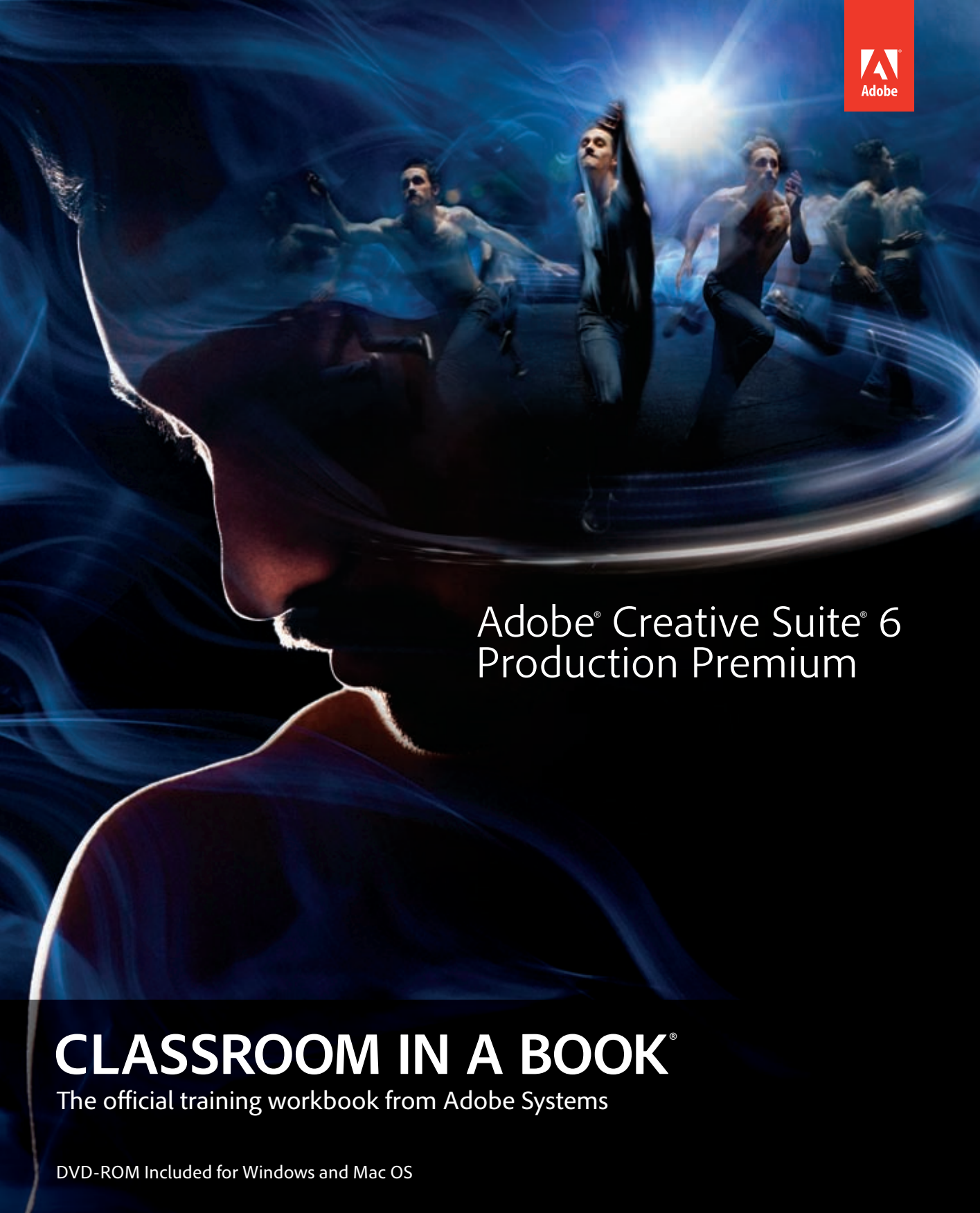

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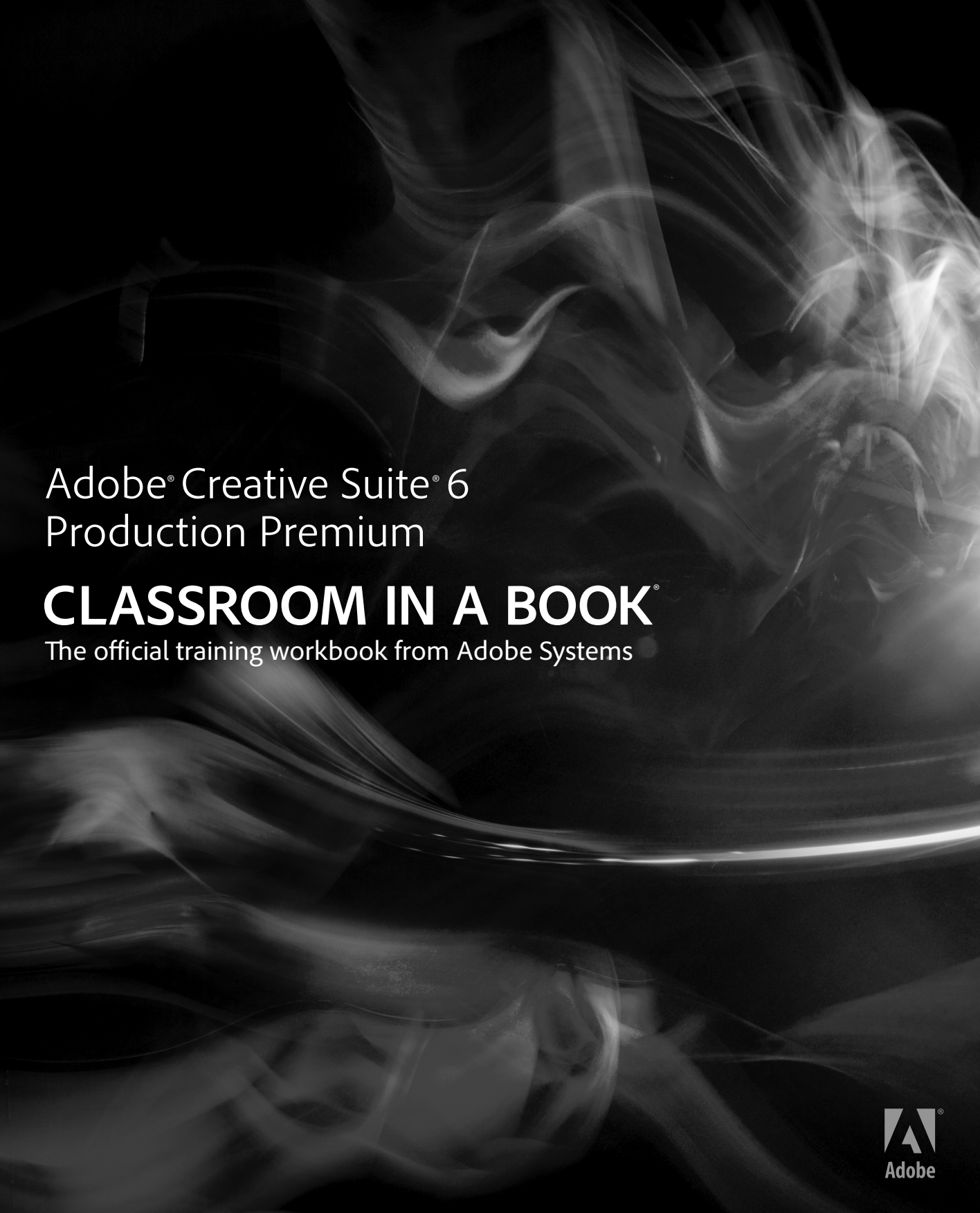
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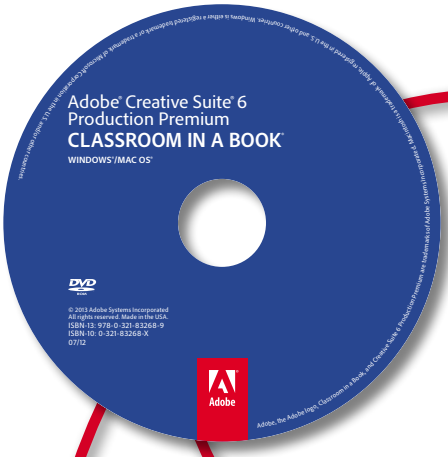
WHAT'S ON THE DISC

Here is an overview of the contents of the Classroom in a Book disc

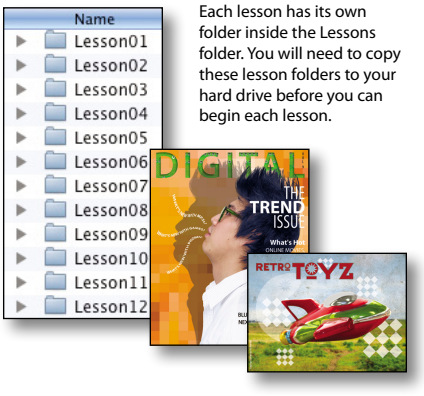
The *Adobe Creative Suite 6 Production Premium Classroom in a Book* disc includes the lesson files that you'll need to complete the exercises in this book, as well as other content to help you learn more about Adobe Creative Suite 6 Production Premium and use it with greater efficiency and ease. The diagram below represents the contents of the disc, which should help you locate the files you need.

These same disc files are available to eBook users via electronic download. Please click here to go to the last page in your eBook for instructions.



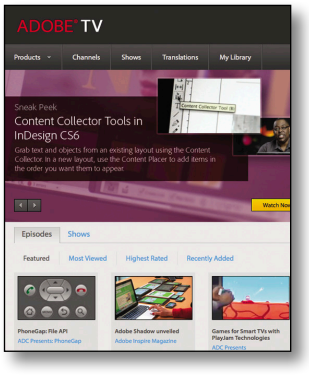
Lesson files

Each lesson has its own folder inside the Lessons folder. You will need to copy these lesson folders to your hard drive before you can begin each lesson.



Online resources

Links to Adobe Community Help, product Help and Support pages, Adobe certification programs, Adobe TV, and other useful online resources can be found inside a handy HTML file. Just open it in your Web browser and click on the links, including a special link to this book's product page where you can access updates and bonus material.



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Find information about other Adobe Press titles, covering the full spectrum of Adobe products, in the Online Resources file.

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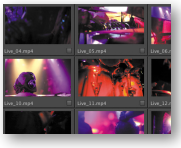

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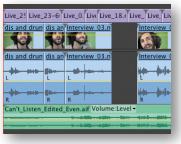

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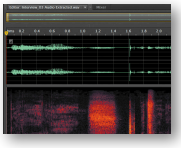

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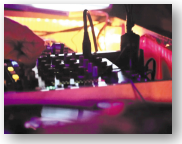

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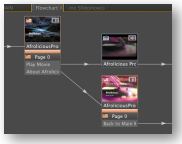

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4 ADVANCED EDITING TECHNIQUES

Lesson overview

In the previous lesson, you created a basic edit with Adobe Premiere Pro CS6. In this lesson, you'll use more advanced editing techniques and learn how to do the following:

- Create simple dissolve transitions between clips in your Timeline
- Apply and modify an effect to clips in your Timeline
- Use an Adjustment Layer to apply multiple effects to multiple clips
- Apply the Ultra Key effect to create a green screen composite
- Create a static title with the Abobe Premiere Pro title tool
- Use the Warp Stabilizer effect to smooth unsteady camera movement in a clip
- Generate a preview render of your Timeline

This lesson will take approximately 90 minutes to complete.

A video clip that has been chroma keyed in Adobe Premiere Pro CS6.

Versioning your edit

If you are continuing from the previous lesson, feel free to continue with the Adobe Premiere Pro project you already have open. If you are starting at this lesson, navigate to the Lesson 04 folder on your hard drive and open the Adobe Premiere Pro project Lesson_04 Start.prproj. Save your Adobe Premiere Pro project file in the Lesson 04 folder as **Afrolicious Promo.prproj**.

Because you are continuing with a previous version of this edit, you'll first save a new version of your sequence. This allows you to go back to the original version if need be and is a recommended best practice in the video editing workflow.

1 In the Project panel, twirl open the Sequences bin.

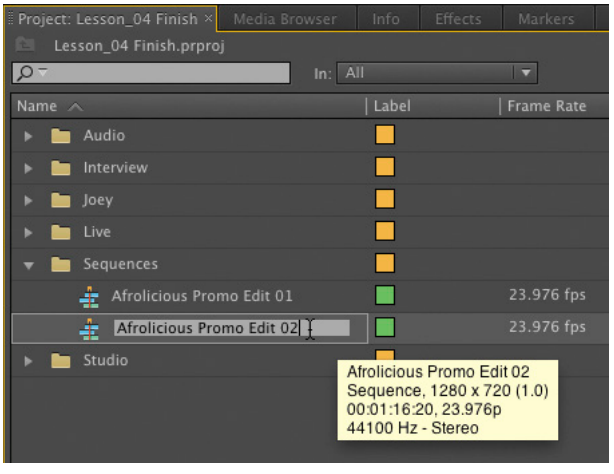
2 Click on the Afrolicious Promo Edit 01 sequence to select it. Choose Edit > Copy to copy it to your clipboard. Then choose Edit > Paste.

This will make a duplicate of this sequence outside of the Sequences folder.

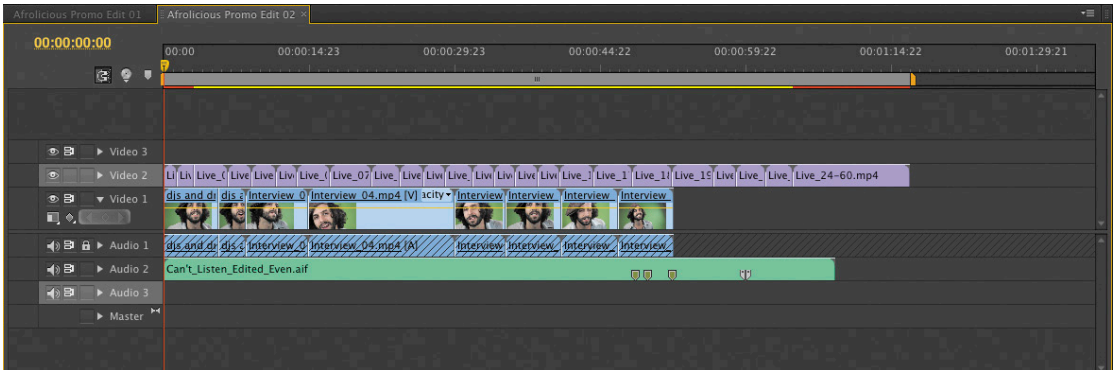
3 To modify the name of the sequence, click on the name of the sequence to select it.

4 Change the name of the sequence to **Afrolicious Promo Edit 02**, press Return (Enter) and drag it into the Sequences folder.

▶ **Tip:** Press Command+C (Ctrl+C) to copy; press Command+V (Ctrl+V) to paste.



5 Double-click the Afrolicious Promo Edit 02 sequence to load it in your Timeline.



Note that the sequence appears in a new tabbed Timeline panel in front of your original sequence.

Having multiple Timeline panels open simultaneously can be useful in certain situations, but it can also be confusing. For the time being, you'll close the first Timeline to eliminate the possibility of accidentally modifying the wrong sequence.

6 In the Timeline panel, click the Afrolicious Promo Edit 01 tab to select it.

7 Press Command+W (Ctrl+W) to close this sequence. You can also click on the x in the corner of the tab to close it.

The new sequence is now the only one visible in the Timeline, which will ensure that you are working on the most recent iteration.

Adding transitions

In the previous lesson, you created a basic edit containing "hard cuts," meaning that each clip cuts directly into the next. In many instances, you can move between cuts more gracefully with a transition. A transition can serve as a storytelling device to indicate the passage of time or a change of location.

The most commonly used transition is a dissolve, which blends the tail of one clip with the head of the next clip. The term dissolve dates back to traditional film editing where the frames of celluloid were literally dissolved together in a chemical bath to merge them together. With Adobe Premiere Pro, you can add a dissolve simply by clicking and dragging.

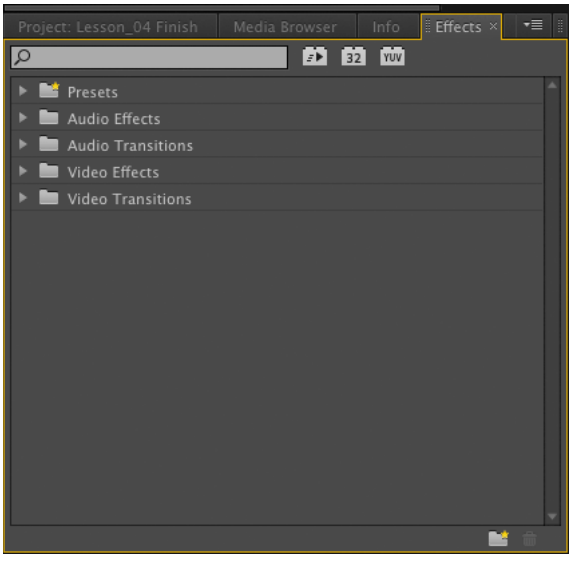
Because the first few clips in the edit happen over a calm portion of the music, transitioning between them with dissolves will help give a calmer feeling to that portion of the edit. Let's add those dissolves now.

1 Click on the Timeline panel, and then press the backslash (\) key to zoom your sequence to fit the Timeline panel.

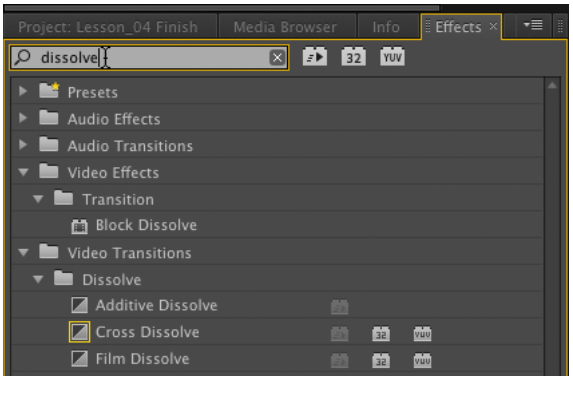
2 Drag the current time indicator (CTI) to the beginning of the sequence, and then play back the first 10 seconds of the edit.

At about 9 seconds, the music track starts to pick up energy, and the existing straight cuts will work well from that point forward. For the edit points before 9 seconds, you'll add a dissolve.

3 Press Shift+7 to open the Effects panel.



4 In the search field, type **dissolve**.



Note that as you type, Adobe Premiere Pro filters out the list to show you only those effects containing the text you are typing. In this case, you'll see the dissolve effects after typing the first few letters; it is not necessary to type the entire word dissolve.

Also, note the yellow square around the icon for Cross Dissolve. This yellow square indicates that this transition is set as the current default Video Transition.

▶ **Tip:** To change the default transition, right-click on a transition in the Effects panel, and then choose Set Selected as Default Transition from the context menu.

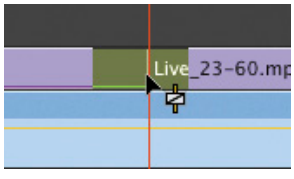
5 Make sure that the Track Header for Video 2 is highlighted in the Timeline. If it is not, click it. Doing this will ensure that transitions will be applied to clips in this track when using the Apply Video Transition keyboard shortcut or menu command.

6 In the Timeline, hold down the Shift key and scrub the CTI so it snaps to the first edit point, which is between the clips Live_25-60.mp4 and Live_23-60.mp4.

7 Zoom in by pressing the equal (=) key on your keyboard (not the numeric keypad).

▶ **Tip:** You can zoom in on your Timeline using the equal (=) key. Zoom out by using the minus (–) key.

8 Drag and drop the Cross Dissolve effect from the Effects panel onto the edit point on your Timeline. You can also use the Apply Video Transition keyboard shortcut, Command+D (Ctrl+D). Verify that the transition overlaps both clips.



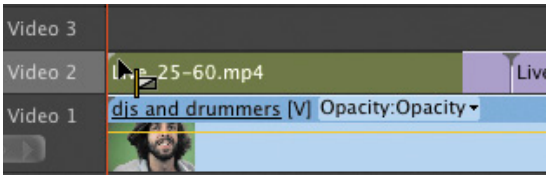
9 Use the Play Around shortcut (Shift+K) to automatically adjust your CTI two seconds before the current frame (or *preroll*), and then play two seconds after the current frame (or *postroll*). This allows you to preview your transition.

Next, you'll add a transition at the beginning of the edit so it fades in from black. This will make for a more graceful start to the piece.

Because you'll be applying a similar transition as before, you can copy that Cross Dissolve that you just made and paste it here.

▶ **Tip:** Change the preroll and postroll values in the Playback preferences to set how many seconds before and after the current frame that Adobe Premiere Pro will play back after pressing Shift+K.

10 Select the transition clip between Live_25-60.mp4 and Live_23-60.mp4. Press Command+C (Ctrl+C).

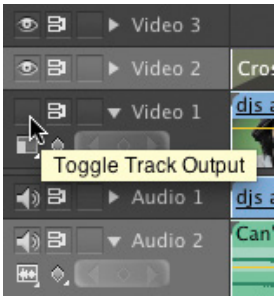


11 Press Home to adjust your CTI to the beginning of the sequence. Press Command+V (Ctrl+V) to paste the transition.

12 Press Shift+K to play back the first few seconds.

Note that the video in Video 1 is visible during the transition. Because you are only using the audio from Joey's interview, not the video, you'll toggle off the visibility of Video 1.

13 Click the Toggle Track Output button on Video 1.

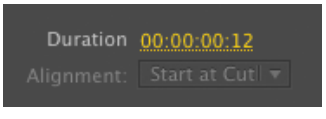


14 Go to the beginning of the sequence and play back the first few seconds.

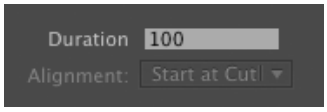
Now the video fades in from black. Next, you'll modify the duration of the transition so it lasts one second.

15 In the Timeline, double-click on the transition clip.

Doing this will show the Effect Controls for the transition, which shows the duration is currently 12 frames.



16 Click on the duration value to make it editable. Type **100** and press Return (Enter). Notice that Adobe Premiere Pro translates 100 to 00:00:01:00.



17 Play back your changes to review them.

The most-used transitions

As tempting as it might be to use the video transitions with wild abandon, in terms of style, it's probably not a good idea. Apart from a standard cut transition, only a few video transitions should even be considered unless there are special project-specific circumstances:

- A Cross Dissolve fades out clip A while fading in clip B. Cross Dissolves can also work well at the beginning or end of a clip when you want to fade in or out from black. A Cross Dissolve can indicate passage of time or a change in location to the viewer.
- A Wipe transition replaces clip A with clip B by revealing clip B in a linear or radial fashion. A Wipe is generally used to indicate a change in location.
- An Additive Dissolve functions much like a Cross Dissolve. However, in an Additive Dissolve, the luminance values of clip A and clip B are gradually added together so that at the halfway point of the transition there is a peak of brightness. This makes the transition a bit more noticeable and stylized than a Cross Dissolve.

Creating effects in Adobe Premiere Pro

Adobe Premiere Pro CS6 comes bundled with several dozen effects that enable you to perform simple and complex tasks, such as color correction, blurring and sharpening, audio enhancement, texturing, chroma keying, and a variety of other effects to enhance your edit. Having the ability to apply effects to clips in Adobe Premiere Pro yields efficiency in your workflow, because you don't always have to use another program, such as Adobe After Effects, to create visual effects for your edit.

The most relevant and most important use of effects by far, for most editors, is the ability to adjust contrast and exposure, and make color correction enhancements. The Three-Way Color Corrector effect in Adobe Premiere Pro CS6 has been greatly enhanced and will be covered in Chapter 8.

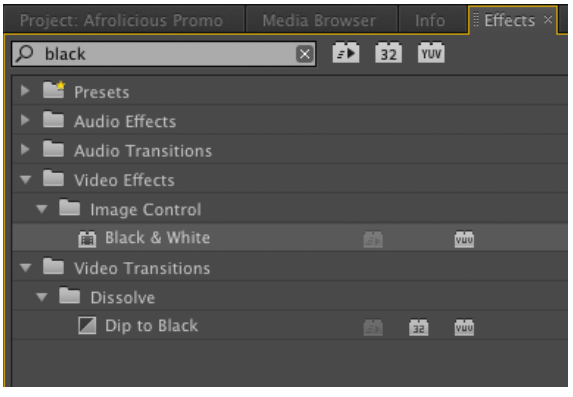
Let's do a simple exercise that demonstrates some of the general rules about effects in Adobe Premiere Pro CS6. You'll apply multiple effects to a clip to give it an "old film" look, and then save those effects and their settings as a preset.

Applying an effect to a clip

First up is applying a simple effect to a clip. You'll apply the Black & White effect in this exercise.

1 Press Shift+7 to access the Effects panel. You need to find the Black & White effect, which desaturates a clip.

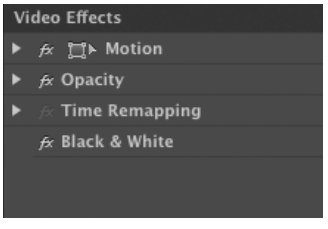
2 In the search field, type the word **black**, which will reveal all effects with that word in their names.



▶ **Tip:** Double-click to apply an effect to a selected clip, or series of selected clips.

3 Select the Black & White effect, and drag it onto the first clip in your sequence, Live_25-60.mp4.

4 Press Shift+5 to access the Effect Controls panel of this selected clip. The Black & White effect is a very basic effect and has no controls.



5 Now let's give this clip a bit of sepia tone. In the Effects panel, type **tint** in the search field.

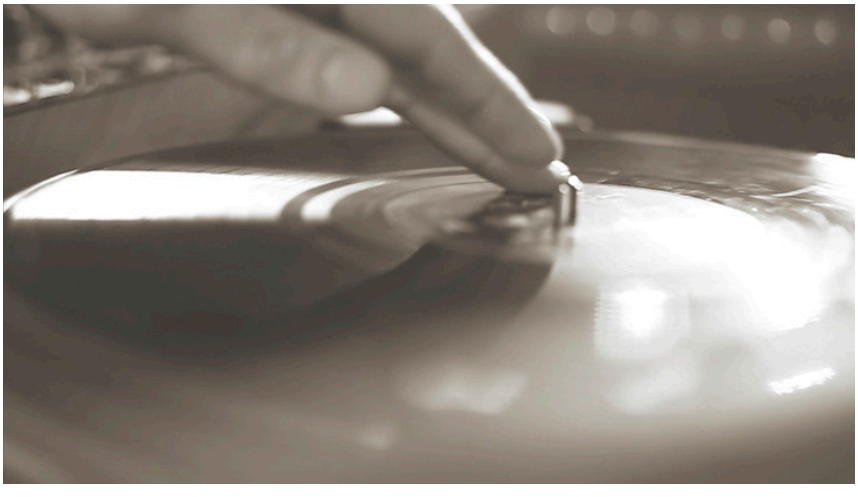
6 Select the Tint effect and drag it onto Live_25-60.mp4.

Change the Tint settings so black is mapped to orange.

7 In the Effect Controls panel, click on the Map Black To color swatch. In the Color Picker, choose a fully saturated bright orange, and then click OK.

8 In the Tint Effect Controls panel, set Amount to Tint to 25%.

The clip should now look sepia toned.



Changing render order of effects

The top-to-bottom stacking order of effects in the Effect Controls panel determines their rendering order. Currently, Black & White is stacked above Tint; therefore, Black & White renders and then Tint renders. You can change the rendering order by adjusting the stacking order of effects.

1 In the Effect Controls panel, select the Tint effect. Drag it above the Black & White effect.

   Notice that the clip is no longer sepia toned as before. The reason is that the clip is being tinted, and then the result of that is made black and white.

2 Press Command+Z (Ctrl+Z) to undo this last action.

Copying and pasting effects

You can copy and paste effects between clips in the Timeline. Doing this can ultimately save you time if you need to apply the same effect(s) with the same setting(s) on multiple clips.

1 Select the Black & White effect in the Effect Controls panel. Hold down the Command (Ctrl) key and select the Tint effect. Both are now selected. Press Command+C (Ctrl+C) to copy.

2 In your Timeline, select the Live_23-60.mp4 clip. Press Command+V (Ctrl+V) to paste.

3 Press the Home key, and then press the spacebar to play your sequence from the beginning. The first two clips in your sequence now appear sepia toned.

   The first two clips in your sequence have these two effects applied to them. But what if you wanted to apply these effects to all of the clips in your sequence? You could copy and paste these effects to each clip in your sequence. However, if you changed the effect settings on one of the clips to maintain consistency, you would then have to change the settings on all other clips, which would be tedious and time-consuming. There is a better way and that's by using adjustment layers.

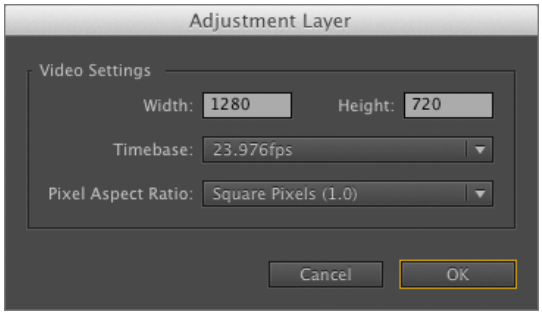
Adjustment layers

Adobe Premiere Pro CS6 now features Adjustment Layers, which are special layers that allow you to apply one or more effects to several clips at the same time using the same effect settings. Let's see how these Adjustment Layers work.

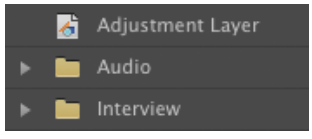
1 Press Command+Z (Ctrl+Z) to undo pasting the effects to Live_23-60.mp4.

2 Click the Project panel tab. Make an Adjustment Layer by choosing File > New > Adjustment Layer.

3 In the Adjustment Layer window that appears, make sure that the settings match your sequence settings. The Width should be 1280, the Height should be 720, the Timebase should be 23.976 fps, and Pixel Aspect Ratio should be Square Pixels (1.0). Click OK.

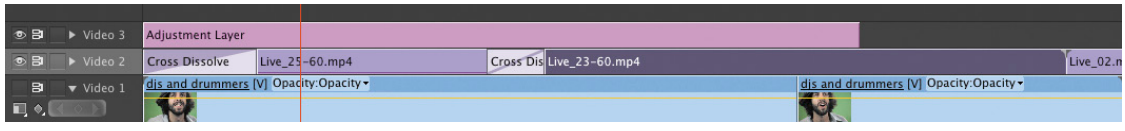


This new Adjustment Layer should appear in your Project panel.



Note: If a bin is selected in your Project panel when you create an Adjustment Layer, the Adjustment Layer will appear inside the selected bin. The Adjustment Layer can then be dragged elsewhere in the Project panel.

4 Select this Adjustment Layer and drag it into your Timeline, on Video 3, so its head snaps to the beginning of the sequence.



5 By itself, the Adjustment Layer is not visible. However, if one or more effects are applied to the Adjustment Layer, those effects are rendered on the clips in the track(s) below the Adjustment Layer.

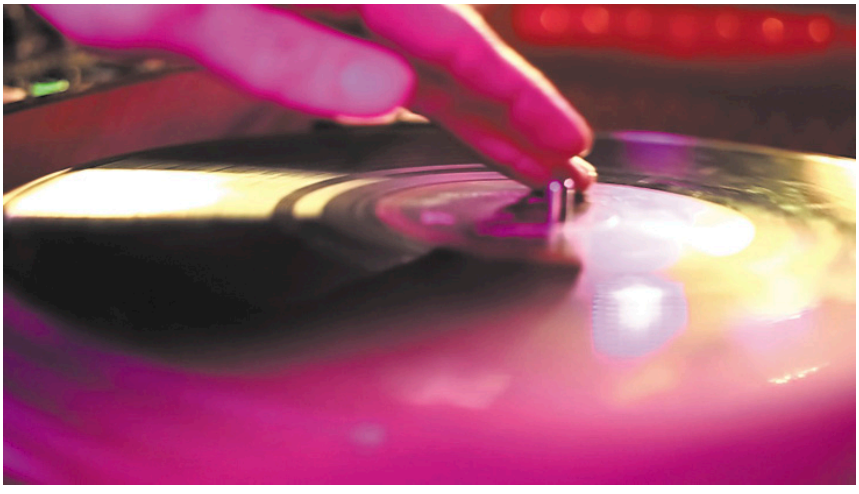
Now let's apply the Black & White and Tint effects to the Adjustment Layer. You can cut them from the Live_25-60.mp4 layer and paste them onto the Adjustment Layer. In this example, you don't want the effects on the video clip if they will be applied to the Adjustment Layer.

6 Select Live_25-60.mp4 in the Timeline. Press Shift+5 to access its Effect Controls panel.

7 Select the Black & White effect. Hold down the Command (Ctrl) key and select the Tint effect.

8 Press Command+X (Ctrl+X) to cut the effects from the video clip.

In your Program Monitor, notice that the effects are not rendering on Live_25-60.mp4 anymore.



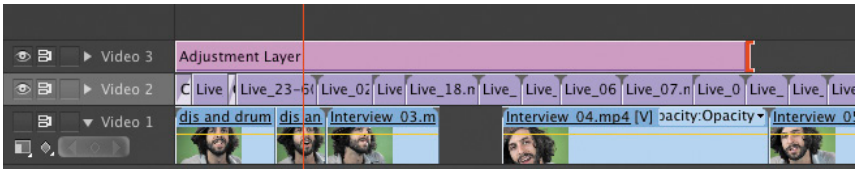
9 In your Timeline, select the Adjustment Layer. Press Command+V (Ctrl+V) to paste the effects.

10 Scrub the CTI in your Timeline to Live_23-60.mp4. Notice that the effects applied to the Adjustment layer render on it because the clip is in a track below the Adjustment Layer.

Now that these two effects are on the Adjustment Layer, you can extend the tail of the Adjustment Layer to render the effects on more clips in Video 2.

11 Show your entire sequence in the Timeline by pressing the backslash (\) key.

12 Select the tail of the Adjustment Layer and drag to the right so the Adjustment Layer covers more clips in Video 2.

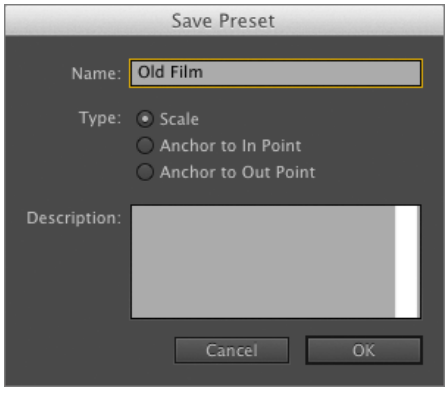


13 Scrub your CTI forward in the Timeline to verify that more clips in Video 2 are now sepia toned. Because the Adjustment Layer is a single clip, you need to adjust only its Effect Controls to modify how its effects render on all clips in the track(s) below it.

Saving and exporting presets

Effects and their settings can be saved as a preset, which allows you to easily apply the effects and their settings on clips in your Timeline without having to copy and paste them between layers. Also, because presets can be saved as files on your hard drive, they can be copied between different computers and applied by other users in Adobe Premiere Pro CS6. Let's save and export a preset now.

1. Select the Adjustment Layer in your Timeline. Press Shift+5 to access the Effect Controls panel.
2. Select the Black & White Effect, and then hold down the Command (Ctrl) key and select the Tint effect.
3. Right-click on either of these effects and choose Save Preset.



4. In the Save Preset window that appears, type **Old Film** in the Name field to name the preset. Click OK.
5. To verify that this preset works, press Delete to remove the two selected effects.
6. Press Shift+7 to access the Effects panel. Select any text that may be in the search field and press Delete.
7. Click the disclosure triangle next to the Presets folder to twirl it open. You should see a preset called Old Film.

8. Select this preset, and then drag it onto the Adjustment Layer in the Timeline. The saved effect settings are once again applied to the Adjustment Layer.

   This exercise was just a demonstration. You really don't want to use this old-film look or this Adjustment Layer in your sequence, so let's modify the sequence now.

Note: Presets can also save settings for Motion and Opacity.

9 In the Project panel, select the Adjustment Layer, and then press Delete. Click Yes in the warning window that appears to confirm that you want to remove the Adjustment Layer from the project.

The Adjustment Layer should no longer be in your Timeline.

10 Press Shift+7 to access the Effects panel again. Notice that the Old Film preset is still there and could be utilized later if desired.

But it can also be exported and shared with other users.

11 Right-click on the Old Film preset and choose Export Presets.

12 In the Export Presets window, navigate to your Lesson 04 folder. Save the Preset as Old Film and click Save.

Third-party effect plug-ins

In addition to the effects that come bundled with Adobe Premiere Pro, many third-party effect plug-ins can be installed separately. These third-party effect plug-ins are useful because sometimes the features available with native Adobe Premiere Pro effects are insufficient for your project's needs. Third-party effect plug-ins are sometimes available as a free download from the Internet, but there are also some popular effects that are available as a separate purchase. Often, third-party effect plug-ins for Adobe Premiere Pro are also available for Adobe After Effects.

Here is a short list of third-party effect plug-ins that are available for Adobe Premiere Pro CS6:

Red Giant Software (www.redgiantsoftware.com)

- Magic Bullet Suite is a bundle of color-correction effects that enable you to easily color correct and add different grades to your project. The suite also includes Colorista II, a professional color-grading tool, as well as multiple presets for Magic Bullet Looks.
- Trapcode Shine, as the name suggests, enhances the luminance of a clip by creating the visual effect of bursting light. This is useful, for example, in adding style to text or for creating interesting science fiction visual effects.

Digieffects (www.digieffects.com)

- Delirium is a bundle of 45 different effects for generating particles, performing color correction, distorting and displacing, and enhancing Premiere Pro's compositing capabilities.
- Damage is a bundle of various effects for making your clean video footage look degraded and aged.

Boris FX (www.borisfx.com)

- Boris Continuum Complete AE is a bundle of over 200 effects for image restoration, color correction, 3D particle effects, blurs, glows, and more.

For more information on third-party effect plug-ins for Premiere Pro CS6, go to www.adobe.com/products/premiere/extend.displayTab4.html.

Keying and compositing green screen footage

One of the most useful techniques to learn in video postproduction is convincingly inserting a subject recorded in front of a green (or blue) background into a scene, thereby creating the illusion to the viewer that the subject is actually part of that scene. The most common and effective method of achieving this effect is called *chroma keying*.

The typical workflow for chroma keying starts by recording the subject in front of an evenly-lit green or blue background. After importing the footage into Adobe Premiere Pro, you remove the background with a Chroma Key effect (and sometimes a garbage matte), which enables the compositing of the subject with another shot or scene. This technique is used on a range of media—from major motion pictures to the weather report on your local TV news.

How easy or difficult it is to pull a "clean key" (which is essential to achieve a convincing final result) depends on a variety of factors having to do with the quality of the footage:

- **Was the background evenly lit?** Proper lighting while shooting green screen footage is crucial. Chroma Key effects work by sampling the color of the green screen and then making that transparent. If the green screen was not evenly lit, it will appear as more than one shade of green. Therefore, sampling one area of the green screen will not make the whole green screen transparent.
- **Was the footage recorded in a video format optimal for chroma keying?** You should record your green screen footage at the highest resolution possible and with minimal compression, so that the foreground subject has smooth edges and no image artifacts.
- **Was the foreground subject semitransparent?** If your foreground subject has long flowing hair or is wearing semitransparent clothing, the color of the green screen showing through the semitransparency will not be consistent with the unobstructed areas of green screen in frame and will result in more time spent pulling a clean key.

These and other factors will determine whether you can achieve a satisfactory result with a single click, or if you'll need to make some adjustments to get the look you want.

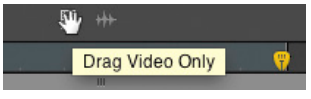
Creating the garbage matte

In some green screen footage, you can remove objects in the shot by simply cropping out that part of the frame. This is known as creating a *garbage matte*.

In the following exercise, you'll include a green screen shot in the edit and apply a Chroma Key effect to it. Then you'll composite another clip in a video track below the Chroma Key clip that will show through the transparency.

1. In the Project panel, twirl open the Joey bin and find the clip Joey_01.mp4. Double-click on this clip to display it in the Source Monitor.
2. Play the entire clip.

   Don't use the beginning of the clip when the camera zooms out. Instead, trim the clip to the desired segment.
3. In the Source Monitor, adjust the CTI to 0:00:07:00 and press the I key to set this clip's In point. Adjust the CTI to 0:00:09:23 and press the O key to set this clip's Out point.
4. Click the Drag Video Only icon at the bottom of the Source Monitor, and then drag this trimmed clip into the Timeline on track Video 3 so the head of the clip snaps to the marker at 0:01:01:04. You want to leave a gap in Video 2 directly below.



5. In your Timeline, adjust your CTI to just before this clip. Press the spacebar to play the sequence.

   Notice that at the end of the shot the camera pans left, and you see the corner of the wall behind the green screen. You'll remove this extraneous object from the shot by creating a garbage matte.

6 Press Shift+7 to make the Effects panel active.

7 Type **crop** in the search field to quickly locate the Crop effect.

8 Select the clip on the Video 3 track in the Timeline, and then double-click the Crop effect to apply it.

9 Press Shift+5 to open the Effect Controls panel.

10 In the Effect Controls panel, click the Crop effect to select it.

Notice that in the Program Monitor you can now see a bounding box around the video frame with handles on the top, bottom, left, and right.

11 In the Timeline, scrub the CTI to the end of the Joey_01.mp4 clip when the wall behind the screen is most visible in the frame.

12 In the Program Monitor, drag the left handle of the bounding box to the right until the wall in the upper-left corner of the frame is no longer visible.

13 In the Effect Controls panel, click in the empty space below the Crop effect to deselect it.

Now let's add a clip to Video 2. Once the green screen in Joey_01.mp4 is chroma keyed and thus transparent, you want to have something that shows through the transparency.

14 In the Project panel, twirl open the Live bin and find the clip Live_26-Lights.mp4. Double-click on the clip to open it in the Source Monitor. Press the spacebar to play the clip. This is what will appear behind Joey.

Note: Double-clicking to apply an effect to a selected clip is a new feature in CS6.

15 Drag Live_26-Lights.mp4 into the Timeline on track Video 2, directly below Joey_01.mp4 so the head of Live_26-Lights.mp4 snaps to the head of Joey_01.mp4.

16 Click the Selection tool and trim the tail of Live_26-Lights.mp4 so it lines up with the tail of Joey_01.mp4.

In the Program Monitor, you should see Live_26-Lights.mp4 through the cropped area of Joey_01.mp4.

Next, you'll apply a Chroma Key effect so that the green background of Joey_01.mp4 is transparent.

Using Keylight in Adobe After Effects

For doing basic green screen composites that include a simple video background, the Ultra Key effect in Adobe Premiere Pro CS6 is usually sufficient.

However, for those times when the Chroma Key effects in Adobe Premiere Pro are insufficient for the needs of a challenging green screen composite, you can use the Keylight keying effect in After Effects CS6. In addition to offering more sophisticated control of a clip's alpha channel, it has its own color-correction and edge-cropping controls as well. Also, if you are using After Effects to do chroma keying, you could also use the masks, mattes, and layer modes that make After Effects an industry-standard compositing application.

Applying the Ultra Key

The Ultra Key is a Chroma Key effect that makes it easy to pull a "clean key" from footage shot with a green screen background. You'll first define the background color and then make some minor adjustments that will make Joey appear as if he is part of the background on the Video 2 layer in the Timeline.

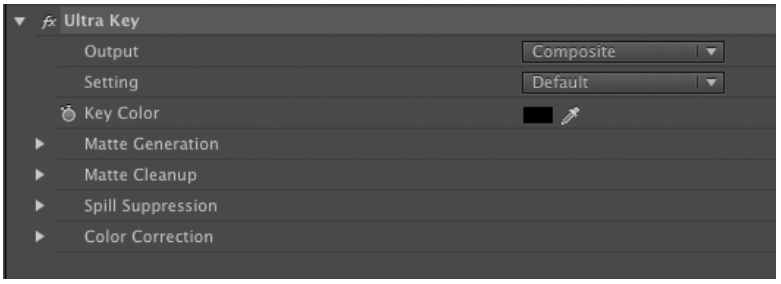
1 Select Joey_01.mp4 in the Timeline.

2 Press Shift+7 to make the Effects panel active.

3 Type **ultra** in the Search field to quickly locate the Ultra Key effect.

4 Double-click the Ultra Key effect to apply it.

5 Press Shift 5 to bring up the Effect Controls panel. Locate the Ultra Key effect (it will be on the bottom of the stack) and click the Eyedropper to activate it.



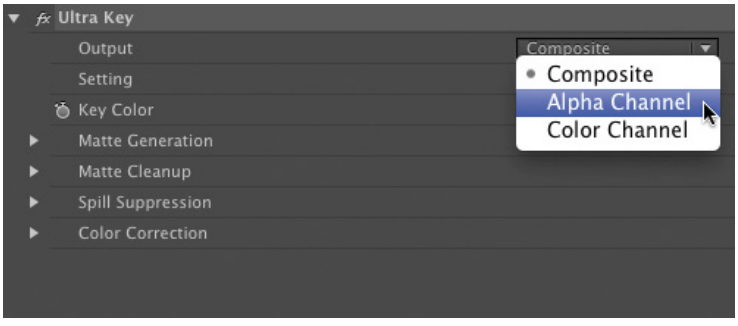
Look at the shot in the Program Monitor and note that the green screen was not lit evenly. The background is lighter on the right side of the frame and gradually gets darker toward the left side of the frame. This is a common scenario that editors have to deal with.

The best approach in this situation is to select a shade of green in the frame that is approximately median luminance so that a maximum area of the green screen background will be made transparent.

6 In the Program Monitor, click on a green value that's halfway between the lightest and darkest areas of green in the frame. In this clip it would be just to the left of Joey's face.

The green background disappears from the frame, and you can see the background clip on Video 1 showing through. However, it's not a "clean key" yet because you can still see some darkness in the background to the left where the green screen was lit darker. Making some minor adjustments will fix this.

7 In the Effect Controls panel, locate the Ultra Key effect and change the Output menu setting from Composite to Alpha Channel.



In the Program Monitor, you can now see the alpha channel, or transparency information, of the clip. The black areas are transparent; the white areas are opaque.

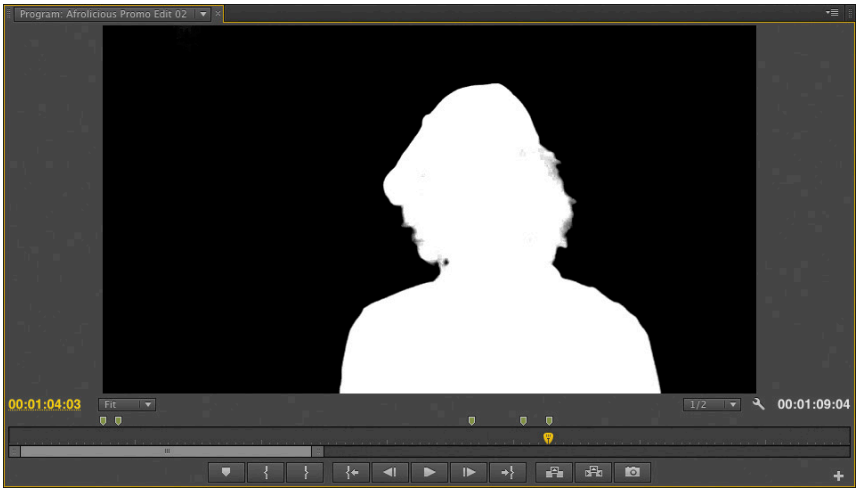
The goal when you are adjusting the controls in the Ultra Key effect is to make the entire background completely black while keeping the subject completely white (with the exceptions of the edges of the subject, which should be halfway between white and black to avoid a "hard edge" on the subject that can make the composite look fake and unconvincing).

8 In the Effect Controls panel, click the disclosure triangle next to Matte Generation in the Ultra Key effect to reveal its properties.

9 Click on the value of the Pedestal property and drag it to the right until its value is 100. As you drag, notice how the background becomes nearly entirely black while the subject remains white.

In this case, adjusting the Pedestal property achieved a threshold for the key, which made most of the green pixels transparent. But you'll still notice an area in the upper-left corner of the background that has not turned completely black. To finish the job, you need to adjust the Shadow property.

10 Click on the value for Shadow and drag it to the left until its value is 25 or until the background area of the frame is completely black. As you drag, notice how the remaining white pixels in the background fade to black.



11 Click on the Output menu and change the setting from Alpha Channel back to Composite.

Notice that the edge of Joey's hat in the frame looks a bit too sharp. Because Joey's head is not actually flat, this edge sharpness looks unconvincing and could use a bit of softening.

12 Twirl open the settings for Matte Cleanup and adjust the value for Soften to 50.

13 In the Timeline, drag the CTI to the beginning of the sequence, and then press the spacebar to play it back.

Joey is now convincingly composited into the background.

Had this clip been shot with an evenly lit green screen, the fine-tuning you just did would likely not have been necessary. The reality in the world of film and video production is that editors have to work with green screen footage recorded in a variety of optimal, and not-so-optimal, situations. The good news is that with the Ultra Key effect, it's usually just a matter of selecting a "middle ground" color when you start the process and then making some minor adjustments (like you just did) to get the desired result.

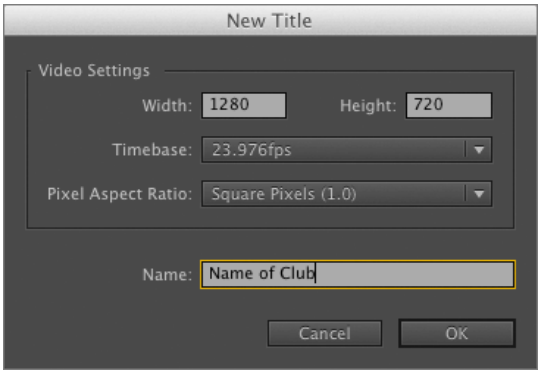
Adding titles with the Adobe Premiere Pro Title tool

Adobe Premiere Pro gives you the ability to create simple title clips that you can add to your edit. These are typically used as onscreen text to identify a location or someone who is speaking on camera. Although other applications in Adobe CS6 Production Premium, such as Adobe Illustrator or Adobe Photoshop Extended, allow you to create text that you can then import to Adobe Premiere Pro, using the native type engine in Adobe Premiere Pro can save you the trouble of switching back and forth between applications, and having one more media file to keep track of.

The type engine in Adobe Premiere Pro is quite robust and can employ all kinds of different fonts and presets for styles, as well as apply text on a vector path. Titles can either be still or animated.

You'll create a simple static title clip to identify the nightclub that you see in the video.

1 Choose Title > New Title > Default Still. The New Title window appears. Leave the current values for Width, Height, Timebase, and Pixel Aspect Ratio as is. In the Name field, type **Name of Club** and click OK.



The Titler will appear with a collection of panels, all of them related to title design. A Tools panel contains a Selection tool and a Type tool along with Font Family and Font Style fields, Font Size value, type alignment buttons, Spatial Transform properties, and Type Color properties.

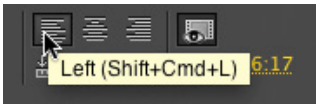
Also, a miniature monitor allows you to see how your title will look when superimposed over the current clip in your Timeline. This monitor shows two concentric rectangles that represent the action safe area (the outer rectangle), as well as the title safe area (the inner rectangle). In most cases, you don't want to place titles on the edge of a frame. These rectangles provide a general visual guide to ensure that the titles you create will reliably show in the final video with a sufficient space buffer around them.

2 Click the Type tool in the Tools panel and click once in the Title Monitor. A type field appears. Type **Boku Room** and press Return (Enter) to create a line break. Then type **San Francisco, CA**. Select this second line of type and reduce the Font Size value so that Boku Room is more prominent. Click the Selection tool to commit your changes to the type.

▶ **Tip:** Scrub the CTI in your Timeline when the Title panel is open to show how a title will look over different shots.

Let's apply a few more adjustments to the title.

3 Press Command+A (Ctrl+A) to select all text. Click the Left Align button so the type is left aligned. Set the Fill Type to Solid and set the Fill Color to white.



4 As a general rule, when you're choosing a type font that will appear in a video, choose an easily legible sans serif font. Set the Font Family to Helvetica Neue and the Font Style to Bold. Click the Selection tool to commit the changes to your type.

5 With the Selection tool, click once in the type box and drag it to the bottom left of the title safe area.

Note: If a bin is selected in your Project panel when you create a title clip, the title clip will appear inside the selected bin. The title clip can then be dragged elsewhere in the Project panel.

6 Close the Titler panels.

7 In the Project panel you should see the Name of Club title clip. Drag this into your Timeline on Video 3 so its head aligns with the In point of Live_02.mp4. With the Selection tool, click on the tail of the title clip and trim it so it aligns with the tail of Live_02.mp4.

8 Adjust the CTI to the beginning of the sequence, and press the spacebar to play. You should see the static title clip composited with the video clip below it in Video 2.

Serif fonts vs. sans serif fonts

A serif is a typographic detail on the ends of some of the strokes that make up letters and numbers. A serif leads the eye to the next letter, but they are only visible at high resolutions, such as in print. When displayed with limited pixels, serif fonts can create visual artifacts in video frames and thus affect legibility.

Sans serif fonts can sometimes look more modern and were developed specifically to be used in electronic media. They feature even spacing between letters and even thickness of the font elements, resulting in legible type onscreen.

Stabilizing footage with the Warp Stabilizer

Now let's look at a technique that will improve the look of your footage instantly. While this may not seem like an "advanced" technique, it's in this section because performing this level of clean up makes your project look even more professional. A common issue that occurs with footage recorded on handheld cameras is that it can be shaky and uneven, making it difficult to watch. The Warp Stabilizer, introduced in Adobe After Effects CS5.5 and now available in Adobe Premiere Pro CS6, is an incredibly advanced stabilization tool that can make this type of footage look as if it was recorded with a sophisticated camera rig.

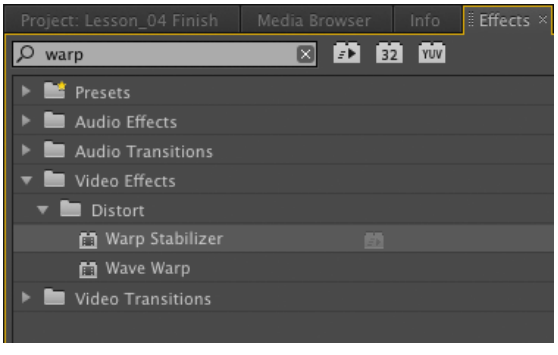
What makes the Warp Stabilizer easy to use is its automatic analysis of the footage, which allows for minimal customization. The advanced image analysis, which takes place "behind the scenes" in Premiere Pro, does all the heavy lifting for you.

Sometimes, editors will encounter a video clip that is well composed but unsteady and not favorable because the videographer did not hold the camera steady or an isolated bump to the tripod occurred. In such situations, the video clip may still be salvageable by removing the camera shake with the new Warp Stabilizer effect in Adobe Premiere Pro CS6.

The Warp Stabilizer works by analyzing a shaky video clip and automatically applying motion to the clip to counteract the unstable motion in the raw clip.

Let's apply the Warp Stabilizer to a clip in the sequence.

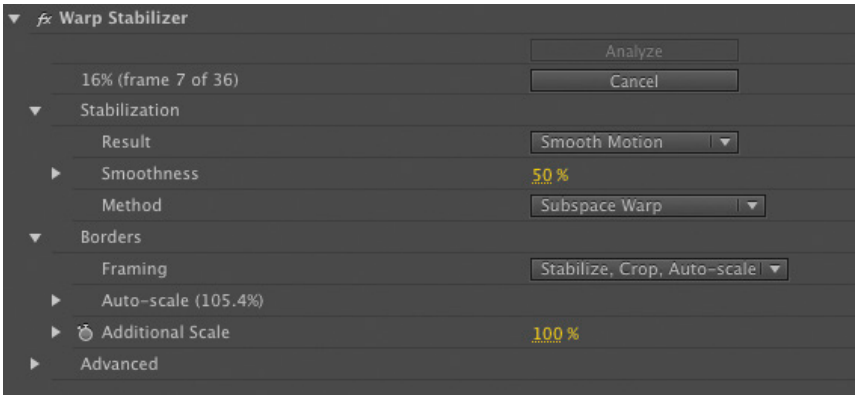
1. Find and select the clip Studio_03.mp4 in Video 3. This is a short clip of Joey sitting at his recording studio workstation as he makes adjustments to an audio recording. Notice that about halfway through the clip is a considerable amount of camera shake, which would ordinarily make this shot unusable.
2. Press Shift+7 to make the Effects panel active.
3. Type **warp** in the Search field to quickly locate the Warp Stabilizer effect.



4 Double-click the Warp Stabilizer effect to apply it to the selected clip.

The Warp Stabilizer effect immediately starts analyzing the clip, and a blue bar across the image in the Program Monitor indicates that the clip is being analyzed.

5 Press Shift+5 to open the Effect Controls panel.



Progress analyzing the clip, in number of frames and percentage, is displayed in the Effect Controls panel. When the analysis process is complete, an orange bar appears across the image, indicating that it is being stabilized.

6 When the stabilization process is complete, play the clip.

Notice how the camera shake is completely gone, and the pan from right to left at the end of the shot is smooth and fluid, as if the camera had been mounted on a tripod with a high-quality head. However, it must be mentioned that the Warp Stabilizer zooms into the clip slightly, which can risk making it appear soft. Scaling of up to 110% is usually acceptable.

In many cases (such as this one), you don't have to change any of the default settings in the Warp Stabilizer effect to get a good result. If necessary, the effect has multiple advanced settings to adjust clips with varying levels of shake.

Rolling Shutter Repair effect

In digital video cameras with CMOS sensors, video is recorded one scan line at a time; therefore, not all video in a given frame is recorded at the same time. This can cause a distortion called *rolling shutter* if the camera is moving quickly while recording or if the recorded subject is moving quickly.

New in Adobe Premiere Pro CS6 is the Rolling Shutter Repair effect, which fixes this distortion.

Rendering your timeline

If you are using Adobe Premiere Pro CS6 on a machine with a GPU that does not support the Mercury Playback Engine, your playback may not be smooth and uninterrupted. Premiere Pro can create preview renders, which are cached video files on your hard drive that allow you to play back your edit in real time if playback is not smooth.

During playback, you may see red and yellow bars at the top of your Timeline with a gray bar above them. What do they mean?

The gray bar is called the Work Area bar. It defines the range of time in your Timeline for which Premiere Pro will create a preview.

The yellow bar(s) indicate source files that are computationally difficult. For example, footage from a DSLR camera may yield a yellow bar in your Timeline. These frames will sometimes play back in real time, but not always. That depends on the speed of your computer.

The red bar(s) indicate clips that have effects applied to them or unrendered clips from Adobe After Effects. These frames will most likely not play back in real time, and need to be rendered.

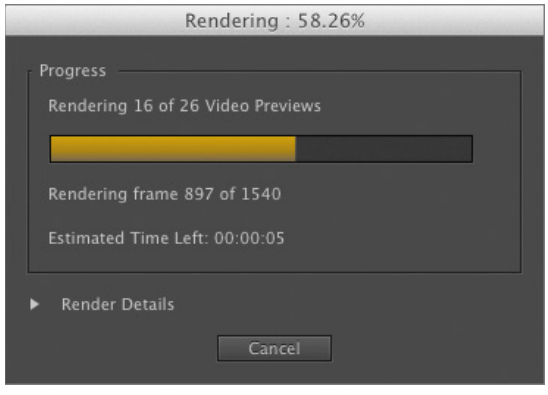
Let's generate a preview render of your Timeline.

1 Select your Timeline. Press the backslash key (\) to view your entire sequence.

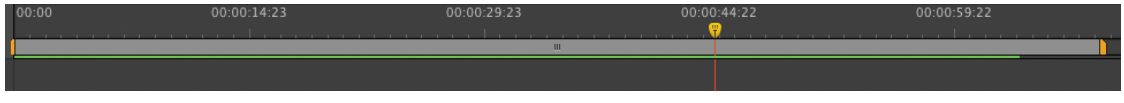
2 Double-click on the Work Area bar so it includes your entire edit.

3 Choose Sequence > Render Entire Work Area.

You'll see a Rendering window with a progress bar indicating how much render time remains.



When the progress bar finishes, the yellow and red bars at the top of your Timeline will be green, indicating frames that have been preview rendered.



4 Press Home and then press the spacebar to play your edit.

5 Press Command+S (Ctrl+S) to save your project.

Open workflows with other applications, such as Final Cut and Media Composer

As you work in Adobe Premiere Pro, you can collaborate more efficiently with colleagues by importing and exporting Apple Final Cut Pro and Avid projects.

Adobe Premiere Pro CS6 allows you to import and export a Final Cut Pro XML project file but with certain limitations. For example, audio keyframes, blur effects, color wipes, and cross dissolves all transfer intact from Final Cut Pro 7 to Adobe Premiere Pro via XML 5.0, but the Three-Way Color Corrector doesn't transfer correctly because Final Cut Pro processes color correction in RGB, whereas the Premiere Pro Three Way Color Corrector processes it in YUV. Additionally, Final Cut Pro text transfers to Adobe Premiere Pro's title tool but loses the formatting. Also, crops in the Final Cut Pro Motion Tab lose their feathering, because the crop filter in Premiere Pro doesn't have soft edges.

It's also possible to import and export an Advanced Authoring Format (AAF) multimedia file between Adobe Premiere Pro and Avid nonlinear editing systems that support AAF files. Exchanging projects to and from Adobe Premiere Pro CS6 and other non-Adobe systems offers the advantage of using the Adobe Suite of applications on projects that did not originate in Premiere Pro.

Exchanging project files between Adobe Premiere Pro and Final Cut Pro or Avid software often requires additional but minor project organization and media management due to the native incompatibility of these systems.

For more information on exchanging project files between Adobe Premiere Pro CS6 and Final Cut Pro or Avid software, go to http://tv.adobe.com/watch/short-and-suite/premiere-pro-cs55-resources-for-professional-editors and http://www.video2brain.com/en/premiere-pro-for-avid-editors.

Review questions

1. How do you apply a Cross Dissolve transition?
2. How do you apply an effect to a clip?
3. What is an Adjustment Layer?
4. How do you create a static title clip in your Timeline?
5. What can you do if a clip in your Timeline shows unsteadiness due to a shaky handheld camera?

Review answers

1. Click the Effects tab, select the Cross Dissolve effect from the Video Transitions folder, and drag it to the Timeline between two clips or at the head or tail of a clip.
2. Select the clip in your Timeline, and then double-click on the effect in the Effects panel. Or, drag the effect from the Effects panel onto the clip in the Timeline.
3. An Adjustment Layer is a clip that renders any effects applied to it onto any clip(s) in the track(s) below it.
4. Choose Title > New Title > Default Still.
5. Apply the Warp Stabilizer effect to the clip.

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