



VIDEO IN PHOTOSHOP

FOR PHOTOGRAPHERS AND DESIGNERS

COLIN SMITH



VIDEO

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Video in Photoshop for Photographers and Designers

Colin Smith

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An aerial photograph of a vast salt flat at sunset. The flat is covered in a mosaic of white and light blue crystalline patterns, separated by thin, dark lines of brine. The sun is low on the horizon to the left, casting a warm glow and creating a lens flare. In the background, a range of dark mountains stretches across the horizon under a clear, pale sky. The word "INTRODUCTION" is written in large, bold, white capital letters across the upper middle of the image.

INTRODUCTION

THE OTHER DAY, I was happily munching the last remaining bites of a strip of blackened salmon and enjoying the outdoor sunshine during a Southern California–style lunch. I spun my head to see what the loud squawking sound behind me was all about and noticed two birds fighting over a piece of food. Finally, one feathered fighter puffed out his little chest in victory. Then, the fierce look on his face changed to that of worry and bewilderment, as if to say, “I won the battle, but now what?” You see, the piece of food was larger than this little chap could carry away.

This reminds me of a photographer with a sparkling new HD/SLR camera that is capable of shooting stunning HD video. You can see the proud new owner thinking: “I have a great new camera. I have shot the video. Now what? What do I do with it? How can I fix up that video and share it with the world?”

Plenty of information is available on capturing video and shooting in this “HD/SLR revolution.” But very little has been said about editing the footage. Usually, you just hear people suggesting that budding filmmakers use Adobe Premiere Pro or Apple Final Cut Pro—without regard for the fact that many photographers and designers are unwilling or unable to invest all the time needed to learn and use a professional editing suite. On the other hand, designers and photographers already know and love Photoshop, which can now produce professional quality video-editing results.

That’s where this book steps in. The book begins with some basics about shooting video and tips for you to get the best possible footage onto your sensor in the first place. After that, you will learn how to get that footage onto your computer in an organized fashion so that you can find it when you need it. You will learn how to use Adobe Bridge and Adobe Lightroom for these tasks.

The main section of the book walks you through various techniques of editing and cutting your video together in Adobe Photoshop. You’ll learn how to edit projects that include working with video, slideshows, interviews, and stacked video with smooth transitions.

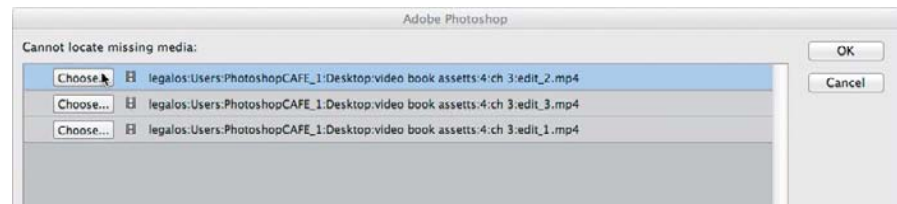
The video projects will sound great, too, because you will learn about getting the most out of the audio and even adding backing music tracks. You will even get to dabble in motion graphics and create lower thirds and title screens, and animate video and motion graphics. You won’t be left hanging at the end either, where you will learn how to output and render the video so that it can be viewed on mobile devices, laptops, and the Web. Best of all, it’s easy and you don’t have to have a deep knowledge of video.

Saving and Managing Projects

When working on your video editing projects, it's always a good idea to save your work as you go. But how are projects saved and managed in Photoshop? Files are saved in PSD format as indicated by the .psd file extension. The PSD contains all the trims edits, text, graphics, and basically everything except the video footage and audio files. The video footage isn't embedded into the PSD as this would make a huge file that might cause problems and limitations to the video length.

Instead of embedding the video, Photoshop PSD files reference the video. This means that you choose a location to save the video files and Photoshop points to the original files when you place them into a project. If you move the original video clips, rename them, or delete them, the links to the references are broken. If you open a project with broken links, the Cannot Locate Missing Media dialog displays (as shown in **FIGURE 0.1**) so you can relink the video. You may need to relink videos when opening project files during these tutorials—and while you work on collaborative projects as well.

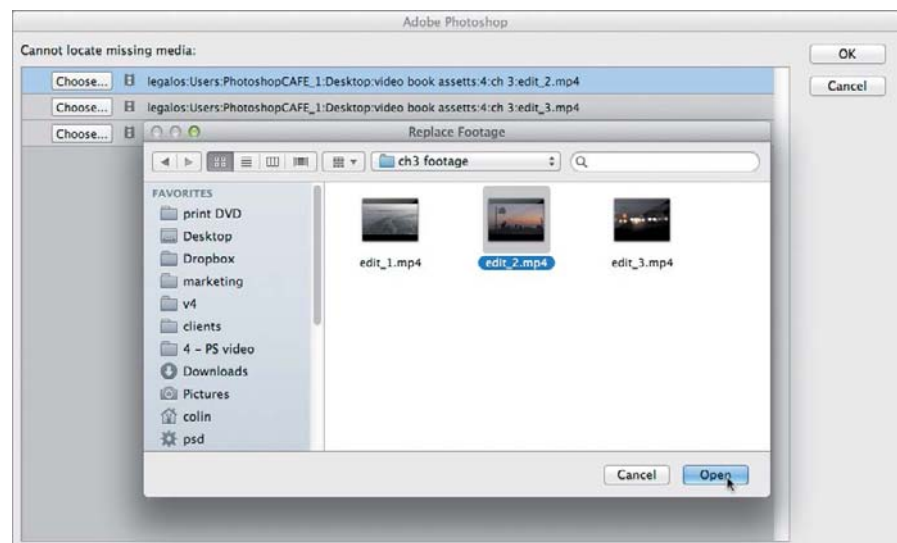
FIGURE 0.1 When you open project files in Photoshop, they are checked for missing media.



To relink the videos, follow these steps:

1. Click the missing footage's Choose button.
2. Navigate to the location of the missing video clip, select it, and click Open (**FIGURE 0.2**).

FIGURE 0.2 Relinking the missing footage.



3. Once the footage is relinked, a check box displays to the left of the footage name (FIGURE 0.3). If the other missing clips are in the same folder, they will be updated automatically as well. Otherwise, you will need to click the Choose button for each missing footage file and update the links.

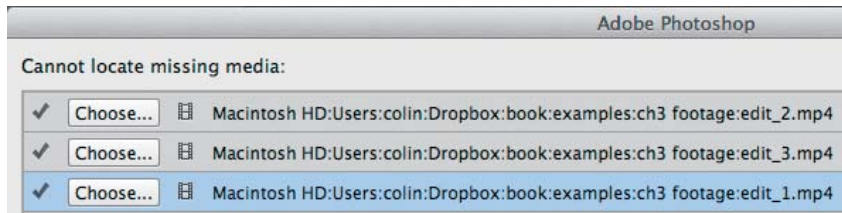


FIGURE 0.3 The relinked and updated footage.

4. When you are finished updating footage, click the OK button to continue onward to work in Photoshop.

A photograph of a train at a station platform, heavily blurred to convey motion. The image is color-graded with a strong blue tint. The train is moving from right to left, with its lights and windows streaked. On the left, a few people are standing on the platform, also slightly blurred. The overall mood is dynamic and modern.

CHAPTER 4

USING ADVANCED EDITING TECHNIQUES



AT THIS POINT YOU'VE LEARNED SOME OF THE EDITING BASICS

of importing, trimming, and moving footage. But there is so much more that you can do with video in Photoshop. Throughout the rest of the book you'll learn about all kinds of features and techniques. This chapter is the first step of that discovery process.

Here you'll start to add the cool effects that make your videos look more polished. You will learn about multi-track editing, how layers and Blend modes work with video, and how to mix different types of media on a Timeline. But don't worry; the learning curve is not difficult.

Transitions

Transitions help you create a smooth change between different clips of footage. You may have noticed in the footage that you've cut so far that the transitions are jarring. The video plays from one clip and then jumps to the next one. A nice cross dissolve transition would make this shift a little smoother. The good news is that Photoshop makes it very easy to apply this kind of effect. There are five different types of transitions in Photoshop:

- **Fade.** This effect fades the footage to transparency over time. It is ideal to use if the clip is stacked on top of another clip.
- **Cross Fade.** This effect creates a smooth blending fade with the adjacent clip on the Timeline.
- **Fade With Black.** This effect fades the clip to or from a solid black color.
- **Fade With White.** This effect fades the clip to or from a solid white color.
- **Fade With Color.** This effect fades the clip to or from a customized color. When you click this transition, a color swatch appears at the lower right of the panel for you to choose a color you want to use.

The *Duration* option determines the span of time that the transition will appear. A short duration will produce a more sudden change, whereas a longer duration will create a smooth, slow change. The number you enter in the Duration box will be the default timing for all transitions when they are applied.

Applying Transition Effects

Let's add some transitions to the footage you were working with in Chapter 3:

1. Open the project **ch4.psd** (either your saved project file so far, or the one I have provided for you in the download that comes with this book in the **ch4** folder). This is where you left off with the beach scene in the previous chapter (**FIGURE 4.1**).



TIP Although we have step-by-step instructions with the provided footage, feel free to substitute your own footage once you are comfortable with the steps. This is the best way for you to learn and retain what you have learned.



FIGURE 4.1 The project is opened and ready to add transitions to.



FIGURE 4.2 Click the button to open the Transitions window.

2. Click the Transitions button at the left of the Timeline to open the Transitions panel and see a list of available transitions (**FIGURE 4.2**).
3. Click the Fade option, and change the default transition time to 2 seconds either by clicking the triangle and dragging the slider or by simply typing **2** in the Duration field (**FIGURE 4.3**). All transitions applied will now be 2 seconds long by default until you enter a different value in the Duration field.
4. To apply a transition, drag the transition you desire from the Transitions panel and drop it on the Timeline at the beginning or end of a clip you want to affect. If you want to apply a Fade effect (as in this example), drop it where the two clips meet (**FIGURE 4.4**).

TIP When you change the transition time in the Transitions panel, it doesn't matter which transition type is selected because all the defaults will be changed to the new value.

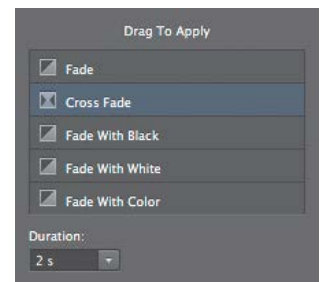


FIGURE 4.3 Change the Duration value of the transition in the Transitions panel.

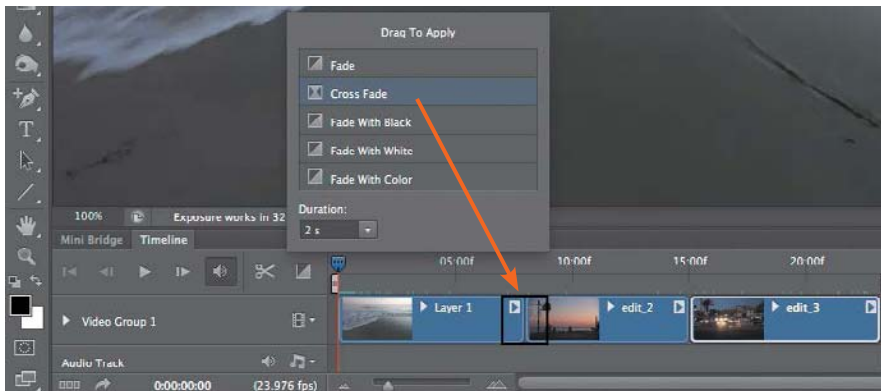


FIGURE 4.4 Apply a transition effect.

TIP If for any reason, you receive a “Cannot locate missing media” warning, read the “Saving and Managing Projects” section in Chapter 3 to learn about relinking files.

- Apply a Fade transition between the second and third clip, too. Click the Play button (or press the spacebar) to play the video to see how the transitions affect the video (**FIGURE 4.5**).



FIGURE 4.5 The transitions in action.

- Try a different type of transition. Drag a Fade With Black transition to the end of the Timeline, as shown in **FIGURE 4.6**. You may have to adjust the Timeline magnification slider or scroll the bottom scroll bar to see the end of the clips on the Timeline. When you view the video now, it will fade to black at the end. This is a common way to end a video; it's elegant and really gives viewers the impression of closure.

FIGURE 4.6 Applying a Fade With Black transition effect.



Modifying Transition Effects

After you've applied a transition to a clip, you can easily modify it. You can change the timing of the transition or the type of transition, or choose to remove the transition entirely.

- Select the transition on the Timeline by clicking on it (**FIGURE 4.7**). A rectangle with two triangles appears.

FIGURE 4.7 Select the transition on the Timeline.



2. Drag the edge of the transition to change the duration. As you drag you'll see a display telling you the new duration. Continue to drag to make the transition shorter or longer (**FIGURE 4.8**).



FIGURE 4.8 Drag to change the duration.

3. To more precisely change the duration or to access more options, right-click on the transition (**FIGURE 4.9**):
 - Change the Duration by moving the slider which appears as soon as you click the triangle or by typing in a new number.
 - Click the drop-down menu next to the transition name and choose a different type of transition.
 - Click the trash can icon to remove the transition.

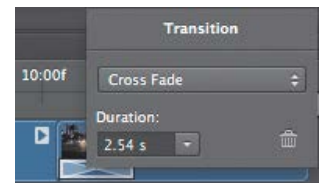


FIGURE 4.9 The transition options on the Timeline.

Adjusting Video Speed and Duration

You know you love it! What am I talking about? Slow motion. Picture this dramatic scene: A bride slowly turns to face the audience with a huge smile on her face. Hand in hand with her new husband as they walk out the door of the church, confetti falls, hands are clapping, radiant smiles are everywhere, and soft music plays. There is something about slowing down the action of such a scene that just completes it.

The drama that comes with slow motion isn't just related to romance. If you've ever seen sports in slow motion, you know that it allows you to see everything that happens and really appreciate the skills of the athletes. Any way you want to look at it, changing the speed of video has a way of connecting with your viewers in an emotional way.

For the best possible slow motion, set your camera to start shooting at a higher frame rate and then slow it down to the equivalent of a normal 24 or 30 fps when you are editing in Photoshop. For example, some cameras allow you to shoot at a speed of 60 fps.

When you play back a 60 fps video at the usual 30 fps, you'll have perfect quality video at 50 percent of the normal speed. Editing the speed also changes the duration of the action ($60/30 = 2$ seconds of footage for every second of captured footage).

Fortunately, even if you don't possess a camera capable of shooting at 60 or 120 fps, you can still create great slow motion. Photoshop does an excellent job of interpolating the frames and playing back the video at different speeds with decent quality.

Slowing down the video action using Photoshop

Let's continue with the project you've been working on (ch4.psd) and slow down the scene of the basketball players to 50 percent speed. Half speed may not sound like a lot, but you'll be surprised by the effect that it has.

1. Scrub the playhead until you see the basketball clip. Choose the desired basketball action clip by clicking on it in the Timeline.
2. Right-click to display a Settings dialog with two options: Duration and Speed (FIGURE 4.10).

FIGURE 4.10 The Duration and Speed options in the Timeline.

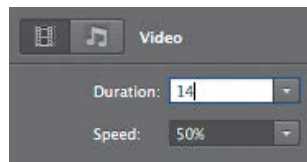
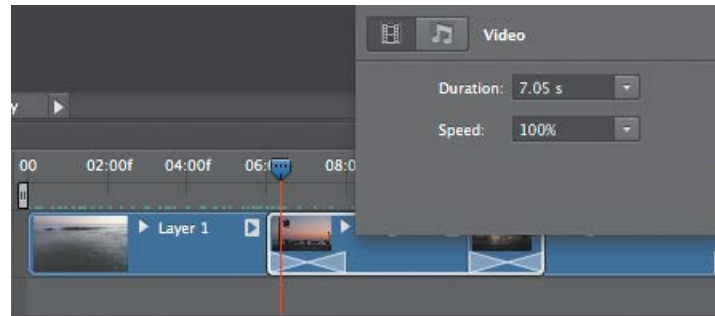


FIGURE 4.11 Changing the Duration and Speed options in the Timeline.

3. You want slow motion, so change the settings for speed to 50 and type in **14** for the duration (FIGURE 4.11). See the sidebar to understand why we changed the duration.

SPEED AND DURATION

To slow down the speed of the playback, you need to choose a smaller number. If you want to speed it up, choose a number larger than 100%. You want half speed for the basketball scene, so you change the setting to 50% for Speed. There could be a slight problem here. If the footage is slowed down to half speed and the duration is the same, you will only get part of the clip. That means that the clip will stop playing before the player even shoots the basket. This is the reason that Duration is also in the Settings dialog. If you slow the speed by half, you need to compensate by increasing the duration of the clip. If you want to show the same portion of the clip, you need to double the duration. How do you figure this out? Simple; you divided the speed by 2, so you balance it by multiplying the duration by 2. This is simple math; whatever you do for one setting, you do the opposite to the other to maintain balance.

4. Play back the video. It looks great in slow motion. If you need to further adjust the duration, click on the edge of the clip at the beginning or end and drag to change it. Notice that there is no sound now. When you change the duration of a clip, you lose the audio. You'll fix the audio by masking it in Chapter 5, "Bringing Video Alive With Sound."
5. The transitions might also have been affected by the speed changes. Right-click on each transition to check its speed. The first one changed to .5 seconds, as you can see in **FIGURE 4.12**, and the second one changed to 4 seconds. Right-click and type in 2 seconds for each one. If the speed of your transitions didn't change, great!
6. Play back the video again just to make sure it plays the way you want it to (**FIGURE 4.13**).

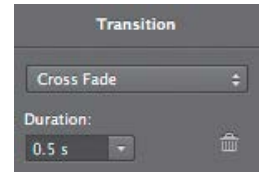


FIGURE 4.12 Fixing the transition speed.



FIGURE 4.13 Playing back the video to check the speed and transitions.

Working with Multiple Video Tracks

Video groups are a very useful way of keeping video clips together in a linear fashion.

FIGURE 4.14 shows a video group and how the Layers panel maps to the Timeline.

Whenever you import video, a video group will automatically be created. Put simply, a video group is in fact a video track.

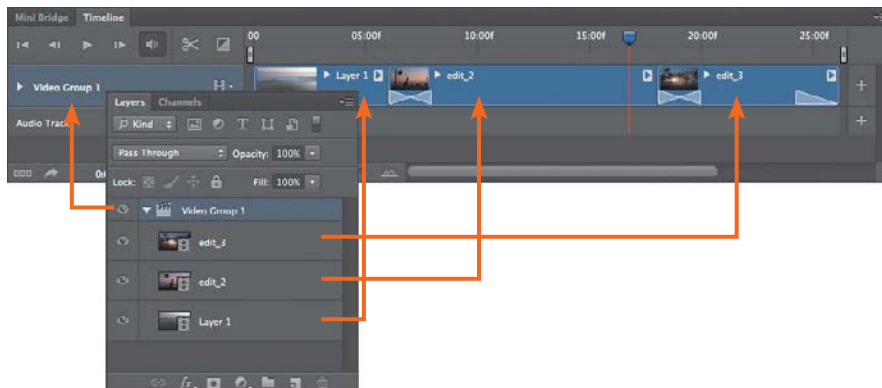


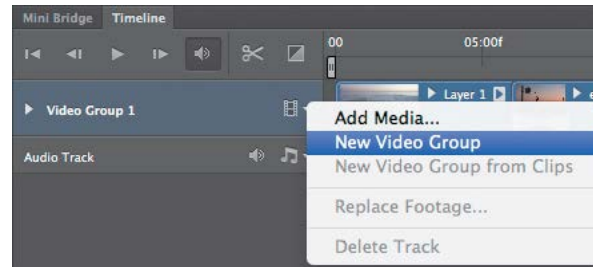
FIGURE 4.14 A video group and how the Timeline matches the Layers panel.

TIP If you prefer to populate a new video group with a clip, select the clip first. Then choose the option New Video Group from Clips and the selected clip will be moved to the new group.

For the majority of editing purposes, using a single video track is sufficient. But when you need to be a bit more creative, you'll need to work with more than one video track. The advantage of stacking video layers is that whatever you can do with images in layers, most of the time you can do the same thing with video layers. For example, you can apply layer opacity and Blend modes with video to create great-looking effects. To stack the clips on top of each other, you first need to split a Timeline into more than one track. Let's walk through the process step by step.

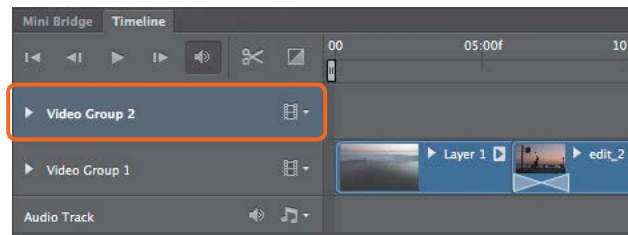
1. Click the Filmstrip icon at the right of Video Group 1 on the Timeline. On the menu that appears, choose New Video Group (FIGURE 4.15).

FIGURE 4.15 Options to create a new video group.



A new empty video group called Video Group 2 will be created above the existing group (FIGURE 4.16).

FIGURE 4.16 Video Group 2 is ready for footage.



2. With a new video group created, it's easy to move clips into it. Just drag your clips from other groups into the new group. Using the example files (FIGURE 4.17), drag the ocean clip into Video Group 2.

Notice that the clip moves to the new group and the rest of the footage nudges to the left to fill in the gap (FIGURE 4.18).



FIGURE 4.17 Click and drag a clip into the desired video group. You can then stack video.

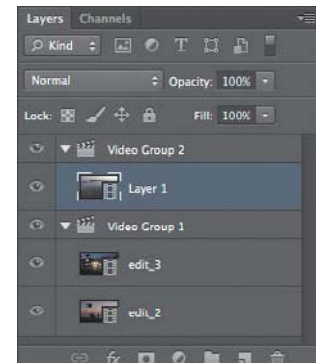


FIGURE 4.18 A multitrack video project.

JAIL BREAKING A CLIP FROM A VIDEO GROUP THE EASY WAY

To more quickly move a clip onto a new track, from the Layers panel select the clip that is currently residing in a video group and drag it up in the layer stack. I call this *jail breaking* the clip from the group. Drag it above the video group until you see a line appear above the group (FIGURE 4.19). As simple as it sounds and looks, it requires a little practice.

Release the clip. It will then be in its own group (track) located above the original group (FIGURE 4.20, LEFT). Notice that there are now two video tracks in the Timeline and in the Layers panel (FIGURE 4.20, RIGHT). When there is only one video clip, it doesn't have to be encased in a group; it will perform the same function as a video layer.

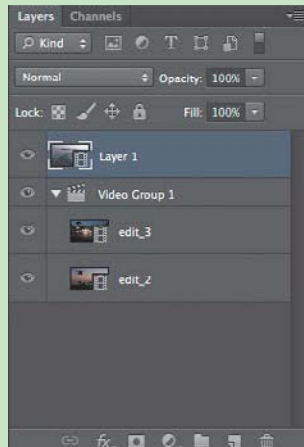


FIGURE 4.20 The Timeline matches the Layers panel.

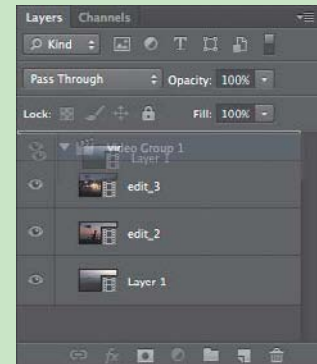
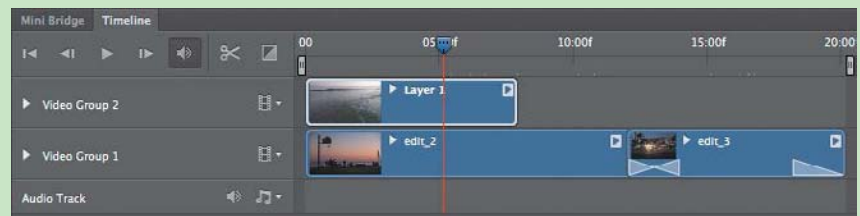


FIGURE 4.19 Jail break a clip by dragging it out of the video group.

Using Blend Modes

When it comes to creative tools, Photoshop has a plethora of them. One of the best tools for making layers look great when they are stacked on each other is a Blend mode. Blend modes influence the way that layers interact. Different Blend modes produce various results. A favorite tool of compositors and collage artists, Blend modes are also very useful for video, too. They make it easy for you to create that wow effect with your videos.

Each Blend mode changes the way that a layer reacts with the layer underneath it. You can get a small inkling of how a Blend mode affects a clip by adjusting the opacity of a layer. Using Blend modes opens up an entirely new world. A technical explanation of each Blend mode is provided in Photoshop's Help menu. Don't get too caught up in the Blend mode definitions. What matters is how they look in your video, and the best way to determine this is to experiment with them.

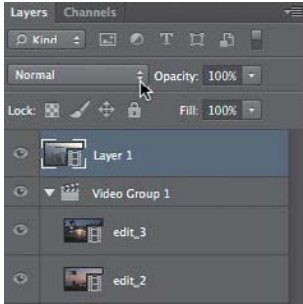


FIGURE 4.21 Changing the Blend mode of a video layer.

TIP To easily see what all the Blending modes look like on your layer, click the Move tool. Then press Shift+ to cycle through all the Blend modes one at a time. Press Shift+- to cycle backward.

Working with Blend Modes

To use a layer Blend mode, you need to have a document with at least two layers. At the top of the Layers panel is an option called Normal. Click the drop-down menu next to Normal to see all the available modes (**FIGURE 4.21**).

You change a layer's Blend mode by first selecting the layer. Then click the drop-down menu and choose one of the Blend modes to view the result in your document window.

BLEND MODE CATEGORIES

It's beyond the scope of this book to explain each Blend mode. Actually, it would be boring and pointless because what matters is the effect of the Blend modes. There are six categories (**FIGURE 4.22**), and each mode is a variation of its group:

- **Normal.** No special blending takes place; only opacity affects these layers.
- **Darken.** The result darkens the image. White is invisible on the blend layer.
- **Lighten.** The result lightens the image. Black is invisible on the blend layer.
- **Contrast.** Increases contrast; 50% gray is invisible on the blend layer.
- **Comparative.** The difference between images is apparent.
- **Color.** Works on different color qualities.

FIGURE 4.22 Blend mode groups.



Let's add a little something to the current project (**ch4.psd**) you are working on using the Blend modes:

1. Choose the layer with the ocean on it.
2. Change the Blend mode to Overlay. Scrub through the video and notice the result of blending two layers of video together (**FIGURE 4.23**). It looks like a more complex effect than it actually is, and it's lots of fun! Try applying various modes to your layers. You may like a different one better.
3. Feel free to experiment with the opacity of the top layer, too, by changing its setting in the Layers panel. My preference is an Opacity of 90% (**FIGURE 4.24**), but choose what looks best to you.



FIGURE 4.23 The layer Blend mode is changed to Overlay.



FIGURE 4.24 Drop the Opacity to 90% for a better-looking result.

Adding Polish to the Video

Even though the project you're working on is looking good, there are more transitions and tweaks you can make to further enhance it.

For example, notice that the top layer drops off without a transition. This is a great time in the video to use the Fade transition. The fade will increase the transparency, which will nicely blend the top track into the footage when it ends.

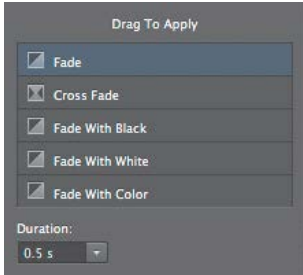


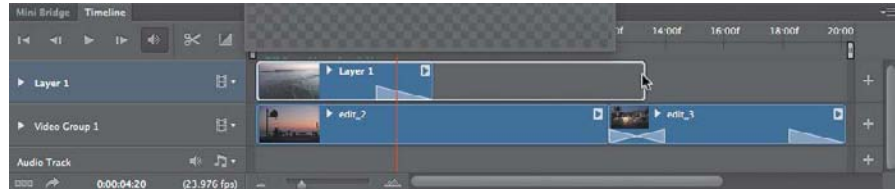
FIGURE 4.25 Create a Fade transition.

1. Click the Transition button, and then drag the Fade transition to the end of the video track on the ocean (the top video track) (FIGURE 4.25).

The transition looks good, but the clip seems to end too soon. Recall that editing is nondestructive and merely hides the trimmed video. This is a great time to bring back some of the hidden parts of the video.

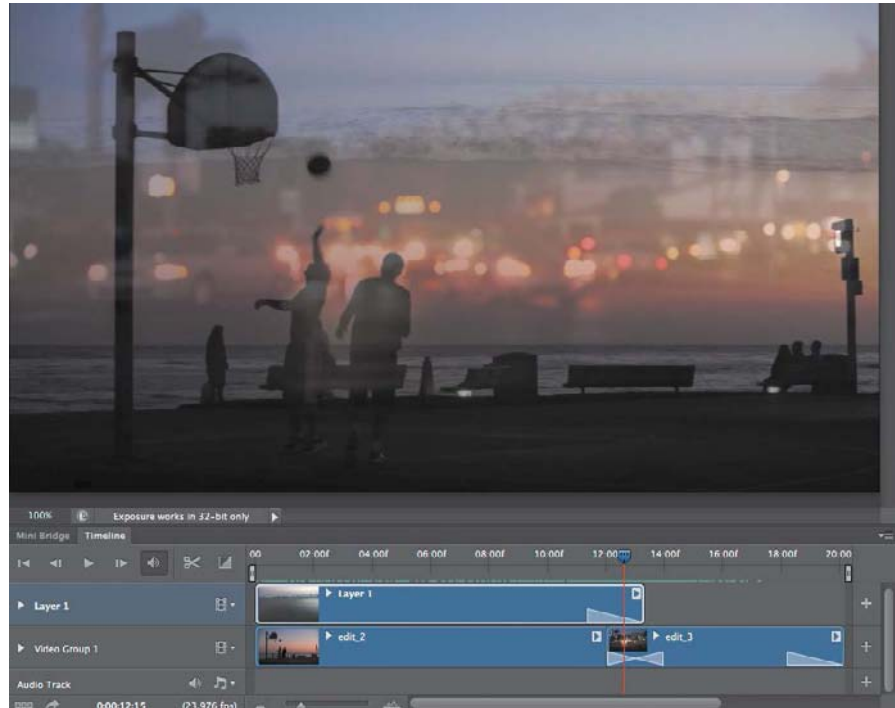
2. Click the end of the top video layer and drag it to the right. Release the layer just after the end of the basketball players underneath to place the transitions on top of each other (FIGURE 4.26).

FIGURE 4.26 Extending the length of the top track.



All the clips now blend nicely at the same time. It's a very smooth, good-looking effect (FIGURE 4.27). Don't be afraid to make tweaks mid project like you did here by extending the top video track. If you see that your video can be improved in some way, do it!

FIGURE 4.27 The results of the transition; all the videos fade together.



To finesse the visual appeal of the cuts, let's add some Fade With Black transitions.

3. Choose the Fade With Black transition and drag it to the beginning of each track. If you only add it to one track, the effect won't affect both tracks, so you need to repeat the transition for each track (FIGURE 4.28).
4. Save your project and name it `ch4-end.psd` so that you can continue to use it in later chapters.

(To view the completed project, open `ch4-end.psd` in the `ch4` folder. You may have to re-link the footage.)

As you saw in this chapter, you can create some appealing effects with layered video clips. The fun has only just begun, so keep reading.

Combining Two Video Documents

So far you have created a series of stacked videos with transitions. You also cut up a basic interview at the end of the last chapter. In this section, you are going to combine the two together to start to tell a story and finesse the video's timing and sequence. In the next steps, you'll combine footage from a beach scene with an interview.

1. Open `interview.psd` from the `ch4` folder in your downloaded files.
2. Rename Video Group 1 as `interview` as shown in FIGURE 4.29. It's important to have unique names for video groups; otherwise, you won't be able to copy them to another document that has a group with the same name. Leave this document open.



3. Now open `ch4-end.psd` from the `Ch4` folder (or use the file you were working on in the previous steps). Place the playhead on frame one. You should see a blank Video Group2. If not, create a new blank video group by clicking on the filmstrip to the right of the Timeline name and choosing New Video Group.

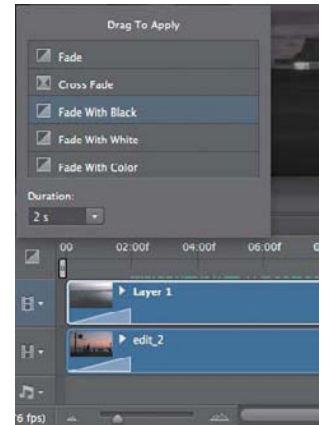



FIGURE 4.28 Adding a Fade With Black transition effect to polish the project.

FIGURE 4.29 Rename the video group and collapse it by clicking the triangle by its name in the Layers panel.

 **TIP** If for any reason, you receive a “Cannot locate missing media” warning, read the “Saving and Managing Projects” section in Chapter 3 to learn about relinking files.

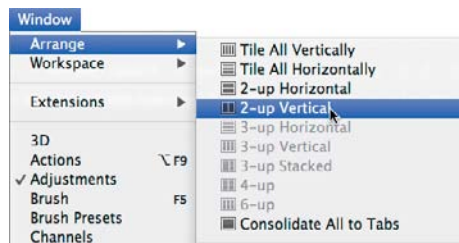
- Click on the blank video group to select it as shown in **FIGURE 4.30**. The transferred clips will go into this group.

FIGURE 4.30 Make sure a blank video group is selected at the top of the Timeline.



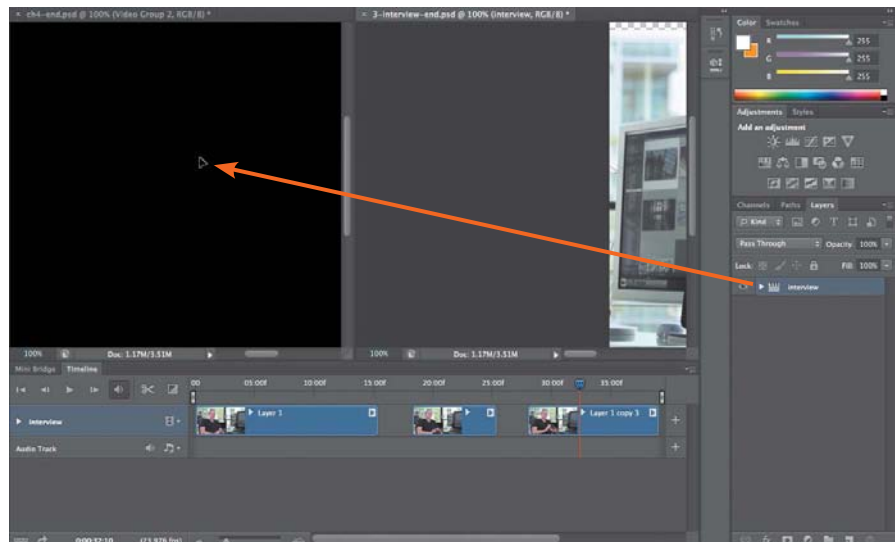
- Choose Window > Arrange > 2-up Vertical. You will now see both document windows side by side in Photoshop as shown in **FIGURE 4.31**.

FIGURE 4.31 Splitting the window view into two panes.



- Click the Interview document's tab at the top to activate it. Click the interview Video Group icon in the Layers panel. Shift-drag the icon into the second window (FIGURE 4.32). Pressing the Shift key ensures that the video clips are properly centered in the destination document.

FIGURE 4.32 Dragging the contents of one document into another.



TIP In the real world, I might have built all of these assets into the same document. The reason I built them separately and then joined the projects is so that you can learn this as a possible workflow. For example, you might have different people collaborating on a project in a pipeline workflow. Or, perhaps the file is too big and getting bogged down, so you build the parts separately and then put them together to preserve system resources.

7. Release the mouse and the clips from the interview are added to the Timeline of the ch4-end.psd document.

Close the original interview document as it's not needed anymore. Your screen should look like **FIGURE 4.33**.



FIGURE 4.33 The clips from the interview are added to the working project.

Editing an Interview with Footage

Now that you have the interview footage combined with the beach material, it's a matter of arranging and massaging things around. I'll show you a few tricks that help make a decent interview cut. There will also be a few workarounds that you can employ to make Photoshop do what's needed.

In addition, you're going to add a photograph as a slide to add some visual interest to the presentation. It will also show you that we can work with many types of animated media in Photoshop.

You should have a file of combined interview and beach footage from the steps in the previous section.

1. Click on the filmstrip on the left of the Timeline and choose New Video Group from the menu (**FIGURE 4.34**). If new video group is not at the top of the stack, drag it to the top by either dragging the Video Track name in the Timeline or in the Layers panel.

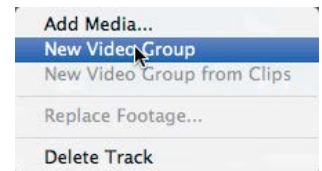
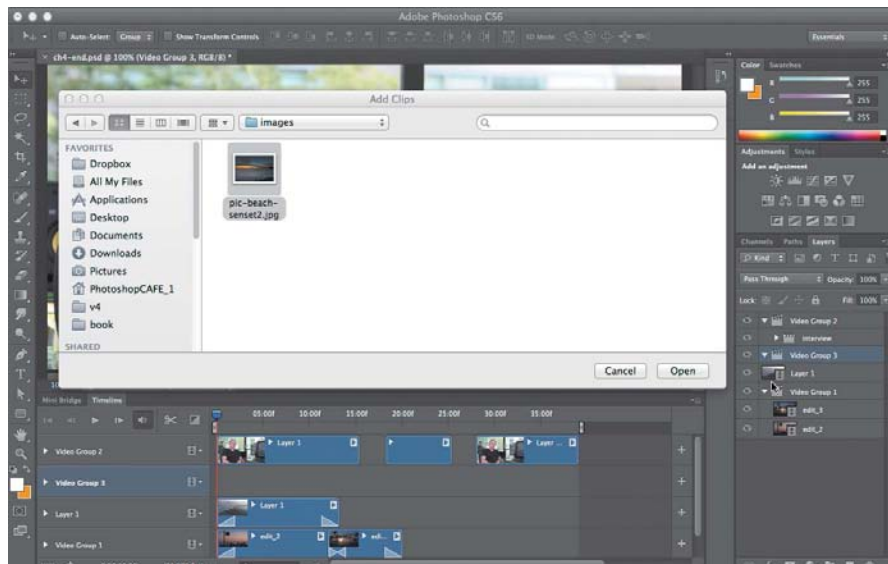


FIGURE 4.34 Creating a new video group.

- Click the Plus button on the right of the Timeline to add media. Navigate to the **Ch4** folder of your downloaded files and choose **pic-beach-sunset2.jpg**. Click Open (FIGURE 4.35).

FIGURE 4.35 Selecting the beach photo to add to the presentation.



- Begin to drag some of the clips around to arrange things. The first clip of the interview goes all the way to the left. (If you want, trim the beginning slightly as there is a couple seconds of silence.)

Select all three video clips of the beach shots. Command/Ctrl-click to select multiple clips. Drag those clips to the right, toward the end of the first interview clip as you see in FIGURE 4.36.

FIGURE 4.36 Moving multiple clips together.

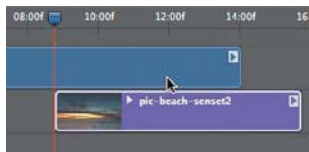
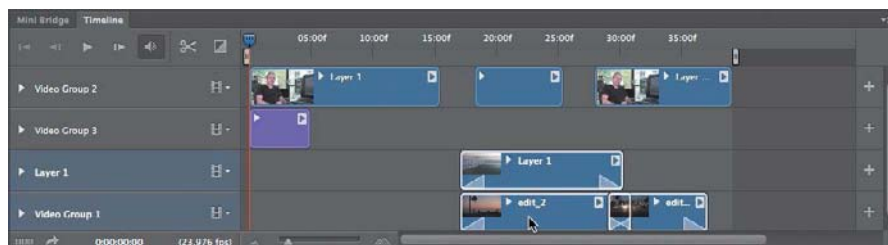


FIGURE 4.37 Positioning the photographic slide.

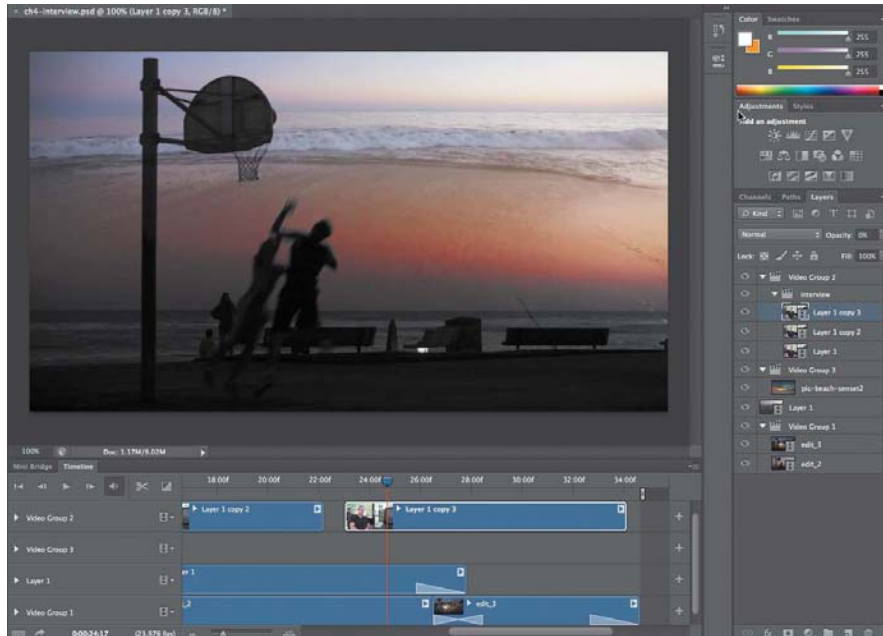


- Drag the photo clip toward the end of the first interview clip and expand it if necessary by dragging on the edge of the clip to make it last about 5 seconds (FIGURE 4.37).

5. Play the video through a few times, adjusting the timing of the interview clips and the clips underneath until the timing feels good (FIGURE 4.38). Take the visibility of the last two interview clips to zero by adjusting the opacity in the Layers panel.

If you want to adjust a clip, don't forget to place the playhead over it.

By reducing the opacity, you can keep the audio playing for those clips but allow the imagery to show from underneath instead of the talking head.




 **TIP** Why did we reduce the opacity of the videos rather than hide them by turning off their layer visibility (by clicking the eye icons)? If you turn off layer visibility, it also mutes the audio. If you want to hear only the audio and hide the clips, reduce the layer opacity to zero.

FIGURE 4.38 Setting the timing for all the clips.

6. Before we finish the project, let's add one little extra piece of visual goodness and animate the slide using a Timeline effect. I'll spare you the explanation here because we go deep into this in Chapter 8, "Creating Engaging Multimedia Slideshows." Right-click/Ctrl-click the Purple photo clip to display a Motion window. Choose Pan as the Motion Preset and click away to apply it (FIGURE 4.39). Now when you play the Timeline, you'll see there is a nice motion effect on the photograph that adds to the sizzle.

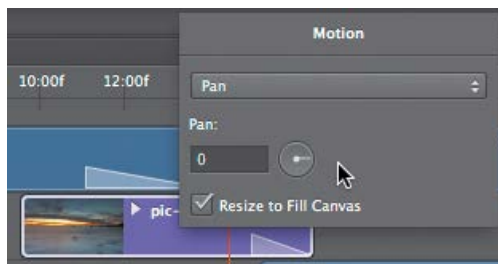


FIGURE 4.39 Adding a Motion Preset to the photograph.

7. **FIGURE 4.40** shows the final adjusted Timeline. Notice that you have added a fade transition to the first interview. I have also added a fade transition to the photograph so that it fades gently into the video footage.

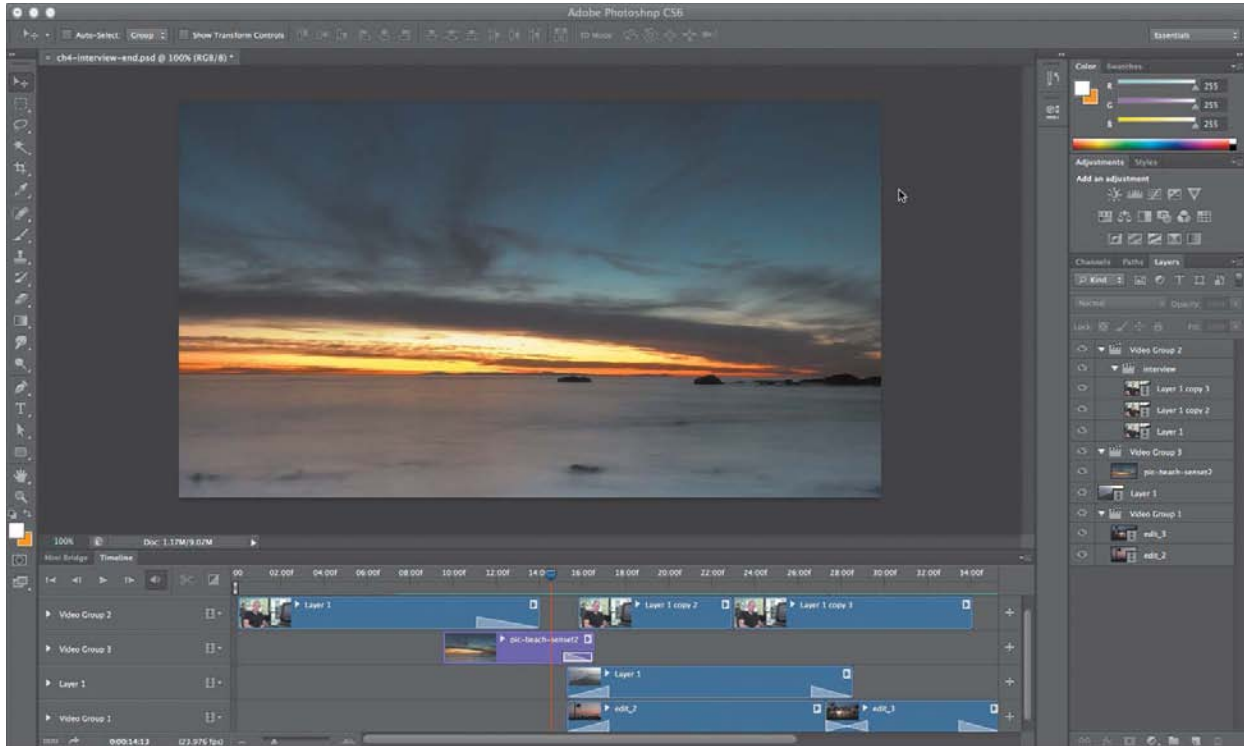


FIGURE 4.40 The final project so far. Look at the Layers panel and the Timeline to make sure your document matches.

8. Open **ch4-interview-end.psd** from the **Ch4** folder to see the final result.

In this chapter, we've covered a lot of ground as far as more advanced editing goes. You still need to work on color, adjustments, filters, and sound to complete the project, but we'll turn to adjusting footage in the next chapter.

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A mermaid's tail is the central focus, emerging from the bottom left and curving towards the right. The tail is a vibrant teal color with a detailed scale pattern. The background is a dark, deep blue ocean under a full moon in the upper left corner. The lighting is moody and atmospheric, with the moon casting a soft glow. The word "INDEX" is printed in white, bold, sans-serif capital letters in the upper right quadrant.

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