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

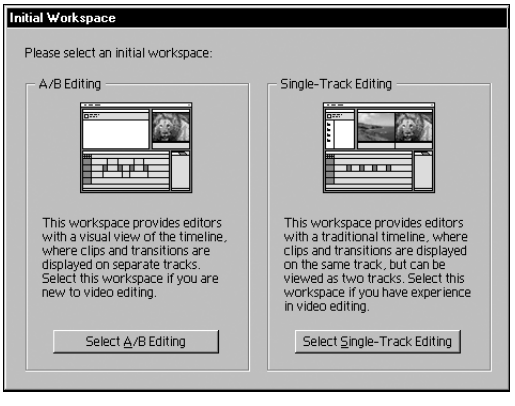
To begin, you need to launch Adobe Premiere 6.5, set up your workspace, create a new project, and then import the video clips.

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.

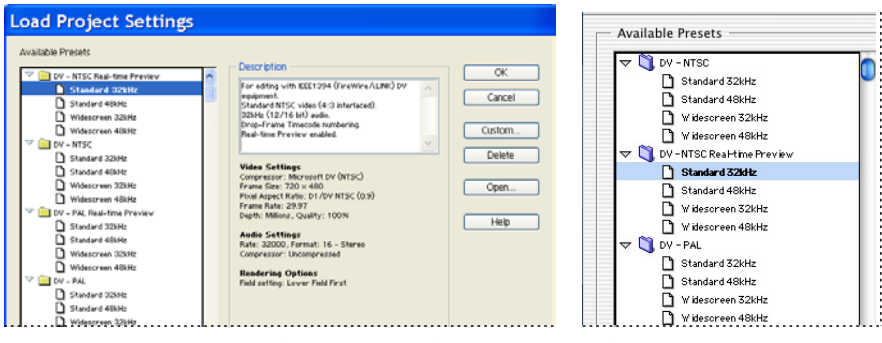
8 Choose File > Close when the finished movie stops running.

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.

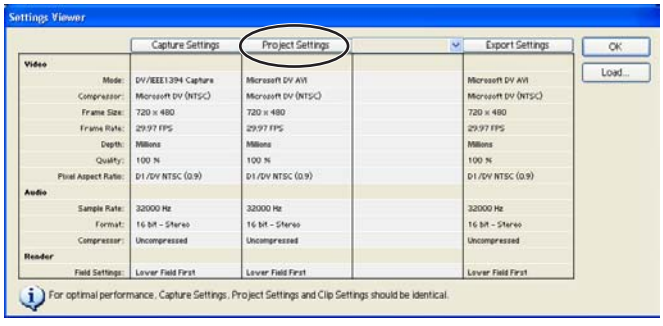


Load Project Settings window for Windows (left) and Mac OS (right).

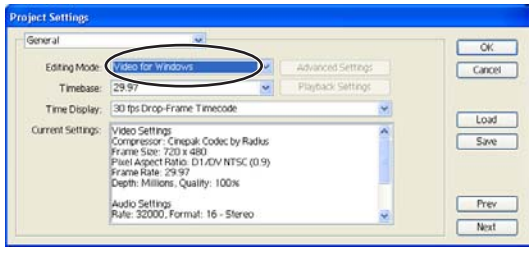
After you click OK, you will see the Single-Track editing mode Workspace and its associated windows and its default palettes.

3 Choose Project > Settings Viewer.

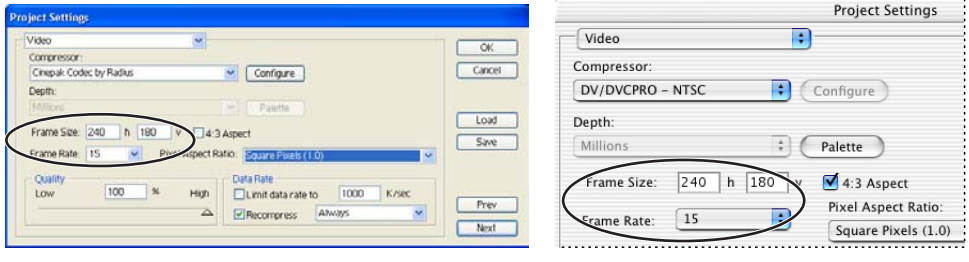
4 Click on the Project Settings button.



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

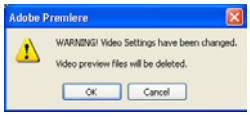


6 In the Frame Size area, type **240** for H (Horizontal) and **180** for V (Vertical). Change the Frame Rate to 15. In the Pixel Aspect Ratio area, select Square Pixels (1.0) (Windows only). Click OK.



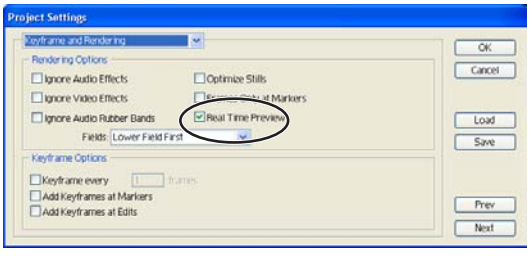
Project Settings window for Windows (left) and Mac OS (right).

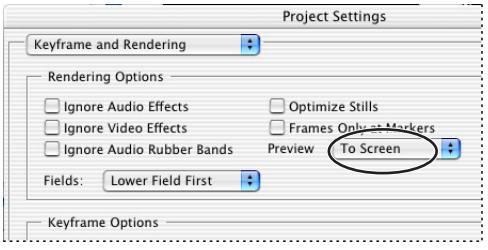
7 A Warning dialog box appears indicating that the settings have changed. Click OK.



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.

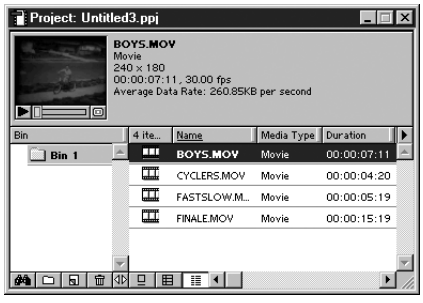
There are several ways to bring clips into a project. In this Tour, you'll import clips directly into the Project window. This is the place that Premiere lists all source clips you import into a project, though you don't have to use every clip you import.

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.

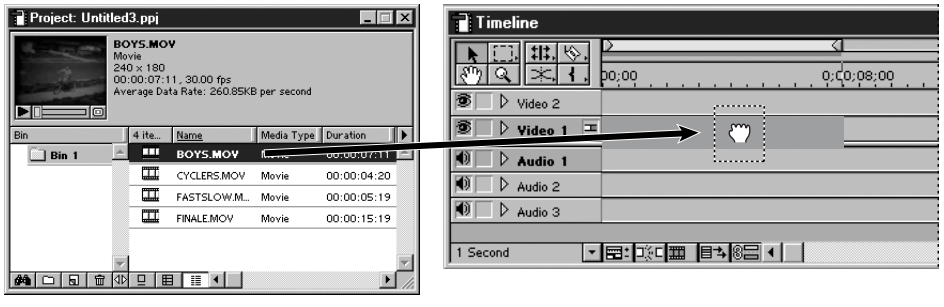
The clips you imported do not become part of the video program until you place them into the Timeline. The Timeline window is where you'll construct and edit your video program—adding, copying, and moving clips, adjusting their lengths, and so on. The Timeline provides a schematic view of your work by 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."*

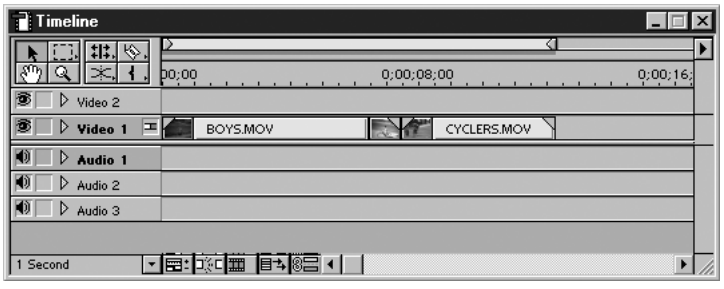
One of the best things about Adobe Premiere is that there are many alternative ways to approach different tasks. Whether you are importing clips, developing a rough cut, or doing any of a variety of editing tasks, you can choose to work in the way you prefer. This Tour shows you only one approach to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

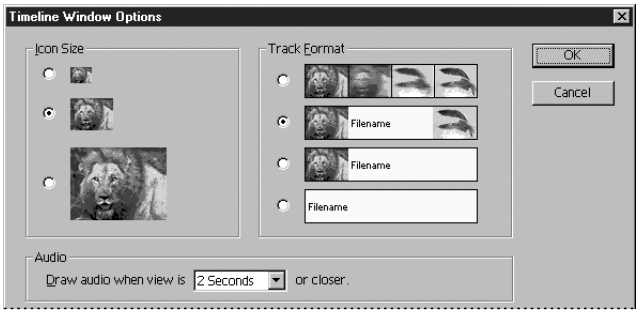


4 Likewise, select the Fastslow.mov clip, drag it into the Video 1 track, and position it just after the Cyclers.mov clip. Do the same with Finale.mov clip, dragging it to a position just after the Fastslow.mov clip.

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.

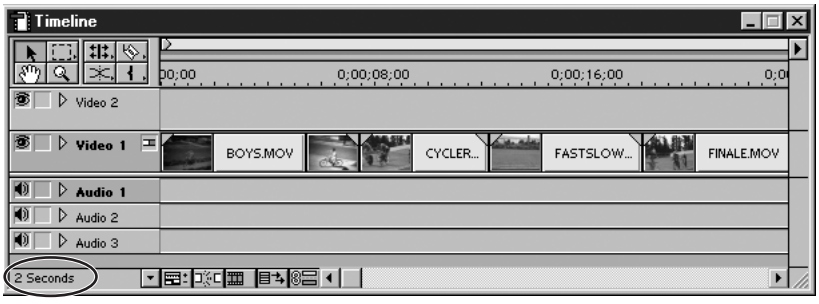
5 Click the Timeline window title bar to make sure the window is active. Choose Window > Window Options > Timeline Window Options.

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.

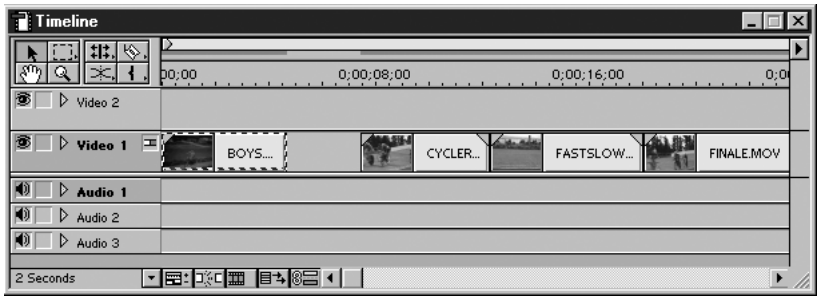
5 Under the Source view in the Monitor window, drag the shuttle slider until you see the first bike rider at the end of his ride. (The time below the shuttle slider should read between 4:20 and 5:00 seconds.)

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.

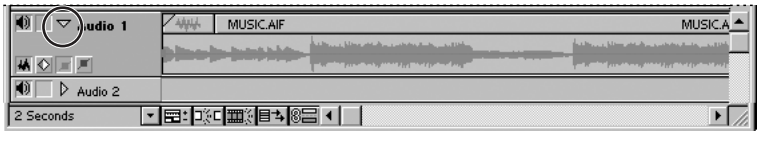
Adding audio

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.

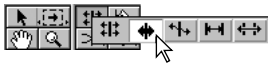
Adobe Premiere 6.5 provides sophisticated audio mixing technologies that allow you to adjust multiple audio tracks while listening to them and viewing your video in Real-Time. You'll learn more about the Audio Mixer in upcoming lessons.

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.

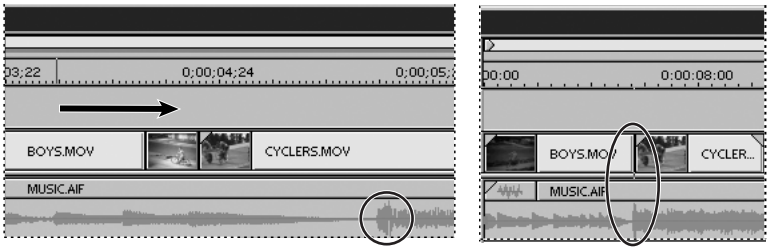
1 From the Timeline toolbar, click and hold the rolling edit tool icon ( ), then click the ripple edit tool ( ) nested there.



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.

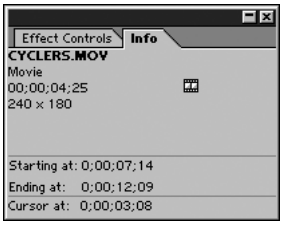
Note: *If the arrowhead on the ripple edit tool only points to the right, it means that the clip has no frames before the in point available to edit (*[+]*). If the arrowhead on the ripple edit tool only points to the left, it indicates that the clip has no frames after the out point available to edit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

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 ( ) in the Timeline window.

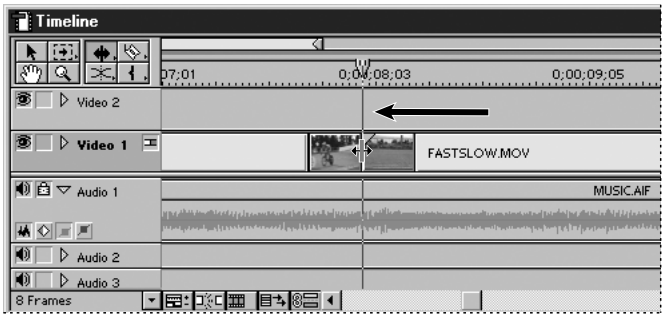
2 Choose Window > Show Info and select the Cyclers.mov clip in the Timeline window.

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.

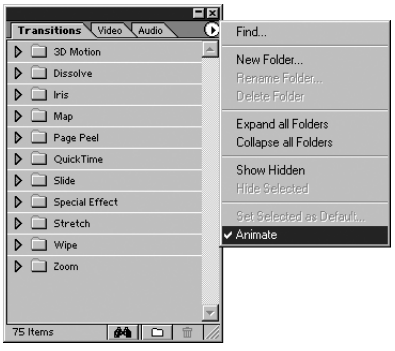
1 If the Transitions palette is not open, choose Window > Show Transitions.

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.

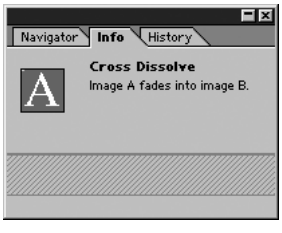
3 Now, click and hold the small black arrow (▸) in the upper right corner of the Transitions palette, and choose Animate from the pull-down menu to activate the animation of the icons.



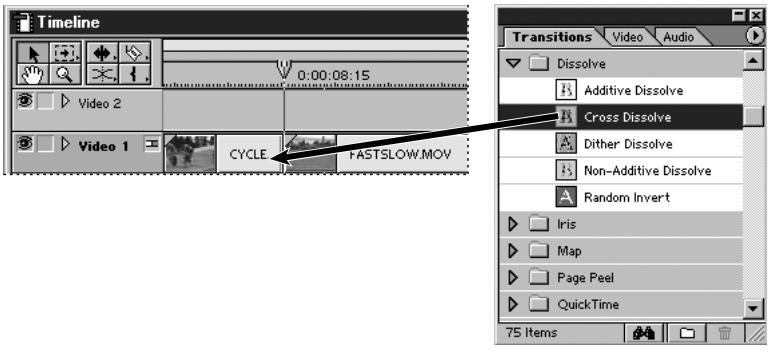
Later, if you find the animation distracting, you can turn it off by again choosing Animate from the Transitions palette menu to deselect the option. You can also view a description of each transition. You will do that now.

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.

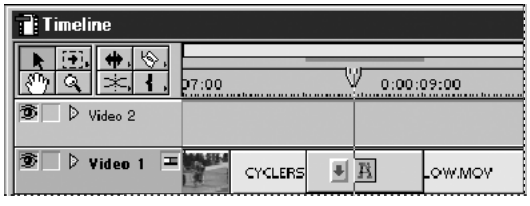


6 Now, drag the Cross Dissolve transition into the Timeline window, placing it between the Cyclers.mov clip and the Fastslow.mov clip. (You may need to shrink the Transitions palette so that Cross Dissolve is still visible, but small enough to make it easy to work in the Timeline window.)



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.

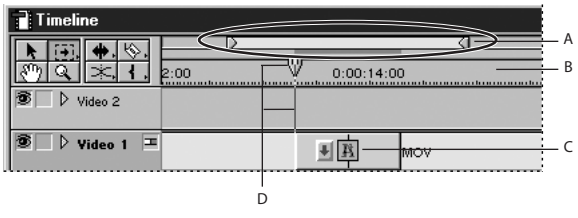
Smooth Real-Time Preview/Preview To Screen playback usually requires a later-model multimedia-oriented computer system. To preview a transition when Real-Time playback is not an option, you can either build a preview of the section of the Timeline window containing the transition, or you can *render-scrub* 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

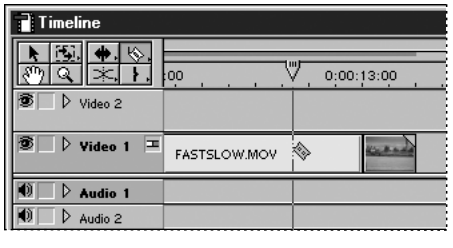
Sometimes you may want to superimpose only a portion of a clip. To do this, you need to split the clip to create a new and separate instance of the original clip. You can split a clip in the Timeline by using the razor tool ( ). This technique can be useful when you want to use different effects that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

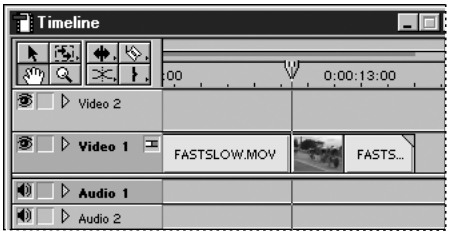
Here, you'll split the Fastslow.mov clip so that you can make a particular portion of it change speed and fade out.

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.

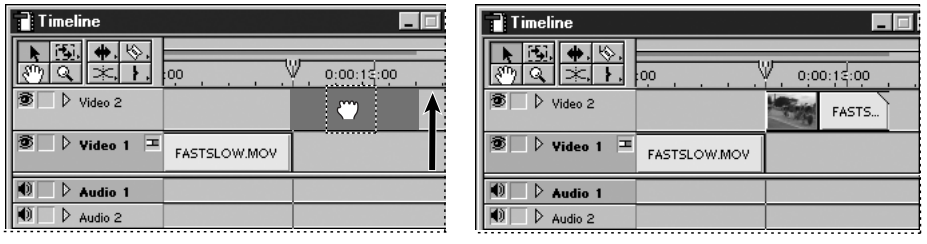
Changing the speed of a clip

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.

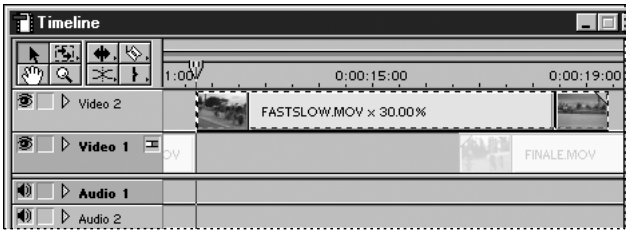
Make sure to keep the position of the clip at exactly the same point in time by snapping the edges of the clip to the same point in the Video 2 track.



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.

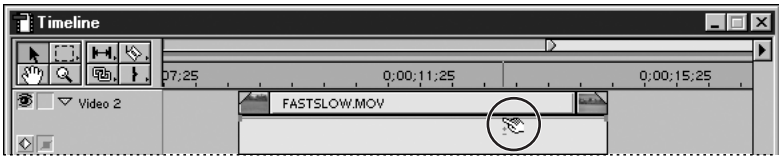
By default, Premiere includes one superimpose track, Video 2, above the Video 1 track. You can add others, as needed. Once a clip has been placed in a superimpose track, an opacity control bar, or a "*rubberband*," becomes available. To see the bar, you need to expand the Video 2 track. By adding handles,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

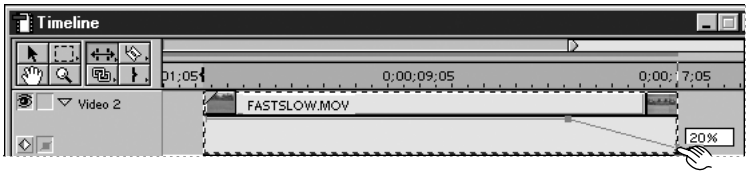
The handle divides the control bar into sections that you can adjust by dragging. A control bar includes a handle at each end to define the beginning and ending opacity settings.



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.

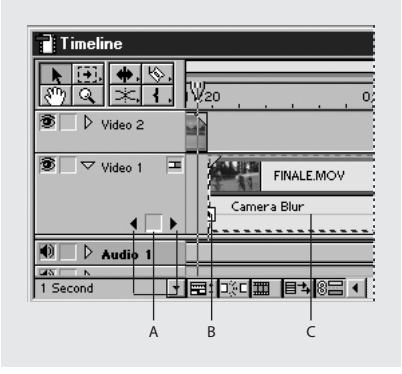
The effect appears in the Timeline window and in the Effect Controls palette.

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.

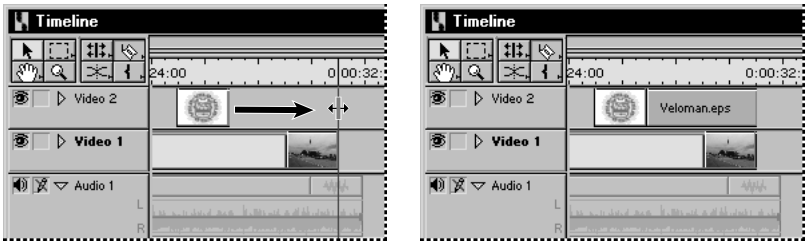
1 Choose File > Import > File. Then locate and select the Veloman.eps file in the Tour folder. Click Open.

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).

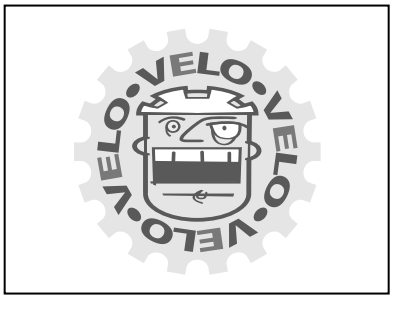
By default, the duration of a still image is set in the General Preferences at 30 frames. Because the frame rate of your Tour project is preset at 15 frames per second, the duration of the image is 2 seconds. To keep the image visible until the end of the video program, you'll need to extend its duration.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

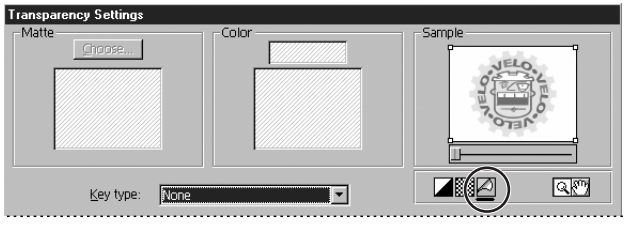


All you see is the Veloman.eps image; you don't see the Finale.mov clip at all. That's because the Veloman.eps image is still fully opaque. Now, you'll make the background of the Veloman.eps image transparent.

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.

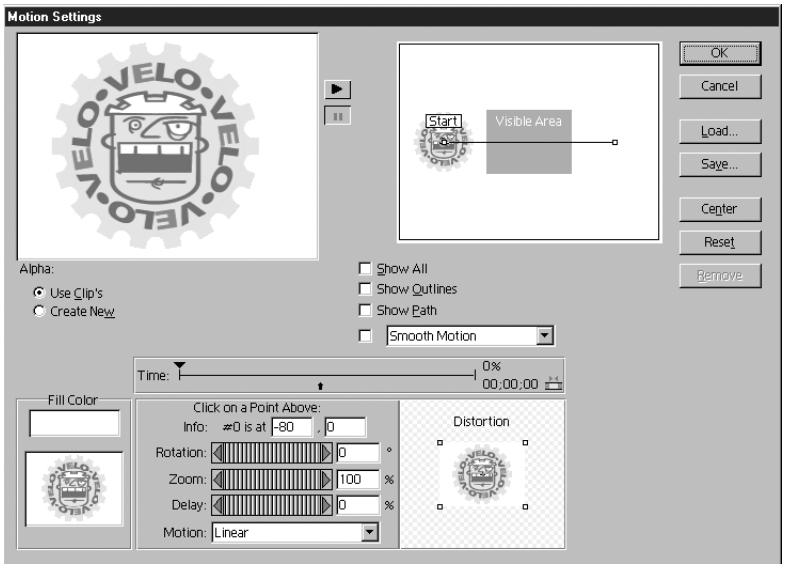
Animating a clip using keyframes

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.

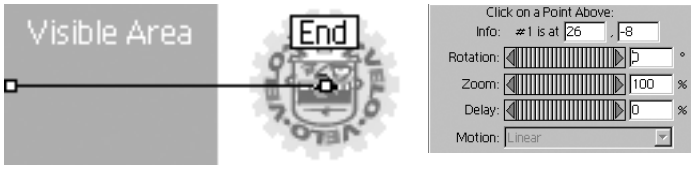


In the top left corner of the dialog box, a sample of the selected clip moves along the default motion path. The top right area shows the motion path area with keyframes indicating the beginning and the end. Notice that the default path locates the Start and Finish keyframes outside the visible area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

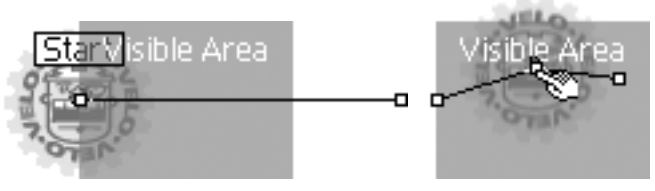


The End point (Windows) or Finish point (Mac OS) moves to the specified location.

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.

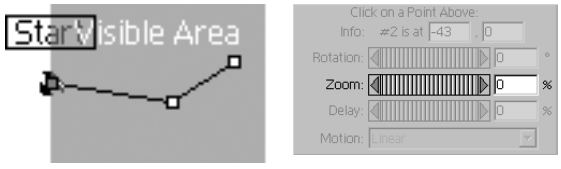
5 In the motion path area, position the cursor anywhere on the motion path. The cursor turns into a pointing finger. Click to add a keyframe to the path, and drag to adjust its position, creating a new motion point.



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

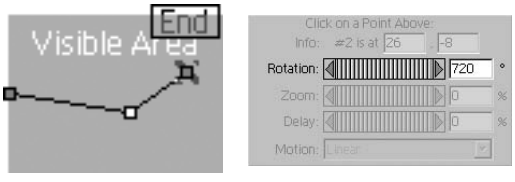
Now, you'll specify zoom values for the start and end or finish points.

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 x 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.

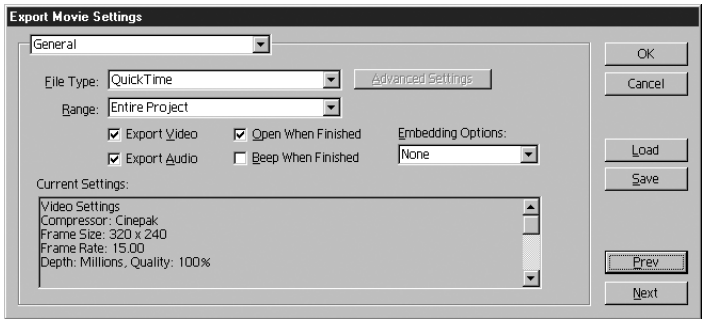
Exporting the movie

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.

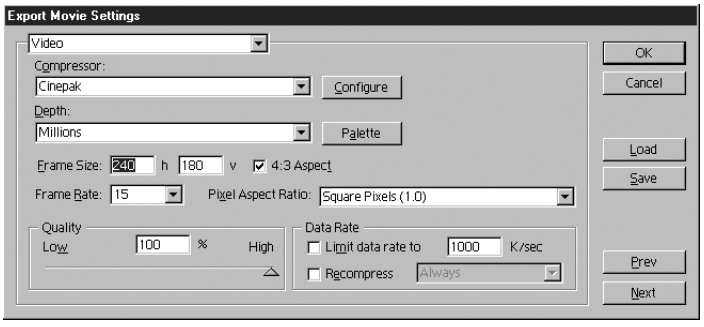
2 Choose File > Export Timeline > Movie.

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.

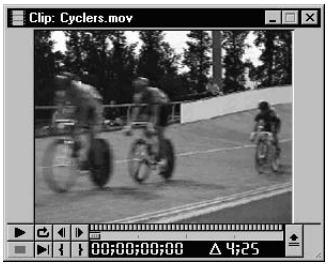
4 Click Next. Change the frame size to 240 x 180 and then click OK.



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!