

WEBVTT

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00:00:03.540 --> 00:00:08.640

Karen Kreps: Welcome to the September meeting of the Austin Adobe User Group.

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00:00:08.810 --> 00:00:14.420

Karen Kreps: We meet on Zoom on the second Thursday of each month at 6 p.m. Central.

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00:00:14.640 --> 00:00:22.170

Karen Kreps: and usually our co-managers, John Merrifield, or Cornelius,

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00:00:22.590 --> 00:00:28.090

Karen Kreps: Chopin will be giving a presentation tonight. John is going to be doing the second part.

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00:00:28.220 --> 00:00:33.830

Karen Kreps: of his first presentation on Adobe Premiere, and

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00:00:34.950 --> 00:00:41.330

Karen Kreps: I will... will be using the chat room to communicate, and you can sign up for the raffle.

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00:00:41.520 --> 00:00:44.460

Karen Kreps: So, thank you, John, for your presentation.

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00:00:44.750 --> 00:00:46.500

Jon M: Well, glad to.

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00:00:46.760 --> 00:00:55.310

Jon M: Hmm... You know, they, second part, you know, the first part...

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00:00:56.580 --> 00:01:09.019

Jon M: you know, they up... for 2026, a lot of their software tools, they changed. Like, the Premiere Pro and After Effects, they're way different now than they were. So that's why this maybe is a good...

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00:01:09.300 --> 00:01:10.630

Carol Gunn: You know.

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00:01:10.630 --> 00:01:16.629

Jon M: update, or, you know, I think it's gonna be the same kind of thing that, we did before.

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00:01:16.800 --> 00:01:19.829

Jon M: And, you know, Tom requested this, and he's not here.

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00:01:20.880 --> 00:01:24.159

Jon M: Just saying. And, I'm gonna...

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00:01:24.160 --> 00:01:25.969

Karen Kreps: But he will get the recording.

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00:01:25.970 --> 00:01:27.220

Carol Gunn: Yeah, he'll have to watch.

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00:01:27.220 --> 00:01:28.409

Jon M: Oh, yeah, okay.

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00:01:28.410 --> 00:01:32.270

Karen Kreps: on austinadobeuserGroup.com in a day or two.

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00:01:32.430 --> 00:01:36.959

Jon M: And then, I... I just put something in the chat,

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00:01:37.190 --> 00:01:49.610

Jon M: This, the entire project that I'm doing and all the footage I'm using is in this, 200MB file that's going to the chat box, in case anybody ever wants to...

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00:01:50.240 --> 00:01:55.269

Jon M: you know, copy what I did, or go in and look, and it's all the... all the stuff is in there.

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00:01:56.420 --> 00:02:01.170

Jon M: So I'm gonna go ahead and share my screen.

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00:02:01.170 --> 00:02:03.839

Karen Kreps: That's great. Thank you for sharing.

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00:02:04.440 --> 00:02:04.810

Karen Kreps: S.

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00:02:06.170 --> 00:02:09.989

Jon M: And, let's see, let's move this guy out of the way...

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00:02:11.240 --> 00:02:14.230

Jon M: Oh, I forgot, there used to be a little,

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00:02:18.300 --> 00:02:21.639

Jon M: Hide floating menu controls.

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00:02:21.800 --> 00:02:22.760

Jon M: Oh.

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00:02:22.940 --> 00:02:25.489

Jon M: Master Fist, H, okay.

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00:02:26.040 --> 00:02:27.569

Jon M: Can you see my screen?

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00:02:28.020 --> 00:02:28.600

Carol Gunn: Yeah.

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00:02:29.520 --> 00:02:38.330

Jon M: Okay, so, this is Premiere Pro. If you go Premiere Pro, if you go to open Premiere.

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00:02:38.810 --> 00:02:48.770

Jon M: This will be the first thing that comes up. Premiere Pro, we'll say open it, and this first thing that comes up is like a splash page. It shows me some of my recent projects.

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00:02:49.180 --> 00:02:57.979

Jon M: And, like that, I'm gonna go into it. Before I do that, though, I just wanted to show, some other stuff here real quick. Let me just move this out of the way.

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00:03:00.720 --> 00:03:03.300

Jon M: The interface,

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00:03:06.640 --> 00:03:18.869

Jon M: the... this is basically the Premiere Pro interface. You have a program monitor, which is basically your timeline, where you make all your cuts and edits, and then the viewing of that is in the program monitor.

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00:03:19.290 --> 00:03:32.409

Jon M: And there's a source monitor where you may want to pick a shot. Oh, you know, right here at the end, I need a short little shot of a bear. Maybe I'll go and look at it in the source monitor and find the ins and outs, and then put it down in the timeline from there.

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00:03:32.630 --> 00:03:48.839

Jon M: And there's a tools panel, and a project panel. And I just wanted to show all editors, you know, if you know how to edit in Premiere Pro, then you're going to be able to edit in Final Cut. This is Final Cut. They all kind of work the same way, they're a little different. Or,

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00:03:49.040 --> 00:03:52.620

Jon M: Are you familiar with CapCut? Have you heard of that program?

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00:03:52.620 --> 00:03:53.110

Carol Gunn: Nope.

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00:03:53.390 --> 00:04:12.330

Jon M: It's another editing program. Teaching Premiere Pro is, when I learned about it, I was teaching teachers, and she was saying that a lot of their kids were using CapCut. I've cut a few things in it. They all sort of work the same. I'm... for professionally, though, I use Premiere Pro for everything. I work with a couple other editors.

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00:04:13.120 --> 00:04:17.039

Jon M: And all that, and we all use it and share, projects and things.

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00:04:17.160 --> 00:04:22.929

Jon M: So, here's, Premiere Pro. When you first open it.

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00:04:23.930 --> 00:04:28.950

Jon M: You can either... new project, or open an existing project.

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00:04:29.400 --> 00:04:42.179

Jon M: And I'm gonna walk through a couple of things just to help us get familiar with it. I'm gonna start with new project, and then I'm gonna open a project and show you the video that's cut, and then sort of reverse engineer it, if you will.

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00:04:42.390 --> 00:04:50.640

Karen Kreps: John, may I ask a question? Of course. If there's... does Adobe charge by seat of how many people are working on

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00:04:51.800 --> 00:04:54.060

Karen Kreps: the project with you?

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00:04:54.060 --> 00:04:54.820

Jon M: Ugh.

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00:04:56.850 --> 00:05:06.699

Jon M: No, it's just, you know, like, I have to have an Adobe account so I can work with it, and then if someone else is going to be working, they generally have to have it as well.

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00:05:07.680 --> 00:05:11.630

Jon M: Now I have done some things where...

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00:05:12.220 --> 00:05:17.719

Jon M: they give you... you know, I can run it on a PC and a Mac at the same time.

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00:05:18.370 --> 00:05:24.960

Jon M: So, before, when I've had someone helping me, I just let them use my other, you know, just sign in as me.

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00:05:25.110 --> 00:05:27.290

Jon M: And we have two computers going.

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00:05:27.700 --> 00:05:30.820

Jon M: So you can do that, I think, with Adobe, but...

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00:05:30.820 --> 00:05:32.340

Karen Kreps: Careful, we're recording.

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00:05:32.570 --> 00:05:34.089

Carol Gunn: Yeah, I was thinking the same thing.

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00:05:34.090 --> 00:05:36.019

Jon M: Oh, yeah,

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00:05:36.890 --> 00:05:38.710

Karen Kreps: You may have to edit this.

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00:05:38.810 --> 00:05:39.600

Karen Kreps: Oh.

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00:05:39.600 --> 00:05:52.619

Jon M: Well, and I'm not even really sure if that... how well that works anymore. We have, done that before. Or, you know, if you're... if you're new, they also have a, like, a 7-day free trial thing.

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00:05:55.020 --> 00:05:56.549

Jon M: Which works well.

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00:05:56.550 --> 00:06:02.069

Karen Kreps: There's also a question in chat from Sherry asking, is CapCut free?

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00:06:03.710 --> 00:06:10.189

Jon M: Well, like everything else, there's a free version, and then, oh, I want to do these special things. Oh, well, you're gonna have to...

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00:06:10.190 --> 00:06:11.130

Karen Kreps: Right, right.

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00:06:11.130 --> 00:06:14.700

Jon M: Open the wallet for those, or yeah.

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00:06:15.710 --> 00:06:23.630

Jon M: And it all... they all, like I said, if you can edit in Premiere Pro, you're gonna be able to kind of migrate your skills to anywhere else.

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00:06:23.990 --> 00:06:26.769

Jon M: Anyway, so I was...

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00:06:26.770 --> 00:06:33.279

Cherissa: Quick question with file sharing, it's not like this is cloud-based, right? So you have to, like, package everything and...

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00:06:33.430 --> 00:06:36.969

Cherissa: Send it to whoever's gonna be working on it with you, is that correct?

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00:06:36.970 --> 00:06:51.309

Jon M: Yeah, so let me show you, and I probably showed this before, but let me show you what, I really do in terms of project organization. So, like, right now, on my, MacBook Pro, which I'm doing this on, I have a PC as well.

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00:06:51.310 --> 00:07:07.729

Jon M: All my projects are on this external drive. There's no assets or anything that I use at all in the project I'm working on, or any of my projects that are on the internal hard drive. Just the software's on the internal hard drive. Everything's on an external.

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00:07:07.940 --> 00:07:12.090

Jon M: And then I have another external that I'm calling cash, which is just...

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00:07:12.800 --> 00:07:23.740

Jon M: You know, to... when you're working in these Adobe programs, or specifically Premiere Pro, it'll cache or save rendered frames, just so it can play back smooth.

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00:07:23.970 --> 00:07:34.140

Jon M: And so I give it a different disk to do that, so that way it's not playing back the media and these cache frames from the same place, so they tend to work a little faster.

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00:07:34.420 --> 00:07:37.250

Jon M: I think with these modern day,

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00:07:37.590 --> 00:07:54.959

Jon M: MacBook Pros, the internal drives are so fast, it may not matter. But still, that's just the way I work. All my projects are, if I look on this... so here, these are real projects. One of my biggest clients right now is Slack. There's a YouTube channel called Slack School.

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00:07:56.220 --> 00:08:10.000

Jon M: there's 35 episodes currently on the Slack School YouTube channel, they come out almost once a week, and only 2 people have worked on all of them. And that's Mike Reynolds, the guy who's in them, he shoots himself.

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00:08:10.210 --> 00:08:13.380

Jon M: Where he shoots video of himself.

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00:08:13.380 --> 00:08:13.850

Carol Gunn: Yeah, right.

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00:08:13.850 --> 00:08:16.380

Jon M: And then I do all the post.

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00:08:16.490 --> 00:08:29.360

Jon M: So, we're kind of proud of it, but it's a lot of work with only two people, you know. But so these are some of my, my projects. In fact, the project I'm working on right now is... this is my... our...

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00:08:29.720 --> 00:08:32.510

Jon M: Austin Adobe Users Group, today's date.

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00:08:32.659 --> 00:08:37.909

Jon M: And so every one of my project folders has the exact same 10 folders in it.

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00:08:38.520 --> 00:08:40.909

Jon M: It's kind of leftover from,

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00:08:41.980 --> 00:08:49.920

Jon M: they've... they've changed over the years, but some, like, some of these, I don't... like, approvals, I don't even use that anymore.

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00:08:50.060 --> 00:08:54.069

Jon M: But, so, yeah, project...

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00:08:54.630 --> 00:09:00.950

Jon M: I'll just show you a couple things. So, like, here's some deliverables for... Slack school.

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00:09:01.120 --> 00:09:12.819

Jon M: here's probably the latest one that's on there. I'll just show it to you while we're here. I was probably gonna show you the edit, too. Oh, this is the social. Do you want to learn how to build custom blocks in Slack? Watch this.

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00:09:16.410 --> 00:09:23.670

Jon M: It's just that he's got a couple cats, so sometimes cats make the appearance in his videos, and so I have some cat sound effects in his...

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00:09:23.770 --> 00:09:37.189

Jon M: things there. And then there's the long version, which just is 10 minutes. So he's talking about something in Slack, and then he does, like, a demo, and goes through, you know, a bunch of different stuff.

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00:09:37.790 --> 00:09:43.690

Jon M: And there's coding involved and all that. It's kind of technical. Slack's cool. Anyway, so that's one of my,

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00:09:44.190 --> 00:09:47.069

Jon M: clients right now that I do all this, work in.

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00:09:47.210 --> 00:09:49.690

Jon M: And, see, where was I? So...

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00:09:50.320 --> 00:10:07.050

Jon M: I was gonna do this, and just to show you, new project, if I say new project, I'm just gonna leave it as untitled, and I don't care where it goes, I'm gonna say Create. So, when you go into new project, immediately it thinks you want to import some things.

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00:10:08.150 --> 00:10:12.889

Jon M: And, I'll talk about this fast. So, it...

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00:10:14.220 --> 00:10:31.560

Jon M: Personally, I don't import anything into Premiere Pro from their little import window. Now, here I can navigate all my drives and all that stuff right here, but I kind of don't like the interface, and I don't... it's easier for me if I just use my standard

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00:10:31.670 --> 00:10:37.079

Jon M: tool, so I'm gonna go straight to edit. Now, I have no media or anything.

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00:10:37.830 --> 00:10:44.120

Jon M: Okay. And, when you first come in here, it, looks like this.

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00:10:46.120 --> 00:10:51.540

Jon M: Here's your program monitor, your source monitor, your timeline, and your project...

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00:10:52.100 --> 00:11:02.610

Jon M: panel, and these other media browser, graphics templates, libraries, all these other panels that I kind of don't like or use, and I don't think it's an efficient

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00:11:04.280 --> 00:11:16.140

Jon M: layout of these panels, but just so you know, like we... like you already know, in all the Adobe programs, there's, under Window, you know, there's all these different...

102

00:11:16.360 --> 00:11:18.480

Jon M: Panels that you could call up.

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00:11:20.170 --> 00:11:35.349

Jon M: And, you know, there's a learn, which is going to have a bunch of tutorials in there, so if you wanted to kind of, learn from Adobe, there's some great tutorials in here, like, how do I do color correction? We can download this tutorial, and it kind of walks you through it a little bit.

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00:11:36.560 --> 00:11:41.509

Jon M: In fact, that's what I was thinking for our next meeting, maybe a specific kind of color correction thing.

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00:11:41.770 --> 00:11:47.509

Jon M: But we can talk about that later. So, I almost never do a new project.

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00:11:49.040 --> 00:11:57.469

Jon M: I always, when I go to Premiere Pro, I'll, let me just close it and start over and show you the whole... the whole thing.

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00:11:59.300 --> 00:12:09.279

Jon M: what I do is... go to Premier... And I open it... And, it's gonna say...

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00:12:09.820 --> 00:12:12.670

Jon M: Like I said, these are some recent projects.

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00:12:13.050 --> 00:12:16.650

Jon M: A new project, or open project.

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00:12:18.270 --> 00:12:23.340

Jon M: Or, right here, they have templates, but these are,

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00:12:24.490 --> 00:12:29.690

Jon M: they're not Premiere Pro templates, they're,

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00:12:31.050 --> 00:12:35.350

Jon M: what's that Adobe thing called? The little Adobe Express, you know, that...

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00:12:35.940 --> 00:12:39.519

Jon M: Online, do you know what I'm talking about? It's templates for that.

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00:12:39.520 --> 00:12:40.040

Carol Gunn: Yeah.

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00:12:41.530 --> 00:12:54.850

Jon M: So, I'm gonna say open project, and I'm gonna go to my project folder, and then I have Premiere Pro projects in here for... here's one I made for this... our meeting right now.

116

00:12:55.660 --> 00:12:58.669

Jon M: This is my template project.

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00:12:58.810 --> 00:13:08.809

Jon M: And the reason I do these template projects that way, I'm just gonna open it and show you, is that now I'm... now I'm set up with,

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00:13:08.940 --> 00:13:14.339

Jon M: Bins, and things like that, which don't come when you just,

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00:13:16.650 --> 00:13:24.279

Jon M: So I have... let me do a different... my true layout, too. This is the standard editing layout from Adobe.

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00:13:24.450 --> 00:13:28.220

Jon M: Which I don't use. It would look more like this, I think.

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00:13:28.680 --> 00:13:34.479

Jon M: Timeline, and the projects over here, and here's your source, here's your record.

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00:13:34.870 --> 00:13:37.459

Jon M: Here's properties for effects and things.

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00:13:37.590 --> 00:13:43.550

Jon M: I personally, I set up a workspace for me.

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00:13:43.850 --> 00:13:47.449

Jon M: Which is... I like my project panel up here.

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00:13:48.000 --> 00:13:51.809

Jon M: And I like the timeline all along the bottom.

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00:13:51.960 --> 00:13:53.470

Jon M: Here's the tools.

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00:13:53.670 --> 00:13:57.139

Jon M: Program, effect controls, and source.

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00:13:58.880 --> 00:14:00.959

Jon M: Right? And so this... this is a...

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00:14:02.060 --> 00:14:11.449

Jon M: just a basic project, there's nothing in here, there's just bins set up. And so, what I do is I have this template project, so every time I open a project.

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00:14:13.210 --> 00:14:28.000

Jon M: I probably have, like, 400 Premiere Pro projects, and I would... every one of them has the same exact set of bins in here. The edits... so, you know, when you make an edit, it's called the edit sequence, down here.

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00:14:28.690 --> 00:14:34.719

Jon M: But sequence is long for me, so I just use the word edit instead of edit sequence. That's what that is.

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00:14:35.920 --> 00:14:42.560

Jon M: Right? And then all my audio is in here, and all my footages are in there, and so every one of my projects

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00:14:43.000 --> 00:14:44.829

Jon M: Looks exactly the same.

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00:14:45.250 --> 00:14:55.660

Jon M: And I... I only assume everybody kind of does the same thing. If you work in Photoshop every day, I'm sure you have the same sort of

setup that you do, or a way that you lay it out, or...

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00:14:56.690 --> 00:15:13.429

Jon M: whatever. So, and then another... an interesting thing about Premiere Pro is that you can have multiple projects open at the same time. So I'm just going to demonstrate that right now. I'm going to open another project, and I'm gonna go to my AAUG edit from today. I'm going to open that project.

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00:15:13.550 --> 00:15:17.910

Jon M: And so if I look over here in the, project panel.

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00:15:22.890 --> 00:15:31.970

Jon M: I'll go here in the project panel, I have this project, and I have this project. Now, the bins are exactly the same, so you can't really even tell.

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00:15:32.330 --> 00:15:42.960

Jon M: I'm just gonna undock one of these, just so we can see it a little differently. So now there's two projects, and what you can do, and this is a cool thing, is that I can take maybe...

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00:15:43.310 --> 00:15:54.959

Jon M: footage or some graphic from this project, and I can just drag it into this project. And now it's automatically copied into that project, which is great.

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00:15:55.090 --> 00:15:58.229

Jon M: Except for the bad thing is, it's still linked

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00:15:58.570 --> 00:16:02.440

Jon M: To wherever this original file came from.

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00:16:02.780 --> 00:16:17.459

Jon M: So, if this is linked, maybe, to a different project, you know, it's in a different project folder. So, I do that, but then sometimes I'm careful, or I'll go back and make sure I copy them, and I'll have them all in the proper

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00:16:18.220 --> 00:16:21.290

Jon M: Projects, if that... I hope that makes sense.

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00:16:21.750 --> 00:16:26.480

Jon M: So, I did this edit here.

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00:16:26.640 --> 00:16:31.929

Jon M: Which, I'll show you. I did... all this footage is from Adobe Stock.

146

00:16:32.350 --> 00:16:38.840

Jon M: And, it's all free, and the music is from... Pixabay?

147

00:16:40.040 --> 00:16:45.139

Jon M: And this is what it looks like.

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00:16:54.770 --> 00:16:55.295

Carol Gunn: Mmm...

149

00:17:01.350 --> 00:17:06.919

Jon M: Okay, so that was it. Even the end came from Adobe Stock.

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00:17:07.060 --> 00:17:09.609

Jon M: And if I look down here in the timeline.

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00:17:09.890 --> 00:17:18.450

Jon M: We can see the... the edit and the... This little bar here... separates. Everything above is video.

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00:17:18.650 --> 00:17:20.900

Jon M: Everything below is audio.

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00:17:22.540 --> 00:17:30.109

Jon M: And, this whole thing's only in one track. You can see these cross-dissolves, these are the...

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00:17:31.360 --> 00:17:33.529

Jon M: Dissolves that are happening there.

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00:17:33.910 --> 00:17:41.590

Jon M: So I'm gonna rebuild this together with you. And there's a couple of things, too, on here. For example,

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00:17:41.900 --> 00:17:45.099

Jon M: Like, I liked the... I wanted to...

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00:17:46.280 --> 00:17:49.660

Jon M: boost the colors as much as I can, so...

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00:17:49.790 --> 00:17:57.580

Jon M: On this one, too, I actually... I horizontally flipped it, because I didn't... it looked... these two looked too much the same.

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00:17:58.650 --> 00:18:00.820

Jon M: So I flipped that shot.

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00:18:01.950 --> 00:18:05.090

Jon M: And then, also, there's a color correction on it.

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00:18:07.650 --> 00:18:10.529

Jon M: You can see the before and after with that.

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00:18:11.410 --> 00:18:12.200

Carol Gunn: Yeah.

163

00:18:12.620 --> 00:18:17.189

Jon M: And... same thing, like, here. These guys, they were too green for me.

164

00:18:17.420 --> 00:18:20.400

Jon M: So you can see right here, I even named it Make Blue.

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00:18:21.140 --> 00:18:23.910

Jon M: make blue, and then I...

166

00:18:24.050 --> 00:18:31.089

Jon M: I thought the blacks should be a little deeper, and I personally don't color correct without, looking at the scopes.

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00:18:32.180 --> 00:18:37.000

Jon M: So... I personally can't color correct without the scopes.

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00:18:37.400 --> 00:18:38.980

Jon M: And you can see how they...

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00:18:40.160 --> 00:18:42.830

Jon M: the scope's changed, so I, you know.

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00:18:43.640 --> 00:18:46.219

Jon M: Crush the blacks a little bit, kind of thing.

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00:18:46.800 --> 00:18:47.310

Karen Kreps: Pretty cute.

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00:18:47.310 --> 00:18:47.660

Jon M: Beautiful.

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00:18:47.660 --> 00:18:50.430

Karen Kreps: Explain the scopes, elaborate a little bit on what they.

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00:18:50.430 --> 00:19:04.719

Jon M: Oh, sure. And this is what I'm thinking, too, for our next one, maybe a color correction thing. So, this is the way I like the scopes. You can do it, you can set them up all kinds of different ways, and there's presets and stuff in here.

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00:19:05.210 --> 00:19:08.140

Jon M: For me, this is a vector scope.

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00:19:08.780 --> 00:19:13.950

Jon M: I'm gonna go... I'm gonna talk about them further. And this is...

177

00:19:15.160 --> 00:19:17.729

Jon M: This is a parade of red, green, and blue.

178

00:19:18.660 --> 00:19:26.979

Jon M: Obviously, which I don't really use that much. Sometimes you

say, hey, there's too much red in there. And then this is a waveform, which is really just the luminance values.

179

00:19:27.580 --> 00:19:33.959

Jon M: So you can see right here, it's 100% white. If I was to, adjust the whites more.

180

00:19:34.280 --> 00:19:36.259

Jon M: So that they were,

181

00:19:37.340 --> 00:19:46.839

Jon M: brighter, you would see it would... they kind of... they would get, all of a sudden, they're losing their detail, because they're blown out, you know? The... the...

182

00:19:46.840 --> 00:19:47.310

Karen Kreps: Jude.

183

00:19:47.310 --> 00:19:52.679

Jon M: Waves behind those Whales are pure white, because they're all...

184

00:19:52.840 --> 00:20:00.010

Jon M: crushed or blown out. Same thing, with the... With the, blacks.

185

00:20:00.260 --> 00:20:01.230

Jon M: If you do that.

186

00:20:01.230 --> 00:20:07.919

Karen Kreps: That would be a good topic for next month, and I'm wondering whether scopes show up in other Adobe products.

187

00:20:08.430 --> 00:20:09.150

Karen Kreps: apps.

188

00:20:09.860 --> 00:20:14.320

Jon M: Well, they do, they're in, Premier and that, but,

189

00:20:16.450 --> 00:20:19.800

Jon M: I personally don't color correct without scopes.

190

00:20:20.170 --> 00:20:27.120

Jon M: And they used to be a hardware thing, they weren't in the software in the old days. But they're here now, so it works.

191

00:20:27.280 --> 00:20:31.720

Jon M: So, vector... I'll just do a real quick talk, though. Vectorscope is the colors.

192

00:20:32.180 --> 00:20:35.749

Jon M: Right? How much saturation and where it is.

193

00:20:36.280 --> 00:20:38.700

Jon M: Right? Red, magenta, blue...

194

00:20:38.820 --> 00:20:51.880

Jon M: cyan, green, and yellow, right? The main 8, and you can kind of see, and then this line right here is the skin tone line. I don't think I have any faces, yeah. I don't have any faces in this one.

195

00:20:53.280 --> 00:20:57.149

Jon M: But so this represents the color, and this represents the luminance value.

196

00:20:57.340 --> 00:21:11.359

Jon M: So you can kind of see, you know, or at least when I'm looking at these things, I'm like, well, maybe there should be a little deeper blacks. I can see it's not quite... there's room to even drop the blacks more if I wanted. And I could just come in here and...

197

00:21:12.720 --> 00:21:16.620

Jon M: And do that kind of thing. Let's see, it's down here.

198

00:21:18.030 --> 00:21:21.570

Jon M: And you can see it adjusting on the scope and the picture.

199

00:21:26.130 --> 00:21:31.089

Jon M: So, like I said, we'll go... we'll do that... we'll do that more in detail, next month.

200

00:21:31.540 --> 00:21:35.039

Jon M: And then I did this, like, I did a push-in on the bear.

201

00:21:35.220 --> 00:21:43.900

Jon M: So there's, keyframes here of, whoops, of the scale and position property.

202

00:21:45.450 --> 00:21:54.739

Jon M: Better doing that move on the bear. And he also, as he fades to the... this is the end graphic, or whatever that says.

203

00:21:55.330 --> 00:22:03.069

Jon M: the end. You can see he's kind of getting... his focus... he's, like, going out of focus during that transition.

204

00:22:03.610 --> 00:22:09.250

Jon M: And again, that's these keyframes down here, which is the Gaussian blur.

205

00:22:12.510 --> 00:22:15.250

Jon M: Okay, but so, those are, like...

206

00:22:15.830 --> 00:22:18.610

Jon M: The little details after you edit.

207

00:22:20.420 --> 00:22:23.990

Jon M: So... to, edit.

208

00:22:24.640 --> 00:22:27.299

Jon M: Let me just get this set up here again.

209

00:22:28.470 --> 00:22:29.040

Jon M: I.

210

00:22:29.040 --> 00:22:31.029

Karen Kreps: And that sequence remarkable.

211

00:22:31.420 --> 00:22:32.500

Jon M: Oh.

212

00:22:32.500 --> 00:22:35.690

Karen Kreps: All of those effects in and combine them.

213

00:22:35.690 --> 00:22:37.909

Jon M: Yeah, I did... I just did this today.

214

00:22:38.140 --> 00:22:38.609

Karen Kreps: It went fine.

215

00:22:38.610 --> 00:22:42.049

Jon M: some footage, and I go, I like landscapes and stuff, so...

216

00:22:42.920 --> 00:22:49.020

Jon M: Yeah, it worked out well, and again, the colors... without the color correction, it just looks weak to me.

217

00:22:50.090 --> 00:22:50.880

Jon M: Oops.

218

00:22:51.370 --> 00:22:57.650

Karen Kreps: And is all of the camera movement and the zooming, is that part of the video that you got?

219

00:22:58.430 --> 00:22:59.989

Karen Kreps: Truth that you're resuming.

220

00:22:59.990 --> 00:23:06.030

Jon M: This... this move here, pulling out of the whales, that's me.

221

00:23:06.860 --> 00:23:10.489

Jon M: That's me zooming out right here with these scale keyframes.

222

00:23:13.050 --> 00:23:14.720

Jon M: I zoomed in to, like.

223

00:23:14.720 --> 00:23:17.580

Karen Kreps: You're putting the movement in with the zooming.

224

00:23:17.930 --> 00:23:20.080

Jon M: Yeah, on the... on these two.

225

00:23:21.160 --> 00:23:25.490

Karen Kreps: Any advanced live video of them do... of them swimming.

226

00:23:25.730 --> 00:23:30.410

Jon M: Yeah, so if I took that, we could take those off.

227

00:23:30.710 --> 00:23:40.620

Jon M: those zooms, I'm just turning them off like that, and so this is what it looks like without those two moves.

228

00:23:41.890 --> 00:23:44.670

Jon M: There was a little bit of there, and then it's a move on him to...

229

00:23:46.820 --> 00:23:47.670

Jon M: Yeah.

230

00:23:47.890 --> 00:23:53.969

Jon M: Okay, so here's what I did to edit it. I'll edit it again. My footage is all in here.

231

00:23:54.430 --> 00:23:55.330

Jon M: One room.

232

00:23:55.560 --> 00:23:56.940

Jon M: Where is the footage?

233

00:23:58.720 --> 00:24:00.579

Jon M: I don't know where the footage is.

234

00:24:01.860 --> 00:24:09.479

Jon M: Let's do this. Here's a little trick I know the keyboard shortcut to, I just want to tell. Reveal in project. So if I right-click on a clip.

235

00:24:10.060 --> 00:24:18.410

Jon M: I can go down here, I do have a keyboard shortcut for it, but I say Reveal and Project, and then it'll open up where it lives.

236

00:24:20.500 --> 00:24:29.919

Jon M: So that's this one right here, and if I double-click this bin, now these are just file names, you can't see them. I'm gonna double-click this bin so it opens up.

237

00:24:30.560 --> 00:24:33.540

Jon M: And they call these bins, not folders.

238

00:24:34.820 --> 00:24:37.849

Jon M: Right, so these are clips and bins.

239

00:24:39.400 --> 00:24:40.800

Jon M: So you think of it.

240

00:24:40.920 --> 00:24:47.050

Jon M: You know, in the old days, they had film clips where they cut, and they would put them in metal bins.

241

00:24:48.070 --> 00:24:56.769

Jon M: That's where those words come from. But so I'm going to double-click this bin and open it up here, and I have it... you can look at the video or the file name.

242

00:24:58.810 --> 00:25:04.550

Jon M: Which is nice and helps sometimes when you're editing things like this. Where's the shot with the... oh, there's the shot with the bear.

243

00:25:05.170 --> 00:25:13.589

Jon M: You know, and oh, I want it to be from before he turns his head. You can even put in and out points, in these clips.

244

00:25:14.040 --> 00:25:15.790

Jon M: Which I'll show you here in a second.

245

00:25:16.400 --> 00:25:20.400

Jon M: So, I'm gonna go back to this. So, let's make a new sequence.

246

00:25:20.840 --> 00:25:27.030

Jon M: Right? And... one way to make a sequence is if I just take a clip.

247

00:25:27.640 --> 00:25:33.779

Jon M: And I can drag it to, right here, this new sequence icon. It puts a little plus sign by that fist.

248

00:25:35.350 --> 00:25:38.169

Jon M: And that's gonna make a new sequence.

249

00:25:39.410 --> 00:25:43.520

Jon M: So right there, just dropped that shot, and it's audio, which is nothing.

250

00:25:44.290 --> 00:25:49.040

Jon M: So I'm gonna select it and delete it, because it's... this blank.

251

00:25:49.700 --> 00:25:55.790

Jon M: So that shot made a new edit sequence, and it gave it the same sequence number.

252

00:25:56.900 --> 00:26:09.720

Jon M: And the reason you would do that sometimes, instead of going to File, New Sequence, which you can do and then select from all kinds of different presets.

253

00:26:09.870 --> 00:26:18.229

Jon M: You know, we needed... We need a 1x1 1080x1080 at 30 frames a second.

254

00:26:18.670 --> 00:26:30.300

Jon M: But the reason, if you drag a clip to make a new sequence, then that sequence takes on the same exact parameters of that clip, 29.97 frames per second.

255

00:26:30.410 --> 00:26:34.970

Jon M: And that same size, which if we look up here, it's 1920x1080.

256

00:26:36.020 --> 00:26:44.840

Jon M: This is a nice little box, too. Any clip that I select, it shows me details about it up here. It's the name, the size, the frame rate.

257

00:26:45.240 --> 00:26:46.620

Jon M: And that kind of thing.

258

00:26:46.820 --> 00:26:52.399

Jon M: But so this sequence, this edit sequence that it made, it just gave it the same name.

259

00:26:53.110 --> 00:26:59.269

Jon M: So, I'm just gonna select it and rename it and call it, we'll call it... oops.

260

00:26:59.580 --> 00:27:03.980

Jon M: landscape... Edit 2.

261

00:27:04.660 --> 00:27:08.910

Jon M: dash 01, because I... I increment everything.

262

00:27:10.080 --> 00:27:16.519

Jon M: You know, and sometimes the clients might do that, oh, that looks great, can we see number 8 again? You know, or whatever.

263

00:27:18.080 --> 00:27:30.769

Jon M: So now that's an edit sequence, but I don't want it to be in my Adobe Stock bin, I want it to be in my edits bin, so I'm just gonna select it and drag it up to that bin, and so now...

264

00:27:31.990 --> 00:27:42.319

Jon M: I... I have Nature Scenes Edit 1, which is this one that we already did, and I have Landscape Edit 2, which is just this one shot.

265

00:27:42.890 --> 00:27:47.149

Jon M: No color correction or nothing. And it's the full shot.

266

00:27:48.200 --> 00:27:52.049

Jon M: These were, about 3 seconds apiece.

267

00:27:52.320 --> 00:27:57.510

Jon M: This one, it's the full length of the shot, and it's 12 seconds.

268

00:27:58.580 --> 00:28:01.350

Jon M: So, a couple things to point out.

269

00:28:02.160 --> 00:28:05.780

Jon M: Over here, can you guys see me zooming in?

270

00:28:07.460 --> 00:28:08.360

Karen Kreps: No.

271

00:28:08.500 --> 00:28:08.900

Jon M: Oh.

272

00:28:08.900 --> 00:28:09.610

Carol Gunn: No.

273

00:28:09.780 --> 00:28:14.440

Jon M: I'm holding down control and zooming with the thing, but that's okay, so...

274

00:28:15.670 --> 00:28:20.810

Jon M: These things over here always matter. Sometimes,

275

00:28:22.590 --> 00:28:38.160

Jon M: if I had a shot up here, and maybe I had a, in and out, we're gonna come back and do this. And if this wasn't selected right here, and I tried to move this video... oh, no, it's letting me do it.

276

00:28:40.670 --> 00:28:51.170

Jon M: Oh, it's still letting me do it. Okay, well, sometimes it won't let you edit, and it's because nothing's turned on. Like, if I come down here, and if I say,

277

00:28:52.170 --> 00:29:05.989

Jon M: Insert, edit. I'm hitting the keyboard shortcuts to insert this in and out right here, and it's not doing it simply because V1's not turned on. With V1 turned on, now I hit the period key, and it drops that.

278

00:29:07.560 --> 00:29:09.110

Jon M: Clip down in here.

279

00:29:11.400 --> 00:29:18.259

Jon M: So that's one thing to be aware of. Sometimes when you're working in Premiere Pro, it's like, why is it not working? Oh, I don't have my track...

280

00:29:18.590 --> 00:29:20.359

Jon M: Highlighted or selected.

281

00:29:21.430 --> 00:29:27.529

Jon M: So the problem with this was that, you know, we don't need all that, I just, I want it to be, like, 3 seconds.

282

00:29:27.950 --> 00:29:33.170

Jon M: So, that's what I'm gonna do. I'm gonna go back up here, To my... our first shot.

283

00:29:33.370 --> 00:29:39.449

Jon M: And... using my source monitor, I'm gonna find... I'm gonna select this one and get rid of it.

284

00:29:43.030 --> 00:29:54.679

Jon M: up here in the source monitor, I'm gonna find the end and out that I want. Oh, I like it, like, right about there, right before those waves crash, so I'm gonna make an end point at

285

00:29:55.130 --> 00:29:56.570

Jon M: 2-11.

286

00:29:57.890 --> 00:30:00.050

Jon M: 2 seconds and 11 frames.

287

00:30:00.480 --> 00:30:09.659

Jon M: Hours, minutes, seconds, frames. I'm gonna just hit the I for in, and you can see I made a little in point there.

288

00:30:09.830 --> 00:30:13.560

Jon M: And maybe we'll go down on what we think is about 3 seconds and hit the out.

289

00:30:13.780 --> 00:30:17.369

Jon M: And right here, it's showing me that's a 5-second clip.

290

00:30:18.290 --> 00:30:23.359

Jon M: So I'm just gonna shorten it a little bit, and hit 0 again for my out. That's 321, that...

291

00:30:23.840 --> 00:30:25.589

Karen Kreps: Oh, to get the L?

292

00:30:26.200 --> 00:30:28.649

Jon M: Yes, just type 0 to get the out.

293

00:30:29.560 --> 00:30:40.759

Jon M: Also, if I want to see... if I want to get right... where's my actual endpoint frame? I can kind of drag it, or if I hit Shift-I, it'll jump right to it.

294

00:30:41.210 --> 00:30:44.730

Jon M: And we see that's 120. Shift-0, SHIFT-I.

295

00:30:46.820 --> 00:30:58.790

Jon M: And then, you know, in true editing, there's two ways to edit your source onto your timeline. Well, there's more than that. Oh, a bunch of ways, I'm gonna show them right now. But there's an insert edit.

296

00:30:59.130 --> 00:31:01.359

Jon M: And there's an overwrite edit.

297

00:31:02.110 --> 00:31:05.770

Jon M: There's no other clips down here right now, so it just doesn't matter.

298

00:31:06.730 --> 00:31:09.970

Jon M: And, where...

299

00:31:10.820 --> 00:31:17.650

Jon M: Now, I never use these, so I don't know where they're at. Oh, right here. Insert and overwrite. Or...

300

00:31:17.950 --> 00:31:20.160

Jon M: Comma and period.

301

00:31:21.530 --> 00:31:27.269

Jon M: So right here, wherever my playhead is, And if I hit...

302

00:31:27.780 --> 00:31:30.440

Jon M: overwrite, just... I'm just gonna click it.

303

00:31:30.590 --> 00:31:36.289

Jon M: It takes that in and out, and drops it down to the end point right where that playhead was.

304

00:31:37.080 --> 00:31:38.669

Jon M: In our timeline.

305

00:31:41.250 --> 00:31:44.499

Jon M: So, what's going on here at the beginning, and I'll just hit...

306

00:31:45.170 --> 00:31:47.970

Jon M: I could hit this, or period.

307

00:31:48.280 --> 00:31:50.710

Jon M: And there it drops it right in there at the beginning.

308

00:31:53.430 --> 00:31:56.979

Jon M: You can also just drag right from the video.

309

00:31:57.260 --> 00:31:58.859

Jon M: And there's the clip, and you can put it...

310

00:31:58.860 --> 00:31:59.510

Karen Kreps: Nice.

311

00:32:00.600 --> 00:32:01.820

Jon M: wherever you want.

312

00:32:05.970 --> 00:32:12.769

Jon M: And, and so that's it right there, so we'll use that one for the beginning.

313

00:32:13.350 --> 00:32:14.780

Jon M: And then...

314

00:32:15.280 --> 00:32:23.359

Jon M: I think this was the next one. Although, if you remember, I flipped this one, so I'm gonna... I'm gonna do this in and out here.

315

00:32:23.560 --> 00:32:27.100

Jon M: And, we'll go down about 3 seconds.

316

00:32:30.080 --> 00:32:32.700

Jon M: So that's perfect, we love it.

317

00:32:33.200 --> 00:32:37.730

Jon M: And now, if I... if my playhead was here.

318

00:32:38.840 --> 00:32:49.609

Jon M: and I hit overwrite, it's gonna put the endpoint right there for the playhead, and then the track's gonna go down to about here, and cover up the second half of that shot.

319

00:32:51.870 --> 00:32:53.480

Jon M: Did you see what it did there?

320

00:32:54.750 --> 00:33:00.000

Jon M: Which we don't want, so... Undo.

321

00:33:01.340 --> 00:33:04.519

Jon M: Or there's also insert.

322

00:33:05.000 --> 00:33:20.759

Jon M: comma, or click that button, and what it's gonna do, it's gonna split that shot right there, and put this shot, these 3 seconds, in the middle of this shot. So we'll do that, just so you can see it. Insert. So there, it split up that first shot, which is now these two pieces.

323

00:33:20.900 --> 00:33:22.459

Jon M: And I put it here.

324

00:33:25.230 --> 00:33:27.040

Jon M: And you can see that over here.

325

00:33:27.500 --> 00:33:32.289

Jon M: Now, I don't, work this way. Some people do. You can...

326

00:33:32.420 --> 00:33:36.070

Jon M: You can make it so you can see the,

327

00:33:37.490 --> 00:33:41.870

Jon M: See the video down here in your timeline clips.

328

00:33:45.560 --> 00:33:53.899

Jon M: I don't know where it lives, because I don't ever do it, so I'm looking here. Show video thumbnails. Yeah, so now I have a video thumbnail at the beginning of each.

329

00:33:59.430 --> 00:34:18.249

Jon M: I know a couple people that do that, but most of the professional editors I know don't do that. One thing is, it might slow down the interface, and it matters to me how it plays up here, it doesn't matter how it looks down here. I mean, maybe if I was trying to find that shot, but I can just drag it on the timeline, so I don't... for me, it's not... it's just not needed.

330

00:34:18.860 --> 00:34:21.060

Jon M: But it does help some people.

331

00:34:21.429 --> 00:34:28.509

Jon M: And some people, you know, edit all their bins like this, they never look at files. I end up with, like, you know, I might have...

332

00:34:28.739 --> 00:34:32.809

Jon M: you know, 100 assets in here. And,

333

00:34:33.800 --> 00:34:39.130

Jon M: So I'll do some sort of hybrid between file-based and that. So let's undo this.

334

00:34:39.310 --> 00:34:44.210

Jon M: And we're gonna take this shot right here, and I'm just gonna...

335

00:34:44.949 --> 00:34:50.749

Jon M: I'll hit the period key and edit it down there. So there, it just threw it down here. Now, the problem is, it's just a cut.

336

00:34:52.830 --> 00:34:55.480

Jon M: And what we want to do is put a dissolve here.

337

00:34:56.690 --> 00:34:58.730

Jon M: So, what I'm gonna do is...

338

00:34:59.090 --> 00:35:10.079

Jon M: you know, if you click on one of these clips, it's selected, so I could, move it to a different track, or that kind of thing. But also, you can select right on the...

339

00:35:10.690 --> 00:35:15.270

Jon M: transition point. So now I have that transition between those two shots.

340

00:35:16.350 --> 00:35:17.530

Jon M: Selected.

341

00:35:17.690 --> 00:35:22.250

Jon M: And what you can do is go to your, effects panel.

342

00:35:23.260 --> 00:35:26.279

Jon M: Which I actually like, over here on the left.

343

00:35:26.440 --> 00:35:30.140

Jon M: And then go to Video Transitions.

344

00:35:31.440 --> 00:35:33.519

Jon M: And there's a whole bunch in there.

345

00:35:34.770 --> 00:35:36.619

Jon M: We're gonna go to dissolve.

346

00:35:37.860 --> 00:35:48.190

Jon M: And you see there's a bunch of different dissolves? Like, there's a blur, dissolve, I can just drag it out and put it on here, and it's gonna, like, dissolve and blur.

347

00:35:50.820 --> 00:35:53.230

Jon M: This one here with the blue,

348

00:35:53.230 --> 00:35:56.020

Karen Kreps: How blurred it gets.

349

00:35:56.530 --> 00:35:58.370

Jon M: Oh, that's a good question.

350

00:35:58.550 --> 00:36:00.450

Jon M: I don't know, let's see...

351

00:36:04.820 --> 00:36:06.969

Jon M: It doesn't look... oh, maybe.

352

00:36:08.350 --> 00:36:10.999

Jon M: So these are in the effects controls.

353

00:36:14.790 --> 00:36:15.830

Karen Kreps: Oh, there's a...

354

00:36:15.990 --> 00:36:22.869

Jon M: Blur, duration, dissolve time, horizontal blur, vertical blur, yeah. So, if we increase those a bunch...

355

00:36:23.830 --> 00:36:28.290

Jon M: And it blurs way even more, or oh, that's too much.

356

00:36:28.290 --> 00:36:29.210

Karen Kreps: U.S.

357

00:36:29.410 --> 00:36:30.260

Jon M: Yeah.

358

00:36:31.320 --> 00:36:33.459

Jon M: Oh, look, and they're tied.

359

00:36:35.690 --> 00:36:36.280

Karen Kreps: Hmm.

360

00:36:36.500 --> 00:36:39.280

Jon M: I wonder if you hit shift or something a bit.

361

00:36:40.010 --> 00:36:40.900

Jon M: Hmm.

362

00:36:42.600 --> 00:36:52.289

Jon M: Oh, no, uniform blur, just uncheck that, now I can blur the... Horizontal and vertical independently.

363

00:36:56.100 --> 00:37:02.219

Jon M: Yeah, that's the whole thing, you get playing with those, and you're like, oh my god, it's 2 in the morning, I've been here for 6 hours, you know, or whatever.

364

00:37:03.660 --> 00:37:08.320

Jon M: The blue one is the default, transition.

365

00:37:09.260 --> 00:37:17.840

Jon M: Which you can change, in other words, if I right-click on this dip to white, I could say, select this as a default transition, and now it puts the blue around that.

366

00:37:18.890 --> 00:37:23.969

Jon M: And the default transition, if I select it... Transition point?

367

00:37:24.520 --> 00:37:31.890

Jon M: and I just hit Shift-D, it'll put the default transition onto that place. So now there's a dip to white there.

368

00:37:33.400 --> 00:37:35.330

Jon M: Which, I'm gonna go back here and...

369

00:37:36.880 --> 00:37:41.109

Jon M: Make cross-dissolve the selected, and do the same thing.

370

00:37:41.230 --> 00:37:47.030

Jon M: Shift D... So now we have this happening.

371

00:37:47.990 --> 00:37:52.499

Karen Kreps: Basic design senses, you use the same effect throughout the sequence.

372

00:37:54.470 --> 00:37:55.330

Jon M: Right.

373

00:37:57.470 --> 00:37:59.790

Jon M: I do often. I'm gonna just...

374

00:37:59.790 --> 00:38:00.270

Karen Kreps: Mmm.

375

00:38:00.270 --> 00:38:01.530

Jon M: Shorten this up.

376

00:38:05.050 --> 00:38:12.990

Jon M: But maybe the, maybe the close, or the open, or, you know, maybe there's a dissolve, then there's a circle wiped to black, or something.

377

00:38:13.450 --> 00:38:18.339

Jon M: So this was my problem when I was first building this. I thought, I don't... these are too similar.

378

00:38:19.400 --> 00:38:22.229

Jon M: If you remember, I said I flipped... Yep, you did.

379

00:38:22.230 --> 00:38:22.780

Karen Kreps: that...

380

00:38:23.850 --> 00:38:33.999

Jon M: I can sense when... And, I forget where that is.

381

00:38:35.530 --> 00:38:39.420

Jon M: See, clip.

382

00:38:40.520 --> 00:38:42.420

Jon M: Maybe it's a right click.

383

00:38:48.800 --> 00:38:50.640

Jon M: I forgot where that is.

384

00:38:52.170 --> 00:38:53.960

Jon M: Oh, it's an effect.

385

00:38:54.380 --> 00:38:57.440

Jon M: Which, here's a great thing, too. Copy and paste...

386

00:38:57.590 --> 00:39:05.050

Jon M: in Premiere works incredibly well, so I just selected Horizontal Flip, and I hit CTRL, or Command-C.

387

00:39:05.300 --> 00:39:12.779

Jon M: Now if I go to this one, and I have this clip selected, I'm up

here, and Command-V, and I just paste horizontal flip.

388

00:39:18.010 --> 00:39:24.069

Jon M: Right? So that's fun. Let's do a few more edits real fast, because we're gonna run out of time.

389

00:39:24.990 --> 00:39:29.610

Jon M: So, footage... where's my stuff? Oh, it's in here, let's go here...

390

00:39:31.120 --> 00:39:34.399

Jon M: Yeah, that's a problem. I still have 2 projects open.

391

00:39:36.630 --> 00:39:45.960

Jon M: for me, I don't ever like continuing working with two projects open, so I'm just gonna close this one.

392

00:39:46.530 --> 00:39:51.460

Jon M: And you can just say close project, or close all other projects.

393

00:39:51.990 --> 00:39:53.910

Jon M: We're gonna close that project.

394

00:39:55.440 --> 00:39:56.420

Jon M: Okay.

395

00:39:58.210 --> 00:40:05.499

Jon M: So, next shot, which I think is probably one of these. I'll do this quickly. Oh, no, let's,

396

00:40:05.700 --> 00:40:07.600

Jon M: Let's do ins and outs.

397

00:40:10.950 --> 00:40:17.010

Jon M: So, this one already had it in and out on it, so it's kind of weird. So...

398

00:40:17.160 --> 00:40:25.980

Jon M: I have the... this is the clip in the project panel, and if I

double-click it, it shows up in the project, in the source monitor.

399

00:40:26.660 --> 00:40:29.530

Jon M: And this is showing me the in and out that's on there.

400

00:40:31.350 --> 00:40:40.170

Jon M: So, I can, you know, if I drag it or edit it or anything, it's only going to take it from here to here. It's not going to bring the whole thing.

401

00:40:42.890 --> 00:40:49.969

Jon M: So there it is. Now, I can go up here, and this in and out... Doesn't affect this clip.

402

00:40:50.560 --> 00:40:54.230

Jon M: So I'm gonna go up here and right-click and say Clear In and Out.

403

00:40:56.100 --> 00:41:01.090

Jon M: Right? And now if I drag that down here, you'll see that's the whole shot.

404

00:41:02.010 --> 00:41:07.910

Jon M: So this is one thing I wanted to show you. These little... Triangle things in the corners?

405

00:41:08.650 --> 00:41:14.959

Jon M: That means that's the end of the shot. There's no more that way, and there's no more after it.

406

00:41:16.600 --> 00:41:20.499

Jon M: And right here, you don't see those, so we know there's more.

407

00:41:20.930 --> 00:41:22.290

Jon M: If we needed.

408

00:41:25.310 --> 00:41:28.119

Jon M: Alright, so we'll put that there, and we'll get rid of this.

409

00:41:28.510 --> 00:41:37.830

Jon M: And we'll highlight this, and we'll go to our effects in the cross-dissolve. Since I have that transition highlighted, I can just double-click it.

410

00:41:39.320 --> 00:41:43.449

Jon M: Oh, and it threw it there in a weird place, so let me just see here.

411

00:41:46.740 --> 00:41:50.369

Jon M: Oh, there must be a setting off somewhere. Anyway...

412

00:41:53.650 --> 00:41:54.790

Jon M: Okay.

413

00:41:55.440 --> 00:41:58.620

Jon M: And... What was... who was next?

414

00:41:59.230 --> 00:42:06.169

Jon M: No... Let's do it this way, let's go to our other bin and see...

415

00:42:06.910 --> 00:42:09.259

Jon M: Oh, we'll just do the polar bear next.

416

00:42:10.460 --> 00:42:12.329

Jon M: There's his in and out.

417

00:42:14.200 --> 00:42:24.520

Jon M: So, with him, I'm just gonna drag him down here, put him there, Highlight, transition point, Double click it...

418

00:42:24.640 --> 00:42:26.240

Jon M: Let's move it, whoops.

419

00:42:37.360 --> 00:42:43.779

Jon M: Oh, and we wanted to do a little push on him, so... I'm ready.

420

00:42:44.170 --> 00:42:46.220

Jon M: Go here, this is his clip.

421

00:42:46.510 --> 00:42:53.130

Jon M: And up here, in this effects controls, you have a little timeline, which is also showing that clip.

422

00:42:53.370 --> 00:43:03.969

Jon M: So, one thing that's kind of cool about it is that it shows the transition, too. So, the clip isn't fully through the transition until, like, right here.

423

00:43:04.880 --> 00:43:16.299

Jon M: Right? But if I'm going to do a push-in where I'm zooming in on it, I want it to happen in the dissolve as well. So I'm going to go all the way back to here, and that's where I'm going to set a keyframe for the scale property.

424

00:43:17.530 --> 00:43:22.320

Jon M: And you can see the dissolve up here. This used to not be here, it's kind of a cool thing.

425

00:43:23.090 --> 00:43:25.530

Jon M: And then we'll just go down to the end.

426

00:43:26.430 --> 00:43:30.969

Jon M: And zoom him in a bunch. In fact, you know what?

427

00:43:31.490 --> 00:43:37.520

Jon M: I'm gonna... I'm gonna, zoom out of this a little.

428

00:43:38.880 --> 00:43:42.490

Jon M: And... Make him longer...

429

00:43:45.190 --> 00:43:53.999

Jon M: is I want that move to... I don't want him to stop. So if you look right here, when I play this back, he's gonna, that push in we did.

430

00:43:54.220 --> 00:43:56.030

Jon M: He's gonna, like, stop.

431

00:43:56.680 --> 00:44:06.330

Jon M: It's pushing in, pushing in, pushing in, and then it stops right there. I guess there's a normal camera move as well, but let's go ahead and move that keyframe down to the end here.

432

00:44:09.830 --> 00:44:12.220

Jon M: Should this be right there? Okay.

433

00:44:15.980 --> 00:44:17.839

Jon M: And we want to do our little...

434

00:44:18.460 --> 00:44:36.779

Jon M: blur transition, so he's folding in focus right here. So that's what we'll do. Close this up, go to effects, and one thing I did, all the... all the video effects are in video effects, and there's a whole bunch of different ones, all kinds of different... here's all the different keyers.

435

00:44:36.850 --> 00:44:42.559

Jon M: And all that, you know, but I use, like, the same 10 all the time.

436

00:44:42.660 --> 00:44:47.490

Jon M: So what I did was I made my own little folder down here called John Faves.

437

00:44:47.880 --> 00:44:52.629

Jon M: What you can do by just right-clicking in this panel, and saying New Custom Bin.

438

00:44:52.840 --> 00:44:57.940

Jon M: Right? And then you can... I'll probably right-click and rename or something.

439

00:44:59.320 --> 00:45:01.510

Jon M: Yeah, I'll just click on it and rename it.

440

00:45:01.960 --> 00:45:04.150

Jon M: We don't need it, so I'll delete it.

441

00:45:05.580 --> 00:45:06.520

Jon M: Oops.

442

00:45:08.310 --> 00:45:09.060

Jon M: Hmm.

443

00:45:10.440 --> 00:45:17.810

Jon M: It's not letting me delete it. Well, I'll fix that later.

Anyway, I have this one here, John Faves. So these are, like, my 10 favorite ones.

444

00:45:18.460 --> 00:45:21.650

Jon M: And Gaussian Blur is one of them, so I'm gonna put it..

445

00:45:22.980 --> 00:45:29.259

Jon M: on this clip, so here's what you can do. With this clip selected, I can either double-click it.

446

00:45:30.220 --> 00:45:36.660

Jon M: With this clip selected, or I can drag it to the effects controls panel, or you can even drag it right onto the video.

447

00:45:37.020 --> 00:45:41.009

Jon M: So even when I do that, it's gonna add... no, I guess it's not.

448

00:45:41.850 --> 00:45:47.400

Jon M: So it'll add it here, it used to, be able to add it there, or you can add it here.

449

00:45:47.810 --> 00:45:49.340

Jon M: And it just shows up here.

450

00:45:51.760 --> 00:45:59.269

Jon M: So, I'm gonna come back here. We want to be really blurry here, so I'm gonna take this up to, like, 50.

451

00:46:00.690 --> 00:46:07.269

Jon M: Alright, he's all blurry, blurry, blurry, and then maybe right here, he's completely not blurry.

452

00:46:07.860 --> 00:46:11.510

Jon M: So that just made two... whoops, I didn't make a keyframe, did I?

453

00:46:14.870 --> 00:46:19.199

Karen Kreps: Can the effects be copied and put on a different track?

454

00:46:19.720 --> 00:46:22.000

Jon M: Oh, yep, absolutely.

455

00:46:23.110 --> 00:46:40.149

Jon M: So let's do that once. So this is Gaussian Blur with its two keyframes. And this blue stopwatch is showing you that there's keyframes on there, right? So at this time, zero, the blurriness is 266, and at this time.

456

00:46:42.250 --> 00:46:45.110

Jon M: In the clip, the blue rays to zero.

457

00:46:46.020 --> 00:46:54.180

Jon M: So, I can select this... effect, and just copy it, Ctrl or Command-C.

458

00:46:54.180 --> 00:46:58.299

Karen Kreps: And is that a parent effect that has child effects within it?

459

00:46:58.700 --> 00:46:59.600

Jon M: Mmm.

460

00:47:00.020 --> 00:47:03.240

Jon M: It... that one doesn't. It's just that one fact.

461

00:47:04.490 --> 00:47:06.439

Jon M: But I've selected this clip.

462

00:47:06.760 --> 00:47:11.350

Jon M: And I'm gonna go to the beginning of it. And right here, I'm just gonna paste that...

463

00:47:12.860 --> 00:47:15.830

Jon M: Gaussian blur effect, and so now it's on that shot.

464

00:47:19.650 --> 00:47:22.640

Jon M: Yeah, copy and paste works incredibly well.

465

00:47:25.170 --> 00:47:29.939

Karen Kreps: And you can change the duration if you wanted it to go faster on a different...

466

00:47:30.800 --> 00:47:36.660

Jon M: Oh yeah, that's perfect. Let's say right there. I need it to be fully, not blurry here, so I'm gonna just move the keyframe.

467

00:47:37.600 --> 00:47:38.669

Jon M: And there we go.

468

00:47:39.180 --> 00:47:41.179

Jon M: These are great questions, by the way.

469

00:47:42.690 --> 00:47:43.690

Jon M: Yeah.

470

00:47:44.300 --> 00:47:47.900

Jon M: Keyframing, It's a thing.

471

00:47:48.290 --> 00:47:52.270

Jon M: Okay, wait, let's get this...

472

00:47:52.530 --> 00:47:55.040

Jon M: All the way here. So, the end.

473

00:47:56.560 --> 00:48:05.659

Jon M: Where was that? Let's go to our other bin so we can see. Oh, I did this... I had this smoke, too, I was gonna put over something. Let's put that on there, too.

474

00:48:07.900 --> 00:48:16.750

Jon M: So we can just do a... you can do an opacity blend. If you look right here in blend mode, this will look familiar. So it's the same exact...

475

00:48:18.120 --> 00:48:20.309

Jon M: That's all in Photoshop right now.

476

00:48:20.310 --> 00:48:21.140

Karen Kreps: Photoshop pass.

477

00:48:21.140 --> 00:48:21.690

Jon M: Yeah.

478

00:48:22.100 --> 00:48:24.059

Jon M: So, we'll just screen it.

479

00:48:26.890 --> 00:48:29.319

Jon M: So now we have smoke over the whole thing.

480

00:48:31.020 --> 00:48:31.590

Carol Gunn: Nope.

481

00:48:33.870 --> 00:48:37.169

Jon M: And I'm gonna do 3 more minutes... oops.

482

00:48:37.820 --> 00:48:38.730

Jon M: Hmm.

483

00:48:40.560 --> 00:48:42.710

Jon M: And just put this end on here.

484

00:48:43.120 --> 00:48:44.120

Jon M: Elite.

485

00:48:45.450 --> 00:48:51.190

Karen Kreps: I'm wondering if there are effects like snowfall, or...

486

00:48:51.520 --> 00:48:53.730

Karen Kreps: Flower petals, so that you could

487

00:48:53.930 --> 00:48:56.730

Karen Kreps: You know, show the weather changing.

488

00:48:57.940 --> 00:48:59.809

Jon M: Oh, no, I like that.

489

00:49:00.740 --> 00:49:02.040

Jon M: Let's do this.

490

00:49:02.620 --> 00:49:04.850

Jon M: I'll make this a dissolve, too.

491

00:49:08.640 --> 00:49:09.650

Jon M: Oh.

492

00:49:11.100 --> 00:49:14.259

Jon M: Did I change that for some reason? No, no.

493

00:49:36.020 --> 00:49:45.729

Jon M: maybe the bear should fade out right during that. So we'll do that, we'll put an opacity keyframe there, go down to the end, and take them to zero.

494

00:49:46.740 --> 00:49:47.590

Jon M: Okay.

495

00:49:49.610 --> 00:49:51.660

Jon M: Oh, we didn't do, music.

496

00:50:02.080 --> 00:50:03.020

Jon M: And...

497

00:50:03.020 --> 00:50:04.580

Karen Kreps: You wanna save that for next month?

498

00:50:04.890 --> 00:50:05.830

Jon M: Sure.

499

00:50:06.980 --> 00:50:08.510

Jon M: Okay.

500

00:50:09.870 --> 00:50:13.930

Karen Kreps: So we can do color correction and music in Premiere Pro.

501

00:50:15.190 --> 00:50:15.980

Jon M: Yeah.

502

00:50:16.100 --> 00:50:17.520

Jon M: So, there's it.

503

00:50:18.130 --> 00:50:19.850

Jon M: The video we just cut.

504

00:50:20.770 --> 00:50:24.090

Jon M: Fun.

505

00:50:25.170 --> 00:50:26.030

Jon M: Yeah.

506

00:50:26.030 --> 00:50:26.620

Carol Gunn: Yeah.

507

00:50:28.470 --> 00:50:35.750

Jon M: Hmm... Yeah, Premiere Pro, it works really well, but you, you know, you can't in an hour, I mean...

508

00:50:36.210 --> 00:50:37.120

Jon M: You know...

509

00:50:37.930 --> 00:50:39.909

Carol Gunn: And that went by really fast.

510

00:50:40.590 --> 00:50:41.430

Jon M: Yeah.

511

00:50:43.340 --> 00:50:44.809

Karen Kreps: Well, thank you for that.

512

00:50:45.430 --> 00:50:48.010

Karen Kreps: It definitely wets the appetite.

513

00:50:48.240 --> 00:50:54.160

Jon M: Oh, well, you're welcome. Yeah, it's a... it's a... I mean...

514

00:50:55.100 --> 00:50:57.110

Jon M: How do I say this properly?

515

00:50:57.880 --> 00:51:08.430

Jon M: And I think every... every serious editor that... you know, any tool that you work in all the time, you're... you're, you're, you're gonna,

516

00:51:09.690 --> 00:51:16.999

Jon M: You know, run into flaws and problems, and it has, you know, there's bugs in it and all that, and problems, but...

517

00:51:17.230 --> 00:51:21.359

Jon M: It's a strong tool, it works really well.

518

00:51:21.940 --> 00:51:23.570

Karen Kreps: It looks very inviting.

519

00:51:23.600 --> 00:51:26.310

Jon M: I yell at it all the time, but,

520

00:51:27.810 --> 00:51:29.730

Jon M: I use it every day, too.

521

00:51:31.710 --> 00:51:37.309

Jon M: So, and like I said, all that footage is in the... in that project, if you want to mess around at all.

522

00:51:37.310 --> 00:51:39.469

Karen Kreps: And what... where's the address for that?

523

00:51:40.060 --> 00:51:42.339

Jon M: It's right here in the chat.

524

00:51:42.340 --> 00:51:43.720

Carol Gunn: It's a link in the chat.

525

00:51:43.720 --> 00:51:44.530

Karen Kreps: Okay.

526

00:51:44.530 --> 00:51:48.340

Jon M: It's a zipped folder that's about 200 megabytes.

527

00:51:48.530 --> 00:51:49.560

Karen Kreps: Okay, great.

528

00:51:49.560 --> 00:51:52.550

Jon M: And it's my... it's my project folder, with everything.

529

00:51:53.560 --> 00:51:57.190

Karen Kreps: Well, the chat will get saved, and I will put it up on the website.

530

00:51:58.220 --> 00:51:59.890

Jon M: Alright, cool.

531

00:51:59.890 --> 00:52:03.549

Karen Kreps: Thank you. I'll stop the recording, and we'll see you next month.

532

00:52:03.850 --> 00:52:04.480

Carol Gunn: Thanks, John.

533

00:52:04.480 --> 00:52:06.090

Jon M: Oh, very welcome.

534

00:52:06.420 --> 00:52:07.469

Carol Gunn: See you next time!

535

00:52:07.470 --> 00:52:08.380

Jon M: Okay.

536

00:52:08.380 --> 00:52:09.320

Cornelius Chopin: See you guys.