

Inside Premiere 5.1

Timeline Editing, Part 1



How to use these handouts

This series of Premiere handouts give you a concise guide to using Premiere 5.1 to capture and edit video. They assume that you have used Premiere 4.2 in the past and have some idea of the basic conventions of video capture and editing: things like frame rate, the difference between NTSC and PAL, in points, out points and so on.

Because these handouts deal with an upgrade rather than a completely new piece of software they may well cover stuff you think you know already, however, there are some important differences between Premiere 5 and earlier versions of Premiere, so it would be a good idea to look again at what the handout says about a subject, even if you think you know everything there is to know about it already. To get the most from these handouts, use them while your working at a workstation.

What these handouts don't do.

These handouts are not a substitute for the Premiere 5 User Guide which runs to some 400 pages, or for Adobe's own 'Classroom in a Book' tutorials, or for the online Premiere help package accessible from the 'Help' menu in Premiere itself. A copy of the Premiere 5 User Guide is available - for reference only - from Andy Lock, room103 at Queens Gardens.

The Hooper building at Queens Gardens also holds a copy of 'Adobe Premiere 5, Classroom in a Book', a series of Premiere 5 tutorials supported by a CD ROM.

Conventions

Menus

When describing different menus and commands available in Premiere, instructions like this one are often used:

"From the Premiere File menu select Capture / Movie Capture."

This means that Movie Capture is one of a number of options open to you once you have selected 'Capture' from the 'File' menu.

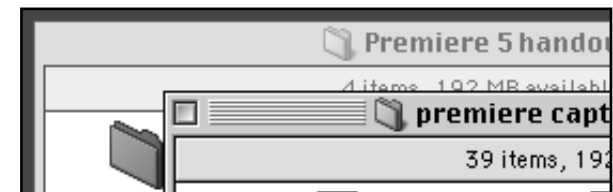
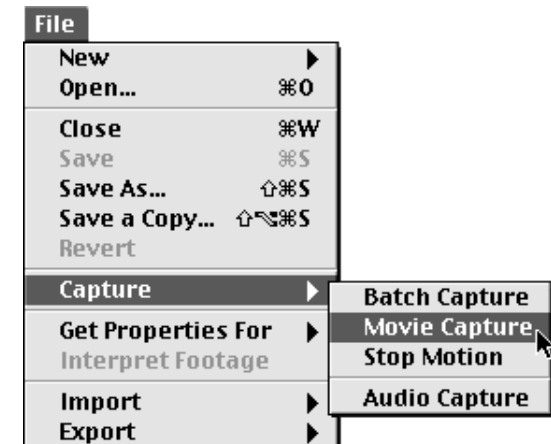
The menu options in question are shown in the picture on the right.

The "Active" window

On the Mac the 'Active' window is the window on top of all the other windows. You can also tell its 'Active' because its title bar will be a dark grey as opposed to all the inactive windows whose title bars will be a lighter grey. Clicking on an inactive window will make it the Active window.

An Inactive window

The currently Active window



The Premiere Desktop

The Project window and 'Bin' windows. These are where your clips, titles, stills, and audio files are stored once created, captured and / or imported into your project.

Clips stored here can simply be dragged into your timeline ready for inclusion in your movie

The Windows Menu. All of these windows can be accessed from the Windows Menu.

The Transitions Window. A drag and drop system allows you to pull any one of a range of transitions from this window into the timeline, for use in your movie.

The Timeline. This is where your movie is assembled from the clips etc. you have captured, and where transitions, filters and effects are added. This is where you will do most of your work while editing.

The Monitor Window. This is where you can see the video you are working with in the timeline (above). You can preview either the individual clips which comprise your 'movie' or the 'movie' itself as you compile it. You can also edit individual clips here using the controls provided.

Project: waiting project

1 item Name Cor

test clips

Bin

8 items

Bin: test clips

4 items Name Cor

test news seller

Movie

00:08:08

720 x 576

22KHz - 8 Bit - Mono

man on steps

Movie

00:21:08

720 x 576

22KHz - 8 Bit - Mono

newspaper interview

Movie

00:27:09

720 x 576

22KHz - 8 Bit - Mono

newspaper walk off

Movie

00:19:03

720 x 576

Windows

Monitor Window Options...

Arrange

Timeline

Monitor

Show Info

Show Navigator

Hide Transitions

Show Commands

Project: untitled

Bin: test clips

Timeline

00:00 0:00:40:00 0:01:20

Video 2

Video 1 A

Transition

Video 1 B

Audio 1

newspape...

Audio 2

newspape...

ne...

Audio 3

Bins 10 Sec...

Transitions Commands

Center Merge

Center Peel

Center Split

Channel Map

Checker Wipe

CheckerBoard

Clock Wipe

Cross Dissolve

Cross Stretch

Cross Zoom

76 Items

Monitor

Source: man on steps

Target: VIA AI

00:14:52:01 Δ21:08

00:01:02:12 Δ1:13:01

Things you need to do in preparation for Timeline Editing:

CHECKLIST

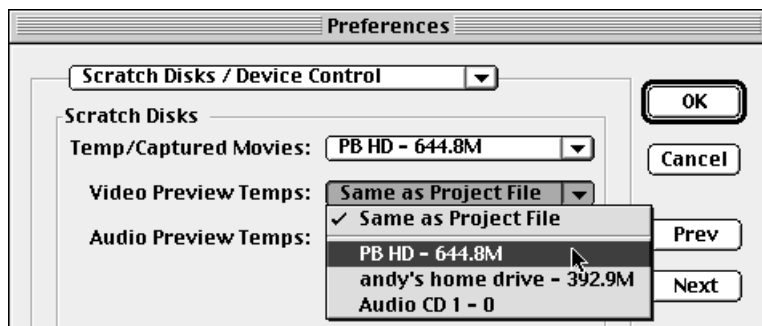
1/. Capture and save your video material, preferably all in one folder (See Premiere Capture handout for advice on capturing your video).

2/. Open a Premiere Project in which to edit. To do this select **File > New > Project**. then select the appropriate settings for that project. If you are working with DV material and wish to work at full screen size (720 x 576 pixels), go to **Load** in the Premiere Project Settings window that appears when you open Premiere and select the **DV PAL 44.1KHz** option.

3/. Import any footage you wish to use in the project from the folder which it was saved to when you captured it. To do this select **File > Import > File, Multiple or Folder..** Selecting 'File' allows you to import a single file at a time from any given folder. 'Multiple' allows you to select a number of files from the same folder at one time and 'Folder' allows you to select the contents of an entire folder at one time, by importing the folder itself, when clicked on, the folder (called a 'bin' once inside Premiere) can be clicked on to reveal the clips inside. You can import a number of 'bins' into a single project.

You can also transfer clips to your project window as you capture them. First capture and save the clip and then click on the clip in the open Clip window, where it appears when captured and saved, and drag the clip over to the project window.

4/. **Select File > Preferences > Scratch Disks & Device Control** and ensure that you have 'Scratch Disks' selected which have enough memory ideally 500Mb or more. Running short of memory here will cause problems when trying to preview your project or convert it into a final 'movie' file. A 'Scratch Disk' is the name given to any one of the Hard Disks attached to or inside your machine which you allow Premiere to use as a temporary place to store previews of your work.



Preferences: Make sure a hard disk with sufficient memory is selected for each of the three headings under 'Scratch Disks'. Try to avoid the option 'same as project file' and hard disks with under 500Mb spare. (Do not mistake Kb for Mb which are 1000x bigger).

Preparing clips for editing: Setting 'In' and 'Out' Points

Once you have imported the clips you want to use in your project, you may want to adjust their length slightly before adding them to the Timeline. This is achieved by adding new 'In' and 'Out' points for the clips. To do this we work with the clips in the 'Monitor' window (below).

This symbol in the top left corner of a clip in the Monitor window shows that this is the first frame in the clip that will be used when the clip is dragged to the Timeline. A reversed version of this symbol in the top right corner of the clip denotes the last frame of a clip that will be used in the Timeline. As a default, these symbols will appear in the very first and last frames of any clip you captured.

Window 'A' shows clips before they are inserted into the Timeline, Window 'B' allows you to view the clips as they appear in the Timeline

Play controls and Mark 'In' / 'Out' buttons. The play etc. controls allow you to playback a clip. The 'In' & 'Out' buttons allow you to adjust how much of it is used in your finished movie

The 'Scrub' control: Dragging this button left and right using the mouse allows you to 'scroll' through your movie at any pace.

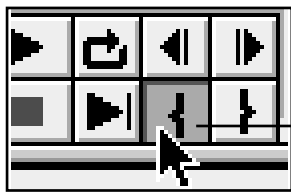
Continued Over . . .

To edit the clip, adjusting its length, in the Monitor window, follow these instructions:

Dealing with the left-hand monitor window, new 'In' and 'Out' points can be set for clips by first using the play and scrub (etc.) controls to find the new, required beginning and end frames for a clip and then adding new 'In' and 'Out' points respectively at these frames.

New 'In' Points: defining the beginning of a clip.

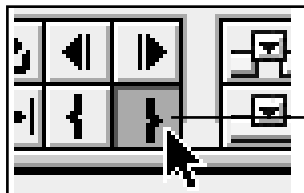
Having first made the new "beginning" frame for your clip visible in the left hand side of the Monitor window, mark an 'In' point in that frame by clicking on 'Mark In' button, shown below, in the left hand side of the Monitor Window.



Click Here to 'Mark' an 'In' point for a clip shown in monitor window. This defines the first frame of a clip that is actually used.

New 'Out' Points: defining the end of a clip.

To create a new end frame for a clip, move the clip so the required frame is visible in the left hand side of the Monitor window and then click on the 'Out' point button, shown below, also in the left hand side of the Monitor Window.



Click Here to 'Mark' an 'Out' point for a clip shown in monitor window. This defines the last frame of a clip that is actually used.

Note: Setting new 'In' and 'Out' points does not delete any part of a captured clip. It just tells Premiere which part of that clip to use once it is inserted into the Timeline. You can continue to alter 'In' and 'Out' points indefinitely.

Once you have set appropriate 'In' and 'Out' points for all your clips you intend to use, you can drag them into the Timeline, ready for assembly.

The Timeline: A Quick tour

The Timeline is composed of various channels, some of which are for video, some for audio (and one for transitions). Material in each of these channels can be edited, added, moved and deleted separately.

The 'Work Area' bar. Drag this bar to cover those parts of the project you wish to preview at any given time

The Timeline also features a range of tools that help you in selecting and editing your clips.

These digits count the duration of your project, they could represent minutes, seconds or frames depending on how far you have zoomed in or out on your view of the Timeline.

Video Channels, with video clips in them

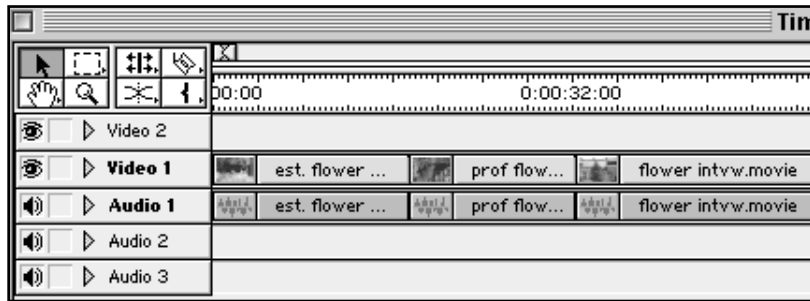
Audio Channels, with audio clips in them

You can 'zoom' in and out on your Timeline, changing your view to see just a few frames or a whole project, by selecting a magnification from this pull-down menu.

The screenshot shows the Timeline interface with several tracks: Video 2, Video 1 A (containing a transition and Video 1 B), Audio 1 (with L and R channels), Audio 2 (with L and R channels), and Audio 3. A 'Work Area' bar is visible at the top, and a 'Bins' menu is set to '10 Sec...'. Timecode markers are shown at 00:00, 0:00:40:00, and 0:01:20:00.

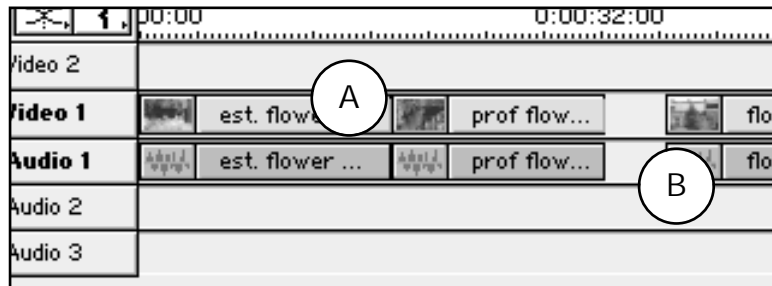
Cutting Clips Together in the Timeline

The simplest way of assembling clips in the Timeline is to 'cut' them together. This process involves assembling the clips from left to right in Chronological order, dragging them one at a time from the project window to the same channel in the Timeline (lets say Video channel 1), so that they push up to one another.



In the example above we have three clips cut together in video channel 1. Notice how the synced audio belonging to the clips in Video channel 1 automatically locates itself in Audio channel 1.

Of course because this is a 'nonlinear' editing process, we can change the order or length of clips at any time we want, just by selecting and dragging one or more clips in the Timeline.



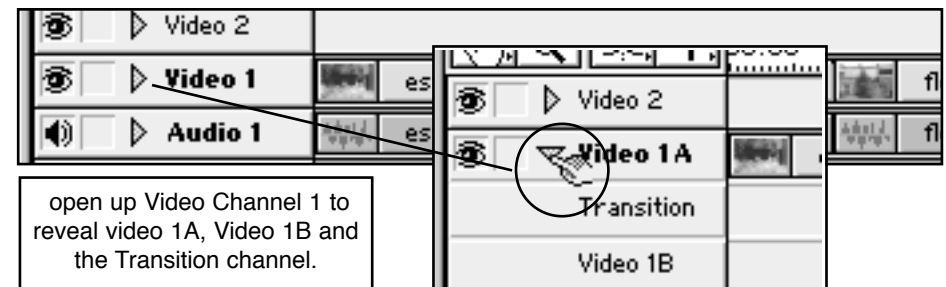
- A/. two clips pushed up against one another: result, a straight cut
- B/. two clips with a gap between them: result, Premiere plays black for the length of the gap

If you leave any gaps between clips, as in example 'B', above, Premiere will simply play a section of black for the length of the gap.

Using transitions in the Timeline

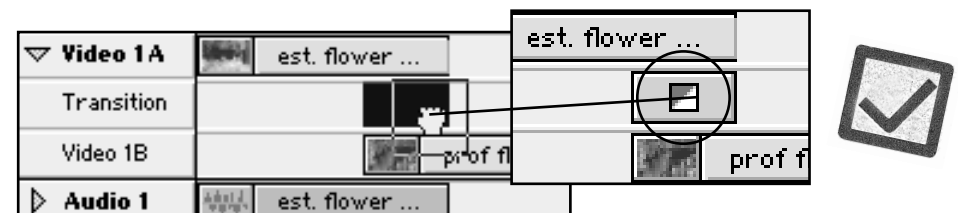
In addition to cutting from one clip to another you can use 'transitions' to move from one clip to the next. These transitions can include anything from a simple dissolve to a complex (and often cheesy) wipe.

To use a transition to get from one clip to the next, the two clips must be in different video channels. Up to now we have looked at how video channel 1 can be used to assemble clips side by side. To work with Transitions however, Video channel one splits open and divides into two video channels (**video 1A and Video 1B**) and a third '**Transition**' channel. It is these channels we use to work with video transitions, see below:



1/. The two clips that you want to link using a transition are placed in video1a and video 1b respectively. You should Make sure that the clips are overlapping (see below)

2/. Select a transition from the Transitions window and drag its icon into the Transition channel in the Timeline. Drop the transition into the Transitions channel so that it exactly matches the length of the overlap between the clips in channels 1a and 1B, see below:



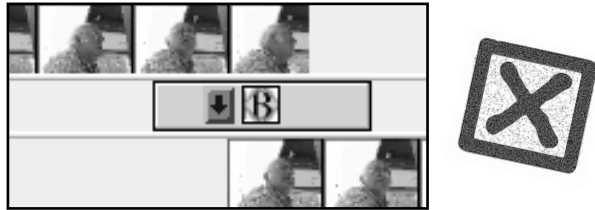
The pictures above show a transition set up correctly, just filling the overlap between clips. If the transition doesn't automatically spring to fit the over lap, stretch it manually by clicking on either end of it and dragging, until it reaches the required length.

Transitions set up incorrectly in the Transition channel will not play properly, see over:

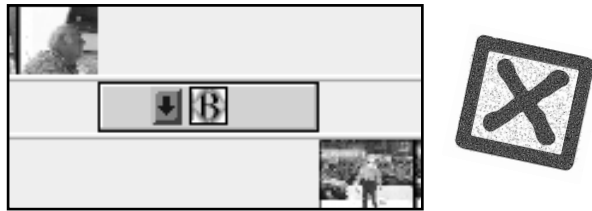
Transitions Continued . . .

Below are some examples of transitions that have been set up incorrectly and will therefore not play properly.

Example 1: With the transition set up like this, you will most likely see 'black' at both ends of the transition, because the clips do not fully overlap the transition.

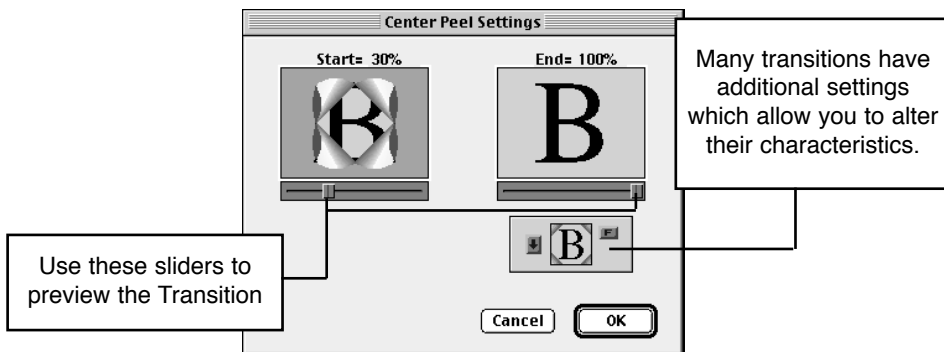


Example 2: With the transition set up like this, you will see only black as the clips do not overlap the transition at all.



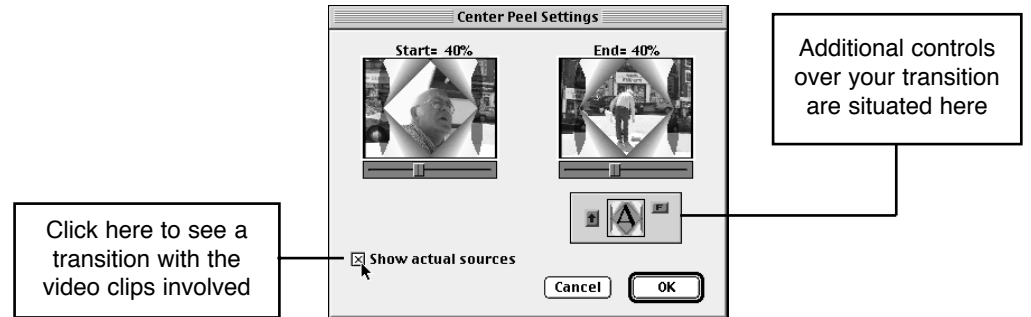
Previewing Transitions

You can preview your chosen transitions in a number of ways. By double clicking on any transition icon in the Transitions window you can display the Transition Settings window (below) which will give you a basic idea of what each transition does before you actually select it.



You can also open the Transition Settings window by clicking in on a transition icon already dragged into the Transition channel or by selecting a transition in the Transition Channel and selecting Transition Settings from the Clip menu.

If you open the Transition Settings window in this way, the window will display a further option: a button in the bottom left corner reading "show actual sources". Check this box and you will be able to preview your transition using the clips which it links' see below:



To Remove a transition you are not happy with, simply click on its icon in the Transition channel and having selected it, click on the Delete key on your keyboard.

Previewing Work In the Timeline:

While editing you really need to be able to preview the movie you are assembling in the timeline. In order to do this we use the **Preview** command from the **Premiere Project menu**.

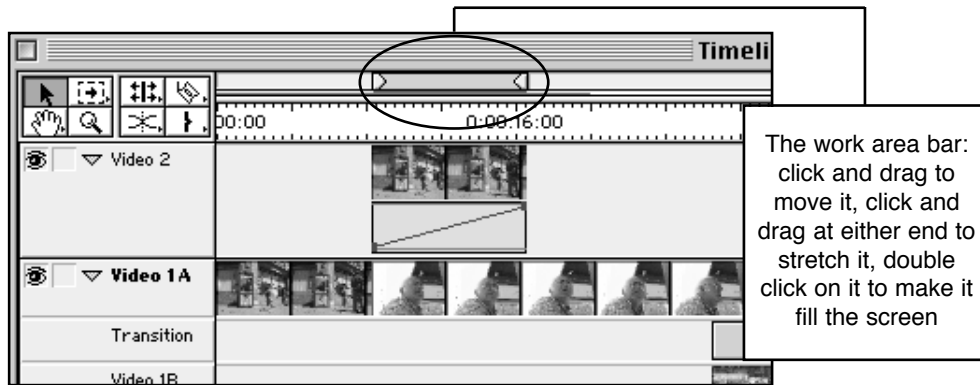
Using the Preview command will 'build' a preview of the clips and transitions etc, already laid down in the Timeline. By 'build' we mean that Premiere takes all the raw material you have placed in the Timeline along with your commands about where clips should be, how transitions should work etc. and assembles a movie from all this information.

"Rendering"

Previewing becomes particularly important when you begin to use transitions, filters and effects with your video as these effects have to be 'rendered': that is, your commands as to how a filter, for example, should be applied to a clip have to be translated into a piece of video. This rendering process can take time. For just a few effects on a short piece of video this might mean waiting a few minutes before you can see a preview, for a bigger section of video with more and more complex effects, you could wait hours. It's important to build this time into your workflow.

Previewing Work In the Timeline (continued)

In order to preview all or part of your movie as it is assembled in the Timeline, you must first drag the 'Work Area' bar so that it covers that part of the movie you want to Preview; Premiere will not preview material in the Timeline, not covered by the 'work area'.



In the example above, the Work Area bar covers only a relatively small part of a much larger movie and only this part of the movie will be previewed.

Premiere Preview Files

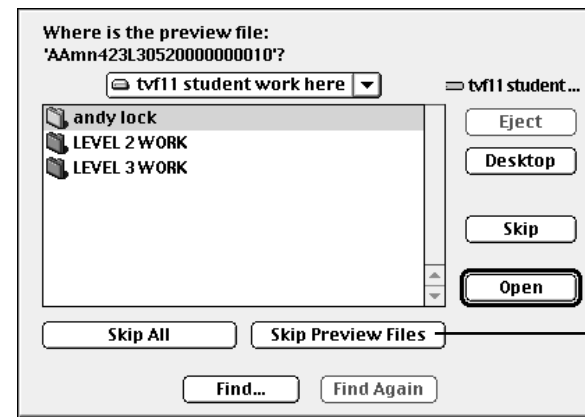
We've already seen (from the Premiere 5.1 capture handout, how Premiere generates a number of different types of files. When asked to make a preview, the application creates yet another type of file: 'Preview Files'. Preview File icons tend to look like the one below. They are 'movie' files, like your clips, but unlike your clips their names are comprised of a jumble of digits.



Normally more than one Preview file is 'built' for each preview command. Unlike Project, Movie, Still or Title files etc. it is not essential to keep Preview files, however if they are missing, Premiere will prompt you for them when you open a project for which Preview files have been created and discarded. If this happens, click on the "Skip Preview Files" button that appears in the prompt window (see opposite).

This option to skip, however, only applies for Preview Files. If you skip other media files such as 'movies' when opening a project, those files will be missing from the project.

If Premiere asks for missing Preview Files . . .

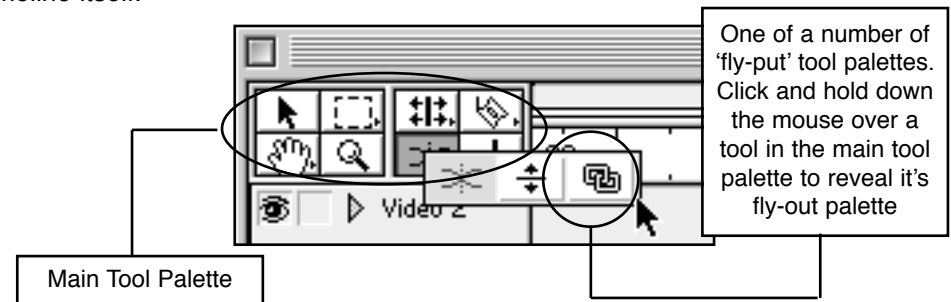


If Premiere prompts for missing Preview Files when you open a Project, don't panic if you can't find them: just click on Skip Preview Files, your project will be unaffected

Note: The keyboard short-cut for creating a Preview is the 'Enter' key. Once a Preview has been 'built' / rendered you can play it repeatedly by using the Enter key (or **Project > Preview**) without having to wait for it to 'rebuild' each time.

Timeline Tools

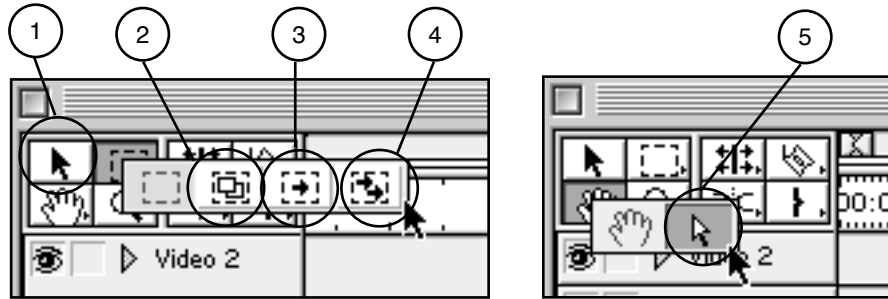
In order to help you manipulate your footage in the Timeline, Premiere provides you with a range of tools which can be accessed from a palette at the top left of the Timeline itself.



As you can see from the picture above, the tools palette also contains a number of smaller flyout palettes giving you access to further tool options: some of these options are listed over the page . . .

Timeline Tools (Continued)

1/. Select this tool and then select any individual track of video or audio by clicking on it in the Timeline.

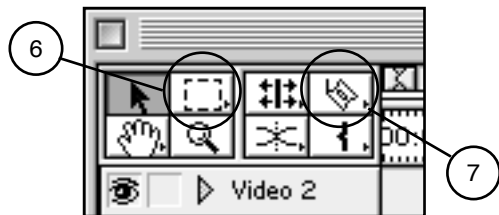


2/. Select this tool and then click and drag across any part of the Timeline to create a copy of that part of the timeline which can be pasted in anywhere else in the Timeline, doing this is called creating a virtual clip.

3/. Use this tool to select all the clips in any particular single track to the right of where you click with the cursor

4/. Use this tool to select all the clips in all tracks to the right of where you click with the cursor

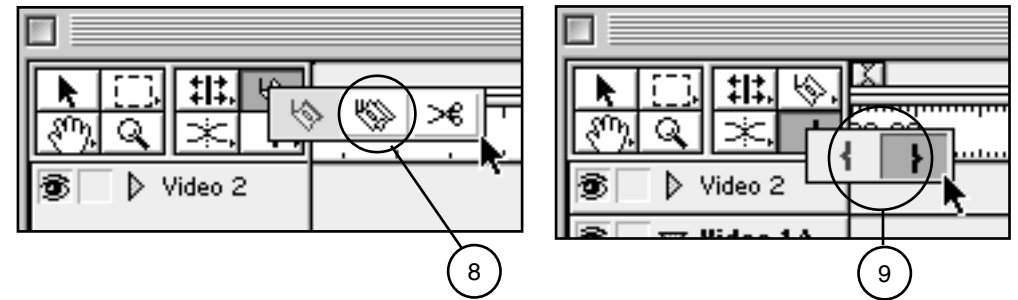
5/. Use this tool to move a video clip in the Timeline independently of any synced audio belonging to that clip,



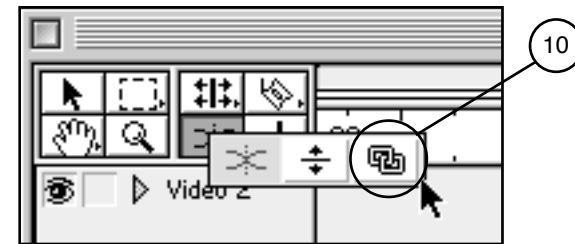
6/. Use this tool to select clips in any number of channels in the Timeline, by clicking and dragging to form a box around the required clips.

7/. Use this tool to cut up a clip in the Timeline, allowing you to split it up and create a series of 'subclips', which can be moved independently. Simply click on the clip in question with this tool at the point where you want to make the cut.

8/. Use this tool to cut through clips in a number of channels, all at the same point in the Timeline.




9/. Use these tools to mark new 'In' and 'Out' points on clips already in channels in the Timeline. The left hand tool marks in points & the right hand tool marks out points. Select them and click over a clip at the point you wish to set a new in or out point.

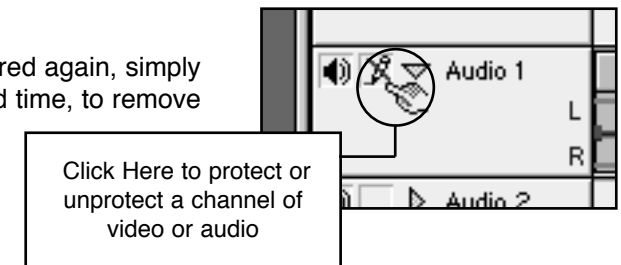


10/. This tool allows you to link clips together in the Timeline. First select the tool and then click one at a time on the two clips you wish to link.

Locking a Channel

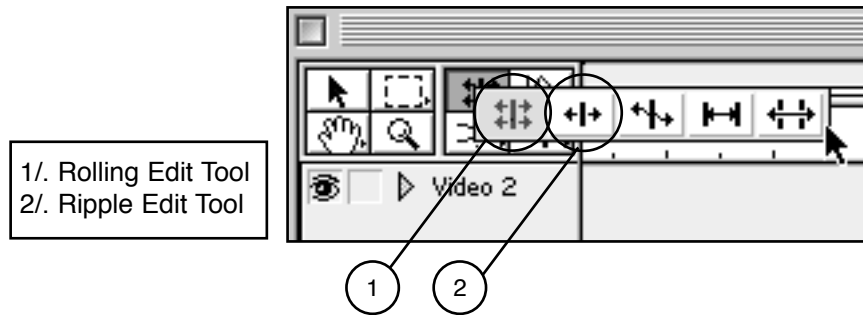
In Premiere it is possible to 'lock' or protect a channel of audio or video from being edited or altered, by using the 'Lock Track' check box to the left of each track in the Timeline.

To allow the channel to be altered again, simply click on the checkbox a second time, to remove the  icon.



Timeline Tools (Continued)

Further controls are available from the Timeline tool palette, include those below which deal directly with performing different types of edit.



1/ Rolling Edit Tool: If you select and position the Rolling Edit tool on the edge of the clip in the Timeline you want to change, and drag left or right, the same number of frames that are added to the edge of the clip you are expanding are subtracted from the edge of the adjacent clip (and vice versa); the overall length of the movie remains the same.

2/ Ripple Edit Tool: Selecting the Ripple Edit tool and clicking with it on the end of a clip allows you to expand the end of that clip without changing the duration of the adjacent clip, instead the entire movie in the timeline is made longer by however many frames you add.

Note: Rolling and Ripple Edits can only be made when there are sufficient unused (but already captured) frames belonging to a clip to allow you to expand those clips concerned.

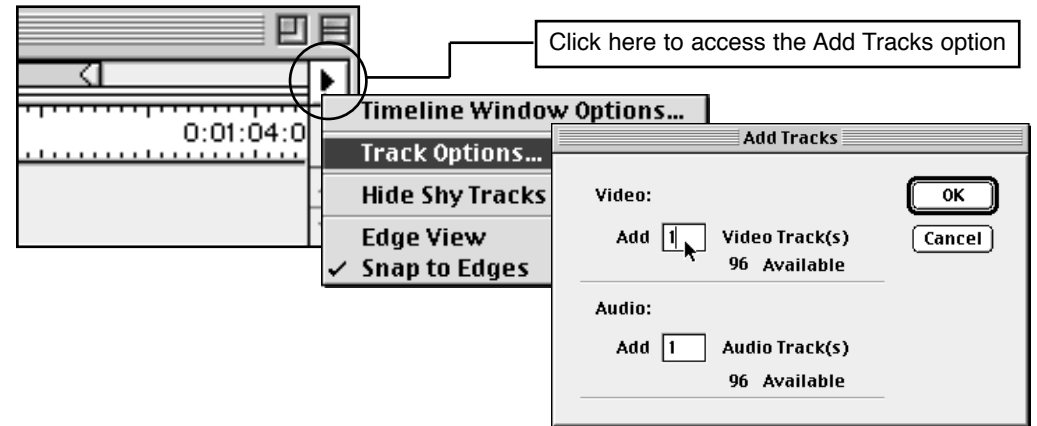
Additional Video and Audio Channels & Adjusting Opacity

When you open your Premiere Project you are presented with a limited number of audio and video channels (three of each). However, Premiere allows you access to far more than this default number.

Adding extra channels of audio allows you to have up to 99 separate audio tracks running at any one time. In exactly the same way, you can also have up to 99 video tracks running simultaneously. Clearly this is only of any use if you can adjust the 'opacity' of these tracks in some way, in order for you to see what's happening in more than one of them and Premiere also allows you to do this.

Adding Additional Video and Audio Channels

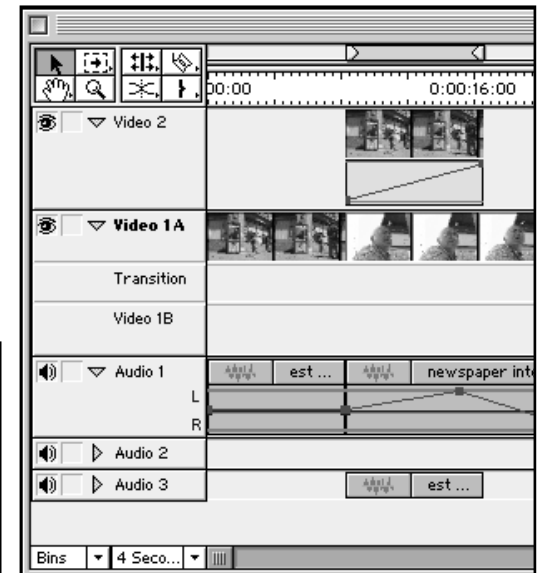
In order to add additional audio and/or video channels click on the arrow at the top right of the Timeline window and select Track Options. The Add Tracks window appears, allowing you to type in the required number of additional video and/or audio tracks.



Your Timeline (shown below) presents you with a default of 3 video and three matching audio tracks. We've already seen that Video tracks 1A and 1B are used for straight cutting, and for editing using transitions. These are the only two channels between which transitions can be used.

Video channel 2 (the third default video channel) is slightly different from these first two video channels in that it can be made more or less opaque. This ability to change opacity is a characteristic of all additional video channels and is achieved by first 'expanding' a channel and then using a process called 'rubber banding' to change the channel's opacity (see over) . . .

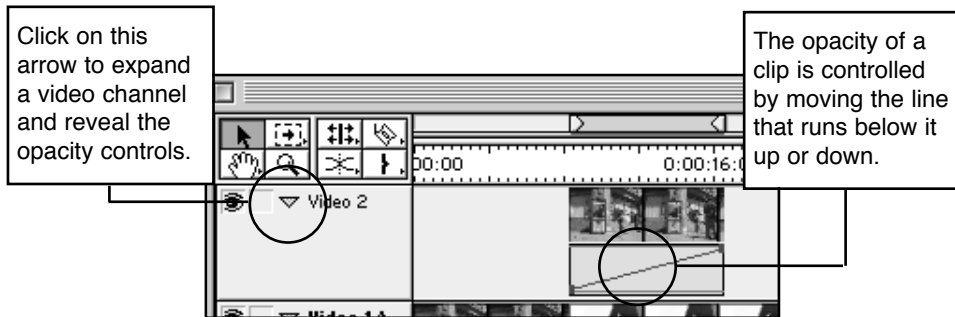
Note: As new channels are added they 'stack up' one on top of the other. The channel at the top of the stack in the Timeline is the channel we see. If we reduce its opacity we can see the next channel down, and so on.



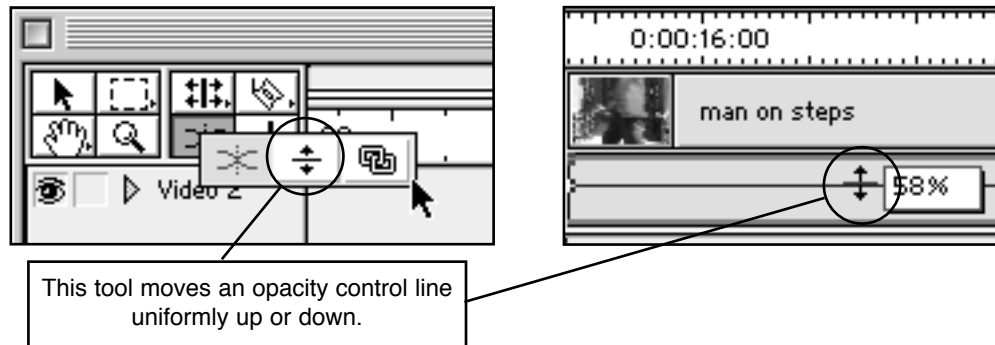
Adjusting the Opacity of Video

In order to adjust the opacity of a video clip, it must be in a video channel numbered 2 or higher (It is not possible to adjust the opacity of clips in video channels 1A or 1B).

Having dragged the clip you want to adjust into the appropriate place in the Timeline, the first step is to 'expand' the clip's channel to reveal the opacity controls.



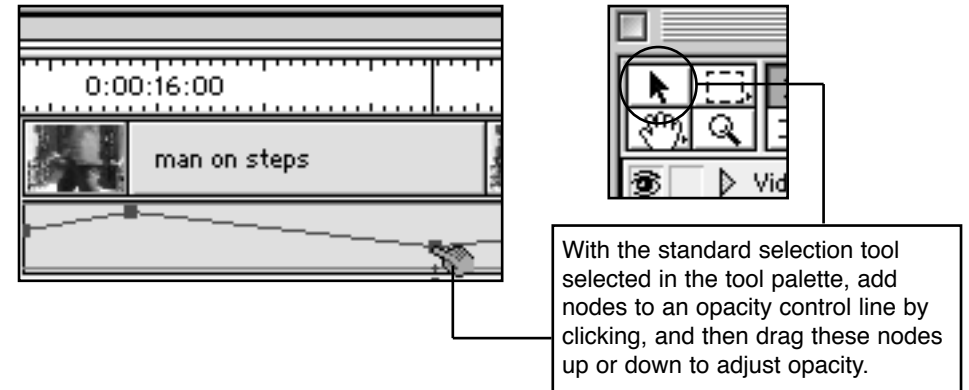
The controls in question come in the form of a red line which runs beneath the video clip. The clip defaults to full opacity, and so the line itself begins at the top of the strip below the clip. Moving the whole of this line up or down will uniformly reduce the opacity of the whole clip, allowing you to see other clips 'below' it.



In order to reduce the opacity of a whole clip by a uniform amount, select the tool shown above from the Timeline tools palette and click and drag the opacity line for your clip downward.

"Rubber Banding" Video

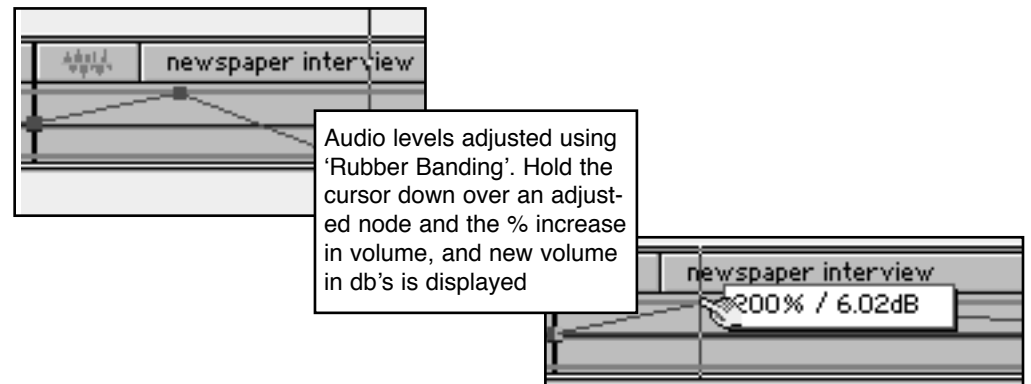
You can also add 'nodes' or 'keyframes' at any point along the opacity control line (simply by clicking). These points can then be dragged up and down allowing you to adjust opacity at different points along the line to different levels; effectively fading the video track in and out (see below). This process is called "Rubber Banding".



To remove nodes you have created but no longer require, simply select and drag them to the edge of the opacity controlstrip: they will disappear and the opacity controlline will spring back to its original position . . . "Twang".

Adjusting & "Rubber Banding" Audio Levels

The process for adjusting audio levels in the timeline is identical to the one just outlined, for adjusting video opacity levels. like video channels (from video 2 'upward'), all audio channels can be expanded to reveal a level controls, which can be dragged up and down to adjust playback levels.



Exporting Completed Movies

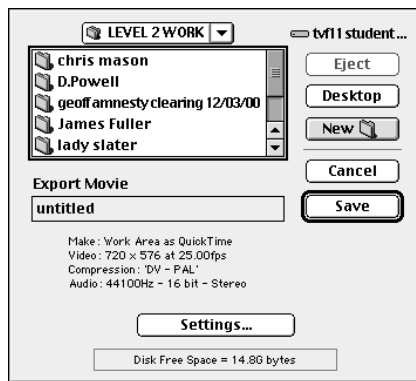
Once you've completed your project in the Timeline you may want to transfer it directly to video, in which case see another handout in this series: Premiere 5.1 Capturing and Printing to Video.

Alternatively you can convert your project - composed as it is of a number of different clips, filters, transitions and titles etc. into a single self-contained 'Movie' file: a super clip as it were which takes up just one channel of video. This 'Movie' can be reimported into Premiere as a clip in a future project but because it is a self contained file you cannot adjust it with the flexibility you could when it was still a Project file.

Once your project is completely finished and you have created a self contained Movie File you can delete all of the clips and the Project file that were used to create the 'Movie'.

Movies can be exported with different settings for different means of delivery, for example the Internet or CD ROM. However, if you intend to make a movie for these purposes you would be well advised to use a specialist piece of software like Terran's "Media Cleaner Pro." in order to compress your movie. The compression settings available in Premiere mean it is not the most suitable piece of software available for this kind of job. The instructions below, give details appropriate to creating a full screen Movie for later transfer to DV tape

1/. The 1st step is to ensure that, as with creating a Preview, your '**Work Area**' bar is dragged to cover that part of the project in the Timeline which you wish to export as a Movie, only those parts of the project so covered will be included in the Movie.

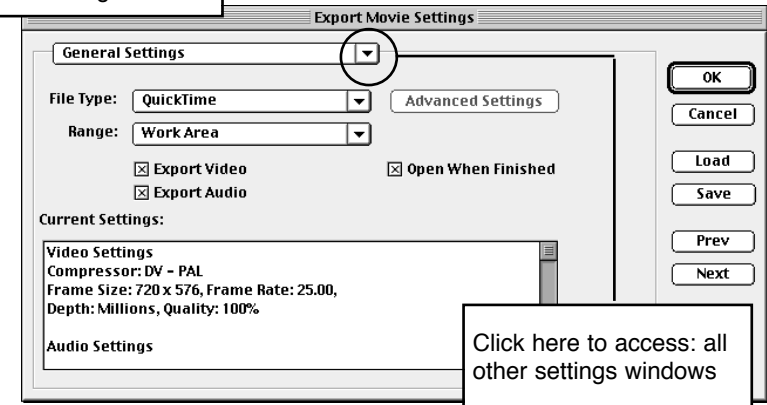


2/. The 2nd step in creating a Movie is to select **File > Export > Movie**. This opens the Export Movie Window (see above):

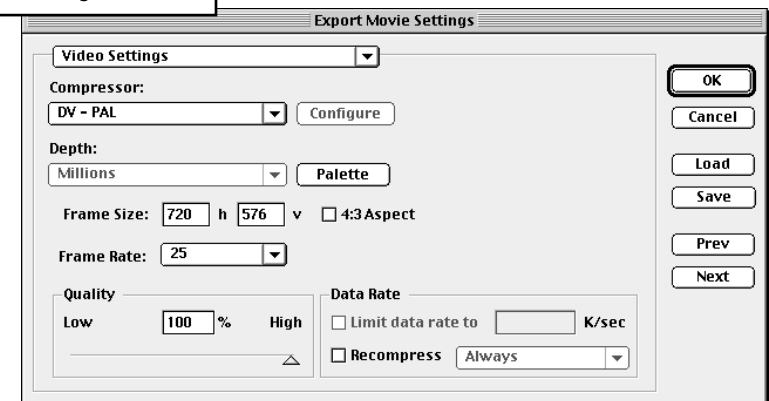
3/. Before giving your exported Movie a name, deciding where to save it and clicking on the Save button, first click on the '**Settings**' button in the Export Movie window. The settings you choose in the windows which appear after you do this will have a great effect on how your finished Movie looks and sounds.

Clicking on 'Settings' in the Export Movie window Opens the main Settings window from which other settings windows can be accessed. To export a full screen movie using the DV PAL compression, make sure that the details in the following windows correspond to the ones printed here.

The General Settings window



The Video Settings window

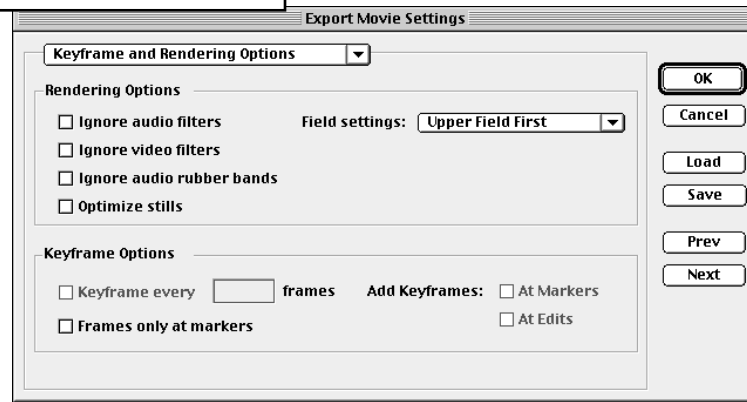


Continued Over . . .

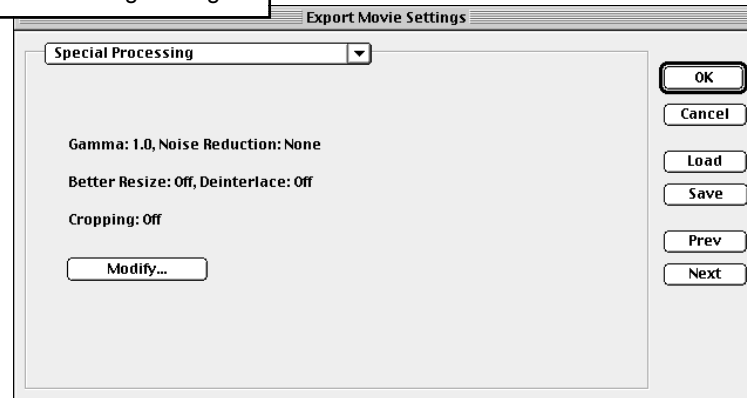
The Audio Settings window



The Keyframe & Rendering Settings

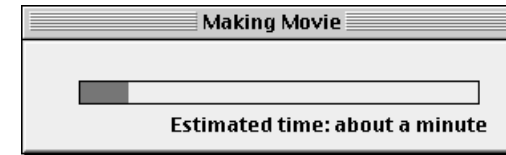


The Special Processing Settings



4/. Having selected the appropriate settings from each set of options (opposite), click OK in the main Settings window to return to the Export Movie window.

Name your Movie, decide where you are going to save it and click on 'Save'. Premiere will then start to process your Movie. You will see a window like the one below. The process can take anything from a few minutes to a few hours.



If you re-import your completed Movie file (represented by the kind of icon shown below) into a Premiere Project you will see the effects of transforming your Project into a self contained File (see also below):



Above: A Movie file icon (notice that it is exactly the same as the icons for clips you originally captured). **Below:** the completed Project in the Timeline.

Bottom: the completed Project in a Timeline after being rendered into a self contained Movie file, notice how all the different video and audio tracks are compressed.

