

# Subclips and Virtual Clips



*Subclips and virtual clips are powerful tools for assembling a video program in Premiere. Subclips are useful in splitting clips into a number of shorter clips that appear in the Project window. In contrast, you can combine one or more clips, filters, and transitions into a single virtual clip, which simplifies the Timeline and lets you use filters and transitions repeatedly on the same material.*

From video clips you import into a Premiere project, you can create two other types of clips: subclips and virtual clips. You'll learn about using subclips and virtual clips in Premiere by creating one component of a television spot for a resort.

In this lesson, you'll learn the following skills:

- Creating and naming subclips.
- Using subclips in a project.
- Creating virtual clips.
- Nesting virtual clips.
- Editing virtual clips.
- Compiling a virtual clip into an actual clip.

## Getting started

For this lesson you'll open an existing project with most of the necessary files imported. Make sure you know the location of the files used in this lesson. Insert the CD-ROM disc if necessary. For help, see "Using the Classroom in a Book files" on page 4.

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

- 1 Double-click 12Lesson.ppj in the 12Lesson folder to open it in Premiere.
- 2 When the project opens, choose File > Save As, open the appropriate lesson folder on your hard disk if necessary, type **Windsurf.ppj**, and press Enter (Windows) or Return (Mac OS).

## Viewing the finished movie

If you'd like to see what you'll be creating, you can take a look at the finished movie. Because parts of the lesson let you make your own editing decisions, your movie may be slightly different.

- 1 Choose File > Open and double-click the 12Final.mov file in the Final folder, inside the 12Lesson folder.

The movie opens in the Source view of the Monitor window.

- 2 Click the Play button to view the movie.

## Understanding subclips

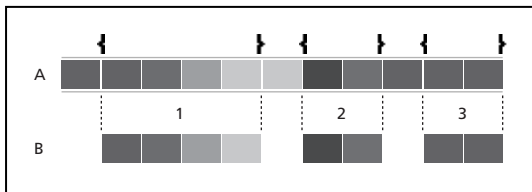
Each component of a video program has a name that describes its function and location in the Premiere window.

**Master clip** A *master clip* is a reference to a file containing video that has been digitized. All of the files currently in the Project window of this project are master clips.

**Instance** You can drag copies of a master clip from the Project window into the Timeline as many times as you want. Each copy you make in this manner is called an *instance*.

**Subclip** You can also create a *subclip* from a master clip in the Project window. Although a subclip can include all of a master clip, the most useful function of a subclip is creating shorter clips from a master clip. Like a master clip, a subclip appears in the Project window, and is identified by the name you specify when you create it. You can use any number of instances of a subclip in a project. Don't confuse a subclip with an *alias*. Applying an alias to a clip simply changes the name of the clip and doesn't create a new clip.

To create a subclip that is a subset of a master clip, you must first open an instance of the master clip in the Source view to set In and Out points.



From a master clip (A), you can create multiple subclips (B).

It's important to understand that if the master clip is deleted from the Project window, the instances and subclips created from that master clip will also be deleted, both from the Project window and from the Timeline.

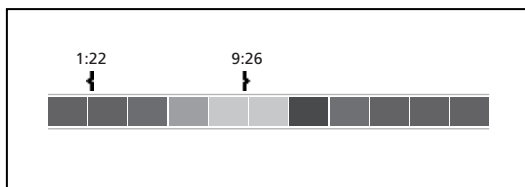
## Creating subclips

You'll start this lesson by creating three subclips from the Surf.mov master clip. These subclips are automatically added to the Project window when you create them, and you'll use them in the next exercise to create your program.

**1** In the Project window, double-click Surf.mov to open it in the Source view, and then preview it.

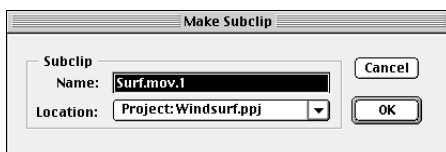
Notice that Surf.mov contains a number of separate scenes. You'll make subclips of three of these scenes.

- 2 In the Source view, set the In point (⏮) for the first subclip where the scene changes, at 1:22.
- 3 Set the Out point (⏭) at 9:26.



*In and Out points define the source of a subclip.*

- 4 Click the loop button (↺) to preview only the portion of Surf.mov defined by the In and Out points you just set. Press the stop button when you are finished previewing.
- 5 Choose Project > Create > Subclip.



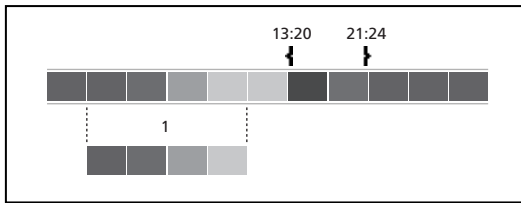
- 6 In the Name box in the Make Subclip dialog box, type **Surf1.mov** for the subclip name. Make sure the location in the Location box is **Project: Windsurf.ppj**, and then click OK. Surf1.mov now appears in the Project window.

💡 *One way to rename a subclip is to use the Project window. First select the list view in the Project window, if necessary, by clicking the list view icon (≡). Then double-click the subclip name in the Project window, type the correct name, and then press Enter (Windows) or Return (Mac OS).*

Now you'll make the second subclip.

- 7 Make sure the Source view in the Monitor window is active, and choose Clip > Clear All Markers to clear the In and Out point markers.
- 8 For the second subclip you're going to create, set the In point at 13:20.

9 Set the Out point at 21:24.



*In and Out points for the first subclip are cleared and new ones are set for the second subclip.*

10 Click the loop button (⏮) to preview the material you just defined. Press the stop button to end previewing.

11 Choose Project > Create > Subclip.

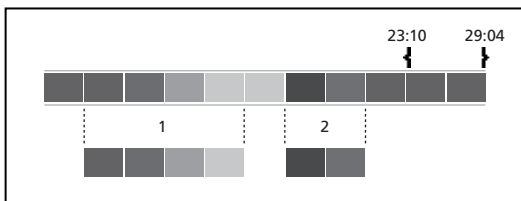
12 In the Name box in the Make Subclip dialog box, type **Surf2.mov** for the subclip name, and then click OK.

Let's make one last subclip.

13 Choose Clip > Clear All Markers to clear the In and Out point markers.

14 For the third subclip you're going to create, set the In point at 23:10.

15 Set the Out point at 29:04.



*In and Out points are set for the third subclip.*

16 Click the loop button (⏮) to preview the material you just defined. Press the stop button to end previewing.

17 Choose Project > Create > Subclip.

18 In the Name box in the Make Subclip dialog box, type **Surf3.mov** for the subclip name, and then click OK.

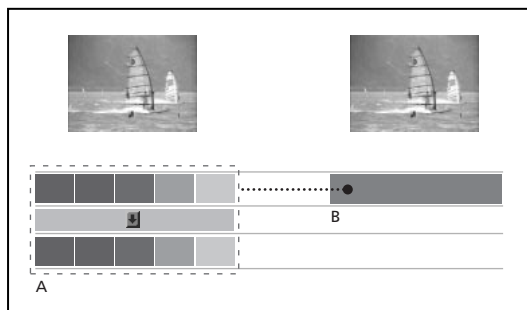
The Surf1.mov, Surf2.mov, and Surf3.mov subclips are now included in the Project window, ready for you to use in the project.



19 Save the project.

## Understanding virtual clips

In creating subclips, you made a number of clips from a single master clip. Virtual clips let you do just the opposite: Create a single clip from a specified area of the Timeline, which can include any number of clips. A virtual clip is much like a clip exported as a movie from a separate project, using multiple clips, tracks, filters, and transitions. The advantage of using virtual clips is that you can do all of this in a single project without having to export movies.



*Multiple clips (A) can be combined into a virtual clip (B).*

Using virtual clips, you can easily reuse material in the Timeline any number of times in a video program. You can apply filters, transitions, or other settings to the clips in the source area for a virtual clip. If you later make changes to these settings or edit these clips in any way, those changes are automatically applied to all instances of the virtual clip.

As with subclips, each clip in the source area for a virtual clip refers back to a master clip in the Project window. Deleting the master clip or the clip in the source area for the virtual clip will also delete the corresponding portion of each instance of the virtual clip.

### ***The power of virtual clips***

*Using virtual clips, you can do the following:*

- *Reuse anything you build. For example, if you create a short sequence involving four superimposed video tracks and three mixed audio tracks, and you want to use the sequence ten times in a project, just build the sequence once, create a virtual clip from it, and add ten instances of the virtual clip to the Timeline.*
- *Apply different settings to copies of a sequence. For example, if you want a sequence to play back repeatedly but with a different filter each time, you can create a virtual clip and just copy that for each instance where you want it to appear with a different effect.*
- *Update identical scattered sequences all at once. For example, if you create the virtual clip described above and use the virtual clip in your video program ten times, you can simultaneously update all ten instances of the virtual clip just by editing the clips in the area of the Timeline that defines the virtual clip. And if different effects are applied to each instance of a virtual clip, the different effects are preserved for each instance. If you had copied and pasted the sequence instead of creating a virtual clip, you'd have to update one sequence and then copy and paste the update nine times, or edit each copy individually.*
- *Apply settings more than once to the same clip. For example, certain effects can be achieved only by combining transitions. However, you cannot apply more than one transition to the same point in time—unless you use a virtual clip. For example, you can apply a transition between two clips in the Timeline outside the main program, create two virtual clips using the clips on either side of that transition, and move the new virtual clips to the Timeline. The first transition you applied is now inside each virtual clip, so now you can apply a second transition between the two virtual clips.*

—From the Adobe Premiere User Guide, Chapter 4

## Creating virtual clips

In this exercise, you'll use create a virtual clip that will be combined with other clips to make the final project.

Before you can create a virtual clip, you must assemble the clips that will make up the virtual clip. To create a virtual clip, you use the block select tool, which selects material in all tracks in the area defined by the block select marquee. Although you can use any part of the main video program in the Timeline from which to create a virtual clip, the ideal location for the source material is at the beginning of the Timeline, ahead of the main video program. This is because you don't want changes you make in the main video program to shift or otherwise affect the clips in the source area for the virtual clip.

### Assembling source clips

You'll now assemble the clips from which you will create a virtual clip. The effect you'll set up in this virtual clip is to combine two clips of windsurfers. You'll set one clip to be partially transparent, and the other clip will show through the transparent clip.


- 1 Drag Surf1.mov from the Project window into the Video 1B track, at the beginning of the Timeline.
- 2 Drag Surf2.mov from the Project window into the Video 2 track, also at the beginning of the Timeline.

With your clips in place, you'll select the transparency key type for one of them.

- 3 Select Surf2.mov in the Timeline, and then choose Clip > Video > Transparency to open the Transparency Settings dialog box.
- 4 Click the page peel icon (☒) under the Sample window to view a thumbnail of the actual clip.
- 5 Select Luminance for the Key Type, and leave Threshold set to 100 and Cutoff set to 0, and then click OK.

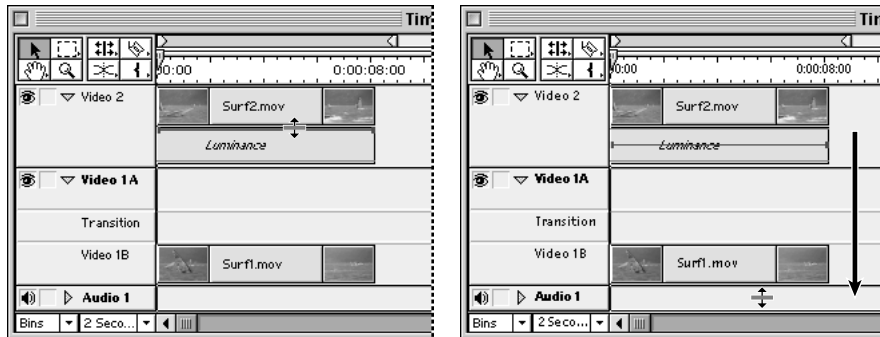
Now you'll set up a fade to make Surf2.mov partially transparent.

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

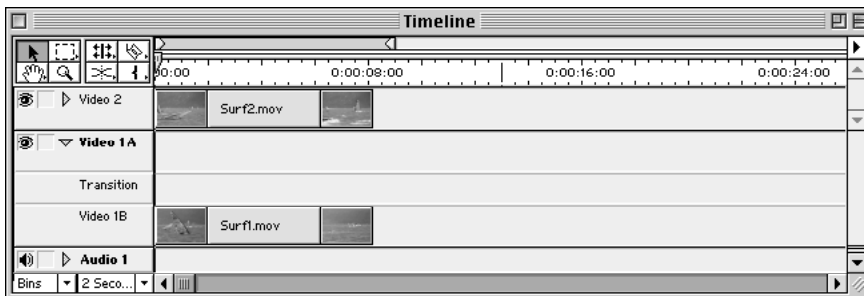
 *To drag the entire fade control line instead of a single handle, simply hold down the Shift key before dragging.*



**7** Press and hold down the Shift key, and then drag the red fade control line down to 50%. You will need to drag outside the clip to reach this value.



**8** Clean up the Timeline by clicking the arrow in the Video 2 track to collapse the track. You have assembled the source clips for the first virtual clip.



Let's preview your work so far.

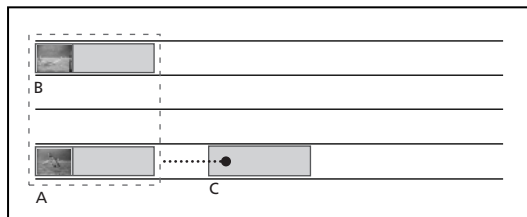
**9** Preview the assembled clips by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or Option key (Mac OS).



**10** Save the project.

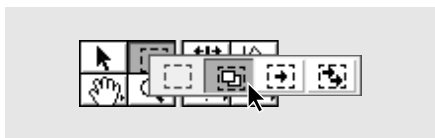
## Making and positioning the virtual clip


Now that you have assembled the source clips, you are ready to make a virtual clip from them.



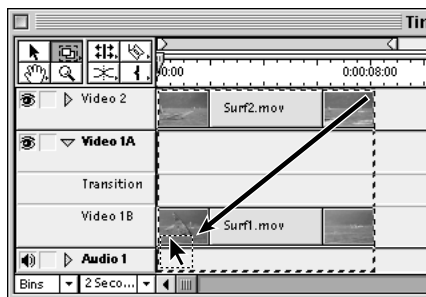
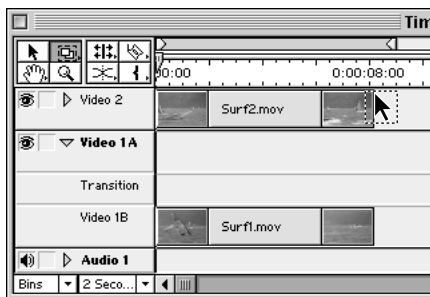
You'll select Surf1 (A) and Surf2 (B) to create a virtual clip (C).


- 1 In the Timeline, select the block select tool.



 When using the block select tool to select clips at the beginning of the Timeline, the easiest method is to drag from right to left.

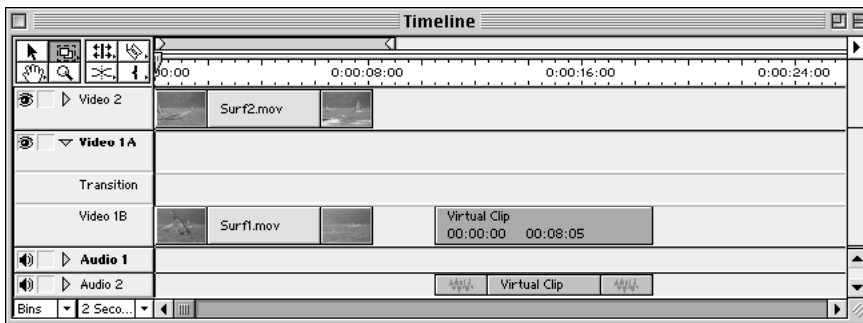
- 2 Drag to select Surf1.mov and Surf2.mov, from which the virtual clip will be created. Be sure all of both clips are inside the selection marquee. Any part of a clip outside the marquee will not be included in the virtual clip.



- 3 Position the pointer inside the selected area so that it changes to the virtual clip tool ()

- 4 Drag the selected block to the Video 1B track, about a second after the end of the source area so you have space to work.

After you drop the black markers representing the virtual clip at this location, the virtual clip looks like any other clip, except for the color and the name, Virtual Clip, and the numbers below the name. The numbers indicate the beginning and end points of the block you selected in the Timeline. Therefore, the numbers on your virtual clips may vary somewhat from those in the illustrations.



By default, Premiere creates an audio clip along with the video clip. In this case, the audio clip is empty. Because you won't be adding audio in the project, you'll delete the audio clip.

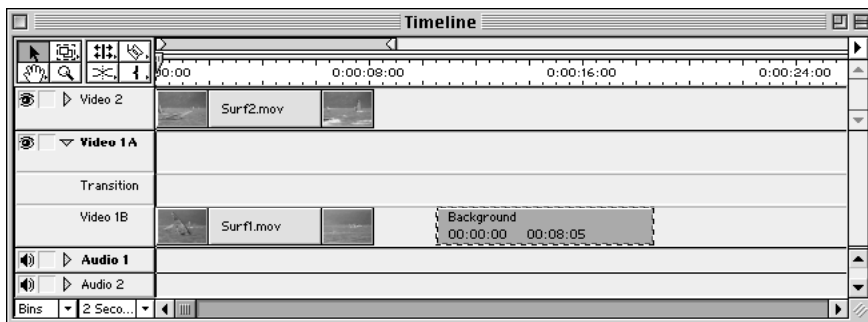
- 5 Deselect the block select tool by selecting the selection tool (⌘).
- 6 Select the audio portion of the virtual clip and press the Delete key.
- 7 Preview the virtual clip you just created by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or Option key (Mac OS).

**Note:** If you included any blank space (without clips) when you selected the source area in the Timeline for the virtual clip, you'll see black frames in that part of the virtual clip.

All virtual clips are named Virtual Clip when they are created. To make this virtual clip easier to distinguish from other virtual clips, you'll give it an alias.

- 8 Select the virtual clip and choose Clip > Alias.
- 9 When prompted, type **Background**, and click OK.

The virtual clip's name changes to Background.

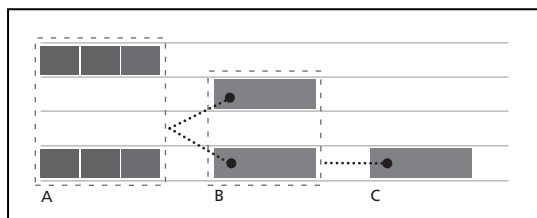


## 10 Save the project.

You've just created a virtual clip, and, as you'll see in the next exercise, you can use this virtual clip in ways you couldn't use the two clips from which it was created.

## Nesting virtual clips

In this exercise, you'll make another virtual clip using the one you just created. When assembling clips to create a virtual clip, you can include other virtual clips in the source material. This process of putting one virtual clip inside another is called *nesting*.



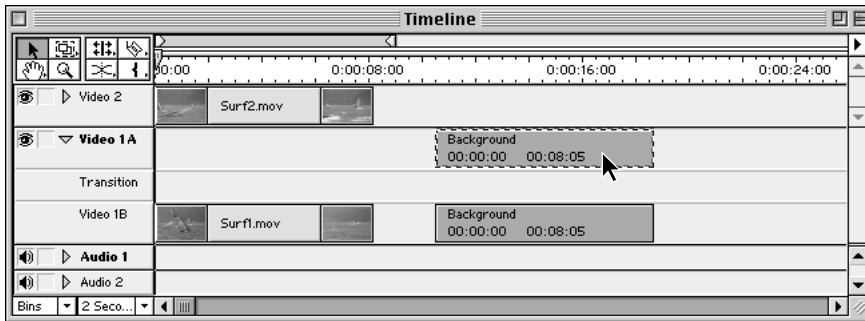
Source areas (A) are selected to make several virtual clips (B), which are nested in a new virtual clip (C).

Here you'll assemble two instances of the virtual clip you just made and apply a filter to one of them. Then you'll add the Image Mask transition between the virtual clips to show both at the same time. Finally, you'll make a nested virtual clip from these clips.

## Assembling source clips

First, you'll make a copy of Background and position it in the Timeline.

- 1 Select Background and choose Edit > Copy.
- 2 Click the Video 1A track to select it, and choose Edit > Paste. Drag the clip until it snaps to the beginning of Background.



To avoid confusion, let's give a new name to the copy of Background.

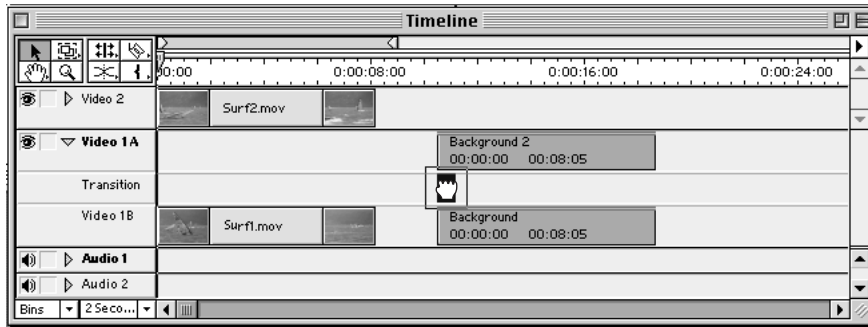
- 3 Select the copy of Background and choose Clip > Alias.
- 4 When prompted, type **Background 2**, and click OK.

Next, you'll apply a filter to Background and Background 2. When you apply a filter to a virtual clip, it affects all the images that make up the virtual clip but does not affect the source clip. This is an efficient way to apply a filter to more than one clip at a time. Here, you'll set the filters differently for each virtual clip so that when you add the transition, you'll be able to see the difference between the two.

- 5 With Background 2 still selected, choose Clip > Filters to open the Filters dialog box.
- 6 Select Brightness & Contrast in the Available list and click Add.
- 7 Set Brightness to +19 and set Contrast to -20, and then click OK. Click OK again to close the Filters dialog box.
- 8 Select Background and open the Filters dialog box.
- 9 Select Brightness & Contrast in the Available list and click Add.
- 10 Set Brightness to +19 and set Contrast to -5, and then click OK. Click OK again to close the Filters dialog box.

In Lesson 11, “Applying Video and Audio Filters,” you used the Transparency Settings dialog box to apply a filter to an area of an image. Here, you’ll use the Image Mask transition to do the same thing to Background and Background 2.

**11** Drag the Image Mask transition from the Transition palette to the Transition track, positioning it between the two virtual clips.



**12** In the Image Mask Setting dialog box, click Select Image, locate the 12Lesson folder, and double-click Mask1.tif. Then click OK to close the Image Mask Setting dialog box.

**13** To resize the transition, move the pointer to the end of the transition and drag right until it snaps to the end of the virtual clips.


**14** Double-click the transition in the Timeline. As you can see in the dialog box previews, the clip in the Video 1A track shows through the black part of the mask, while the clip in the Video 1B track shows through the white part. Click Show Actual Sources to see the effect on the virtual clips. Click OK to close the Image Mask Settings dialog box.

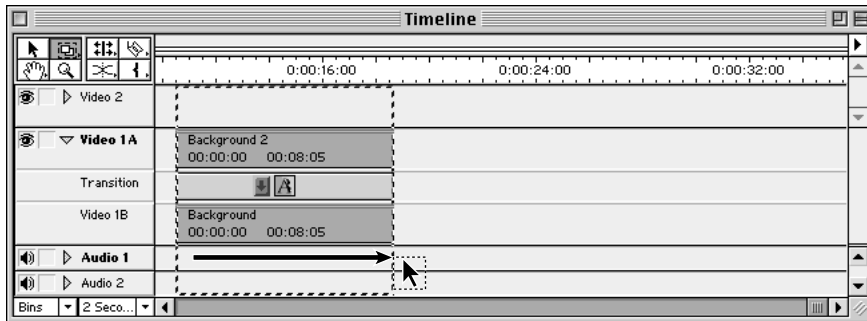
**15** Preview the effect you just created by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or Option key (Mac OS).



Next, you’ll create a virtual clip from the clips you just assembled.

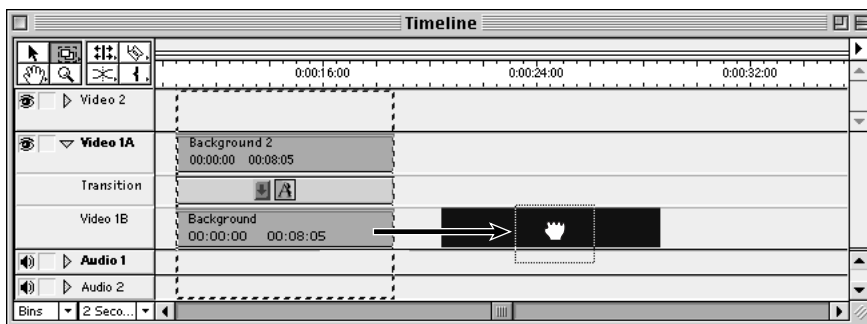
## Making and positioning the virtual clip

- 1 Scroll the Timeline left or drag in the Navigator palette so that Background and Background 2 are visible on the left side of the Timeline.
- 2 In the Timeline, select the block select tool ()
- 3 Drag to select all of Background, Background 2, and the transition.



This time, you'll use a key combination to create a virtual clip without audio.

- 4 Press and hold the Shift key and the Alt key (Windows) or the Shift key and the Option key (Mac OS) and then drag the selected block to the Video 1B track, leaving a small gap between the selected block and the new virtual clip.



- 5 Deselect the block select tool by selecting the selection tool ()

You now have a new virtual clip with the previous virtual clips nested inside. Because the Timeline contains only one Transition track, you can normally use only one transition at a time. By nesting virtual clips that contain transitions, you can apply multiple transitions to one set of clips for more complex effects. Nesting virtual clips does, however, slow down previewing and exporting movies, especially if you are using transitions, filters, and superimposition.

Let's give the virtual clip an alias that will be a more descriptive clip name.

**6** Select this new virtual clip, choose Clip > Alias, type **Masked Background**, and click OK.

**7** Preview the virtual clip you just created by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or Option key (Mac OS). The effects of the filters and the transition look just like they did when you previewed the source clips.

**8** Save the project.

## Assembling the final video program

You'll now nest the virtual clip you just made inside a new virtual clip. In this new virtual clip, you'll combine the Masked Background virtual clip along with another video clip and some still images, adding another Image Mask transition. This time, we'll use this transition to make a clip and a collection of still images play on top of our background effects through our image mask. First, you'll add a new scene to the project.


**1** In the Navigator, use the slider or zoom buttons to set the Timeline unit menu to 1 Second so that you can see more detail.

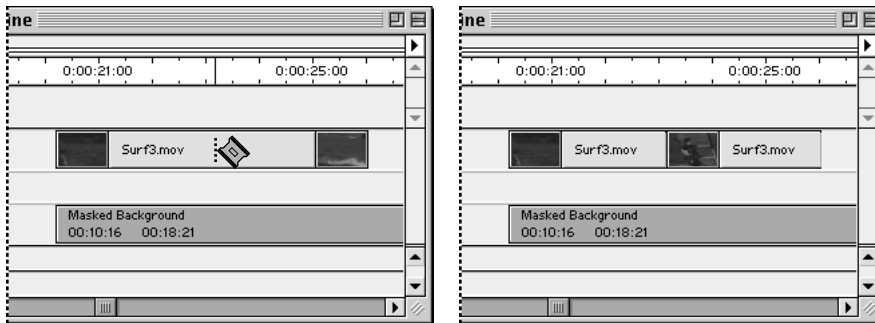
**2** Scroll the Timeline or drag in the Navigator palette so that just Masked Background is displayed.

**3** Drag Surf3.mov from the Project window into the Video 1A track so that it snaps to the beginning of Masked Background.

The still images you'll be adding to this project will be inserted in the middle of Surf3.mov. To make this insertion possible, you'll use the razor tool to cut the clip in two pieces.



**4** In the Timeline window, select the razor tool () and click about in the middle of Surf3.mov.



Surf3.mov is split in two pieces.

**5** Select the selection tool () to deselect the razor tool.

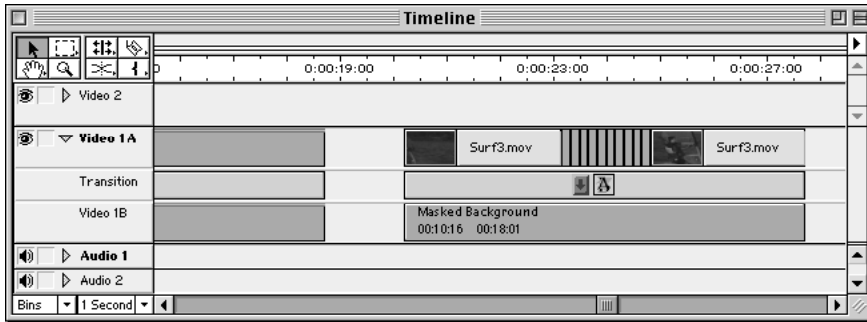
Before you add the still images to the project, you'll make a change to the preferences that will set the duration of the stills automatically as they are imported. Note that you must make preference change before you import the still images.

**6** Choose File > Preferences > General/Still Image. Under Still Image, type 5 for the Default Duration for Frames, then click OK.

**7** Choose File > Import > Folder, select the Images folder in the 12Lesson folder, and click OK (Windows) or Select 'Images' (Mac OS).

You'll add all 10 still images at once between the two portions of Surf3.mov you created with the razor tool.

**8** In the Project window, double-click the Images bin to open it and choose Edit > Select All to select all 10 files in the bin. Drag these files together into the Video 1A track, between the two segments of Surf3.mov. Close the Images bin.



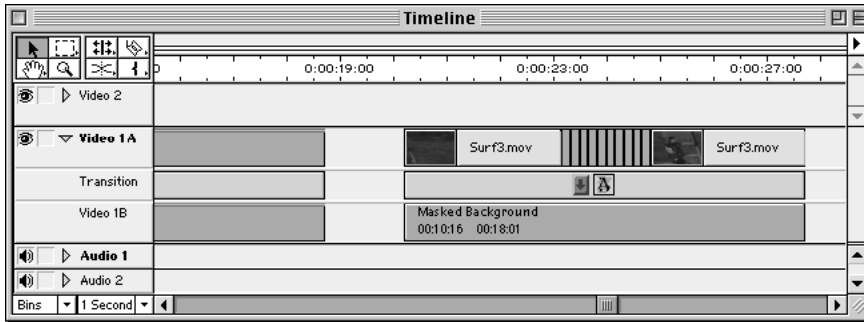
The virtual clip is slightly longer than the clips you’ve assembled in the Video 1A track. Because you want the material in both the Video 1A and the Video 1B tracks to be the same length, you’ll trim the virtual clip, just as you would trim any other clip.

**9** With the selection tool (⌘) selected, position the pointer on the right end of Masked Background and drag left until it snaps to the end of the last Surf3.mov segment above it. Next you’ll add the Image Mask transition with a new mask shape.

**10** From the Transitions palette, drag the Image Mask transition into the Transition track, so it snaps to the beginning of Masked Background.

**11** In the Image Mask Settings dialog box, click Select Image, and double-click Mask2.tif in the 12Lesson folder. Then click OK to close the Image Mask Settings dialog box.

**12** Resize the transition by moving the pointer to the right end of the transition and dragging right until it snaps to the end of Masked Background and the other clips you just assembled.

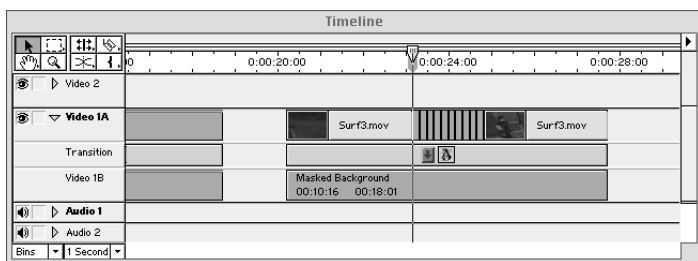
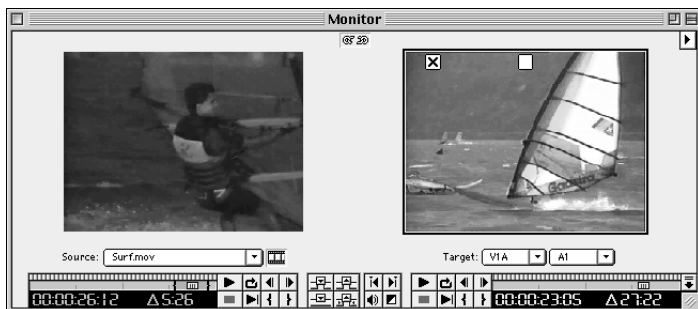


**13** Preview the two clips and the transition you just assembled by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or Option key (Mac OS).



With the transition in place, you'll apply the Invert filter to Masked Background and set the keyframe markers so that it affects this clip only when the still images are playing. To make this easier, you'll add two unnumbered markers to aid in setting where the filter starts and ends.

**14** In the Program view, drag the shuttle slider to position the edit line near the beginning of Masked Background in the Timeline. Click the next edit button (⏏) to move the edit line to the beginning of the Still01.tif, and choose Clip > Set Marker > Unnumbered.



**15** In the Program view, drag the shuttle slider to position the edit line in the last segment of Surf3.mov in the Timeline. Click the previous edit button (⏮) to move the edit line to the first frame of the last segment of Surf3.mov. Now click the previous frame button (⏪) under the Program view to move the edit line to the last frame of Still10.tif and choose Clip > Set Marker > Unnumbered. Move the edit line away from the marker so it won't interfere when you align the keyframe to the marker.



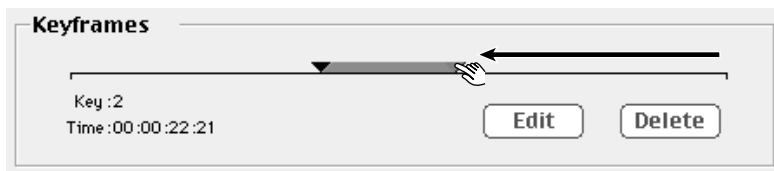
Now you'll apply the Invert filter to Masked Background. This filter inverts each color to its complementary color.

**16** Select Masked Background and open the Filters dialog box.

**17** Select Invert in the Available list and click Add. Drag the dialog box so you can see the markers in the Timeline and the Program view.

**18** Drag the first marker on the Keyframe timeline right until it is aligned with the unnumbered marker at the beginning of Still1.tif.

**19** In the same way, drag the end marker on the Keyframe timeline left until it is aligned with the marker at the end of Still10.tif. Click OK to close the Filters dialog box.



**20** Preview the clips you have assembled by scrubbing through the Timeline ruler while pressing the Alt key (Windows) or Option key (Mac OS).




**21** Save the project.

## Editing virtual clips

Virtual clips can be edited in several ways. Like any other clip, you can trim either end of a virtual clip, change various settings, or apply filters to it, as you did earlier in this lesson. In addition, you can edit the clips in the source area from which the virtual clip was made, and the changes are automatically reflected in all instances of the virtual clip. Since you already modified virtual clips directly by applying filters, we'll use the second method, editing the clips in the source area, to modify the last virtual clip you just created and all previous virtual clips.

Here, you'll add a shadow under the shape you created with the Image Mask transition. To do this, you'll add a clip to the source area of Masked Background.

 *To quickly find the source area for a virtual clip, simply double-click the virtual clip.*

**1** Double-click Masked Background. The source area is selected by the marquee and the block select tool is active. Select the selection tool (⌘).

2 Drag Shadow.tif from the Project window into the Video 2 track, directly above the beginning of Background and Background 2.

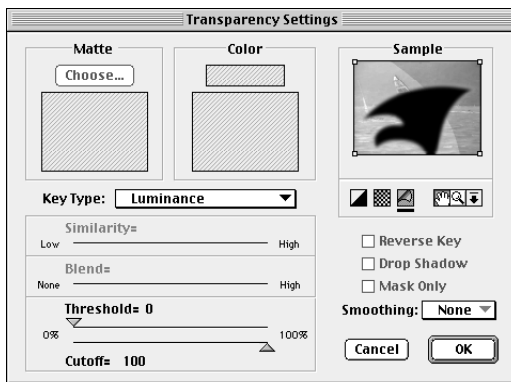
We want Shadow.tif to be the same length as Background and Background 2, so you'll change the duration of this clip.

3 Position the pointer over the end of Shadow.tif and drag to extend it until it snaps the end of the virtual clips.

4 Select Shadow.tif, and then choose Clip > Video > Transparency to open the Transparency Settings dialog box.

5 Select Luminance for the Key type, set Threshold to 0 and set Cutoff to 100.

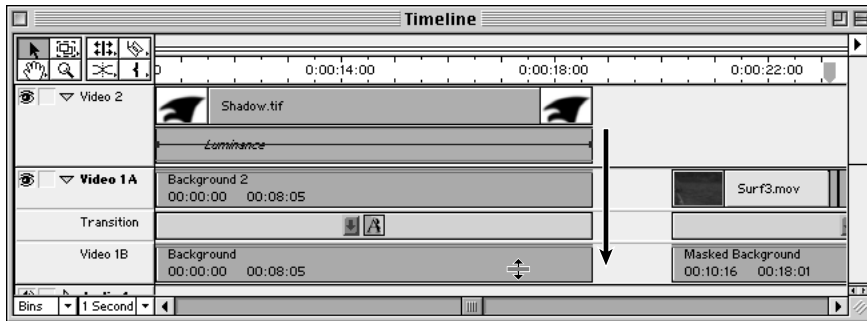
6 Click the page peel icon (📄) under the Sample window to view a thumbnail of the actual clip, and then click OK.



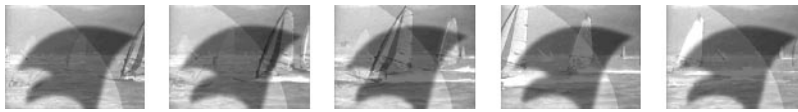
Now you'll set up a fade to make Shadow.tif partially transparent.

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

- 8** Press and hold down the Shift key and then drag the red fade control line down to 50%. You will need to drag outside the clip to reach this value.



- 9** Preview the effect you just created by scrubbing through Background and Background 2 in the Timeline ruler while pressing the Alt key (Windows) or Option key (Mac OS).



Adding Shadow.tif to the source area added a shadow effect to Virtual Clip1 and Virtual Clip2.

- 10** Preview Masked Background and the clips above it in the same way.



Adding Shadow.tif to the source area changed Masked Background. Notice that the filter you applied to Masked Background inverts the shadow.

- 11** Clean up the Timeline by clicking the arrow in the Video 2 track to collapse the track.  
**12** Save the project.



## Compiling virtual clips

When a virtual clip is in its final form and needs no more changes, you can compile the source components into an actual clip. This step saves time in previewing and eliminates the need to keep the source material in the Timeline. Another advantage is that deleting any of the clips in the source area in the Timeline or deleting associated master clips in the Project window has no effect on the compiled clip.

Now that your second virtual clip is finished, you can compile it. In addition to greatly reducing the time it takes to preview and export movies, compiling a virtual clip prevents further changes at the source clip level. You can still edit the compiled clip as you can any other clip, and if you want to make changes at the source clip level, you can edit the clips and compile again.

- 1 Select Background in the Timeline.
- 2 Choose Clip > Replace with Source to display the Export movie dialog box.
- 3 In the File name box, type **Background.mov** to name the clip you are about to compile.
- 4 Make sure the Export Movie dialog box is set to save in the appropriate project folder, and then click Save (Windows) or OK (Mac OS).

When Premiere has finished compiling, the virtual clip changes to the new named clip in the Timeline and also appears in the Project window.

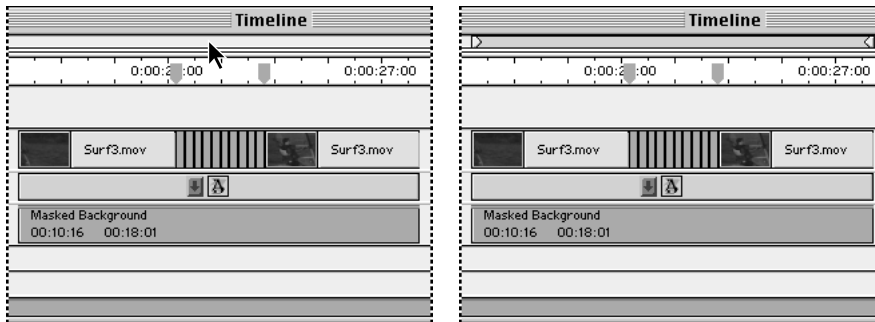
- 5 In the Source view, preview the clip you just compiled.
- 6 Save the project.

## Exporting the movie

Now that you've finished your editing, it's time to generate a movie file. You'll export just the last virtual clip you created, Masked Background, and the clips above it.

- 1 Scroll the Timeline so that Masked Background is visible.

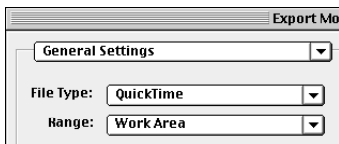
2 To quickly resize the work area bar to cover Masked Background and the clips above it in the Timeline, hold down the Alt key (Windows) or Option key (Mac OS) and click between the title bar and the ruler, above Masked Background.



3 Choose File > Export > Movie.

4 In the Export Movie dialog box, click Settings.

5 Make sure QuickTime is selected for the File Type and Work Area is selected for the Range.



6 Also make sure that the Export Video option is selected and the Export Audio option is deselected. You can leave the rest of the settings as they are. Click OK to close the Export Movie Settings dialog box.

7 In the Export Movie dialog box, specify the 12Lesson folder for the location, and type **Windsurf.mov** for the name of the movie. Click Save (Windows) or OK (Mac OS).

Premiere starts making the movie, displaying a status bar that provides an estimate for the amount of time it will take.

8 When the movie is complete, it is opened in a clip window.

9 Click the Play button to play the movie.

## Exploring on your own

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

- Use the Paste Custom command to copy just the fade control settings from Surf1.mov to Background 2.
- Use the razor tool to cut one of the virtual clips into several segments and apply different filter settings to each segment.
- Add the Strobe filter (in addition to the Invert filter) to the last virtual clip you created. Set Visible Frames to 4, Hidden Frames to 1, and pick a bright color. Set keyframes identical to the Invert filter.

## Review questions

- 1 What are two ways to rename a clip?
- 2 What advantage does nesting virtual clips provide in using filters and transitions?
- 3 To create a new clip that appears in the Project window, would you use a subclip, an alias, or a virtual clip?
- 4 What are the advantages and disadvantages of compiling a virtual clip?
- 5 Can a subclip contain more than one source clip?
- 6 What are three ways to change the duration of a still image?

## Answers

- 1 Assign an alias to it or change the name in the Project window with the list view selected.
- 2 You can use transitions and filters more than once on the same material.
- 3 A subclip.
- 4 Compiling a virtual clip protects it against being accidentally modified, eliminates the need to keep its source material in the project, and shortens preview time. Once a virtual clip is compiled, however, you can't change it by modifying the source material, and if the source area is deleted, you can't identify the source clips by name, or see the filters, transitions, or settings used to create it.

- 5 A subclip cannot include more than one clip. To achieve this effect, create a virtual clip instead.
- 6 You can change the duration of a still image in the following ways:
  - Before importing the clip, set Default Duration for Still Image in the General/Still Image Preferences dialog box.
  - Choose Clip > Duration and then enter a new duration.
  - Position the selection tool pointer on the edge of the clip and drag.