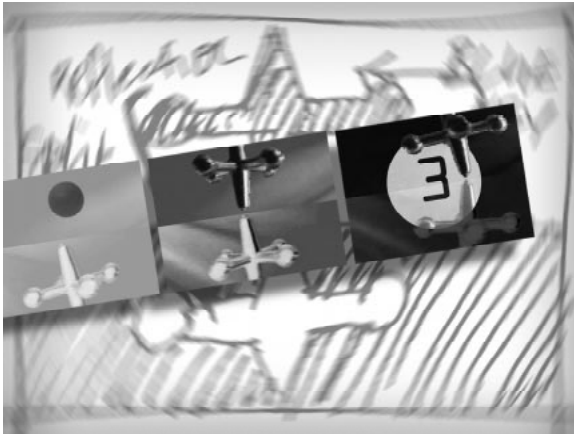


Superimposing



Using Premiere's Timeline, you can create up to 98 different video tracks for endless combinations of layered movies and stills. With the generous selection of transparency keys, you can key out (remove) specific areas of a movie and create customized effects.

In this lesson you'll create a promotional video for CD-ROM distribution. You'll use the superimpose tracks in Premiere's Timeline to create transparencies, fades, and other special effects. Specifically, you'll learn how to perform these tasks:

- Create a split screen.
- Apply transparency key types and adjust settings.
- Create a storyboard and specify the order of display on the Timeline.
- Use the Shy and Exclude track options.
- Use the fade tools.

Getting started

For this lesson you'll open an existing project and add clips to the Timeline. Make sure you know the location of the files used in this lesson. Insert the CD-ROM disc if necessary. Because the files used in this lesson contain font information, you also need to make sure that Adobe Type Manager (ATM) is installed on your system. For information on installing ATM, see "Installing lesson fonts" on page 4.

To ensure that the Premiere preferences are set to default values, exit Premiere, and then delete the preferences file as explained in "Restoring default preferences" on page 5.

- 1 Double-click 09Lesson.ppj in the 09Lesson folder to start Premiere and open the project.
- 2 When the project opens, choose File > Save As. If necessary, open the appropriate folder on your hard disk and type **Promo.ppj**. Press Enter (Windows) or Return (Mac OS).

You'll be superimposing six layers of clips in this lesson, so we've created a project with seven video tracks. Because so many video tracks are open during this lesson, we set the Timeline to display small icons. If you prefer to work with larger icons, select the medium sized icons after choosing Timeline Window Options from the Timeline window menu.

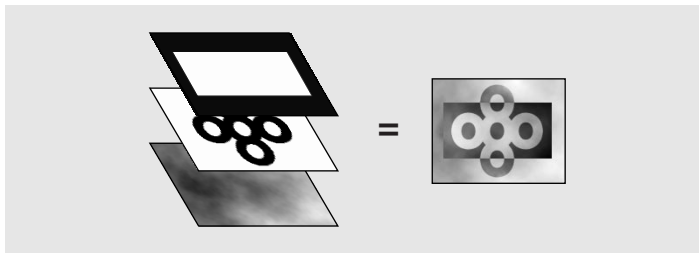
Viewing the finished movie

If you'd like to see what you'll be creating, you can look at the final movie.

- 1 Choose File > Open and double-click 09Final.mov in the Final folder inside the 09Lesson folder.
- 2 Click the Play button in the Source view of the Monitor window.

Superimposing

Superimposing (often called *matting* or *keying* in television and film production) means playing one clip on top of another. In Premiere, you can add clips to the superimpose tracks (Video 2 track and higher) and then add transparency or fades so that the clips lower in the Timeline partially appear as well. If you don't apply transparency to the clip in the highest track, the clips directly below will not appear when you preview or when you play your final movie.



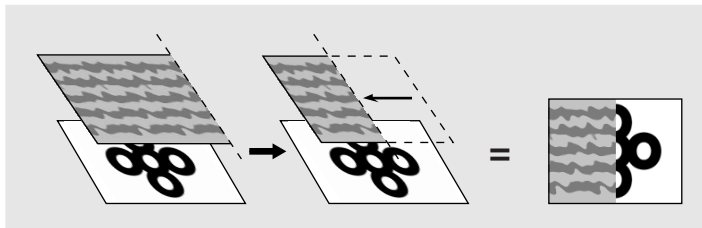
Clips in superimpose tracks with various transparencies applied.

Premiere provides 15 *transparency key types*, which let you control the location and intensity of transparent areas for a clip. When superimposing, you can designate a *matte* (specified area) to be transparent, or you can designate transparent areas based on a color or color quality, such as lightness.

Always plan ahead for superimpositions, especially when editing video footage. For example, if you videotape a person talking and you want to superimpose a different background behind the person, tape the person in front of a solid-color background, such as a blue wall. Otherwise, keying out the background will be difficult, if not impossible.

Creating a split screen

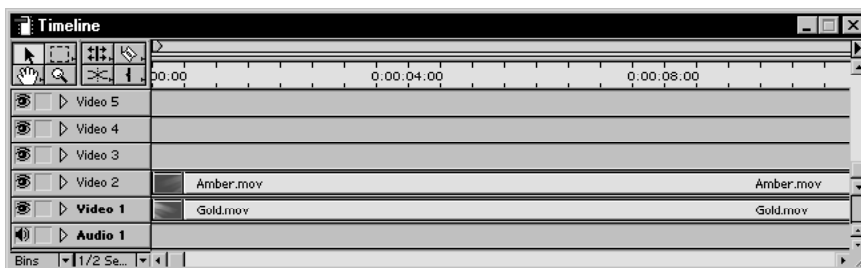
One of the effects you can create using Premiere's transparency settings is a *split screen*. A split screen displays a portion of one clip on part of the screen and a portion of another clip on the other part of the screen.



Transparency applied to upper clip; split-screen effect.

Here you'll create a split screen, displaying half of one clip on the top and half of another clip on the bottom. Let's add the first two clips to the Timeline.

- 1 Drag Gold.mov from the Project window to the Video 1 track, placing its In point at the very beginning of the Timeline.
- 2 Scrub through the Timeline ruler to preview the first clip before applying transparency.
- 3 Drag Amber.mov from the Project window to Video 2 track, aligning it at the very beginning of the Timeline.

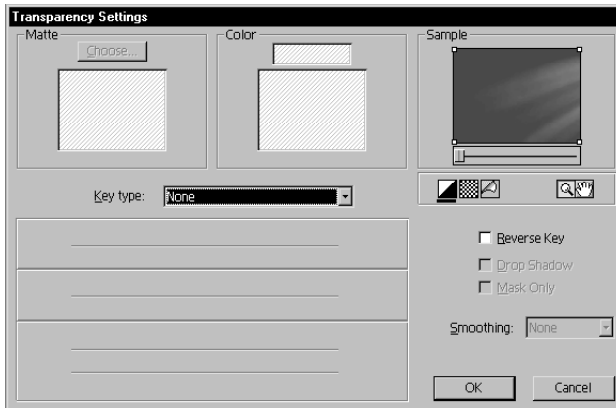


- 4 Scrub through the Timeline ruler to preview the first two clips before applying transparency.

Notice how only Amber.mov appears in the Program view. Without transparency, nothing below this clip displays.

You cannot apply transparency to a clip in the Video 1 track, so you'll apply it to Amber.mov in the Video 2 track. Because Gold.mov is located directly below Amber.mov, once you apply transparency, it will reappear.

5 Select Amber.mov in the Timeline and choose Clip > Video > Transparency.



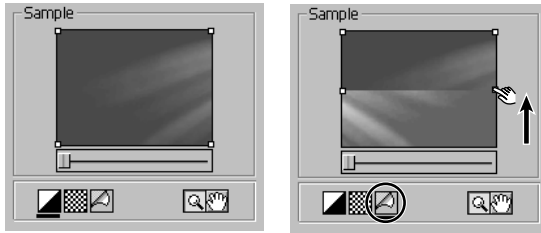
6 Leave the Key Type at None.

When you create a split screen, you don't use a transparency key type; instead, you move the corner points on the Sample area.

7 Position the cursor on the bottom left corner point of the Sample area (located in the top right corner of the dialog box). When the pointer icon changes to a finger icon, drag the point halfway up the left side of the area.

8 Drag the bottom right point of the Sample area halfway up the right side of the area, directly across from the first point, to create a straight line at halfway up the area.

9 Notice that the lower half of the area is white. To see the effect of the split screen, click the page peel icon (📄) under the Sample area.



Default Sample area, and Sample area after selecting the page peel icon and moving the two bottom handles.

Now you can see Gold.mov in the bottom half of the screen and Amber.mov in the top half. You can make split screens in diagonal, vertical, and irregular shapes.

10 Click OK to close the Transparency Settings dialog box.

11 Preview the split screen by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or the Option key (Mac OS).

12 Save the project.

If the border between the clips is not straight, you can select Amber.mov, open the Transparency Settings dialog box, and readjust the points in the Sample area.

💡 *You can also achieve a split screen effect using the Push transition between two clips in the Video 1A and 1B tracks; or you can split the screen three ways by combining the Push transition and transparency.*

Applying the Blue Screen transparency key type

The two most commonly used transparency keys are Blue Screens and Green Screens. These keys are generally used to substitute the background of one video clip with another and are favored because they do not interfere with skin tones. For example, TV news programs regularly use blue screens to display footage of the current topic behind the newscaster.

If you use a blue or green background when videotaping footage, and plan to key it out using the Blue or Green Screen key type, make sure everything that is to remain opaque is a color other than your key color. For example, if you film a newscaster in front of a blue backdrop and the newscaster is wearing a blue tie, the tie will become transparent along with the background when you apply the Blue Screen key type to the footage.





Blue Screen transparency with blue tie and with white tie.

Now you'll add clips to the Video 4 and Video 5 tracks and apply the Blue Screen key type and the Chroma key type. We're skipping the Video 3 track intentionally for now—you'll add clips to it later in the lesson.

- 1 Drag Jacklow.mov from the Project window to the Video 4 track, aligning its In point with the very beginning of the Timeline.

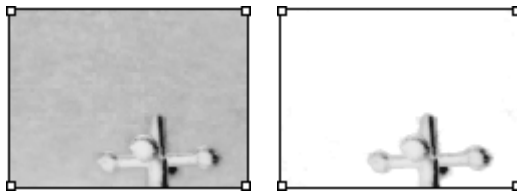


- 2 Preview this movie by scrubbing through the Timeline ruler. Notice the background, composed of mixed shades of blue. You'll remove this background using the Blue Screen transparency key type.
- 3 Using the selection tool () , select Jacklow.mov in the Timeline, and then choose Clip > Video > Transparency.
- 4 Select Blue Screen for the Key Type. If necessary, click the page peel icon () and look at the Sample area. Notice that the clip's blue background is replaced by the split screen from the Video 1 track and Video 2 track.

The Threshold and Cutoff sliders at the bottom of the dialog box alter the shadows and the extent of color selected and removed.

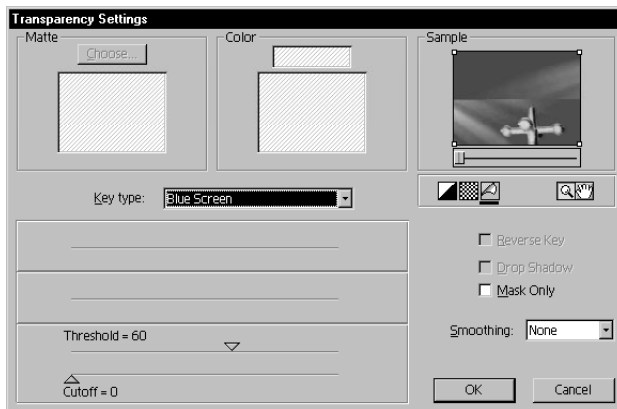
5 To see how much of the blue background has been keyed out, click the black and white background icon (■) under the Sample Area. Notice that a blue-gray shadow still appears. To enhance the appearance of the clip by removing all of this blue background, you'll adjust the Threshold.

6 Move the Threshold slider bar to 60, or until the background becomes completely white.



7 Click the page peel icon (■) again to see the effect. Notice how the background colors become brighter and more true. This is because you're removing more blue value and shadow from the selected clip.

8 Drag the preview bar in the Sample area to see the effect. Then click OK.



9 Preview the blue screen transparency effect and the split screen by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or the Option key (Mac OS).



10 Save the project.

Applying the Chroma transparency key type

The Chroma key type lets you select any color as your transparent area. If you can't video tape footage using a blue or green background because of conflicting colors in your clip (such as the color of someone's clothes), you can use any solid color background and then use Premiere's Chroma key type to make that color represent your transparent area.

Here you'll use the Chroma key type on a clip with a yellow background.

1 Drag Jackhi.mov from the Project window to the Video 5 track, aligning its In point with the beginning of the Timeline.



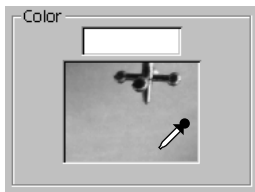
2 Scrub through the Timeline ruler to preview the movie before applying transparency.

3 Using the selection tool (⌘), select Jackhi.mov in the Timeline, and then choose Clip > Video > Transparency.

4 Select Chroma for Key Type.

Notice that the Color box in the Transparency Settings dialog box now displays a frame from Jackhi.mov. You can select a key color from this frame, or you can click the white box above the frame and select a key color from the Color Picker. For this lesson you'll select a color from the frame.

5 Position the cursor over the frame in the Color box. The pointer turns into an eyedropper tool.



6 Click the yellow background to select it as your key color.

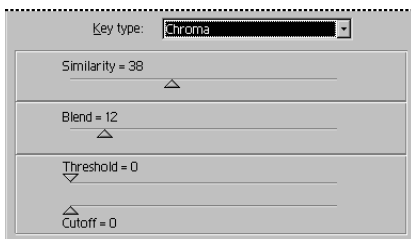
Because the yellow background in Jackhi.mov is dithered (not a solid color), the background color in the Sample area doesn't change much. You'll need to use the Similarity and Blend sliders to make this clip's yellow background transparent.

The Similarity slider increases the range of colors the key uses for transparency. If you increase the similarity for Jackhi.mov, the range of yellows that are transparent increases.

7 Select the black and white background icon (■) and move the Similarity slider to 38. Notice how the yellow color gradually decreases as you increase the similarity, until the entire background is white.

The Blend slider blends the edges of the image with the background by gradually changing the opacity where the color pixels meet.

8 Move the Blend slider to 12. Notice how the edges of the transition between image and background lose their sharpness.



You don't need to use Threshold or Cutoff with this clip.

9 Select the page peel icon (■) to preview the effect with the split screen and Jacklo.mov in the background.

10 Click OK to close the Transparency Settings dialog box.

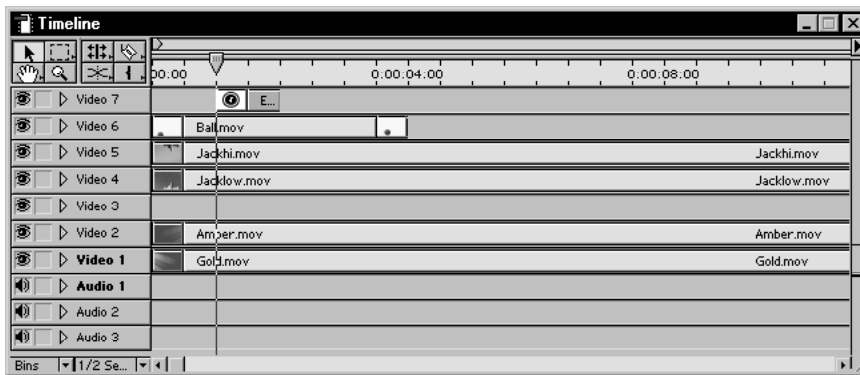
11 Preview the clips by pressing Alt (Windows) or Option (Mac OS) while scrubbing through the Timeline ruler. Notice how all the clips now appear on-screen, each with its own unique area of transparency.



Adding clips without transparency

Now you'll add clips to the top two tracks of the Timeline. You won't apply a transparency key type to them because you want them to temporarily block the clips below.

- 1** Drag Ball.mov from the Project window to the Video 6 track, snapping its In point to the beginning of the Timeline.
- 2** In the Monitor window, drag the Program view shuttle to 0:00:01:00.
- 3** Drag Excite.ptl from the Project window to the Video 7 track, and snap its In point to the edit line.



- 4** Preview the first four seconds of the project by pressing Alt (Windows) or Option (Mac OS) while scrubbing through the Timeline ruler.



Notice how only the bouncing ball and the star graphic appear in the Monitor window. Excite.ptl is a Premiere title file, so its transparency settings are automatic. Ball.mov has no transparency, so nothing below it in the Timeline is visible.

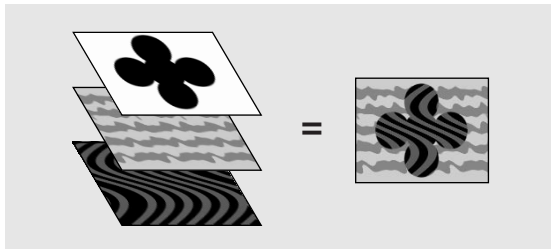
5 Save the project.

You'll adjust the transition between Ball.mov and the rest of the project a little later.

Applying the Track Matte transparency key type

Premiere's Track Matte key type lets you customize and layer movies. When you apply this key type you can play one movie through the matte of another while yet another movie plays in the background.

When you create a track matte effect, the order of your clips is important. Applying the track matte key to different clips and different video tracks results in a wide range of effects. You'll see some of those effects in this lesson. In Lesson 10 you'll apply the Track Matte key type to a moving image and create a traveling matte effect.



Track Matte transparency key type applied to middle clip.

Track Matte

You can use any clip or still image for the Track Matte key. Areas of white in the matte create opaque areas in the superimposed clip, preventing underlying clips from showing through. Black areas in the matte create transparent areas, and gray areas make partially transparent areas. To retain the original colors in your superimposed clip, use a grayscale image for the matte. Any color in the matte removes the same level of color from the superimposed clip. You can create mattes in a few different ways:

- *Use the Title window to create text or shapes (grayscale only), save the title, and then import the file as your matte.*
- *Create a matte from any clip using the Chroma, RGB Difference, Difference Matte, Blue Screen, Green Screen, or Non-Red key. Then select the Mask Only option.*
- *Use Adobe Illustrator or Photoshop to create a grayscale image, import it into Premiere, and (optionally) apply motion settings to the image.*

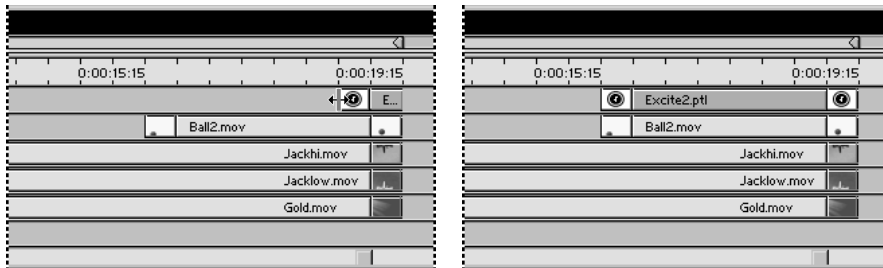
— From the Adobe Premiere User Guide, Chapter 8

You'll create a track matte effect with Ball.mov and Excite.ptl so that the ball bounces inside the Excite.ptl graphic and the clips on the lower tracks display in the background.

First you'll add Ball.mov and Excite.mov to the Timeline again and create an alias for each so you don't confuse them with the clips at the beginning of the Timeline. If necessary, use the Navigator palette to quickly move about the Timeline so that you can see the clips.

- 1** Drag Ball.mov from the Project window to the end of the Video 6 track, snapping its Out point with the Out point for Jackhi.mov (at 0:00:20:00).
- 2** Select Ball.mov in the Timeline and choose Clip > Alias. Type **Ball2.mov** in the text box, and then click OK.
- 3** Drag Excite.ptl from the Project window to the end of the Video 7 track, snapping its Out point with Ball2.mov's Out point.
- 4** Select Excite.ptl in the Timeline and choose Clip > Alias. Type **Excite2.ptl** in the text box, and then click OK.

5 Position the pointer on the left edge of Excite2.ptl and when the cursor turns into the trim tool, drag to the left until the edge aligns with the beginning of Ball2.mov at 0:00:16:00.

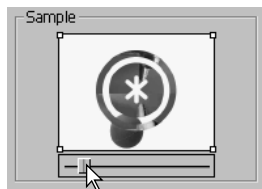


Now let's apply the Track Matte key type.

6 Select Ball2.mov and choose Clip > Video > Transparency.

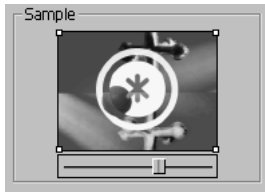
7 Choose Track Matte for the Key Type.

8 Make sure the page peel icon is selected under the Sample area, and then drag the preview slider bar to view the effect.



Notice how all the clips in the lower tracks display inside the Excite2.ptl matte (black area). To reverse the effect so that the background remains constant throughout the video program and only the bouncing ball appears inside the matte, you'll apply the Reverse Key option.

- 9 Select the Reverse Key option. Drag the preview slider bar under the Sample area to view the effect, and then click OK.





- 10 Save the project.

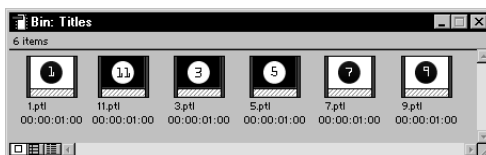
Adding a series of still images

Here you'll add a series of title files to the Video 3 track. You'll add six clips at once to the Timeline, but first you'll create a storyboard to arrange them in the order you want them to appear in the Timeline.

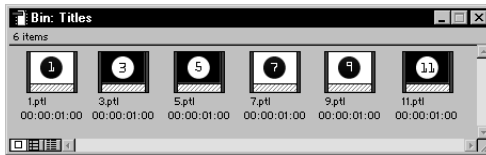
You can arrange clips in the Project or Bin window in a variety of ways. To arrange clips alphabetically, click the Project or Bin window heading under which you want them to appear. For example, if you want the clips to appear alphabetized by name, click the Name heading in the Project or Bin window; or if you want them to appear alphabetized by type, click Media Type.

To arrange clips in a storyboard, select the Program or Bin window's icon view icon () and then drag the clip icons around the window in any order you want. We've grouped all the titles into the Titles bin to make it easy to create a storyboard.

- 1 Double-click the Titles bin icon in the Project window to open it.
- 2 With the Bin window active, click the Icon view icon () at the bottom of the window. The titles now appear only as icons, which you can move around the window.



3 Drag the title icons to reposition them in numerical order from left to right. You can resize the window if necessary.



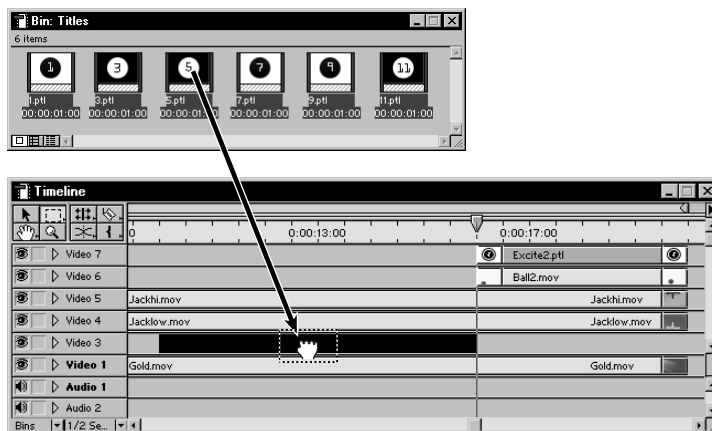
Notice that three of the clips have a white background and three have a black background. The backgrounds vary to create a perceptible transition between clips. Once you apply transparency, the transition from clip to clip will be even more apparent.

Before you drag the clips to the Timeline, you'll set the edit line.

4 Drag the shuttle slider in the Program view of the Monitor window to the In point of Ball2.mov (at 0:00:16:00).

5 Click the Titles Bin title bar to activate it, and then choose Edit > Select All.

6 Drag the files to the Video 3 track, aligning the Out point of the last file with the edit line.



7 If you need to make adjustments to the location of the series of clips in the Timeline, select all the clips using the range select tool (⌘). Then move them as a group. Be careful to only select the clips in the Video 3 track. If you select other clips, click the selection tool to deselect them, then use the range tool again.

Note: You can also use the track select tool (⌘) to select the clips because they are the only clips on the track, but using this tool does not allow you to snap to an edit line or another clip.

8 Close the Titles Bin window.

9 Preview the titles in the project by pressing Alt (Windows) or Option (Mac OS) while scrubbing through the Timeline ruler.

10 Save the project.

Using transparency to blend clips

When you have a group of clips with identical backgrounds located directly above, below, or beside one another on the Timeline, you can select them as a group and apply transparency.

Several of Premiere's transparency key types let you create special blending and fading effects. For example, to brighten a dark clip you can apply the Luminance key type, which replaces the darker colors in the superimposed clip with lighter colors from the clip below it in the Timeline. Here you'll experiment with different key types and their effects.

1 Select the track select tool and then click the first clip in the Video 3 track to select all the title clips in that track.

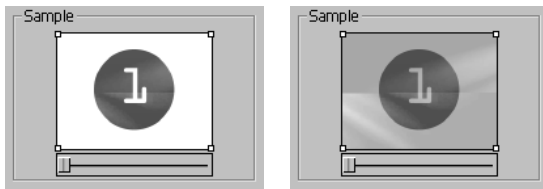


2 Choose Clip > Video > Transparency. Or, if you prefer to use the keyboard shortcut, press Control + G (Windows) or Command + G (Mac OS).

3 Select Screen for Key Type. Make sure the page peel icon is selected so you can preview the effect.

When you apply the Screen key type to a grayscale image, such as 1.ptl, Premiere substitutes the clip's black areas with the color from the clip below it in the Timeline.

4 Move the Cutoff slider to see the different effects that result. This slider lets you gradually change the opacity of the background.

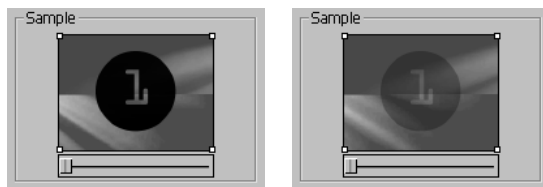


Screen key type with Cutoff slider set to 100% and 50%.

5 Select Multiply for Key Type.

The Multiply key type creates transparency where the clip is bright. Because you applied it to a black and white clip, the white areas are transparent.

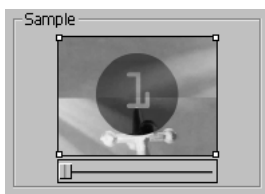
6 Move the Cutoff slider and note the different effects. The Cutoff slider adjusts the amount of transparency for the entire clip: As you lower the value, the clip becomes more transparent, and the background begins to appear through the black areas. When the Cutoff is at zero, the selected clip becomes completely transparent.



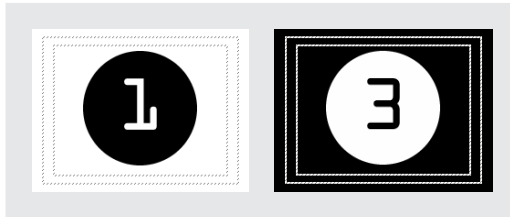
Multiply key type with Cutoff slider set to 100% and 30%.

In addition to these transparency key types, you can also use the Track Matte key type to blend images and colors.

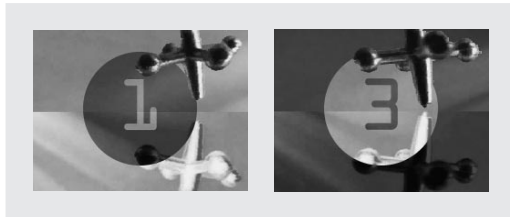
7 Select Track Matte for Key Type. Notice how the transparency affects the clips above and below the selected clip, rather than just below, like most key types.



- 8 Click OK to accept the Track Matte key type and close the Transparency Settings dialog box.
- 9 Preview the titles transparency effect by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or Option key (Mac OS).



Original titles.



Titles with Track Matte transparency key type applied.

Notice how the alternating black and white backgrounds affect the colors that display in each clip. You can't predict how the Track Matte key type will blend colors; every image generates a different effect. Now you'll make each clip even more distinct by reversing the Track Matte transparency setting on alternating title clips.

- 10 Using the selection tool, select 3.ptl, and then press Control + G (Windows) or Command + G (Mac OS) to open the Transparency Settings dialog box.

- 11 Select Reverse Key. Notice once again, the shift in colors. Click OK.

- 12 Select 7.ptl, press Control + G (Windows) or Command + G (Mac OS), select Reverse Key, and then click OK.

- 13 Select 11.ptl, press Control + G (Windows) or Command + G (Mac OS), select Reverse Key, and then click OK.

Note: For information on copying transparency settings from one clip to another, see Lesson 11, "Copying filters and settings" on page 322.

14 Preview the transparency effect by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or Option key (Mac OS).



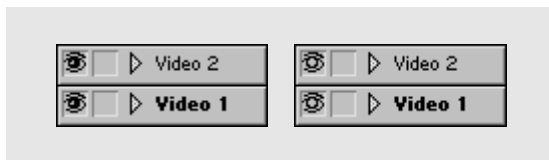
15 Save the project.

Making video tracks shy

Now that you have all the clips added to the Timeline, it's time to start managing the video tracks. You won't be editing Gold.mov or Amber.mov again, so you can make the Video 1 and Video 2 tracks shy and make them invisible.

When you make a track shy and then choose Hide Shy Tracks from the Timeline window menu, Premiere makes the tracks invisible, freeing up space to work with clips on other tracks. Although shy tracks don't appear on the Timeline, they are still included when you preview or export the project.

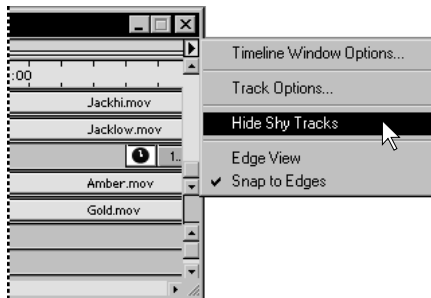
1 Press the Control key (Windows) or Command key (Mac OS) and click the eye icon next to the Video 1 track. Do the same for the Video 2 track.



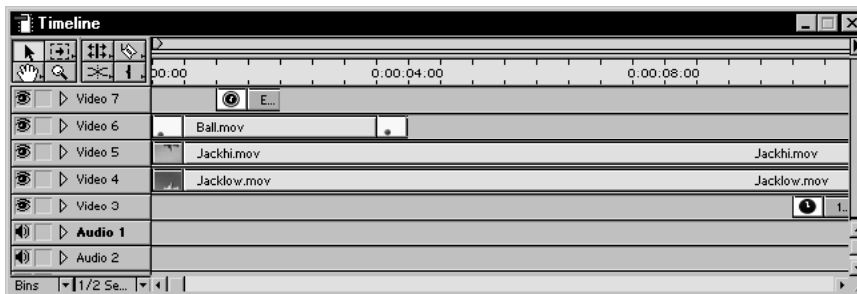
A solid eye icon represents default track; an outlined eye icon represents a shy track.

The eye icon now displays as an outlined eye(👁).

2 From the Timeline window menu, choose Hide Shy Tracks.



The Video 3 track is now the first video track that appears in the Timeline.



Note: You can also make audio tracks shy and invisible by pressing Control (Windows) or Command (Mac OS) while clicking the speaker icon (🔊) and then choosing Hide Shy Tracks from the Timeline window menu.

3 Preview the project by scrubbing through the Timeline ruler while pressing Alt (Windows) or Option (Mac OS).

Notice how even though you can't see the Video 1 and Video 2 tracks in the Timeline, they do appear in the Program view of the Monitor window when you preview.

When you want the tracks to reappear on the Timeline, you choose Show Shy Tracks from the Timeline window menu. If you want to return the eye icon to its default setting, press Control (Windows) or Command (Mac OS) and click the outlined eye icon. We'll leave these tracks shy for now.

Excluding video tracks

Premiere's exclude feature lets you turn off clips in the Timeline so that they won't appear when you preview or export the project. You won't be using this feature in this lesson. But to learn what it does and how it differs from the shy feature, let's experiment with it on the Video 4 track.

1 Click the eye icon next to Video 4 to hide the track. When you click the eye icon without pressing Control (Windows) or Command (Mac OS), you enable the exclude feature for the track.



An empty box indicates a hidden track.

2 Scrub through the Timeline while pressing Alt (Windows) or Option (Mac OS) to preview the clips.

The Video 4 track remains visible in the Timeline, but Jacklow.mov does not appear in the Program view window when you preview the project. Also notice that half of the title files display in black and white and half don't appear at all. The Track Matte key type does not create a transparent effect unless there is a clip in the track directly above it.

3 Click the eye icon box for the Video 4 track again to include the track, and then save the project.

Note: You can also exclude audio tracks by clicking the speaker icon (🔊).

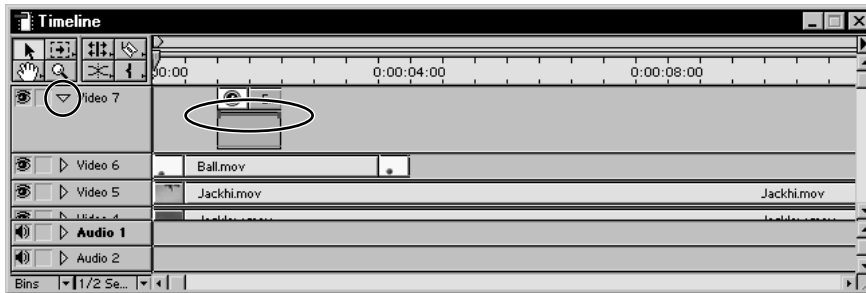
Fading clips

Premiere's fade controls let you fade in and out of clips on the superimpose tracks, creating shadows, transparencies, and multicamera effects. You'll adjust the fade lines on the top four tracks of the Timeline, starting with the highest track, Video 7.

1 Choose Window > Show Info to open the Info palette so you can use it as a guide; then press the Home key to return the edit line to the beginning of the Timeline.

Note: If a clip is selected in the Timeline, the edit line will return to the beginning of that clip. To deselect the clip, click it again or click the selection tool.

- 2 Click the triangle to the left of the Video 7 track name to expand the track.



Notice the red line that appears under the clip name and thumbnail; this is the fade line. Every clip has a handle at the beginning and end of the fade line. You can fade in and out of clips by moving these handles or by adding handles to the fade line and moving them up and down. The process is similar to the way you adjusted audio volume in Lesson 5.

- 3 Using the selection tool, position the pointer over the fade line in the center of the clip until the pointer turns into a finger icon with a plus and minus sign (☞).



- 4 Move the cursor over the fade line and when the Info palette's "cursor at" line reads about 0:00:01:15, click to make a new handle. If the new handle is not in the correct location, you can either select it and move it, or drag it off the line to delete it.
- 5 Select the first handle at the beginning of the clip and drag it down to the bottom left corner, which is 0% opacity. The clip now starts completely transparent and then becomes fully opaque halfway through.

Note: When selecting a handle on the fade line, make sure the finger icon is gray before you click to select it, otherwise, you will create a new handle. If you do create a new handle that you don't want, simply drag it off the fade line to delete it.

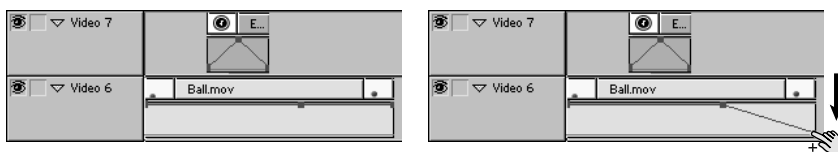
- 6 Drag the last fade handle in the clip to 0% also.



7 Press Alt (Windows) or Option (Mac OS) and scrub through the Timeline ruler to preview the clips. Now when the clip begins playing it is completely transparent; then it gradually becomes completely opaque, and then it gradually dissolves until it's completely transparent again.

8 Click the arrow next to the Video 6 track name to expand the track; then click the fade line to make a handle at 0:00:02:15.

9 Drag the handle at the end of Ball.mov to 0%. Now Ball.mov will play at 100% opacity for 2 seconds and 15 frames, and then it will gradually fade to 0% opacity. As it fades out, all the clips on the lower tracks will fade in.



10 Press Alt (Windows) or Option (Mac OS) and scrub through the Timeline ruler to preview the clips.



11 Click the triangles next to the Video 6 and Video 7 track names to collapse them, and then save the project.

Using the fade adjustment tool

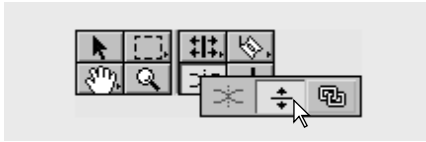
Now you'll use the fade adjustment tool as well as the selection tool to fade in and out of a clip. The fade adjustment tool uniformly moves the fade line between any two handles.

1 Click the triangle next to the Video 5 track name to expand the track.

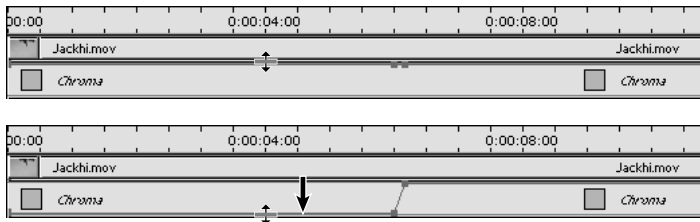
2 Using the selection tool, click the fade line for Jackhi.mov at about 6:00 to make a new handle; then click again at about 6:05 to make another handle.

Now you'll use the fade adjustment tool to move the line between the first point on the Timeline and the point at 6:00.

3 Select the fade adjustment tool.



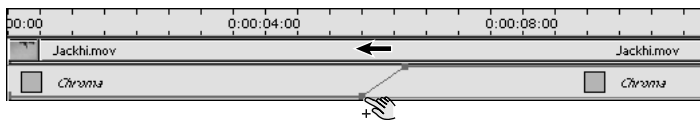
4 Position the tool over the fade line between the handle at 0:00 and the handle at 6:00; then drag the line down to 0% opacity. You can view the opacity setting (Fade Level) in the Info palette as you drag the line.



5 Preview the effect by scrubbing through the Timeline ruler while pressing Alt (Windows) or Option (Mac OS).

Jackhi.mov fades in from 0% to 100% over 5 frames. Let's make the fade-in effect last longer by extending the distance between the second handle, which is at 0% opacity, and the third handle, which is at 100% opacity.

6 Using the selection tool, select the handle at 6:00 on the fade line, and drag it to the left to about 5:15. Use the Info palette as a guide.



7 Preview the effect by scrubbing through the Timeline ruler while pressing Alt (Windows) or Option (Mac OS).

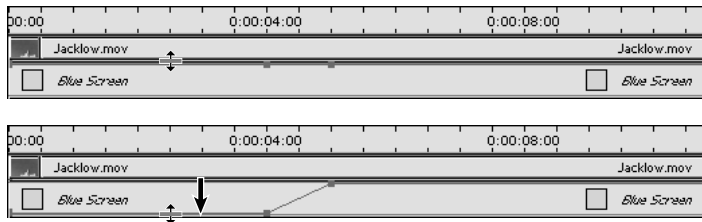
8 Click the triangle next to the Video 5 track name to collapse the track.

9 Save the project.

Fading Video 4 track

Now you'll adjust the fade line for Jacklow.mov so that it fades in and out without reaching 100% until just before the six titles appear. Use the Info palette as a guide when making and moving your fade handles.

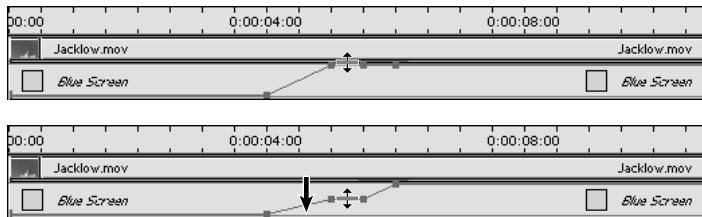
- 1 Click the triangle next to the Video 4 track name to expand the track.
- 2 Using the selection tool (⌘), click the fade line at about 4:00 to make a new handle, then click again at about 5:00 to make another handle.
- 3 Select the fade adjustment tool (⇧) and drag the line between the handle at 0:00 and the next handle to 0% opacity.



- 4 Using the selection tool, click at about 5:15 to make a handle. Then click at about 6:00 to make another handle.

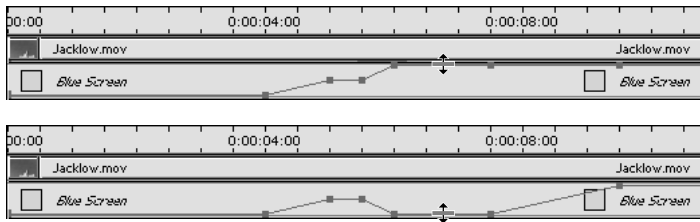
You can turn the selection tool into the fade adjustment tool temporarily by positioning the selection tool over a fade line and pressing the Shift key. When you move the fade line using this technique, the opacity value displays on the fade line as you drag.

- 5 Press Shift and position the selection tool icon (⌘) over the fade line between the handles at 5:00 and 5:15. When it changes to the fade adjustment tool icon (⇧), drag the line to 50% opacity.



- 6 Click the fade line at 7:15 and 9:15 to make two new handles.

- 7 Press Shift and drag the line between the handles at 6:00 and 7:15 to 0% opacity.



- 8 Preview the fades by scrubbing through the Timeline ruler while pressing Alt (Windows) or Option (Mac OS).



Notice how all the clips gradually fade in and out, creating a reflection effect.

- 9 Click the triangle next to the Video 4 track name to collapse the track.
- 10 Save the project.

Exporting the movie

Now we'll export the project to a QuickTime movie for playback from a CD-ROM. When exporting video for playback from CD-ROM, keep the file size as small as possible, and limit the data rate to 300 or 500 K/sec so that it plays back at the highest quality possible from a variety of systems.

- 1 Make sure the Timeline is active, and then choose File > Export > Movie.
- 2 Click Settings; then choose QuickTime for File Type and Entire Project for Range.
- 3 Make sure Export Video and Open When Finished are selected. Then deselect Export Audio. Click Next.
- 4 Choose Cinepak for the Compressor. Cinepak is included with QuickTime, and produces high quality output at the limited data rate and high compression rate required for CD-ROM playback.
- 5 Make sure the Frame Size dimensions are 240 by 180 and the Frame Rate is 15.

6 Select Limit Data Rate and type **300** in the K/sec text box. Limiting the data rate ensures that the movie can play on a variety of operating systems.

7 Click OK to close the Export Movie Settings dialog box.

8 Type **Promo.mov** for the File Name; then click Save (Windows) or OK (Mac OS).

A status bar displays the progress and when Premiere is finished creating the movie it opens in the Clip window.

9 Click Play to view your movie.

Exploring on your own

Feel free to experiment with the project you just created. Here are some suggestions:

- Change the transparency key type for the title files to see the different effects.
- Use the Wipe transition to create a split screen between Amber.mov and Gold.mov.
- Create a three-way split screen using the Wipe transition and the Sample area in the Transparency dialog box.
- Change the transparency for Ball2.mov so that the background clips display through the ball.
- Create a title and add it to the project, superimposing it over all the other clips.
- See what other transparency key types will remove the background of the Jackhi.mov and Jacklo.mov clips.

Review questions

- 1** How do you create a split screen?
- 2** What is the difference between the Blue Screen key type and the Chroma key type?
- 3** Which key type lets you customize and layer movies by playing one movie through the mask of another?
- 4** How do you make a track shy?
- 5** What is the difference between a hidden shy track, and an excluded track?
- 6** What is the difference between the Similarity slider and the Blend slider?

Answers

- 1 You move the handles in the Sample Area in the Transparency Settings dialog box.
- 2 The Blue Screen key type only lets you key out the color blue. The Chroma key type lets you key out any color you choose.
- 3 The Track Matte key type.
- 4 Press Control (Windows) or Command (Mac OS) and click the eye icon.
- 5 A hidden shy track does not display on the Timeline, but does display in the preview. An excluded track does display on the Timeline, but does not preview.
- 6 The Similarity slider increases the range of colors the transparency key type keys out. The Blend slider blends the color pixels around all edges where the transparent pixels meet the opaque pixels.