency) that you can apply to a clip to create transparency in many different ways. You can use color-based keys for superimposing, brightness keys for adding texture or special effects, alpha channel keys for clips or images already containing an alpha channel, and matte keys for adding traveling mattes or creative superimpositions.

In the previous section, you used the Camera Blur effect to blur the second half of the final clip. Now you'll superimpose a company logo on top of this clip, making it appear as if the camera is now focusing on the image.

- 1 Choose File > Import > File. Then locate and select the Veloman.eps file in the Tour folder. Click Open.
- 2 Position the edit line in the Timeline window at 0:00:25:00 (25 seconds).
- 3 From the Project window, now drag the Veloman.eps image into the Video 2 track of the Timeline window so its left end point snaps to the edit line (shown as “Starting at: 0:00:25:00” in the Info palette).

By default, the duration of a still image is set in the General Preferences at 30 frames. Because the frame rate of your Tour project is preset at 15 frames per second, the duration of the image is 2 seconds. To keep the image visible until the end of the video program, you'll need to extend its duration. Unlike a motion clip, a still image duration can be specified by stretching the clip representation in the Timeline.

- 4 In the Timeline window, select the selection tool and drag the right edge of the Veloman.eps image to the right until it snaps to the end of the Finale.mov clip.



The image now overlaps the Finale.mov clip in the Timeline window. The overlapping area is where the logo will be superimposed on the bike race.

Note: Hold down the Alt key (Windows) or the Option key (Mac OS) and drag in the time ruler over the area where the two clips overlap.

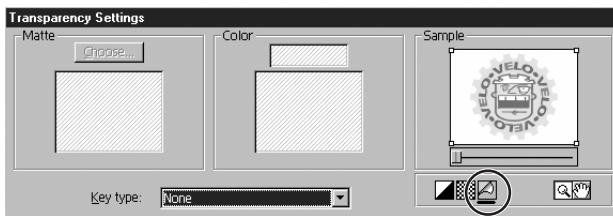


All you see is the Veloman.eps image; you don't see the Finale.mov clip at all. That's because the Veloman.eps image is still fully opaque. Now, you'll make the background of the Veloman.eps image transparent.

To specify that certain areas of a clip become transparent and other areas remain opaque, you need to use a *transparency key*. A transparency key (often referred to simply as a “key”) makes designated colors (or a range of colors) in a clip transparent or partially transparent. A blue screen key, for example, makes a shade of blue transparent; in this way, an actor can be filmed in the studio against a blue screen, and then superimposed on an outdoor action scene. Creating transparency with a particular color is called *keying out* that color. To superimpose the Veloman.eps image, you need to key out the white background.

5 Select the Veloman.eps image in the Timeline window. Then, in the Effect Controls palette, click Setup next to Transparency.

The Transparency Settings dialog box shows the selected clip in the Sample area. The key you choose is applied to the clip, and the resulting effect is displayed in this area.



6 In the Transparency Settings dialog box, choose White Alpha Matte in the Key Type window. The White Alpha Matte key will key out any areas of alpha white in an image that contains an alpha channel.

7 Click OK to apply the settings to the clip.

8 To preview the effect, hold down the Alt key (Windows) or the Option key (Mac OS) and drag in the time ruler over the area where the superimposition occurs.

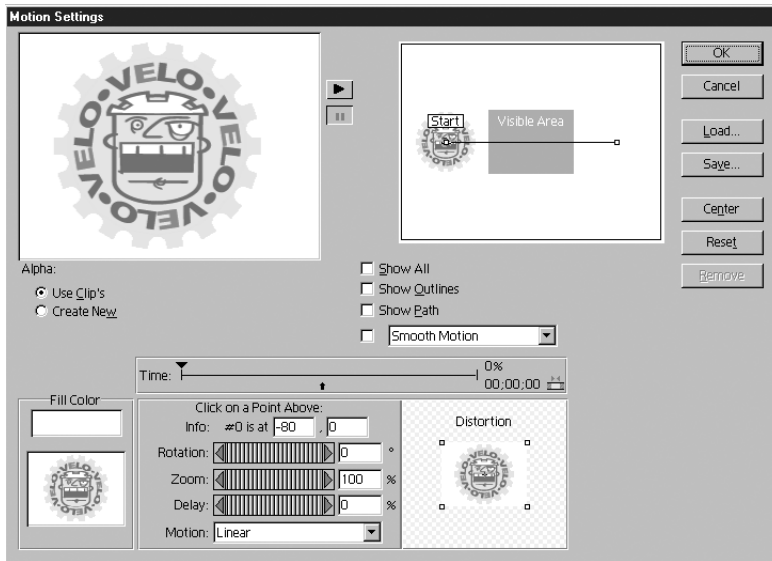
9 Save the project.

Animating a clip using keyframes

You can move, rotate, and zoom a video or still-image clip within a video program's viewable area. You can animate a clip by creating a motion path using the Motion Settings dialog box. For more information, see Lesson 10, “Adding Motion” in this book.

To add more visual interest to the Veloman.eps image, you'll make it zoom into the frame from the left.

- 1 If the Veloman.eps image is not still selected in the Timeline window, select it now.
- 2 In the Effect Controls palette, click Setup to the right of the motion effect to open the Motion Settings dialog box.



In the top left corner of the dialog box, a sample of the selected clip moves along the default motion path. The top right area shows the motion path area with keyframes indicating the beginning and the end. Notice that the default path locates the Start and Finish keyframes outside the visible area of the video program so that the clip enters the viewable area from the left, moves across, and exits on the right.

For simple horizontal, vertical, or diagonal motion, you can drag the Start and Finish keyframes to any location within or outside the visible area. As you do so, the cursor turns into a pointing finger. You can click to add a keyframe to the path, and drag to adjust its position, creating a new segment of the path.

- 3 Continuing to work in the motion path area, drag the Start keyframe to the right, so that approximately half of the image overlaps the visible area. You can also specify the position of the image by entering coordinates. You'll do that now.

4 Click the End keyframe (Windows) or Finish keyframe (Mac OS), and then enter 26 and -8 in the two text boxes below the line that reads “Click on a point above” in the central lower portion of the dialog box. Then, press Tab on your keyboard.

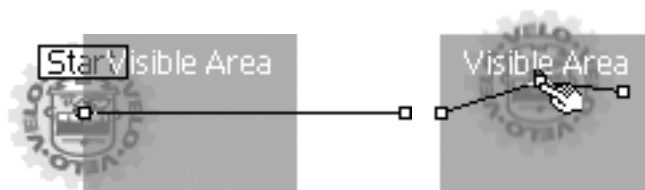


The End point (Windows) or Finish point (Mac OS) moves to the specified location.

By default, the motion path area provides two motion points, Start and End (Windows) or Finish (Mac OS), which you just modified for position. You can also specify zooming, rotation, and distortion at these points, and add other motion points, each with particular animation values.

In order to manipulate the Veloman.eps image in an eye-catching way, you'll add a new motion point, specify new zoom values for the start and end points, and, finally, apply a rotation value so that the logo spins as it appears to recede into the distance.

5 In the motion path area, position the cursor anywhere on the motion path. The cursor turns into a pointing finger. Click to add a keyframe to the path, and drag to adjust its position, creating a new motion point.

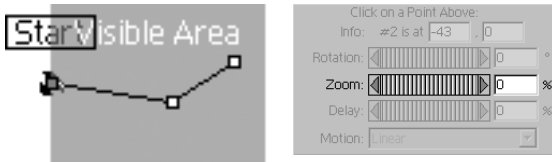


6 Move the new motion point down and to the right as shown.



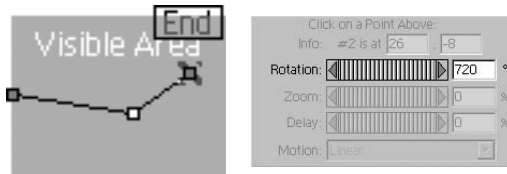
Now, you'll specify zoom values for the start and end or finish points.

7 In the motion path area, select the Start point. In the Zoom box at the bottom of the dialog box, type **0**, and then press Tab.



8 Select the end point (Windows) or finish point (Mac OS), type **0** in the Zoom edit box, and press Tab. The settings you just entered make the logo appear to zoom in from the left side of the frame and then recede into the distance.

9 With the end point still selected, type **720** in the Rotation text box near the bottom of the dialog box, and press Tab.



Rotation values are specified in degrees. The value of 720 (360×2) defines two complete circles or rotations from one point to the next.

The image now follows the motion defined earlier as it zooms and rotates across the screen.

10 Click OK to close the Motion Settings dialog box.

Let's preview the end of the video program to see the superimposed image moving through the frame.

11 Move the work area bar to cover the last portion of your video program, where the image begins.

12 Choose Timeline > Preview or press Enter (Windows) or Return (Mac OS) on the keyboard. To preview more than once, just repeat this step.

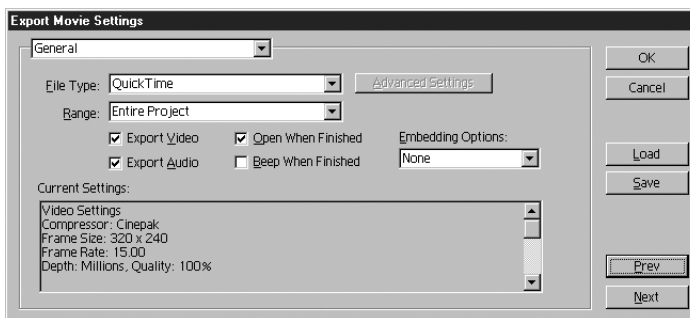


13 Save the project.

Exporting the movie

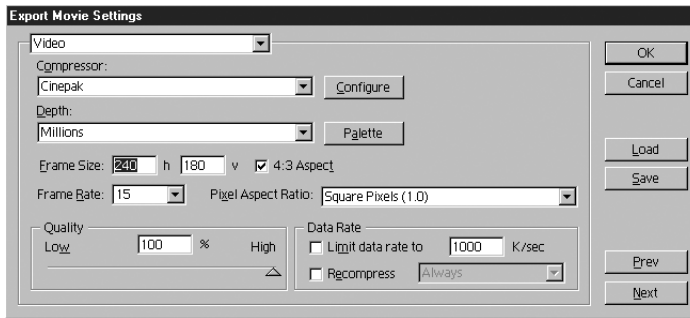
To complete the Tour, you'll make the project into a QuickTime movie. The QuickTime format is a standard format for both Windows and Mac OS systems. When exporting to a movie (File > Export Timeline > Movie), Premiere uses settings in the Export Settings dialog boxes.

- 1 Activate the Timeline window.
- 2 Choose File > Export Timeline > Movie.
- 3 Click the Settings button.



- Make sure that QuickTime is selected for File Type, and Entire Project for the Range.
- Also make sure that the Export Video and Export Audio options are selected. The default values for other settings, including those for compression, are fine for this project.

- 4 Click Next. Change the frame size to 240 x 180 and then click OK.



- 5 In the Export Movie dialog box, specify a filename (be sure to add the “.mov” file extension to the end) and a location in which to store the movie, and click OK.

Premiere starts making the movie, displaying a status bar that provides an estimate for the amount of time it will take to *render* or *output* the movie. The output time always depends on the capabilities of your computer. On most systems, Premiere should finish making the movie within 7 minutes. You can cancel the output process at any time by pressing the Esc key.

When the movie is complete, it opens in its own window.



- 6 Click the Play button to watch the show.
- 7 Close the project by choosing File > Close.

Congratulations on completing the Tour!

Index

A

A/B Editing 160

ACE 7

action-safe zone

defined 99

Title window and 288

ACTP 7

adding titles to the Timeline 319

Adobe After Effects 2, 118, 393, 396

Adobe Certified Expert program 7

Adobe Certified Training Providers 7

Adobe Classroom in a Book 2

Adobe Photoshop

alpha channels and 118, 369

Adobe Premiere

starting 3

role in video production process 90

Adobe Training and Certification

Programs 7

alias

creating 263, 347

defined 263

alpha channel 118

Alpha Channel key type 369

analog audio, defined 120

Angle field of Shadow in titles 307

Animating with keyframes 41

animation 367

Animation codec 106

anti-aliasing transitions 182

Apply button 22

ASIO hardware support 229

aspect ratio 97, 415

asymmetrical compression 106

audio

adding 24

adding audio clips 209

applying effects 422

bit depth 120

cross-fade 194

cross-fading clips 216

digital and analog compared 120

enhancement tools 227

enhancing with Direct-X 228

enhancing with SparkLE 229

enhancing with TC Works 228

fader 213

fades 119, 212

formats

WAV, AIFF, SDI, MP3 229

gain value 214

hard link 240

L-cut 197

locking tracks 248

Notch/Hum filter 423

pan/balance settings 212

panning 119

red volume rubberband 215

reverberation 228

soft link 240

split edit 197, 247

sweetening 119

synchronizing with video 120, 201

TC Reverb 228

two-track processing 229

unlinking 197, 240

volume 212

Volume Fader 214

Audio Effects palette 56

audio mixer

pan control 226

Audio Mixer window 212

Automatio Read 222

Automation Off 222

Automation Write 222

audio workspace 213

Automate to Timeline 129

Placement Sequentially 131

Automate to Timeline button 130

Automation Off 222

Automation Read 222

Automation Write 222

B

Bezier graphic type 306

bin

area 15

arranging clips in 348

customizing 61

- resize 58
- storyboarding 17
- working with 60
- bit depth
 - determining adequate level 100
 - for audio 120
 - for video 100
 - NTSC and 101
- blend effect 396
- Blend slider 344
- block select tool 439
- Blue Screen key type 340
- bounding box for title text 295
- C**
- capturing video
 - data bus requirements 115
 - digital 108
 - hardware for 114
 - need for 107
 - running other software while 115
- CD-ROM
 - Premiere 3
- channel blur effect 396
- channels 118
- Chroma key 343
- Cinepak code 106
- Classroom in a Book
 - system requirements 2
- clip
 - copying 263
 - duplicate clip 202
 - Insert at Edit Line 170
 - masking 118
 - opacity 34
 - pre-trimming 139
 - resynchronizing 246
 - setting a clip marker 203
 - speed 33
 - trimming 25
 - unlinking 241
 - unlinking audio and video 199
 - unsynchronizing 244
 - window 13
 - window opening 66
- codec 103, 115
- color gamut warning 295
- Color Picker 294
- Commands palette 57, 81
- compiling virtual clips 430, 457
- compression
 - asymmetrical 106
 - choosing a method of 103
 - determining best settings for 102
 - frame differencing 105
 - hardware for 115
 - keyframes 105
 - lossless 106
 - lossy 106
 - run-length encoding 104
 - spatial 104
 - symmetrical 106
 - temporal 104
 - uses of 101
- copying
 - clips 263
 - duplicate 202
 - effects 403
 - graphic objects 309
 - keyframes 403
 - settings 403
 - transitions 180
- CPU (central processing unit),
 - capturing requirements for 115
- crawling titles 313
- Cross Dissolve 162, 167
- cross-fade 216
- D**
- data bus, capturing video and 115
- default effect 164
- defaults
 - restoring preferences 5, 158, 194, 287, 366, 392, 430
 - settings 162
- deinterlacing video 96
- deleting a gap 248, 258
- device control
 - DV 117
 - video deck 117
- digital audio, defined 120
- digital video
 - aspect ratio for 98
 - capturing 108
- Direct-X Audio Filter 228
- distorting an image 372
- Drop Shadow option 376
- drop-frame timecode 94
- dropped frames, preventing 102
- duplicate clip

- defined 431
- renaming 433
- subset 432
- duplicate clips 202
- duration 16, 25, 26, 39
 - defined 33
 - still images 448
 - video clips 267
- duration timecode 145
- DV
 - aspect ratio 98
 - capturing 108
- DV Device Control 117

E

- Ease-In in titles 317
- Ease-Out in titles 317
- Edge selector 182
- edit
 - rolling 277
- edit line 31, 75, 76
- editing
 - additional techniques 233
 - advanced techniques 255
 - basic techniques 125
 - fit to fill 237
 - four-point 235, 237
 - three-point 235
 - trim source 237
 - Trim view 275
 - virtual clips 455
- editing in Program view 235
- Effect Controls palette 36, 56, 77

- Effect keyframe button 406
- effects
 - adding 36
 - alignment 163
 - applying 69, 397
 - audio 119, 210
 - blend 396
 - channel blur 396
 - customizing 401
 - default settings 164
 - defined 36, 393
 - Image Pan 413
 - indicated in track 69, 399
 - Invert 453
 - keyframes 70, 413
 - lightning 397
 - order 400
 - palette 56
 - previewing 29, 403
 - ramp 397
 - transition 27
 - duration 171
 - transparency 297
 - twirl 397
 - using transitions with 410
- Effects workspace 52, 394
- End Off Screen in titles 316
- excluding tracks 355, 417
- exporting the movie 45
- Extract button 259, 260
- extracting 258
- Eye Dropper 294

F

- fade adjustment tool 220, 358
- fade control
 - audio 69
 - video 355
- fade scissors tool 220
- fades
 - audio 119, 212
 - opacity 69, 119
- fields in interlaced video 95
- files
 - missing 50
- Fill Color area 377
- fill in titles 310
- final cut 90
- Fix Transitions dialog box 29
- Forward/Reverse selector 182
- four-point edit 235
 - fit to fill 237
 - trim source 237
- frame differencing 105
- frame rate
 - changing 279
 - defined 91
 - project 91
 - relationship to timebase 91
 - sample rate and 120
 - source 91
- frame size 98
- frames in titles 316

G

- gap
 - deleting 248, 258

- pasting into 263
- gradient fill in titles 312
- graphic images, creating 302
- graphic type in titles 306
- Green Screen key type 340

H

- hard disks, capturing requirements for 114
- hard link 197
 - overriding 240, 247
- History palette 56
- hum 422

I

- Icon Size 18
- Icon view 62
- image channels 118
- Image Mask transition 443
- image matte 418
- Image Pan effect 413
- importing clips 127
- In point 21, 235
- Info palette 56, 57, 77
- Insert button 140
- inserting 140
- installation
 - fonts 4
 - Premiere 2
 - QuickTime 3
- InstallReadMe file 2
- instance 431
- interlaced video 95
- Invert effect 453

K

- keyboard shortcuts 66, 84
- Keyframe Navigator 70
- keyframes
 - compression and 105
 - creating 409
 - effects 70, 413
 - first and last 70
- keying
 - defined 119, 337
 - transparency and 119

L

- L-cut 197
- libraries 63
- Lift button 262
- lifting 258
- lightning effect 397
- link override tool 247
- link/unlink tool 200
- List view 62
 - icon view 58
 - thumbnail view 58
- load project settings 13
- Locate Clip command 259
- location timecode 145
- locking tracks 248
- lossless compression 106
- lossy compression 106
- Luminance key type 351

M

- Mark In point button 22
- Mark Out point button 22

- markers 202
 - jumping to a numbered marker 205
- mask 118
- mask transitions 443
- master clip 431
- matte
 - defined 337
 - image 418
 - traveling 382
- Microsoft RLE codec 104
- missing files 50
- Monitor window
 - defined 19, 56
 - Dual view 52
 - editing in 75
 - Program view 73
 - Single view 51
 - Source view 73
 - Trim view 74
 - working with 72
- motion of titles 316
- motion path 370
- motion point 370
- motion settings
 - applying preset 383
- Motion Settings dialog box 370
 - Delay option 380
 - Fill Color area 377
 - Motion option 380
 - Rotation option 378
 - time display 384
 - Zoom option 378
- motion settings indicated in track 68

Multiply key type 351

N

Navigator 56

Navigator palette 56, 78

nesting virtual clips 441

non-drop-frame timecode 94

non-interlaced video 95

Notch/Hum filter 423

NTSC

 aspect ratio for 97

 bit depth and 101

 capturing requirements for 114

 defined 91

 frames and fields for 95

 standard timebase for 94

NTSC-safe colors in titles 296

O

Off Screen in titles 316

offline edit 90

online edit 90

opacity

 defined 119

 rubberbands 355

 setting in Timeline 355

 setting in Title Designer
 window 297

Out point 21, 34, 112, 113,
 137, 235

oval tool 308

Overlay button 140

overlying 140

overriding a link 247

overscan in titles 324

P

page peel icon 340

PAL

 aspect ratio for 98

 capturing requirements for 114

 defined 91

 frames and fields for 92, 95

palette

 Audio Effects 56

 Commands 57

 Effect Controls 56

 History 56

 Info 56

 Navigator 56

 Transitions 56

 Video Effects 56

pan control 226

panning

 blue control for 69

 defined 119

 Image Pan effect 413

Paste Attributes 265, 404

Paste Attributes Again 404

Paste Custom 264, 403

Paste to Fit 265, 281

 Fit Clip dialog box 265

pasting

 clip contents 263

 effects 403

 graphic objects 309

 settings 403

transitions 180

 pasting into a gap 263

 Pause button 371

 pen tool

 drawing with 302

 filled 303

 outlined 303

 pixel 97

 Play button 133

 polygon tool

 smooth 305

 poster frames 129

 changing 59

 Set Poster Frame button 58

 viewing 59

 post-production 90, 107

 Post-Roll in titles 317

 Pr65_CIB 4

 preferences

 restoring default 5, 158, 194, 287,
 366, 392, 430

 pre-production 90

 Pre-Roll 316

 preview

 pausing 371

 Real-Time 20, 132

 To Screen 20, 29, 132

 previewing

 effects 29, 403

 in the Monitor window 19

 Play button 20, 133

 Real-Time 170

 scrubbing 21, 76, 132

- transitions 29
 - previewing rolling and crawling titles 320
 - Print to Video option 386
 - production 90
 - program In point 235
 - program Out point 235
 - Program view
 - defined 73
 - editing in 235
 - Project window
 - Bin area 30, 58
 - defined 15, 56
 - options 61
 - working with 57
 - Properties section for Object Styles 298
 - pulse 219
- Q**
- QuickTime 3, 100
 - capture 121
 - Codec 104
 - digital video 121
 - installation 3
 - streaming 107
 - QuickTime Animation codec 104
- R**
- ramp effect 397
 - range select tool 350, 404
 - Real-Time Preview 20, 29, 132, 168, 170
 - red volume rubberband 215
 - removing frames 259
 - renaming duplicate clips 433
 - render-scrub 76
 - repositioning objects in titles 304
 - Resize Bin Area button 195
 - resolution 97, 98
 - resources, additional 7
 - restoring
 - default preferences 5
 - saved settings 7
 - resynchronizing 246
 - RGB Difference key type 376
 - ripple delete 248
 - ripple edit 25, 144, 146
 - rolling edit 147, 148, 277
 - rolling titles 313
 - Rotation option 378
 - rough cut
 - defined 16, 90
 - rubberbands 35
 - run-length encoding 104
- S**
- safe zones
 - defined 99
 - sample frame 292, 302
 - sample rate
 - defined 120
 - frame rate and 120
 - time base and 120
 - saving a project
 - autosaving 63
 - saving current preferences 6
 - Screen key type 351
 - scrubbing 21, 76, 132
 - in the Timeline 76
 - to preview 76
 - SECAM
 - capturing requirements for 114
 - defined 91
 - frames and fields for 95
 - Set Clip Marker 203
 - settings
 - audio 53
 - capture 53
 - copying 403
 - frame rate 54
 - general 53
 - keyframe and rendering options 53
 - project,checking 52
 - video 53
 - viewer 54
 - shadow 296, 331
 - shy tracks 353, 417
 - Similarity slider 344
 - Single-Track Editing 3, 160
 - defined 51
 - mode 3, 13, 14
 - workspace 3, 4, 13, 14, 50, 52, 64, 67, 72, 74
 - six-point edit 197
 - slide tool 266, 267
 - defined 267
 - slip tool 266, 267
 - defined 267, 268
 - using 267

- Society of Motion Picture and Television Engineers 94
 - soft link 240
 - Sorenson Video codec 106
 - source In point 235
 - source Out point 235
 - source tracks 240
 - Source view 73
 - assembling using 139
 - defined 44
 - editing in 137
 - Insert button 171
 - trimming in 135
 - SparkLE 229
 - VST, ASIO support 229
 - spatial compression 104
 - special effects 29
 - speed of rolling title 324
 - split edit 197, 247
 - split screen 338
 - splitting a clip 32
 - Start Off Screen in titles 316
 - starting
 - Premiere 3
 - Tour 34
 - still image 448
 - storyboard 17, 90, 348
 - Storyboard window 129
 - clip information 130
 - End of sequence marker 130
 - Print to Video button 130
 - Sequence direction marker 130
 - subset 432
 - superimposing
 - defined 39, 318, 337
 - superimpose tracks 318
 - symmetrical compression 106
 - Sync mode 240, 241
 - Sync Selection 199
 - synchronizing audio and video
 - frame rate and 120
 - using markers 201
 - system requirements 2
- T**
- Tab Stops box in titles 316
 - Take Audio icon 112, 240
 - Take Video icon 112, 240
 - target tracks 240
 - TC Reverb 228
 - TC Works 228
 - temporal compression 104
 - text
 - aligning 299
 - color 294
 - textured fill in titles 310
 - three-point edit 235
 - Thumbnail view 62
 - time display 384
 - time ruler 30
 - Time Zoom Level
 - pop-up menu 19
 - timebase 91, 120
 - timecode
 - defined 94
 - drop-frame 94
 - non-drop-frame 94
 - Timeline
 - defined 56, 65
 - editing in 75, 135
 - keyboard shortcuts for magnifying and reducing 66
 - navigating in 75
 - Timeline window
 - working in 64
 - timing motion of titles 316
 - Title Designer (See titles)
 - Title Designer window 288
 - Titler (See titles)
 - titles
 - action-safe zone
 - Title Designer window and 291
 - adding new title clip 318
 - adding titles to the Timeline 319
 - adding tracks to the Timeline 319
 - alignment of text 299
 - alpha channel 292
 - Angle field of Shadow section 307
 - changing opacity 297
 - clip positioning 318
 - clip, adding 318
 - color gamut warning 295
 - Color Picker 294
 - Color Picker Thermometer icon 294
 - crawling title 317
 - creating 286
 - creating a crawling title 317
 - creating a graphic image 302
 - creating a rolling title 313
 - creating a smooth polygon 305

- defined 286
- duration 322
- Ease-In 317
- Ease-Out 317
- End Off Screen 316
- Eye Dropper 294
- fill 310
- filled Bezier 306
- frames
 - Pre-Roll 316
- gradient fill 312
- graphic image creating 302
- image-safe zone 289
- importing 286, 318
 - graphics and titles 292
- making a gradient fill 312
- mapping
 - fill 310
 - material values 310
 - materials editing 310
 - textured fill 310
- motion of titles 316
- NTSC-safe color 296
- Object Color swatch button 294
- object styles
 - colors, object and shadow 291
 - gradients 291
 - line width 291
 - transparency settings 291
- Off Screen 316
- opacity settings 297
- oval tool 308
- overscan 324
- pen tool 302, 303
- polygon tool 305
- position 300
- positioning a clip 318
- Post-Roll 317
- Pre-Roll 316
- previewing rolling and crawling titles 320
- Properties section for Object Styles 298
- repositioning objects 304
- rolling and crawling titles 313
- sample frame 292, 302
- shadow
 - adding 296
 - changing angle of 296
 - checkbox 296
 - speed of a rolling title in Timeline 324
- Start Off Screen 316
- superimposing 318
- Tab Stops box 316
- text
 - alignment 299
 - attributes 293
 - bounding box 295
 - color 294
 - Type Alignment 299
- text-safe zone 289
- textured fill 310
- Timeline 319
- timing 316
- title area 289
- Title menu
 - alignment 291
 - font 291
 - orientation 291
 - roll/crawl options 291
 - size 291
 - style 291
- title-safe zone 289
 - checking 324
 - Title Designer window and 291
- Tools 289
- tracks, adding to Timeline 319
- transform area
 - positions 291
 - rotations 291
- Type Alignment 299
- Type pop-up menu 288
- updating a title 325
- title-safe zone
 - defined 99
 - Title window and 288
- Toggle Shift Tracks Options 240, 241
- Toggle Sync Mode 241
- tour, hands-on 11
- track matte
 - blending images and colors with 352
 - using 346
- Track Matte key type 346, 382
- Track Mode button 166
- track select tool 350
- tracks
 - adding to the Timeline 319
 - collapsed 67

- excluded 417
- expanding 67, 355
- general 67
- locking 248
- shy 417
- working with 67
- transitions
 - adding 27
 - adding multiple 177
 - anti-aliasing 182
 - Anti-aliasing selector 176
 - Border thickness 176
 - copying 180
 - defined 160
 - Edge selector 176, 182
 - effect 27, 169
 - duration 163
 - Fix Transition dialog box 172
 - Forward/Reverse selector 176, 182
 - head material 160
 - Image Mask 443
 - inserting 164
 - instance of 167
 - modifying a transition instance 174
 - overlapping clips 160
 - replacing a transition instance 177
 - Sliding Bands 180
 - Start/End slider 174
 - tail material 160
 - Track selector 176
 - Zoom 185
- Transitions palette 56
- finding a transition using 172
- transitions with effects 410
- transparency 117
- Transparency key types 337
- Transparency Settings
 - applying 339
 - Blend 344
 - Cutoff 342
 - Reverse Key option 348
 - Sample area 339
 - Similarity 344
 - Threshold 342
- Transparency Settings dialog box
 - Drop Shadow option 376
- traveling matte 382
- Trim Mode Options 275
- Trim view 74
 - buttons 276
 - defined 274
 - rolling edit 277
 - Set Focus Both button 277
- trimming
 - clips 21
 - in the Source view 21, 137
 - in the Timeline 25, 135
 - Trim view and 275
- twirl effect 397
- U**
 - unlinking 197, 240, 241
 - unsynchronizing 244
 - updating a title 325
- V**
 - video
 - capturing 107
 - resolution 97
 - Video 1 track 67
 - Video Effects palette 56
 - virtual clip 429
 - compiling 457
 - creating 436
 - defined 435
 - editing 455
 - nesting 441
 - subset of 432
 - Volume Fader 214
 - VST audio plug-in support 229
- W**
 - White Alpha Matte key type 369
 - window
 - Clip 66
 - Monitor 56
 - Project 56
 - Timeline 56
 - workspace
 - A/B Editing 50
 - Audio 52
 - effects 52
 - getting to know 55
 - setting up 50
 - Single-Track Editing 3, 13, 14, 50, 52, 64, 67, 72, 74
- Z**
 - zone

action-safe 99

title-safe 99

Zoom option 378

Zoom transition 185

zoom-in button 79

zooming

Timeline using Navigator palette 79

Timeline using keyboard

shortcuts 66

zoom-out button 79