



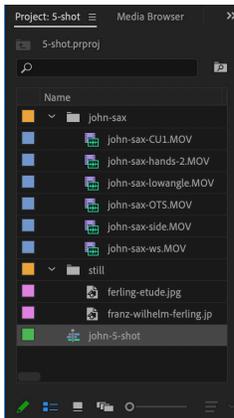
PREMIERE PRO REFINING

This short handout will give you some additional editing skills in Premiere Pro.



NEW PREMIERE SKILLS TODAY

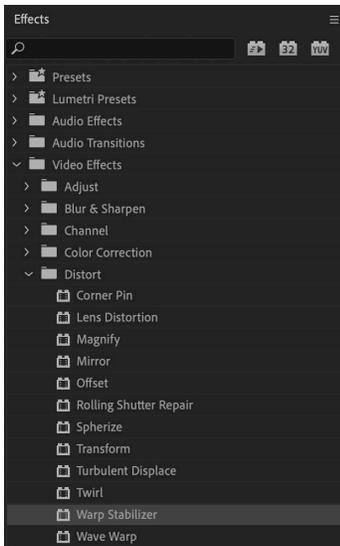
1. Stabilizing shaky footage
2. Adding video footage without sound/sound without video
3. Adding still images and scaling footage, using keyframes
4. Basic color correction of shots and clips
5. Adding and styling titles



GETTING STARTED

This exercise requires a separate shooting exercise in which you will collect several shots related to a single storytelling detail. For this tutorial, I have shot based on the Rosenblum Five-Shot Method: Hands / CU / WS / OTS / wild card.

Follow the steps we have already established to organize your media in folders, create a new Premiere project, and import the footage. Set in and out points in the Source Monitor, then drag the footage to the Timeline to build the sequence. New skills today will represent some fine tuning that you can use to improve your sequence as well as your project.



1. STABILIZING SHAKY FOOTAGE

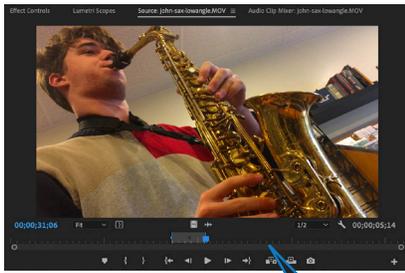
The best way to prevent shaky footage is to use a tripod, but that may not be possible for all your shots. You can stabilize your footage in Premiere, however, with the Warp Stabilizer effect.

1. Select the clip you want to stabilize, and click “Effects” along the top of the screen to change to that workspace.

2. Inside the Video Effects folder, open Distort, and then choose Warp Stabilizer. Double-click (or drag) to apply this effect to your selected clip.

3. Be patient — the clip will first be analyzed, then stabilized. Be sure to review the outcome ... this is not a perfect fix!





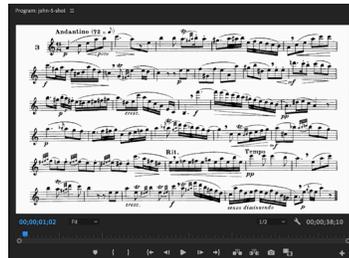
2. ADDING B-ROLL AS VIDEO ONLY FOOTAGE

In video editing, you can use B roll to play above the main track. Instead of dragging the clip from the Source Monitor to the main track, as we did last week, you can drag B roll to its own track (V2) above the main track (V1) in the Timeline. The audience will see footage from the upper tracks above the lower.

If you want B-roll footage but no sound from it — perhaps the main track makes all the sound — you can choose to add only the video.

1. Simply drag the small “video only” button from the Source Monitor to the Timeline after setting in and out points. (You can also do this with only audio if necessary — perhaps to add some nat sound to your project.)

2. If your footage has only audio or only video, you will only be adding one of the type of tracks to your timeline.



3. ADDING / SCALING AN IMAGE

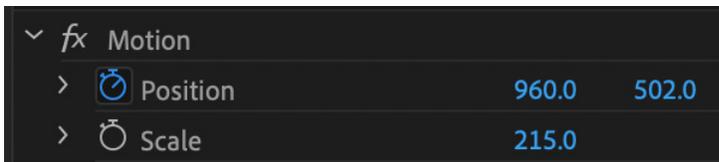
1. Import a still image to the project, and open it in the Source Monitor. (The default duration is five seconds.)

2. Drag from the Source Monitor to your Timeline. (I suggest adding it as B-roll, and you won't have any audio.) Shorten or lengthen its duration by dragging either end of the clip.

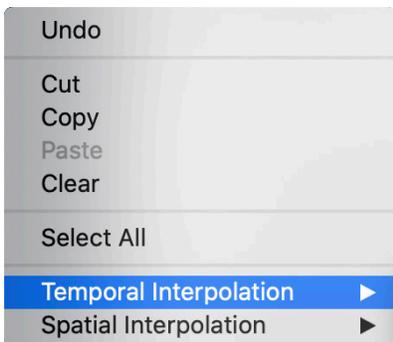
3. The image fills out from the center, but if you see the footage behind it, you must adjust the scale of the image.

4. In the Source Monitor, click the Effect Controls. Under Motion, you can scrub across to drag both the scale and position of your still image.

5. You can also animate both these properties:

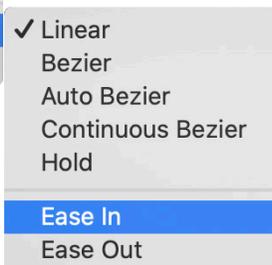


The scale here has been changed to 215 percent, so the still image will fill the screen, and the motion has been animated (stopwatch turned “on”: the second number has been changed so that the image will move from top to bottom).



- Move the Current Time Indicator to a position on the timeline where you want the animation to begin, and *click the small stopwatch* next to the property you want to animate in the Effect Control Panel.

- Move the CTI further down the timeline, and then change the value of the property.



- Note that adjacent to the Motion effect, you now see a short timeline, with keyframes added (as blue diamonds). You can “ease” these transitions so they appear more natural by clicking on the keyframe, then right-clicking, pulling down “Temporal Interpolation.” (Ease In is for when the motion will stop, Ease Out is for when it begins.)

4. BASIC COLOR CORRECTION

There are numerous, and quite involved, ways to correct the color of your footage in Premiere. We will only look at the most basic for C226:

1. Select the shot on the timeline that you want to correct.
2. Pull down from Window in the main menu (across the top) to Lumetri Color. Click on “Basic Color Correction.” Note that this is quite similar to the color corrections we did via Bridge (Camera Raw) earlier this semester.
3. Follow this workflow to adjust your color balance: tone (darks and lights), white balance (temperature and tint) and finally saturation.



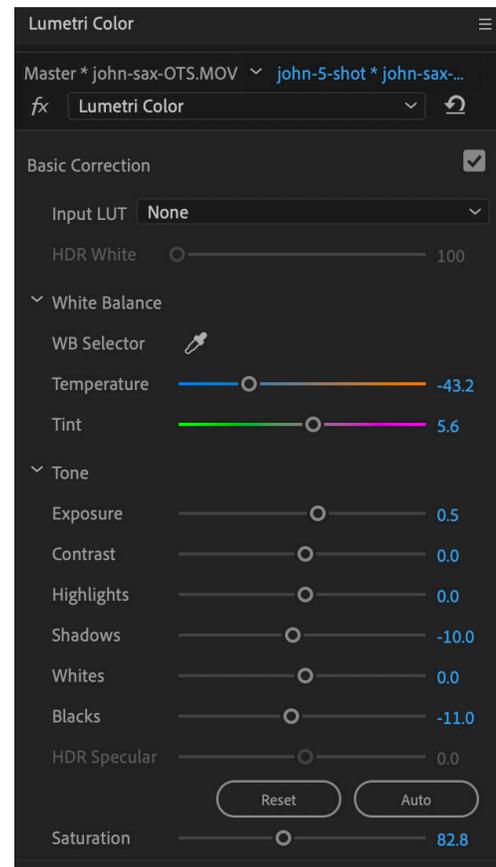
- Click “auto” to set the dark and light extremes. You can fine tune by moving the sliders for Exposure, Contrast, etc. within the Tone section.



- Select the small Eyedrop tool next to the WB Selector, and click something in your shot that should be white (or at least a completely neutral tone).

- Increase or reduce the saturation level by dragging the slider left or right at the bottom of the panel.

There are ways to track the changes by waveforms and color parades, but your best bet is to trust your eyes as you make adjustments.



5. ADDING A TITLE

Pull down the Window menu and select “Essential Graphics.” The panel will open on the right side.



1. Find the “Basic Title” preset and drag it to the beginning of the Timeline. Use only Basic Titles for our class!

2. Select the title text, then double-click so it highlight in red. Change the title to something appropriate to your sequence.

3. Use the Essential Graphics panel to change the typeface, size and perhaps color of your title. Try adding a drop shadow to separate the text from the footage, and blur



the shadow a little.

4. Add a cross dissolve (via the Video Transitions panel) so that your title fades in and out.

