

- » Getting to know the workspace
- » Introducing the panels
- » Describing each tool
- » Briefing on the libraries

Chapter **1**

Perusing the Premiere Pro Landscape

Way back in the early 20th century, the only way to edit a videotape package was to put it together in linear order. You know, the first scene first, then the second, blah, blah, blah. Nowadays, Adobe Premiere Pro lets you randomly drag clips (parts of a movie file) around and put them in any order you like. This is known as *nonlinear editing*. The really cool thing is that you can shuffle clips around as many times as you like until you're happy with the results.

As with any software, learning how to navigate the Premiere Pro features is extremely important. This chapter introduces you to the Premiere Pro workspace, including the panels, tools, and libraries.

In the workspace, various configurations of panels allow you to control various aspects of making a movie: audio mixing, controlling effects, and managing project assets. One of the key panels here is the timeline, which is the place you arrange, and often rearrange your clips to make your movie.

Understanding What Premiere Pro Can Do

Premiere Pro brings the creative power of post-production moviemaking from the editing suite to the convenience of your computer screen. *Tape-to-tape editing*, *film splicing*, and *workprint* are a few of the antiquated terms now in the rear-view mirror thanks to nonlinear editing.

That's quite a contrast from the way things used to be. For years, putting a movie together involved a series of steps that had to occur in sequential order. Imagine splicing pieces of film from different reels and putting them together and then realizing that you missed an entire scene. That's not a good feeling, and you get little forgiveness for skipping parts of the order.

Premiere simplifies the process of telling stories visually by making it more affordable, more flexible, and allowing you to change your mind and experiment with placing clips in the timeline without penalty. Change your mind and see how it plays out without any worry. You also don't get your fingers sticky with film cement, and you won't get cut with a razor blade. While the software is intuitive, it's important to have a lay of the land to fully understand its potential.

Premiere Pro lets you to place elements in a *timeline*, a long panel that appears at the bottom of the screen where you add video clips. The order in which you add the clips doesn't matter; you can drop in the last scene first, and the first scene later on, or in any other combination. It still plays out in linear fashion, regardless of when you add the clips. Yet, while Premiere Pro is intuitive, it's important to have a lay of the land to fully understand what the software can do.

Dissecting the Workspace

Premiere Pro makes you feel like a video-editing superhero whose special powers transform your movie project from appalling to appealing. Not quite as cool as x-ray vision or web-slinging, but producing effective, clean edits is a power in its own way.



Before you can create an award-winning masterpiece, you need to get familiar with the workspace. C'mon, even Batman had to know his way around Gotham City, right? So think of yourself as Batman (your choice on which actor. . .okay, Christian Bale, no wait, Robert Pattinson, or go old school with Michael Keaton or Adam West). No matter. You should learn your way around Premiere Pro so when you see the Bat-Signal — or most likely a text message on your iPhone — to edit an important package, you intimately know the Premiere Pro tools and functions

that are at your disposal. The following sections give you an overview of what you see when you open Premiere Pro.

Breaking down the interface

The Premiere Pro interface looks overwhelming at first glance because so many choices make it hard to focus on anything specific. Yeah, there's a ton of great stuff; it's just a matter of focusing on what's necessary. I'll address the points of contention, taking it from the top — of the screen, that is, where you'll find nine menu headers whose deep nesting make it feel like “bursting” nest syndrome. Consider the overwhelming screen real estate, shown in Figure 1-1.

FIGURE 1-1:
Premiere
Pro showing
the editing
workspace.



While complex, the workspace actually makes sense. You just need to look at it as a series of individual components that work together as a single entity. The Project panel (lower left in Figure 1-1) shows the ingested movie files, and the timeline (lower right in Figure 1-1) has an edited clip. On top, the Source Monitor panel shows clip content while the Program Monitor panel plays out clips on the timeline.

Ingesting and Editing



Ingesting refers to transferring your video content from the camera or card into Premiere Pro. Editing is the means of putting that ingested content into some cohesive order.



REMEMBER

The screen is far less scary when viewing the workspace as individual sections, or panels, each with its own special function. Although the panels have specific functions, they all work together. For example, the Projects panel stores your assets and sequences that you could drag into the timeline and then view on the Program Monitor panel before deciding to color-correct the video by making a selection in the Effects panel and fine-tuning it in the Effect Controls panel.

Understanding the panels

The panels in Premiere Pro are stylish, functional, and easy to navigate once you get the hang of working with them. You can click on one panel and interact that action with another panel. So, you can be in the Projects panel, select a clip, set its In and Out points, and drag the clip into the timeline. Once there, you can click on the clip, activate the Audio Meters, and make adjustments to the sound. Need to be more focused? Then for precise work, fill the screen with a single panel by highlighting it and pressing the accent key.

While each panel is a stand-alone, they all work together to create your video. It isn't necessary to understand every panel to do great work. The more you know, the more you can do, but you can easily get started by simply learning how a few panels work.



TIP

When you click in a particular panel, the area becomes activated, as indicated by a blue borderline. This allows you to perform whatever task that panel offers. For example, when selecting the Timeline panel, you can move clips around, change their length, or delete them altogether.

Getting around the workspace

Unlike a lot of software that folks use (I'm looking at you, Office 365), you can customize where different elements of the Premiere Pro interface live. Think of the interface of what you see on the screen, and the workspace, the particular way they are arranged.

Timeline on the bottom, monitors on top enjoys popularity; but so does the reverse. And even then, some users tuck the timeline to get a better view of the Project panel. Other users like a deep timeline to see multiple audio and video channels. Still others keep it compact so they have more monitor real estate. It's all about freedom of choice, and Premiere Pro makes it like a buffet where you get to choose what fills your plate and how much.

Some users may opt for one of the preset workspaces found at Windows ⇨ Workspaces. Again, it's all about personal choice, and Premiere Pro makes the available choices unlimited. Any time you choose, you can toggle between various layouts (see Chapter 3 for more information) to perform specific actions to get the job done.



REMEMBER

The panels operate independently depending on the one you highlight. Navigating to a particular panel is just a matter of clicking on it (a blue borderline lets you know it's active). The pull-down menus supplement the workflow by providing you with another way to access an action or effect, or to provide more choices.

Having a Panel Discussion

With Premiere Pro, most of your work will be done in three panels:

- » The **Project panel** where your video resides
- » The **Timeline panel** where the clips are placed
- » The **Program and Source Monitor panels** that shows the playback

When you're getting familiar with Premiere Pro, you need to know what each panel allows you to do when you're editing video. When you move into a new house, you need to understand the layout. Otherwise, it may take opening a closet door or two before you find the bathroom. In the following sections, I walk you through these primary panels in Premiere Pro.

Knowing the Project panel

Think of Premiere Pro as an office building, and the Project panel as a large office space with several rooms leading off of it. This panel, shown in Figure 1-2, holds media assets like your movie clips, still photos, and audio files, as well as all the sequences you've created. The panel is much like a self-contained room where the pieces are organized, and is completely customizable regarding size and display.

You can also control how panel information displays on the bottom of the palette. The *palette* allows you to view the contents as icons of various sizes, or view each element and its vital stats in list view. Freeform view allows you to also make minor changes. The functions are found in the bottom-left corner of the panel.

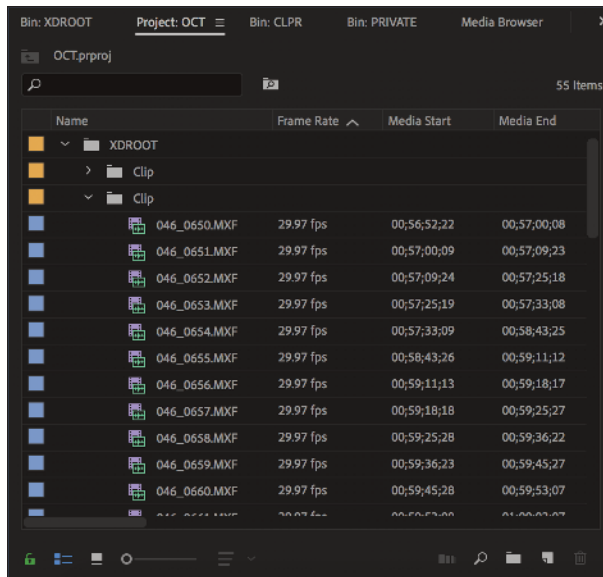


FIGURE 1-2:
The Project
panel.

Here's how the views compare:

- » In **List view**, the Video and Audio Info shows vital stats, when you scroll horizontally, like frame rate, clip duration, and In and Out points. Audio Info shows duration, compression, and format. Navigate this information by using the slider on the bottom of the panel. Switching from these views at your leisure is fairly simple.
- » **Icon view** shows mini thumbnails of clip content, and comes in handy when you need to quickly find the right clip in a busy folder.
- » **Freeform view** lets you to organize footage, like the Icon view, but with a little more oomph. It's perfect if you're a visual thinker, and the thumbnails help you find the right asset. You can preview thumbnails, set In and Out points, and reorder your clips directly in the Project panel. This view allows you to drag clips and group them in different order than either Icon or List view. It's the most flexible, but takes up the most space.

The Project panel has a few other nifty features that will come in handy as you create a video.

- » The **Search field** atop the panel lets you find specific clips. This comes in handy when you are working with lots of clips.

- » The **New Bin** feature allows you to tidy up the Project panel by creating a bin, naming it, and dragging files into it. You can make a bin by clicking in the panel and selecting New Bin, or you can go through the File menu (File ⇨ New ⇨ Bin).

Everything in this Panel or subsequent bins can be used in a sequence (for more on sequences, see Chapter 5), or not at all.

Spending some time with the Timeline panel



TIP

The magic happens in the Timeline panel, as clips are dragged, probed, and prodded (and that's just to get started) while you create the right order to construct your movie. Think of this panel as the queue for what plays on the screen. In the meantime, you can change the order of the clips, and trim, tweak, or expand them to get them right. This is also where you turn audio and video tracks on and off to affect what plays back. And you can also make adjustments to audio levels directly in the timeline, as shown in Figure 1-3. While the timeline acts as the panel that you perform your edit, the individual edits within the timeline are the sequences.

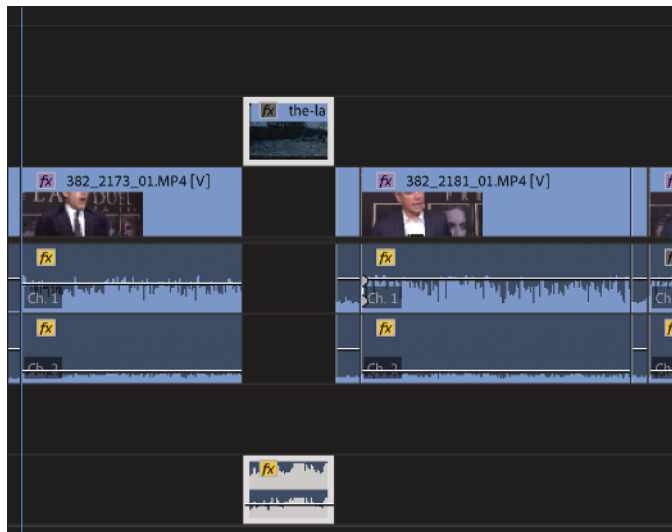


FIGURE 1-3:
Video clips in
the timeline.

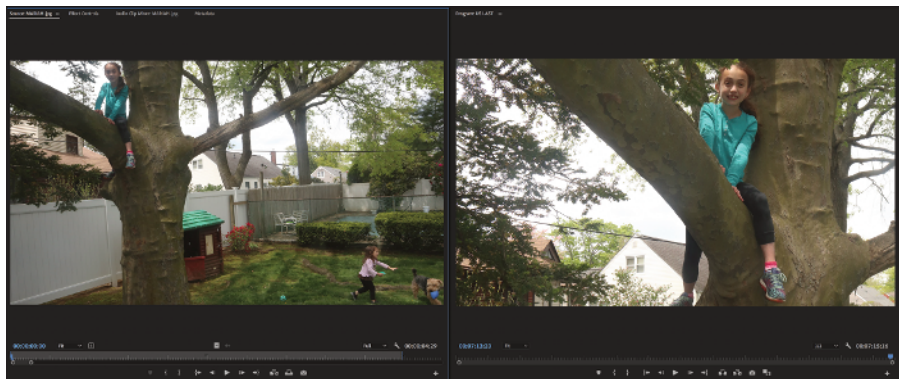
Consider the following:

- » The Timeline panel is the staging area for your video and audio assets to play out in chronological order.
- » You can create additional video and audio tracks to support effects, mixing, and layout.
- » You can trim or expand video or audio clips directly in the Timeline panel.
- » Tracks can be enabled or disabled to allow you to focus on a specific clip in the sequence.

Making the most of the Source and Program Monitors

Think of the Source and Program Monitors as a dynamic duo that allow you to see what you're doing. They're like the twin TV sets of your Premiere Pro workspace. While each panel performs a different task, they basically accomplish the same function. You can view your clips in the Project panel through the Source Monitor, where you can decide if they're going in the timeline, and then set In and Out points (that's the portion of a longer clip you wish to include) before dragging the clips into the timeline. Once your clips are in the timeline, you can view their playback in the Program Monitor, which plays the content in linear order. As you can see in Figure 1-4, the monitors in each panel share similarities.

FIGURE 1-4: Monitors from the Source and Program panel shown side by side.



TIP

Use the Source Monitor to preview clips by double-clicking their icon, or filename if that's your preference, in the Project panel. Both monitors play and pause when you tap the spacebar.

The bottom of each panel displays buttons that resemble traditional playback controls, including the right-pointing triangle that signifies playback. But these buttons do more than just play the clip. They allow you to *scrub* the video (take a quick look through it), look at it frame-by-frame to make precise adjustments, add markers, insert, and much more.

Grasping the Effects and Effect Controls panels

Just like Batman and Robin, the Effects and Effect Controls panels are two individual panels that go together. The Effects panel, shown in Figure 1-5, offers six folders that include video and audio presets, effects, and transitions. Among these functions are a myriad of correction tools. These include audio levels, color correction, scaling, and numerous other issues.

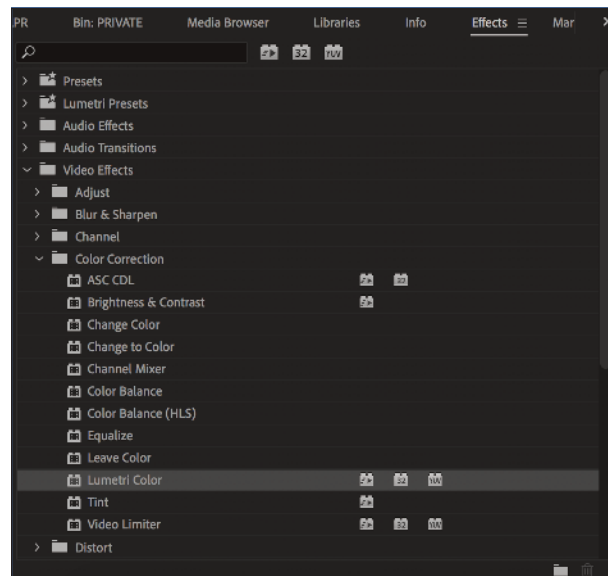
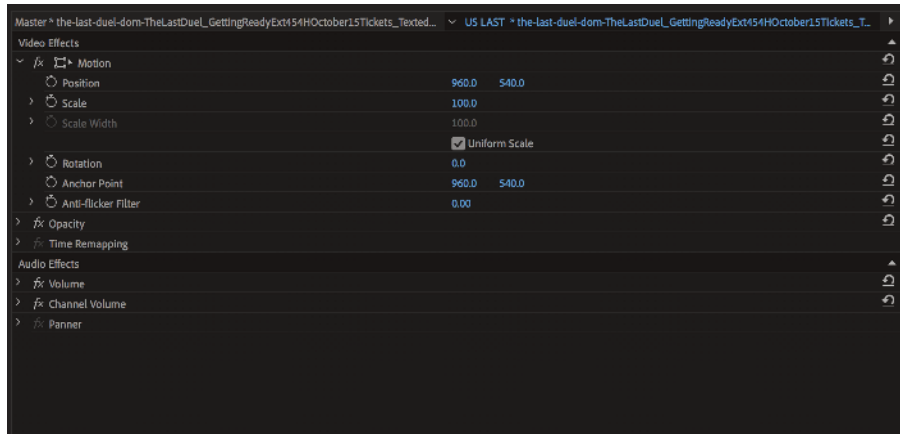


FIGURE 1-5:
The Effects
panel.

After you make your selection, the Effect Controls panel, shown in Figure 1-6, displays the applicable settings to fine-tune the effect, as opposed to nesting a bunch of other effects that are not applicable. This makes it less confusing to adjust settings, as you have dedicated controls that only deal with that particular effect.

FIGURE 1-6:
The Effect
Controls panel.



Here is a breakdown of the folders, and some of the subfolders in which particular effects are nested, in the Effects panel.

- » **Presets:** While the folder is populated with some effects such as Bevel, Mosaics, and Lens Distortion Removal (also found in Effects bins), this is also where you can save adjusted effects you've used in the past, so that you can easily use them again.
- » **Lumetri Presets:** After applying color correction to your footage, you can save the correction preset in this folder, and then apply it to a similar clip later.
- » **Audio Effects:** This folder contains a healthy selection of controls that can enhance or alter the audio quality of your video clips.
- » **Audio Transitions:** These include several crossfade options to smooth the transition between two audio clips.
- » **Video Effects:** Color correction, blurs, and borders are just a few of the powerful video effects at your disposal in Premiere Pro.
- » **Video Transitions:** This folder provides a series of transitions ranging from Dissolve and Zoom to Slide and Wipe. The latter three were popular in the *Star Wars* series, while Dissolve is used most frequently.

Feeling out the other panels

If Premiere Pro were a baseball team, the previously mentioned panels would be in the starting lineup. But let's not forget those players coming off the bench. You know, the ones acclimated to more defined roles. That's pretty much the same for the remainder of the Premiere Pro panels.

Here's a brief description of the other panels.

- » **Audio Mixer panel:** The virtual version of the studio mixer lets you make critical adjustments to audio, with each track in the timeline individually controlled in the mixer. Each sequence offers a separate mixer that only affects only that sequence, so be sure to select the correct one. With this panel, shown in Figure 1-7, it's easy to alter audio levels, add effects, mix tracks, and directly record audio.
- » **Audio Meters panel:** One of the most useful tools in your setup, this VU (Volume Units) meter shows the audio level of clips in the timeline.
- » **History panel:** Consider this panel the visual version of the Edit↺Undo function, as it shows you all the actions performed since the project was opened. That could refer to everything you've done since reopening it from the previous session. This comes in handy after you've made a series of changes to your sequence that you're not satisfied with and you wish to revert to a previous state in the current work session. Like the Undo function, it automatically resets when you close and reopen the project.
- » **Info panel:** As a tab in the Project panel, the Info panel shows information, such as track arrangement and duration, about the currently selected item in the Project panel or timeline.
- » **Marker panel:** Markers come in handy when you need to find a specific part of a video clip. Maybe it's the best take, a poignant expression, or some embarrassing moment; marking them is as simple as hitting the M key. This helpful panel lets you see the markers in an active clip or sequence and make comments for description purposes, as well as change the color coding.
- » **Essential Graphics panel:** Offers an accessible place to find specific titles and motion graphics available through the program, and enables access to Adobe Stock to download some others. More about this useful panel in Chapter 14.
- » **Media Browser panel:** This nifty feature allows you to browse and preview files on all drives connected to your workstation or server. It provides direct access to all assets while you're editing.
- » **Metadata panel:** This is where properties of each clip are stored, including file size, format, creation date, and clip duration. Through this panel you can add other vital information such as location, scene info, or whatever else you need for optimal organization.

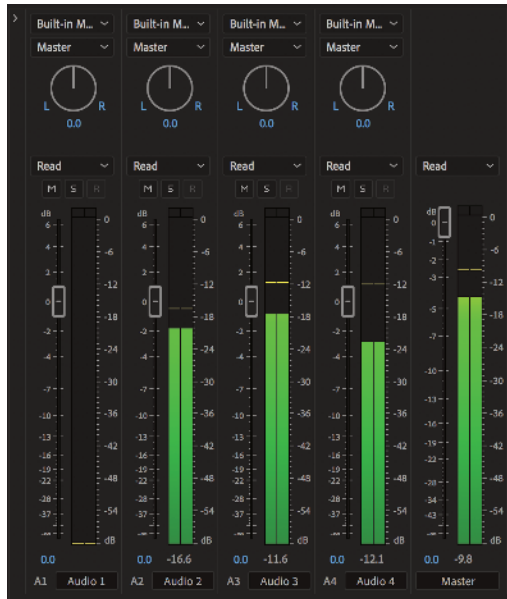


FIGURE 1-7:
The Audio
Mixer.

Using the libraries

Adobe products communicate incredibly well with one another. Premiere Pro kicks it up a notch through a new feature, the Library panel, which provides the ability to add and share media between Creative Cloud (or CC) apps such as Photoshop, Illustrator, InDesign, and others.

Library assets are shared through cloud access, making this feature invaluable for workgroups. Think of the Library panel as an interface for moving image files between applications on the same server.

At this point, the Library panel has limited use for video editing. Still, more intense projects that require enhanced titling, grabbing Adobe Stock images, or the need for grading by a colorist make it a useful tool.

Tooling Around the Toolbar

Back in the day, editing your 8mm film required a tabletop full of clutter that included an editing console with an illuminated viewer, a splicer, glue, and the essential lint-free gloves. Now many of those tools reside in a slim panel that generally lives next to the timeline.

Here's what the toolbar, shown in Figure 1-8, has to offer.

» **Selection tool:** This tool lets you grab and move clips in the timeline. In addition, you can expand and contract clips by rolling over their edges and grabbing to push or pull them. To activate this tool, you click on its icon or press the **V** key.

» **Track Select Forward/Backward tool:**

This tool grabs all the clips to the right (or to the end of the timeline) of the selected clip and allows you to move them. In the Backward mode, it selects all clips to the left (or closer to the beginning) of the clip.

You click on the icon to activate the Forward tool, or hold down on the icon to choose the Backward tool. You can quickly access these tools by pressing **A** or Shift-**A**, respectively, to toggle between them.

» **Ripple Edit tool:** Trim a clip by grabbing its edges and pushing or pulling to show more or less of the clip while preserving edits of adjacent clips. You can trim the clip, and the rest will “ripple,” hence its name.

» **Rolling Edit tool:** This tool is nested with the Ripple Edit tool, so you access it by holding the mouse button while selecting the Ripple Edit tool. The Rolling Edit tool works like the Ripple Edit tool, but it lets you move the Out point of the first clip and the In point of the second, thus allowing you to adjust both clips in a single swoop. The keyboard shortcut is **N**.

» **Rate Stretch tool:** Also nested with the Ripple Edit tool, this tool lets you change the clip speed without affecting In and Out points. You quickly access it by pressing the **R** key.

» **Razor tool:** Defined by its “old school” razor icon, this tool does pretty much what it says. Basically, you move over the desired area of the clip you wish to separate, and click on it. You can then use the Select tool to select the clip, and then delete it, copy it to paste it somewhere else, or move it. The letter **B** acts as the keyboard shortcut.

» **Slip tool:** This tool provides a little more control than the Razor tool when it comes to trimming a clip by letting you change the In and Out points in the timeline as you move over it. This is great for making precise frame-by-frame adjustments, while maintainign the time span between clips.

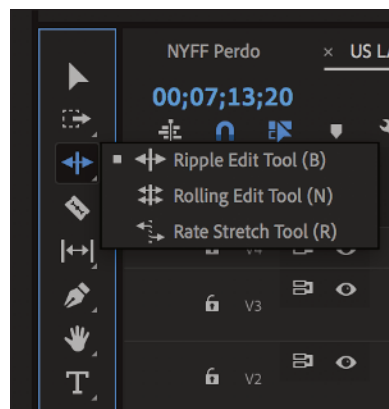


FIGURE 1-8:
The toolbar and all it has to offer, including the Ripple Edit tool.

- » **Slide tool:** Slip Slidin' Away as this tool is nested with the Slip tool. The Slide tool is similar to the Slip tool, but will close the gaps after you click on them. The shortcut is **U**.
- » **Pen tool:** Resembling the nib of a fountain pen, this handy tool lets you add key points that you can then raise or lower audio levels. It comes in handy when you have audio levels with a wide range that need corrections at specific places in the clip — just make points and raise and lower the area between the points. Obviously, the shortcut is **P**.
- » **Hand tool:** This pretty much does what you imagine, and that's moving up or down the timeline. **H** raises this one.
- » **Zoom tool:** Nested with the Hand tool, the Zoom tool also does what you expect by bringing up a magnifying glass. Clicking it expands the size of the clip in the timeline to allow you to make more precise adjustments. Type **Z** to access.
- » **Type and Vertical Type tools:** These tools let you add both horizontal and vertical text onscreen, depending on which one you select. Click on the video, and it will add a Text layer. The shortcut is **T**, although there's not a shortcut to the Vertical Type tool — you just press and hold the **T** in the Toolbar.