

Adobe Premiere Help Contents

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Windows and Tools

Windows

There are eight windows in which you do your work in Adobe Premiere:

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Tools palette

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Window menu

The Window menu contains commands for displaying Adobe Premiere windows.

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Info

New commands

The New commands let you create a new project, a library of clips, a sequenced movie, and a set of miniatures.

[New Project](#)

[New Library](#)

[New Sequence](#)

[New Miniatures](#)

Open command

Opens an existing project in the Project window or opens a single clip in a Clip window. Choose Open from the File menu. In the Open dialog box, select the project or clip name, and click OK. If you open more than one clip, each clip will be opened in a separate Clip window. You can open only one project at a time.

Related topics

[Importing and opening clips](#)

Import File command

Imports selected clips into the Project window.

To import clips into the Project window:

- 1 Choose Import File from the File menu (Ctrl+I). The Import dialog box appears with a list of available clips.
- 2 Select the clip you want to import. You can Ctrl-click to select multiple clips.
- 3 Click OK. The clips are imported into the Project window.

Clips are arranged in alphabetical order in the Project window with the number 1 in the upper-right corner. If the same clip is imported more than once, Adobe Premiere makes another entry in the Project window and assigns a new number in the upper-right corner. Each time the same clip is imported into the Project window, a new entry is created and a new number is assigned in ascending sequential order.

Related topics

[Import Directory command](#)

[About the Project window](#)

[Compatible formats for clips](#)

Import Directory command

Imports a directory of clips into the Project window. Choose Import Directory from the File menu (Ctrl+Y). In the dialog box, click the directory containing the desired clips, and click OK. All clips in the selected directory are imported into the Project window.

Related topics

[Import File command](#)

[About the Project window](#)

[Compatible formats for clips](#)

Close command

Closes the current project. Adobe Premiere will prompt you to save changes if there are any unsaved changes to the project.

Save command

Saves a project or clip in its current file format.

Related topic

[Save As command](#)

Save As command

Saves a project, clip, clip library, or movie sequence with a different name. Adobe Premiere automatically assigns the appropriate filename extension, as follows:

- Projects are saved with a .PPJ extension.
- MS Video movie clips are saved with an .AVI extension.
- QuickTime movie clips are save with a .MOV extension.
- Audio clips are saved with a .WAV extension.

Export commands

Let you transfer a movie to videotape, export part of a clip as a bitmap file, and export an audio clip as a Windows Waveform (.WAV) file:

Print to Video

Frame as Bitmap

Waveform

Capture command

Lets you start third-party capture utilities, such as the Microsoft Video for Windows VidCap program, to record video images and sound into your computer. You can start the capture application from within Adobe Premiere and then move quickly between the two applications.

To choose a capture utility from Adobe Premiere:

- 1 Choose Capture from the File menu. The Capture dialog box appears.
- 2 Locate the capture application you want to start, and click OK.

If you choose the Capture command again, the same capture application will start again, bypassing the dialog box. If you want to start a different capture application, hold down the Shift key as you choose the Capture command. Doing so causes the dialog box to reappear.

Related topic

[Capturing video](#)

Print Window command

Prints a paper copy of the Project, Construction, Sequence, or Library window, or of a single clip in the Clip window. You can use the printed windows as a storyboard of your project.

To print the contents of a window:

- 1 Click the Project, Construction, Sequence, Library, or Clip window to make it the active window.
- 2 Choose Print Window from the File menu (Ctrl+P). The Print dialog box for the currently selected printer appears.
- 3 Click OK.

Print Setup command

Displays the Print Setup dialog box so that you can specify various printing options.

Related topic

[Print Window command](#)

Preferences commands

Let you preset a variety of Adobe Premiere functions.

Output Options

Scratch Disk

Time Base

Still Image Duration

Audio Display

Frame Cache

Exit command

Exits the Adobe Premiere program. Before exiting, Adobe Premiere prompts you to save any opened, unsaved files.

New Project command

Opens a new project. If another project is open with unsaved changes, you will be prompted to save changes before opening a new project.

Related topics

[Creating new projects](#)

[Opening existing projects](#)

[Saving projects](#)

New Library command

Creates a library in which you can store clips from one or several projects. For example, you may want to store all the clips from a single project in a library, or you may want to store frequently used clips in a library rather than open them separately each time you need them.

Related topic

[Creating a library of clips](#)

New Sequence command

Creates a new Sequence window. The Sequence window lets you create a composite movie by linking a series of shorter movies. The Sequence window is simpler than the Construction window to use, and is good for storyboarding or producing quick results with existing clips. When the Sequence window is active, you can also use the [Print to Video](#) command to output the contents of the window directly to your computer screen or to videotape.

Related topics

[Compiling movies](#)

[Creating a sequence of movies](#)

New Miniatures command

Scales down the image sizes of your original clips for better performance during editing and previewing. When you are ready to make the final version of a movie, you use the [Re-find Files](#) command to retrieve the original images.

Related topic

[Making miniatures to improve performance](#)

Print to Video command

Plays a movie in the center of your computer screen.

To play a movie in the center of the computer screen:

- 1 Choose Open from the File menu (Ctrl+O). The Open dialog box appears.
- 2 Select the movie you want to play, and click OK. The movie appears in a Clip window.

If you select the Open Finished Movie option in the Project Output Options dialog box before you compile your movie, Adobe Premiere automatically opens the movie in a Clip window after it has been compiled and saved.

- 3 Choose Export from the File menu and Print to Video from the submenu (Ctrl+M). The Print to Video dialog box appears.
- 4 Set the Print to Video options, and click OK.

The movie plays in the center of the screen against a black background. To interrupt the playing of the movie, press the Esc key.

Related topics

[Playing movies](#)

[Transferring movies to videotape](#)

Frame as Bitmap command

Exports a single frame of a clip to a 24-bit DIB (.BMP) file format.

To export a frame as a bitmap image:

- 1 In the Clip window, select the single frame you want to save as a bitmap image.
- 2 Choose Export from the File menu and Frame as Bitmap from the submenu. The Export Frame dialog box appears.
- 3 Type a name for the file, and click OK.

Waveform command

Exports an Adobe Premiere audio clip as a Windows Waveform (.WAV) file.

To export an audio clip as a Waveform file:

- 1 Open the audio clip you want to export as a Waveform file.
- 2 Choose Export from the File menu and Waveform from the submenu. The Export Waveform dialog box appears.
- 3 Type a name for the file, and click OK.

Output Options preference

Sets the default project output options for new projects, movies, and movie sequences. In the Output Options Preferences dialog box, you set the same options as those you set for an existing project using the Output Options command. For example, you can specify the output file type, the image compression type, the playback rate, and the part of the Construction window that will be compiled. In addition, you can specify such settings as the image size and the audio sampling rate.

Related topic

[Output Options command](#)

Scratch Disk preference

Sets the disk on which Adobe Premiere builds temporary scratch movies.

Related topic

[Creating scratch movies](#)

Time Base preference

Sets the time base for new projects. The default time base is 30 frames per second (fps), which is the National Television Standards Committee (NTSC) standard. You can change the time base to 25 fps, the European television standard, or to 24 fps, the rate at which film is projected.

Still Image Duration preference

Sets a new default duration of still-image clips. The initial default duration is 1 second.

Related topic

[Setting the duration of clips](#)

Audio Display preference

Lets you display audio clips as straight black bars instead of as waveforms. The black bar approximation is beneficial because bars are displayed more quickly than waveforms.

To change the audio display:

- 1 Choose Preferences from the File menu and Audio Display from the submenu. The Audio Display dialog box appears.
- 2 Choose a rate threshold from 1 frame to 1 minute, or choose Always or Never for the audio approximation.
- 3 Click OK.

The audio clip will be displayed as a black bar when the Construction window's current time unit exceeds the threshold you selected. (The time unit slider at the bottom of the Construction window displays the window's current settings.)

Related topics

[Arranging clips in the Construction window](#)

[Changing the Construction window display](#)

Frame Cache preference

Sets the amount of available RAM to use for caching thumbnail images and previewing. The maximum size you can set is 16 MB.

Related topics

[Previewing from RAM](#)

[Setting preview options](#)

[Using the Preview command](#)

Undo command

Undoes the effect of the last command or action, returning the project to its state before you performed the command or action.

Cut command

Removes the current selection and places it on the Clipboard. If you cut a clip from the Construction window, the clip remains in the Project window. If you cut a clip from the Project window that is in use in the Construction window, a message appears to indicate that the clip and any reference to the clip will be removed from the Construction window. You cannot cut a clip from a Clip window.

You can use the Cut command along with the Paste command to move an item to a new location.

Related topic

[Paste command](#)

Copy command

Creates a copy of the current selection and places it on the Clipboard. You can use the Copy command along with the Paste command to make one or more copies of an item in different locations.

Related topic

[Paste command](#)

Paste command

Pastes the selection currently on the Clipboard to a new location at the leftmost available position in a track. To adjust clips when pasting and to paste clips to specific locations, use the Paste Custom and Paste to Fit commands from the Edit menu.

Related topic

[Pasting clips in the Construction window](#)

Clear command

Removes the current selection without copying it to the Clipboard.

Related topic

[Cut command](#)

Duplicate command

Creates a copy of the selected clip in the Project window.

Related topic

[Importing and opening clips in the Project window](#)

Select All command

Selects every clip in the Project window or every clip and transition in the Construction window.

Paste to Fit command

Pastes a copied or cut clip or transition into a selected area of the Construction window and changes the duration (sets new in and out points) of the clip so that it can fit into the selected area. You can also select a clip for which you want to substitute the copied or cut clip.

Related topic

[Pasting clips in the Construction window](#)

Paste Custom command

Pastes part or all of the contents of a clip, or a subset of its attributes (such as filters, fade control, or level controls), into a selected area of the Construction window.

Related topic

[Pasting clips in the Construction window](#)

Paste Custom Again command

Repeats the last options set in the Paste Custom dialog box. This feature can be helpful if you want to paste particular filters or settings to more than one clip.

Related topic

[Pasting clips in the Construction window](#)

Make Movie command

Compiles a movie of all clips, or a portion of the clips, in the Construction window. After the movie is compiled, you can play it on your computer screen or record it to videotape. In the Make Movie dialog box, you can set options by clicking Options to open the Project Output Options dialog box.

Related topic

[Compiling movies](#)

Make Work Area command

Compiles a temporary movie of the size and frame rate set in the Preview Options dialog box. The type of movie, AVI or QuickTime, is determined by the current value of the Output As field in the Project Output Options dialog box.

To build a temporary scratch movie:

- 1 In the Construction window, position the work area bar over the clips you want to preview.
- 2 Choose Make Work Area from the Project menu. Adobe Premiere builds a scratch movie of the clips under the work area bar, and then opens the movie in a Clip window. Press the Play button to run the scratch movie. If you want to keep the scratch movie, save it with a new filename.

You can specify the disk on which you want temporary scratch movies to be built by using the Scratch Disk Preferences command in the File menu.

Related topics

[Scratch Disk preference](#)

[Adjusting the work area](#)

[Preview options command](#)

[Output options command](#)

Preview command

Previews the clips and transitions under the work area bar in the Construction window.

Related topics

[Adjusting the work area](#)

[Using the Preview command](#)

Construction View command

Displays different views of the Construction window. For example, if you are working exclusively with video tracks, you can choose not to display audio tracks. You can also choose to display clips in the Construction window using thumbnails or filenames or both.

You can select or deselect the following display options:

- Video Tracks displays both video tracks (Ctrl+1).
- Audio Tracks displays all audio tracks (Ctrl+2).
- Track B/Transitions displays video track B, audio track B, and the transition track (Ctrl+3).
- Track C/Super displays audio track C and the superimpose track (Ctrl+4).
- Markers displays markers.
- Edge Viewing displays the new first or last clip in the Preview window when you resize a clip in the Construction window (').
- Snap to Edge causes the clips and transitions you're positioning to snap to the start or end position of items in surrounding tracks (Tab).
- Draw Frames displays the thumbnails of each clip (Alt+1).
- Heads & Tails displays the first and last frames of each clip with the clip's name between the two, causing the window to redraw faster than when Draw Frames is selected (Alt+2).
- Names Only displays only the name of each clip, causing the window to redraw faster than when Draw Frames or Heads & Tails is selected (Alt+3).

Related topic

[Construction window](#)

Remove Unused command

Removes any clips from the Project window that are not in use in the Construction window.

Related topic

[Deleting clips from the Project window](#)

Add Color Matte command

Creates a full-frame matte of solid color that can be used like a clip. This feature is useful, for example, if you want to superimpose titles over a solid-color background.

Related topic

[Adding background mattes](#)

Goto Location command

Moves to a specific time in the Construction window. Enter the desired time or frame using the SMPTE time code format (hours:minutes:seconds:frames).

Related topic

[Using the time ruler](#)

Re-find Files command

Replaces miniatures with the original clips before compiling a movie. Use the Re-find Files command before compiling a movie if you used the Miniatures command to create a set of smaller clips to work with while constructing the movie.

Related topic

[Making miniatures to improve performance](#)

Preview Options command

Affects the way the preview is processed when you choose the Preview command or when you make a scratch movie using the Make Work Area command. To change one or more of the preview options, choose Preview Options from the Project menu, or double-click the Preview window to open the Preview Options dialog box.

Related topics

[Setting preview options](#)

[Previewing from RAM](#)

[Previewing from the hard disk](#)

Previewing from RAM

With RAM-based previews (that is, when the Cache option in the Preview Options dialog box is set to everything), all the preview frames must be cached into RAM, which can take a substantial amount of memory. To create the best RAM-based previews, set the Max Rate option to fewer than 30 fps, and reduce the size of the Preview window. Doing this allows more frames to be cached into RAM at the same time. You can also adjust the amount of available RAM to use when previewing by using the Frame Cache preference in the File menu. Once RAM caching takes place, transitions, superimpositions, and filters can be applied to the cached frames with almost no preview delay.

RAM-caching also allows you to build previews that are smaller than the original clips, so that filters, transitions, and superimpositions can be applied more quickly. Previewing from RAM can be especially helpful when working with clips with large dimensions, because building special effects for large clips can take considerable time.

However, if most of your clips are unfiltered, caching them usually takes more time than previewing them from disk. In this case, choose to cache transitions only or cache nothing.

Related topic

[Frame Cache preference](#)

Previewing from the hard disk

Longer sequences can be previewed from your hard disk drive without having to wait for all of the frames to be cached. However, when previewing from disk (that is, when the Cache option in the Preview Options dialog box is set to nothing), filters, transitions, and superimpositions do not preview well unless they are cached. Adobe Premiere offers the option of caching transitions while previewing your clips directly from the hard disk drive.

When previewing from disk, make your Preview window the same size as your original clips or miniatures (if you have created a set of miniatures from the original clips.) If the Preview window is not set to the same size as your clips, the clips must be scaled to fit the Preview window, which can slow the playback rate. If you are using a hardware compression board that offers hardware scaling, you may not experience a loss of speed.

Output Options command

Sets how you want to compile the current contents of the Construction or Sequence window. The Project Output Options dialog box and the Sequence Output Options dialog box let you specify the part of the Construction or Sequence window you want to compile, the output file type, the compression method, and the video and audio portions to be compiled.

To open the Project Output Options or Sequence Options dialog box, click the Options button in the Make Movie dialog box, or select Output Options from the Project menu (Ctrl+J).

Related topics

[Compiling movies](#)

[Creating a sequence of movies](#)

Maintain Aspect Ratio command

Maintains the height-to-width ratio of an image, regardless of the image size.

Transparency command

Sets options for superimposed clips. The process of superimposition, called matting in film production and keying in television production, incorporates various methods of playing a clip over another clip. Areas of the top clip, called the superimposed clip, are made transparent to allow the bottom clip, called the background clip, to show through. Adobe Premiere provides you with a variety of ways to create transparency in the superimposed clip, from blocking out portions of the clip (creating a matte) to specifying ranges of color to be transparent.

Related topics

[Superimposing clips](#)

[Adding background mattes](#)

[Creating garbage mattes](#)

Transition Settings command

Adjusts the settings for a transition. The most frequently used settings are also available on the transition's thumbnail in the Construction window, including the Track selector, the Forward/Reverse selector, the Edge selectors (which are optional, depending on the type of transition), and the Anti-aliasing selector.

Related topic

[Changing transition settings](#)

Filters command

Applies a filter to a clip in the Construction window. You can apply any number of filters to a single clip.

You can choose from a variety of filters that let you distort, blur, sharpen, smooth, add texture, and color images. There are also a number of special-purpose filters, such as the Ghosting filter, which creates a multiple-exposure effect; the Solarize filter, which creates a film negative effect; the Replicate and Tiles filters, which create split-screen effects; and the Vertical and Horizontal Flip filters, which flip an image along either axis. The audio filters include the Echo filter, which produces an echo effect; and the Fill Left and Fill Right filters, which affect the spatial quality of the sound. In addition, Adobe Premiere works with most third-party filters in the standard Adobe Premiere and Adobe Photoshop formats.

When you choose a filter that has settings, that filter's Settings dialog box appears.

Related topics

[Applying filters](#)

[Anti-alias filter](#)

[Backwards filter](#)

[Black & White filter](#)

[Blur and Blur More filters](#)

[Brightness/Contrast filter](#)

[Color Balance filter](#)

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[Pointillize filter](#)

[Posterize Time filter](#)

[Radial Blur filter](#)

[Replicate filter](#)

Ripple filter

Sharpen and Sharpen More filters

Sharpen Edges filter

Solarize filter

Spherize filter

Tiles filter

Twirl filter

Vertical Flip filter

Wave filter

ZigZag filter

Anti-alias filter

Smooths an entire image by averaging the colors in areas of high contrast. Averaging colors adds intermediate shades that make transitions between dark and light areas appear more gradual.

Backwards filters

Play a video clip from the last frame to the first frame (video filter) or play a sound backward (audio filter). You should apply the Backwards filter to a clip first before you apply additional filters. The Backwards filter negates the effects of previous filters applied to a clip.

Black & White filter

Reduces all colors to shades of gray.

Blur and Blur More filters

Eliminate noise in the parts of the image where significant color transitions occur. The Blur filter has a subtle effect that is suitable for high-resolution images. The Blur More filter produces an effect three to four times stronger than the Blur filter and is more suitable for low-resolution images.

Brightness/Contrast filter

Adjusts the brightness and contrast of the image. As you drag the sliders in the filter's dialog box, the preview of the image changes to reflect your adjustments.

Color Balance filter

Changes colors in the image by adjusting the RGB levels. Drag the sliders in the filter's dialog box to make a color more or less prominent. As you drag the sliders, the preview of the image in the dialog box changes to reflect your adjustments.

Crop filter

Trims rows of pixels off the edges of a clip and automatically resizes the trimmed clip to its original dimensions. This can be useful for trimming noise and pixel skew that can result from overscanning during digitizing. Use the slider controls to crop each edge of the image separately. You have the option of cropping in pixels or image percentage.

Crystallize filter

Creates a distorted mosaic pattern by clumping adjacent pixels into a solid color in a polygon shape, or cell. In the filter's dialog box, you can set the cell size from 3 pixels to 999 pixels.

Custom Convolution filter

Changes the brightness values of each pixel in an image according to a predefined mathematical operation called convolution.

To specify the Custom Convolution settings:

- 1 Choose Filters from the Clip menu (Ctrl+F). Select Custom Convolution from the Available list, and click OK. The Custom Convolution dialog box appears.
- 2 Click the center text box. This box represents the pixel being evaluated. Enter the value by which you want to multiply that pixels brightness value. Values can range from +999 to -999.
- 3 Click a text box representing an adjacent pixel to which you want to assign a weighted value. Enter the value by which you want the pixel in that position multiplied. For example, if you want the brightness value of the pixel to the right of the current pixel multiplied by 2, enter 2 in the text box to the right of the center box.
- 4 Repeat step 3 for all pixels you want to include in the operation. You don't have to enter values in all the text boxes.
- 5 In the Scale text box, enter the value by which to divide the sum of the brightness values of the pixels included in the calculation.
- 6 In the Offset text box, enter the value to be added to the result of the scale calculation.
- 7 Click OK. The filter is applied to each pixel in the image, one at a time.

Echo filter

Creates a reverberating sound effect. The Echo Settings dialog box contains options to set the echo's delay (the length of time between the beginning of the original sound and the beginning of its echo) and intensity.

Emboss filter

Makes an image appear raised or stamped. It does this by suppressing the color and tracing the edges with black.

Fill Left and Fill Right filters

Isolate the audio track to one channel or another.

Find Edges filter

Outlines the edges of a color image with colored lines and the edges of a grayscale image with white lines.

Gamma Correction filter

Lightens or darkens an image without substantially changing the shadows and highlights. The filter does this by changing the brightness levels of the midtones (the middle-gray levels) while leaving the black and white areas unaffected. The default gamma setting is 1.0. In the filter's dialog box, you can adjust the gamma from 0.1 to 2.9.

Gaussian Blur filter

Blurs an image by a large amount. The effect is similar to that of choosing the Blur or Blur More filters several times. (Gaussian refers to the bell-shaped curve that is generated on mapping the color values of the affected pixels.) This filter improves the quality of images with sharp edges and can produce a hazy effect.

Gaussian Sharpen filter

Sharpens an image by a large amount. The effect is similar to that of choosing the Sharpen or Sharpen More filters several times. (Gaussian refers to the bell-shaped curve that is generated on mapping the color values of the affected pixels.)

Ghosting filter

Overlays previous frames of a clip with other transparent frames to create a ghost-like effect.

Horizontal Flip filter

Reverses the image from left to right; however, the clip still runs in a forward direction.

Invert filter

Changes all colors to their opposites.

Mirror filter

Creates a mirror image horizontally or vertically.

Pinch filter

Distorts an image by stretching the image from the edges toward the center. The filter's dialog box contains an option for setting the percentage of pinching.

Pointillize filter

Breaks up the color in an image into randomly placed dots, as in a pointillist painting, and uses a black background as a canvas area between the dots. In the Pointillize dialog box, you can set the cell size from 3 pixels to 999 pixels. Doing so determines the size of the dots.

Posterize Time filter

Displays a new frame at the interval you set in the filter's dialog box to create a halting effect as the clip plays. You should apply the Posterize Time filter to a clip first before you apply additional filters. The Posterize Time filter negates the effects of previous filters applied to a clip.

Radial Blur filter

Produces a soft blur by simulating the effect of a zooming or rotating camera.

To specify the Radial Blur settings:

- 1 Choose Filters from the Clip menu (Ctrl+F). Select Radial Blur from the Available list, and click OK. The Radial Blur dialog box appears.
- 2 Select the blur method: Spin to blur along concentric circular lines, as if rotating the camera, or Zoom to blur along radial lines.
- 3 To change the origin of the blurring, drag the dot in the Blur Center box.
- 4 Specify the amount of the blur in the Amount text box. The value can be from 1 to 100. With the Spin blur method, this value reflects the degree of rotation; with the Zoom blur method, this value reflects the intensity of the blur.
- 5 Choose the quality of the blur: Draft, Good, or Best.
- 6 Click OK.

Replicate filter

Divides the screen into tiles and displays the whole image in each tile. You can set the number of tiles by dragging the slider in the Replicate Settings dialog box.

Ripple filter

Produces an undulating pattern on an image, like ripples on the surface of a pond. You can set the intensity (amount) from 100 to +100. You can also select the size of the ripple: small, medium, or large.

Sharpen and Sharpen More filters

Improve the clarity of an image by increasing the contrast in adjacent pixels.

Sharpen Edges filter

Finds the areas in the image where significant color changes occur and then sharpens them.

Solarize filter

Creates a blend between a negative image and a positive image, creating a halo effect. This effect is analogous to exposing a print to light briefly during developing.

Spherize filter

Wraps an image around a spherical shape to give objects and text a three-dimensional effect. You can set the intensity (amount) from 100 to +100. You can also select the direction in which the effect is applied: Horizontal Only, Vertical Only, or Normal (in all directions).

Tiles filter

Breaks up an image into a series of tiles. In the filter's dialog box, you specify the number of vertical tiles, the maximum distance tiles should be offset from their original positions, and how to fill the spaces between tiles. You can fill these spaces with white (the background color), with black (the foreground color), with an inverse image, or with the unaltered image.

Twirl filter

Rotates an image around its center. The image is rotated more sharply in its center than at the edges. In the filter's dialog box, you enter the twirl angle, ranging from +999 to -999.

Vertical Flip filter

Flips an image upside down.

Wave filter

Distorts an image to make it appear to undulate.

To specify the Wave settings:

- 1 Choose Filters from the Clip menu (Ctrl+F). Select Wave from the Available list, and click OK. The Wave dialog box appears.
- 2 Specify the number of wave generators, from 1 to 100.
- 3 Specify the wavelength and amplitude for the generators. The wavelength is the distance from one wave crest to the next, specified by values from 1 to 9999 in the Minimum and Maximum Wavelength fields. The amplitude is the height of the wave, specified by values from 1 to 9999 in the Minimum and Maximum Amplitude fields.
- 4 Select Randomize if you want Adobe Premiere to select a value randomly that falls between the minimum and maximum wavelength and amplitude values; otherwise, the waves are of a uniform amplitude and frequency.
- 5 Set the horizontal and vertical scales from 1 percent to 100 percent. These options control the magnitude of the distortion, both horizontally and vertically. Setting the scales to 0 gives you an undistorted image.
- 6 Select the type of shape you want the waves to have: Sine (rolling), Triangle (pointed crests), or Square (square crests).
- 7 Set the Undefined Areas option to determine how to treat portions of the image pulled into the selection from the edges. The Wrap Around option wraps the image to fill the space. The Repeat Edge Pixels option extends the colors of the pixels along the edge of the image.
- 8 Click OK.

ZigZag filter

Distorts an image radially.

To specify the ZigZag settings:

- 1 Choose Filters from the Clip menu (Ctrl+F). Select ZigZag from the Available list, and click OK. The ZigZag dialog box appears.
- 2 Enter the amount (magnitude) of distortion. The value can be from 0 to 999.
- 3 Specify the number of ridges, which is the number of direction reversals of the zigzag from the center of the clip to its edge. Enter a value from 1 to 999.
- 4 Click an option to displace the pixels in the image. The Pond ripples option displaces pixels to the upper left or lower right. The Out from Center option displaces pixels toward or away from the center of the image. The Around Center option rotates pixels around the center of the image.
- 5 Click OK.

Speed command

Changes the speed of a clip. The default clip speed is 100 percent for both movie and audio clips and can vary from 1 percent to 10,000 percent. When a clips speed has been changed from 100 percent, the new setting is displayed in the Project and Info windows.

Changing the clip speed reduces or multiplies the number of frames in the original clip, which affects the quality of motion in a movie clip, the quality of sound in an audio clip, and the duration of the clip. For example, setting a movie clips speed to 50 percent creates a slow-motion effect by doubling the number of frames and extending the clips original duration. On the other hand, setting the clips speed to 200 percent doubles the speed of the clip, creating a high-speed, jerky effect and halving the clips original duration.

To set the speed for a movie or audio clip:

- 1 Select the movie or audio clip from the Project window or the Construction window.
- 2 Choose Speed from the Clip menu (Ctrl+I).
- 3 Enter a value from 1 percent to 10,000 percent.
- 4 Click OK. The movie or audio clip is set to the new speed, and the speed percentage is displayed next to the clip type in the Project window.

Related topic

[Setting the duration of clips](#)

Duration command

Changes the out point of a clip. Time-based clips (that is, movies and audio) cannot be lengthened beyond the duration of the original clip unless you assign a slower speed to the clip by using the Speed command in the Clip menu.

To set the duration of a clip:

- 1 Make the Clip window active, or select the clip in the Project, Construction, or Sequence window.
- 2 Choose Duration from the Clip menu or, if you are setting the duration of a still-image clip, click the Duration button in the Clip window. The Duration dialog box appears.
- 3 Enter a new duration using the SMPTE time code (hours:minutes:seconds:frames), and click OK.

Related topics

[Still Image Duration preference](#)

[Speed command](#)

Find Clip command

Finds the clip you're working with in a different window.

To find a clip in another window:

- 1 Select the clip in the active window (in the Construction, Project, or Clip window).
- 2 Choose Find Clip from the Clip menu (Ctrl+=). The selected clip is highlighted in the Project or the Construction window as follows:
 - If the Clip window is active, the corresponding clip in the Project window is highlighted if it exists there.
 - If the Project window is active, the corresponding clip in the Construction window is highlighted if it exists there.
 - If the Construction window is active, the corresponding clip in the Project window is highlighted.

Open Clip command

Opens the selected clip or clips in the Clip window. If you selected multiple clips, each one opens in its own Clip window. You can also open a clip in the Clip window by using one of the following methods:

- Double-click the thumbnail of the clip in the Project window or in the Construction window. To open only the audio portion of a linked clip, double-click the audio waveform in the thumbnail.
- Choose Open from the File menu (Ctrl+O), and select the clip from the file list in the Open dialog box. You can Ctrl-click to open multiple clips.

Related topics

[Clip window](#)

[Importing and opening clips in the Project window](#)

[Opening clips in the Clip window](#)

Add This Clip command

Adds an open clip in a Clip window to the Project window. You can also drag a clip from a Clip window to the Project window.

Related topic

[Importing and opening clips in the Project window](#)

Project window

Clips imported into a project are displayed in the Project window. The Project window appears when you start up the Adobe Premiere program or when you open or create a project. The default Project window displays a thumbnail of the clip, the name of the clip, the general type of clip, the duration of the clip, the size of the clip, and a Comment box.

About the Project window

- Thumbnails vary depending on the type of clip in the Project window. For a movie clip, including FilmStrips, the thumbnail displays an approximation of the first frame of the clip. For an audio clip, the thumbnail is a sketch of a portion of the audio waveform. For a still image, including color mattes, the thumbnail displayed is an approximation of the image.
- The clip type may be Movie, Audio, Still Image, FilmStrip, or Color Matte.
- The duration of a clip (how long a clip runs) is measured in the standard format approved by the Society of Motion Picture and Television Engineers (SMPTE), which is hours:minutes:seconds:frames.
- The size of a movie frame or still-image clip is the image's dimensions measured in pixels. For audio clips, this field indicates frequency in kilohertz, sample resolution (8 or 16 bit), and mono or stereo.
- The Comment box on the right side of the window provides room to enter notes about a clip. For example, you might want to add a reminder about clip details that are not visible in the thumbnail. To add a comment, click in the Comment box and type the desired text. You can use the standard Cut, Copy, Paste, and Clear commands to edit the text you enter.

Related topics

[Compatible formats for clips](#)

[Creating new projects](#)

[Deleting clips from the Project window](#)

[Importing and opening clips in the Project window](#)

[Opening existing projects](#)

[Saving projects](#)

[Setting the time base for new projects](#)

Construction window

The Construction window displays all the clips in your movie from left to right, in the sequence in which they will appear when the movie is played. This window is Adobe Premiere's "cutting room," because it is here that you do the work of assembling clips and editing the movie. If the Construction window is not already displayed, choose Construction from the Windows menu (Ctrl+5).

The Construction window contains a time ruler for aligning clips, a tool palette for selecting and editing clips, and seven tracks:

- Video tracks A and B for movie and still-image clips
- T track for transitions between clips
- Super (superimpose) track for movie and still-image clips to be superimposed
- Audio tracks A, B, and C for audio clips

Related topics

[Adding clips to the Construction window](#)

[Arranging clips in the Construction window](#)

[Changing the Construction window display](#)

[Changing the display of audio clips](#)

[Deleting clips from the Construction window](#)

[Displaying a series of thumbnails](#)

[Pasting clips in the Construction window](#)

[Trimming clips in the Construction window](#)

[Using the time ruler](#)

Preview window

The Preview window lets you play a portion of a movie or an entire movie without having to make an AVI or QuickTime movie, which can take a substantial amount of time. You can preview a project by using the Preview command or by dragging in the time ruler. You can also preview your project by making a scratch movie, which plays in the Clip window and gives you more control over viewing.

Related topics

[Dragging through the time ruler](#)

[Creating scratch movies](#)

[Using the Preview command](#)

Clip Window

You use the Clip window to change starting and ending frames of a clip, to change the duration of a still-image clip, to set markers in a clip, or to view a clip between the beginning and ending frames.

Related topics

[Opening clips in the Clip window](#)

[Playing movies](#)

[Setting place markers in clips](#)

[Setting the duration of clips](#)

[Trimming clips in the Clip window](#)

[Viewing clips in the Clip window](#)

Sequence window

You can use the Sequence window to link a series of short movies into a single composite movie. The Sequence window is simpler to use than the Construction window, and it is good for storyboarding or producing quick results with existing clips.

The Sequence window does not support special-effect transitions between the movies that you are linking.

Related topic

[Creating a sequence of movies](#)

Library window

You can create a library in which to store clips from one or several projects. For example, you may want to store all of the clips from one project in a library, or you may want to store frequently used clips in a library rather than open each clip separately as you need it. Once you have created and saved a library, you can open it along with any project. All attributes, such as markers, in points, and out points, are saved with the clips you place in a library.

Related topic

[Creating a library of clips](#)

Transitions window

The Transitions window displays icons of the available transitions. The Transitions window includes a brief description of each transition, and when the window is active, the icons become animated.

Each transition has a variety of options for controlling the way the image is transformed. The most common transition between clips is a cut, which is an instantaneous switch from one clip to another. The term is borrowed from film editing, in which a cut is achieved by splicing two shots together.

To cut between clips in Adobe Premiere, you can simply arrange the clips head to tail on the same track in the Construction window. If, however, you want a less abrupt or more elaborate transition between clips, you have many options from which to choose. Adobe Premiere contains more than 30 transitions, such as Band Wipe, Checkerboard, Slide, and Venetian Blinds.

Related topics

[Adding transitions](#)

[Changing transition settings](#)

[Selecting a color model and color](#)

Info window

The Info window displays information about a selected clip or transition. When you select a clip in the Construction window, the Info window displays the clip's name, type, speed (only if a speed other than the default setting has been entered), duration, and size; the fade control levels of selected points in the clip; the starting and ending times of the clip; and the current cursor location. It is sometimes helpful to watch the starting time and ending time in the Info window as you drag to align a clip in the Construction window.

When you select a clip in the Project window, the Info window displays the clip's name, type, duration, and size.

If the Info window is not visible, choose Info from the Windows menu (Ctrl+8).

Keyboard shortcuts

You can use the keyboard to choose commands and tools and to perform many Adobe Premiere functions.

[Clip window](#)

[Preview window](#)

[Tools palette](#)

[Work area bar](#)

[Level and fade control](#)

[Transitions](#)

[Filters](#)

[Markers](#)

[Capture command](#)

Capture command

Operation

Display the dialog box on subsequent selections of the Capture command

Keystroke

Shift + choose Capture from the File menu

Clip window

Operation

Open a clip in the Clip window

Add an open clip to the Project window

Change the in point

Change the out point

Play


Stop playing

Play between the in point and out point

Play continuously (loop)

Play continuously (loop) between the in point and out point

Stop looping Spacebar

Play backward (video clips only) Alt + 

Play backward or forward, 1 frame at a time Left Arrow or Right Arrow key

Play backward or forward, 5 frames at a time Shift-Left Arrow or Shift-Right Arrow

Fast forward (video clips only)

Rewind (video clips only)

Go to the end (or end point)

Go to the beginning (or in point)

Go to a marker

Go to a specific time

Keystroke

Double-click a thumbnail in the Project or Construction window.

Double-click a clip on the Audio track to open only the audio portion of a linked clip.

Drag the clip to the Project window


Shift + I


Shift + O

Spacebar

Esc

Shift + spacebar

Ctrl + 

Shift + Ctrl + 

F

R

Down Arrow; End

Up Arrow; Home

Type the number of the marker.

Press the Tab key, enter the time, and press Enter.

Filters

Operation

Display the Filters dialog box or a filter's Settings dialog box

Keystroke

With the selection tool active, Alt-click a clip. From the pop-up menu, choose Filters to display the Filters dialog box, or select one of the listed filters (those that have already been applied to the clip) to display the filter's Settings dialog box.

Level and fade control

Operation

Adjust the level of an audio clip or the fading of a superimposed clip

Keystroke

Click a location in the fade-control section of the Audio or Super track to create a handle.

Hold down the Shift key, and drag between handles to adjust a segment.

Markers

Operation

Place a marker in the time ruler of the Construction window or in the Clip window

Go to a marker

Delete a marker

Keystroke

Shift + a number
(0 through 9)

0 through 9

C (when the marker is displayed in the Clip window or when the hairline is over the marker in the Construction window's time ruler)

Preview window














Operation

Resize the window to popular sizes

Keystroke

Shift-click

Tools palette

Tool	Keystroke
 Selection	S
 Zoom in	Z
 Zoom out	Alt (when the zoom in tool is selected)
 Hand	H
 Razor	R
	Hold down Alt when the razor tool is selected to split all clips in all tracks.
 In point	I; Ctrl + Shift
 Out point	O; Ctrl
 Track	T
	Hold down Shift when the track tool is selected to extend the track selection.
	Hold down Alt when the track tool is selected to use the multi-track tool.
 Multi-track	M
	Hold down Alt when the multi-track tool is selected to use the track tool.
 Block select	B
	Hold down Shift when the block select tool is selected to extend the selection.
	Hold down Alt when the block select tool is selected, and drag to copy the selection.
 Ripple	Position the pointer on the joint between two clips, and press Ctrl + Alt.
 Rolling Edit	Position the pointer on the joint between two clips, and press Shift + Ctrl + Alt.
 Link override	Alt + Shift + drag the video or audio portion of the clip.

Transitions

Operation

Display a transition's
Settings dialog box

Keystroke

Double-click the transition in
the Construction window.

Work area bar

Operation

Extend the work area to the width of the Construction window

Extend the work area to the first gap in the movie construction or to the edge of the Construction window if no gap exists

Keystroke

Double-click the work area bar.

Shift + double-click the work area bar.

Creating new projects

Once you have decided what clips you want to use in your movie, you are ready to create a new project. A project is analogous to a roadmap of your movie. All of your editing decisions are saved in the project. You import clips into the Project window or open them in a Clip window and then assemble them in the Construction window.

By default, the Adobe Premiere program opens a new, untitled Project window when you start the program. You cannot have more than one Adobe Premiere project open at the same time. If you want to close the current project and create a new project, choose New from the File menu and Project from the submenu.

Related topics

[Project window](#)

[Opening existing projects](#)

[Setting the time base for new projects](#)

Opening existing projects

When opening an existing project, you may be asked to locate some of the clips associated with the project. To locate the files, use the scroll lists in the dialog box that appears. If you skip over these files, they will not be included in the opened project.

To open an existing project:

- 1 Choose Open from the File menu (Ctrl+O). The Open dialog box appears, listing the available clips and projects.
- 2 Select the project you want to open, and click OK.

Related topics

[Creating new projects](#)

[How Adobe Premiere works with files](#)

Saving projects

Saving a project saves all editing decisions and pointers to existing clips. Saving a project also saves the location of the windows on-screen if you have rearranged them. It is a good idea to save your projects frequently as you work with them.

To work with a project again, all of the original source material must also be available. If you move the original clips in or out of directories after you create and save a project, Adobe Premiere will prompt you to relocate the files when you open the project. You can choose not to relocate the missing files by selecting Skip in the Open dialog box. Adobe Premiere then creates a new project from the available files. To avoid having to relocate your files each time you open a project, try not to move or reorganize the original files.

To save a project:

- 1 Click in the Project window to make it active.
- 2 Choose Save from the File menu.

Related topic

[How Adobe Premiere works with files](#)

Setting the time base for new projects

Every project has a time base. This time base determines how Adobe Premiere interprets imported clips and lets the program know how many frames make 1 second of a movie. You use the Time Base preference to set the time base for new projects you create. Once a project has been created, you can't change its time base. Changing the time base does not affect existing projects.

The time base affects the way clips are represented in the Project, Clip, and Construction windows. For example, the tick marks in the Construction windows time ruler reflect the value of the time base. Since there are several standards in use, specifying the one you want Adobe Premiere to use ensures that you and Adobe Premiere are measuring clips in time in the same way.

The time base is expressed as a rate, but it has nothing to do with the actual playback rate of your movie. (The playback rate is determined by the value you specify in the Project Output Options dialog box and by the limitations of the target platform.) You should consider the frame rate of your final movie when you set the time base for a project. For example, if you want to produce a final movie at 15 frames per second (fps), you should set the time base to 30 fps because it is a multiple of 15. Doing so ensures that data is not lost through interpolation when Adobe Premiere translates data from the project frame rate into the compiled movie frame rate.

The default time base is 30 fps, which is the National Television Standards Committee (NTSC) standard. You can change the time base to 25 fps, the European television standard, or to 24 fps, the rate at which film is projected.

To set the time base:

- 1 Choose Preferences from the File Menu and Time Base from the submenu.
- 2 Select a rate of 24, 25, or 30 fps from the pop-up menus in the Time Base Settings dialog box, depending on whether you want the time base to be at the rate at which the film is projected, at the European television standard, or at the NTSC standard, respectively.
- 3 Click OK.

Creating a library of clips

You can create a library in which to store clips from one or several projects. For example, you may want to store all of the clips from one project in a library, or you may want to store frequently used clips in a library rather than open each clip separately as you need it. Once you have created and saved a library, you can open it along with any project. All attributes, such as markers, in points, and out points, are saved with the clips you place in a Library.

To create a library:

- 1 Choose New from the File menu and Library from the submenu (Ctrl+L). An untitled Library window appears.
- 2 Import clips into the Library window using one of the following methods:
 - With the Library window active, choose Import from the File menu.
 - Drag the desired clips from the Project window or Clip window into the Library window.
 - Copy and paste clips from the Construction window into the Library window.
- 3 With the Library window active, choose Save from the File menu. The Save Library As dialog box appears.
- 4 Type a name for the library, and click OK.

To open a library:

- 1 Choose Open from the File menu (Ctrl+O). The Open dialog box appears.
- 2 Locate and select the library name from the file list, and click OK.

Importing and opening clips in the Project window

You import clips into the Project window or open them in a Clip window. You then assemble the clips in the Construction window. There are several ways to place clips in the Project window. You can import selected clips or an entire directory of clips directly into the Project window, or you can open a clip and examine it before moving it to the Project window.

To import clips into the Project window:

- 1 Choose Import File from the File menu (Ctrl+I). The Import dialog box appears, listing available clips.
- 2 Select the clip you want to import. You can Control-click to select multiple clips.
- 3 Click OK to import the clips into the Project window.

Clips are arranged in alphabetical order in the Project window with the number 1 in the upper right corner. If the same clip is imported again, Adobe Premiere makes another entry in the Project window and assigns it the number 2 in the upper right corner. Each time the clip is imported, Adobe Premiere makes a new entry and numbers it in ascending sequential order.

To import a directory of clips into the Project window:

- 1 Choose Import Directory from the File menu (Ctrl+Y).
- 2 Locate and select the directory containing the desired clips, and click OK. All of the clips in the selected directory are imported into the Project window. Note that any subdirectories in the selected directory will not be imported.

To examine a clip and then add it to the Project window:

- 1 Choose Open from the File menu (Ctrl+O). The Open dialog box appears, listing the available clips and projects.
- 2 Locate and select the clip you want to open. You can Control-click to select multiple clips.
- 3 Click OK to open the clip in a Clip window. If you select more than one clip, each clip opens in its own Clip window. To examine video and audio clips in the Clip window, click the Play button.
- 4 To add an open clip to the Project window, drag the clip from the Clip window into the Project window, or choose Add This Clip from the Clip menu (Ctrl+J). Note that you can also drag a clip directly into the Construction window.

Related topics

[Viewing clips in the Clip window](#)

[Compatible formats for clips](#)

[How Adobe Premiere works with files](#)

Setting the image size for movie and still-image clips

The Adobe Premiere output image size can vary from 60 pixels by 45 pixels to 2048 pixels by 1536 pixels, with a resolution of 72 pixels per inch (ppi). The default size is 160 pixels by 120 pixels. Its a good practice to make all movie and still-image clips the same height, width, and resolution before importing or adding them to an Adobe Premiere project. You can resize still images using Adobe Photoshop and then import them into Adobe Premiere.

Adobe Premiere adjusts the height-to-width ratio, called the aspect ratio, of an image as needed to match the output frame dimensions, unless you lock the aspect ratio. A locked aspect ratio can result in undesirable distortion of an image. You can lock the aspect ratio for any clip in the Project or Construction window by selecting the clip and choosing Maintain Aspect Ratio from the Clip menu. Adobe Premiere will maintain the height-to-width ratio of the image, regardless of image size.

To set the default image size for new projects:

- 1 Choose Preferences from the File menu and Output Options from the submenu. The Output Options Preferences dialog box appears.
- 2 Enter a new size in the video section of the dialog box, and click OK.

To set the output image size of the current project:

- 1 Choose Output Options from the Project menu. The Project Output Options dialog box appears.
- 2 Enter a new size in the video section of the dialog box, and click OK.

Adobe Premiere can resize movie and still-image clips when the movie plays, but doing so usually reduces fidelity and decreases performance.

Related topic

[Compiling movies](#)

Making miniatures to improve performance

You can use the Miniatures feature to scale down the image sizes of your original clips for better performance during editing and previewing. You can then retrieve the original images when you are ready to make the final version of the movie. To replace the miniatures with the original clips, you use the Re-find Files command.

To create a set of miniature clips:

- 1 Choose New from the File menu and Miniatures from the submenu. The Select Directory dialog box appears.
- 2 Select the directory containing the source clips, and click OK. The Create Miniatures Directory dialog box appears with the default settings for miniature image size displayed at the bottom.
- 3 Choose one of two options:
 - Accept the default image size.
 - Click Options to display the Make Miniatures Preferences dialog box and enter a different image size. For best results, choose an image size from 60 pixels by 45 pixels to 160 pixels by 120 pixels. After entering the new image size, click OK to redisplay the Create Miniatures Directory dialog box.
- 4 Name the Miniatures directory, and click OK.

The new miniature clips are located in the directory you created and can be imported or opened for use in your project. When you are ready to output the final movie, you will need to use the Re-find Files command to locate the original files.

To replace miniatures with the original clips:

- 1 Save your project.
- 2 Choose Re-find Files from the Project menu. The Re-find Files dialog box appears.
- 3 Locate the first original clip in the Re-find Files dialog box, and click OK.

If you have placed all of the original clips in the same directory, Adobe Premiere automatically exchanges the miniature clips in the Project window and the Construction window with the original clips in the directory. If you have built your movie with miniatures from different directories, you will have to locate each directory individually. If you want to skip one clip and locate the next, click Skip in the Re-find Files dialog box. Skipped clips will be displayed as empty frames in the Project and Construction windows.

Deleting clips from the Project window

You can delete one or more clips from the Project window if you don't want them in your project. You can also delete all of the clips that are not currently being used in your project.

To delete a clip from the Project window:

- 1 Select the clip you want to delete by clicking it. Control-click to select more than one clip to delete.
- 2 Press the Delete key or the Backspace key, or choose Clear from the Edit menu.

The selected clips are deleted from the Project window and the Construction window. If you try to delete a clip that is currently in use in the Construction window, a warning appears stating that the clip will be removed from both the Project window and the Construction window.

You can use the Undo Delete command to undo the deletion of a clip from the Project window; however, if the clip was in use in both the Project and the Construction windows, the clip will not be restored in the Construction window.

To delete all clips not currently used in the Construction window:

- 1 Click in the Project window to make it active.
- 2 Choose Remove Unused from the Project menu.

Related topic

[Deleting clips from the Construction window](#)

Finding clips

When you are working with a clip in one window, you may want to see where it appears in some other window. The Find Clip command helps you do this.

To find a clip in another window:

- 1 Select the clip in the active window (in the Construction, Project, or Clip window).
- 2 Choose Find Clip from the Clip menu (Ctrl+=). The selected clip is highlighted in the Project window or in the Construction window as follows:
 - If the Clip window is active, the corresponding clip in the Project window is highlighted if it exists there.
 - If the Project window is active, the corresponding clip in the Construction window is highlighted if it exists there.
 - If the Construction window is active, the corresponding clip in the Project window is highlighted.

How Adobe Premiere works with files

When you import or open a source file that you want to use in an Adobe Premiere project, the actual file does not become part of your Adobe Premiere project. Source files can take substantial quantities of memory that would make working with them difficult. Instead, an Adobe Premiere clip contains a pointer to the source file stored on your hard disk drive. The clip behaves as if it were the original video or audio recording, but it is actually a sample, or a set of *thumbnails*, of the original file. You work exclusively with the thumbnails. If other users have access to your original files (on a hard disk drive or on a network), they will be unable to use or manipulate the files while you are working with them in Adobe Premiere.

Adding clips to the Construction window

You can add clips to the Construction window by copying them from the Project or Clip window. You can copy individual clips one at a time, or you can select multiple clips to copy.

After you add a clip to the Construction window, Adobe Premiere places a small icon in the clip's information box in the Project window to show that the clip is in use. The icon displayed is a color wheel for a movie or still-image clip and a waveform for an audio clip. If a clip contains both video and audio (called a linked clip), both icons are displayed in the clip.

If you add the same clip to more than one location in the Construction window, a new thumbnail is added to the Project window for each occurrence in the Construction window. Additional thumbnails let you edit each instance of the clip individually.

To add a single clip to the Construction window:

Drag a thumbnail of each of the clips you want to use from the Project or Clip window into the Construction window.

The clip type must correspond to the track type; for example, you cannot place an audio clip on a video track. Adobe Premiere places the clip in the Construction window when you release the mouse button.

To add multiple clips to the Construction window:

- 1 Click a clip to select it; then hold down the Control key, and click each additional clip you want included in the selection.
- 2 Release the Control key, and drag any one of the selected clips to the Construction window.

Clips are placed in the Project window in the order in which they appear in the Project window. Video and still-image clips are placed in a single video track, and audio clips are placed in a single audio track.

To add all clips in the Project window to the Construction window:

- 1 Choose Select All from the Edit menu (Ctrl+A).
- 2 Drag any one of the clips to the Construction window.

Clips are placed in the Project window in the order in which they appear in the Project window. Video and still-image clips are placed in a single video track, and audio clips are placed in a single audio track.

Related topics

[Construction window](#)

[Pasting clips in the Construction window](#)

[Arranging clips in the Construction window](#)

Pasting clips in the Construction window

Adobe Premiere uses standard editing commands for undoing, cutting, copying, pasting, and clearing. These commands are located in the Edit menu. In addition, the program includes two special paste commands, Paste to Fit and Paste Custom.

The Paste to Fit command (Ctrl+U) pastes a copied or cut clip or transition into a selected area of the Construction window, and it changes the duration (sets new in and out points) of the clip to fit into the selected area. This feature is especially useful for pasting a clip from the Project window or the Transitions window into a selected area of the Construction window.

The Paste Custom command (Ctrl+H) pastes part or all of the contents of a clip, or a subset of its attributes (its filters, fade control, or level controls), into a selected area of the Construction window or in place of another clip in the Construction window.

To use the Paste to Fit command:

- 1 Choose Copy from the Edit menu (Ctrl+C) to copy a clip from the Project, Clip, or Construction window.
- 2 Select the area where you want to paste the clip. You can also select a clip for which you want to substitute the copied clip.
- 3 Choose Paste to Fit from the Edit menu (Ctrl+U).

To use the Paste Custom command:

- 1 Choose Copy from the Edit menu (Ctrl+C) to copy a clip from the Project, Clip, or Construction window.
- 2 Select the area where you want to paste the clip. You can also select a clip for which you want to substitute the copied clip.
- 3 Choose Paste Custom from the Edit menu (Ctrl+H). The Paste Custom dialog box appears.
- 4 Choose one of two options:
 - Select Content if you want to paste the copied clips into the selected area or in place of the selected clip. (An animated representation of the resulting paste operation is displayed in the Content area.)
 - Select Settings if you want to paste the copied clip's attributes to the selected clip. Then choose to paste the clips filters, fade or level controls, or both.
- 5 If you selected Content in step 4, choose one of the following content options:
 - Normal pastes the source clip onto the destination (paste) area you select. If the source clip is larger than the destination area, the source clip's out point is adjusted so that the clip will fit the destination area. However, if the source clip is smaller than the destination area, the unused portion of the destination area remains blank (black).
 - Move Source Out Point adjusts the source clip's out point to fit the destination space.
 - Move Destination In Point adjusts the in point of the clip to the right of the destination area to accommodate the duration of the source clip.
 - Move Source In Point adjusts the source clip's in point to fit the clip into the destination space.
 - Move Destination Out Point adjusts the out point of the clip to the left of the destination area to accommodate the duration of the source clip.
 - Change Speed increases or decreases the source clip's speed (and, as a consequence, its duration) to accommodate the destination space. If the destination space is smaller than the source clip, the speed of the clip increases; if the destination space is larger than the source clip,

the speed decreases.

Note that you can change a clip's speed at any time using the Speed command in the Clip menu (Ctrl+J).

- Shift Track shifts both tracks of a linked clip to accommodate the duration of the source clip (which may initially be smaller or larger than the destination area).
- Shift All Tracks shifts clips in all tracks to accommodate the duration of the source clip.

Note that the Paste Custom Again command (Ctrl+R) repeats the last options set in the Paste Custom dialog box. This can be helpful if you want to paste a particular filter to more than one clip.

6 Click OK.

Related topics

[Adding clips to the Construction window](#)

[Arranging clips in the Construction window](#)

[Setting the speed of clips](#)



Arranging clips in the Construction window

Adobe Premiere plays all of the clips in the Construction window in order from left to right. The simplest arrangement for a movie is to assemble the clips end to end in a single video track so that the out point of one clip abuts the in point of the next clip. If you want to create a movie with less abrupt transitions between clips, you can place clips in the A and B video tracks so that they overlap, and use the T track for transitions. You use the Super track for movie or still-image clips that you want to superimpose.

You can arrange clips in the rough order in which you want them to play and then use the Snap to Edge option, the time ruler, or the time code displayed in the Info window to align clips precisely. Note that you will not be able to align clips precisely if the time unit you have set is too large.

When you drag a clip to move it or to change its duration, Adobe Premiere brackets the edges of the clip with alignment guides, which help to align the clip with clips in other tracks. When you release the mouse button, the alignment guides disappear.

To align clips, use one of the following techniques:

- To snap to the edge of another clip when you drag a clip, use the Snap to Edge option. This is the default setting for aligning clips in the Construction window. As you drag a clip, its alignment guides snap to the edges of clips or transitions in other tracks, enabling precise edge alignment in all tracks. To toggle the Snap to Edge option on and off, choose Construction View from the Project menu, and select or deselect Snap to Edge from the submenu, or press the Tab key.
- To make a clip start at a certain time in the movie, align the left edge of the clip with the desired time on the time ruler. To align the clip precisely, you can watch the starting point information in the Info window while dragging.
- To make a clip stop at a certain time, align the right edge of the clip with the ruler mark for that time. Remember that movie and audio clips cannot be stretched beyond their original length.
- To select all of the clips on a track at once, click the track tool , and then click the first clip you want included in the selection. All subsequent clips on the track are selected. Drag to align the selected track of clips.
- To include linked clips when selecting all clips on a track, choose the multi-track tool , and click the first linked clip you want included in the selection. All subsequent clips (linked and unlinked) are selected.

To add to a selection with the track or multi-track tool, hold down the Shift key and click.

Related topics

[Adding clips to the Construction window](#)

[Pasting clips in the Construction window](#)

[Displaying a series of thumbnails](#)

[Working with linked clips](#)

Deleting clips from the Construction window

If you decide that you don't want to use a clip in your project, you can delete it from the Construction window.

To delete a clip from the Construction window:

- 1 Click to select the clip in the Construction window.
- 2 Press the Delete key, or choose Clear from the Edit menu.

The Clip is deleted from the Construction window, but it remains in the Project window. If you later decide to use the clip, drag the clip back into the Construction window from the Project window.

Related topic

[Deleting clips from the Project window](#)

Working with linked clips

When you drag a linked clip (containing both video and audio) to the Construction window, both the video and audio portions of the clip are placed on their appropriate tracks. To drag only the video or audio portion of a linked clip to the Construction window, press Alt+Shift, and drag the desired portion of the clip onto the appropriate track in the Construction window.

You can delete the audio or video portion of a linked clip from the Construction window without affecting the other component. Click the portion you want to delete, and press the Delete key or choose Clear from the Edit menu.

Note that when you drag linked clips into the Construction window, both the video and audio tracks must be visible in the Construction window, and both tracks must have enough room for the clip.

Related topics

[Separating and rejoining linked clips](#)

[Link override tool](#)

[Multi-track tool](#)

Changing the Construction window display

You can specify which tracks are displayed in the Construction window. For example, if you are working exclusively with video tracks, you can choose to turn off the display of audio tracks. You can also choose to display clips in the Construction window using thumbnails or filenames, or both.

To change the Construction window display:

Use the Construction View submenu under the Project menu. By selecting and deselecting the following display options, you can turn the options on or off:

- Video Tracks. Displays both video tracks (Ctrl+1).
- Audio Tracks. Displays all audio tracks (Ctrl+2).
- Track B/Transitions. Displays video track B and the transition track (Ctrl+3).
- Track C/Super. Displays audio track C and the superimpose track (Ctrl+4).
- Markers. Displays markers.
- Edge Viewing. Displays the new first or last clip in the Preview window when you resize a clip in the Construction window (').
- Snap to Edge. Causes clips and transitions you're positioning to snap to the start or end position of items in surrounding tracks (Tab).
- Draw Frames. Displays the thumbnails of each clip (Alt+1).
- Heads & Tails. Displays the first and last frames of each clip with the clip's name between the two, causing the window to redraw faster than it does when Draw Frames is selected (Alt+2).
- Names Only. Displays only the name of each clip, causing the window to redraw faster than when Draw Frames or Heads & Tails is selected (Alt+3).

Related topics

[Changing the display of audio clips](#)

[Audio Display preference](#)

[Displaying a series of thumbnails](#)

Changing the display of audio clips

A clip in an audio track is represented by a waveform and a volume fade control bar. You can choose to display audio clips as straight black bars instead of as waveforms. The black bars are displayed more quickly than waveforms.

To change the audio display:

- 1 Choose Preferences from the File menu and Audio Display from the submenu. The Audio Display dialog box appears.
- 2 Choose a rate threshold from 1 frame to 1 minute for the audio approximation. You can also choose Always or Never.
- 3 Click OK.

The audio clip appears as a black bar whenever the Construction windows current time unit exceeds the threshold you selected. (The time unit slider at the bottom of the Construction window displays the windows current setting.)

Related topics

[Audio Display preference](#)

[Changing the Construction window display](#)

[Displaying a series of thumbnails](#)

Displaying a series of thumbnails

The Construction window has a time unit selector for adjusting the rate at which thumbnails are displayed for clips.

The default time unit for the Construction window is 1 second, which means that the Construction window displays one thumbnail for each second of a clip. Assigning a larger value to the time unit, such as 2 minutes, displays fewer thumbnails for each clip but allows you to view a larger portion of the clips in the Construction window. In general, the more detail you want to see in the clips, the smaller the time unit you should select; for more of an overview of the clips, select a larger time unit.

To change the time unit, you can use the time unit slider at the bottom of the window or use the zoom tools in the tool palette next to the slider.

Related topics

[Zoom tool](#)

[Changing the Construction window display](#)

[Changing the display of audio clips](#)

Using the time ruler

The time ruler at the top of the Construction window reflects the selected time unit. It displays the current position of the cursor and any place markers that have been set in the Construction window. From the time ruler, you can also determine the starting and ending positions of each clip and the duration of the entire movie.

The large tick marks on the time ruler represent the current time unit; the small tick marks represent frames or seconds, depending on the current time unit. As you move the mouse in the window, a hairline marker moves in the time ruler to indicate the current cursor position.

To move to a specific location along the time ruler:

- 1 Choose Goto Location from the Project menu (Ctrl+G). The Goto Location dialog box appears.
- 2 Enter the time to which you want to move using the SMPTE time code format (hours:minutes:seconds:frames). You can use colons, semicolons, or periods interchangeably as separators in the time entry.
- 3 Click OK.

Related topics

[Setting place markers in the time ruler](#)

[Dragging through the time ruler](#)

Setting place markers in the time ruler

You can set up to 10 place markers in the time ruler to indicate where clips should begin or end. Markers can be set while previewing a movie or by selecting a point on the time ruler.

Once you have created place markers in the time ruler, you can use them for positioning clips. A clip dragged within a limited range of a marker snaps to the marker (assuming Snap to Edges is turned on in the Construction View submenu). You can also align markers set in the time ruler with markers set in individual clips.

To set a place marker in the time ruler:

- 1 Position the hairline in the time ruler at the desired point. (You do not have to drag the mouse; simply move the mouse until the hairline in the time ruler is positioned at the desired time.)
- 2 Hold down the Shift key, and press a number from 0 to 9. A numbered green marker appears in the time ruler.

Drag a clip to position its start or end at the marker. If you have the Snap to Edge option selected, the clip will snap to the marker when it moves within a limited range of the marker.

To set a place marker while a movie previews:

- 1 Choose Preview from the Project menu or press Enter to begin previewing your movie. As the preview begins playing, the vertical preview bar begins moving across the work area section of the Construction window.
- 2 When the vertical preview bar reaches the desired time in the time ruler, hold down the Shift key and press a number from 0 to 9. The marker is set in the time ruler.

To delete a place marker in the time ruler:

- 1 Position the hairline in the time ruler over the marker you want to delete.
- 2 Press C. The marker is deleted. Remaining marker numbers are not reordered.

Related topics

[Using the time ruler](#)

[Setting place markers in clips](#)


[Aligning place markers](#)

[Finding place markers](#)

Adjusting the work area

The work area bar, the yellow bar at the top of the Construction window, determines the portion of the clips in the window that will be previewed or compiled.

To adjust the work area bar, use one of the following methods:

- Drag the red arrow at either end of the work area bar until the bar extends the length of the portion of the movie you want to preview.
- Drag the red arrow to widen the work area bar.
- Double-click the work area bar to extend the bar the width of the Construction window's current size.
- Click the in point  and out point



tools in the tool palette, and then click the work area bar to set its length.

You can set the work area for a continuous region in the Construction window by Shift-double-clicking above the timeline. Doing so extends the work area to the first gap in the movie construction or to the edge of the window if no gaps exist.

Related topics

[Using the Preview command](#)

[Creating scratch movies](#)

[Compiling movies](#)

Using the Preview command

The Preview command plays the clips that are within the range of the work area bar--the part of the project that appears under the yellow bar at the top of the Construction window. You can adjust the work area bar depending on which portion of the project you want to preview.

To preview clips using the Preview command:

- 1 In the Construction window, adjust the yellow work area bar.
- 2 Choose Preview Options from the Project menu, and set options for processing size, previewing mode, and other previewing parameters.
- 3 Choose Preview from the Project menu, or press Enter. The clips within the work area are compiled and played in the Preview window. To interrupt the preview, press the Esc key.

You can resize the Preview window. Keep in mind, however, that enlarging the Preview window may degrade the preview if you are previewing from RAM or if your hardware cannot process the larger images fast enough.

Related topics

[Adjusting the work area](#)

[Setting preview options](#)

[Dragging through the time ruler](#)

[Creating scratch movies](#)

Dragging through the time ruler

You can preview any area of your movie by dragging the cursor through the time ruler. This type of previewing, called scrubbing, can be helpful when you want to check specific transitions from one clip to another. However, it won't provide you with a good sense of the movie's pacing, because you control the speed of dragging.

To preview clips by dragging in the time ruler:

- 1 Position the cursor anywhere in the time ruler. The cursor turns into a down arrow.
- 2 To preview a portion of the movie, drag the arrow over the clips you want to preview. You can drag to the left or to the right, and the preview will play forward or backward. The clips play in the Preview window.

Depending on the size of the project and the types of filters being used, the preview may take a few seconds to generate. After you click in the time ruler, wait until the Preview window updates before dragging.

- 3 To preview to the end of the movie, hold down the Alt key and click. The clips play with no sound in the Preview window to the end of the movie or until you press the Escape key.

You can preview a single frame of the movie by holding down the mouse at any point on the time ruler to display the frame in the Preview window.

Related topics

[Using the time ruler](#)

[Using the Preview command](#)

[Creating scratch movies](#)

Creating scratch movies

When a movie contains a number of complex transitions, special effects, or audio clips requiring precise synchronization, previewing may not display the movie accurately. You can make a scratch movie of the clips in the area under the work area bar using one of two commands, depending on whether you want to store the movie.

The Make Work Area command builds a temporary movie of the size and frame rate set in the Preview Options dialog box. The type of movie, AVI or QuickTime, is determined by the current value of the Output As field in the Project Output Options dialog box. The Make Movie command applies all the options specified in the Project Output Options dialog box; it prompts for a filename and stores the scratch movie.

To build a temporary scratch movie:

- 1 Position the work area bar over the clips you want to preview.
- 2 Choose Make Work Area from the Project menu. Adobe Premiere builds a scratch movie of the clips under the work area bar and then opens the movie in a Clip window. Press the Play button to run the scratch movie. If you want to keep the scratch movie, save it with a new filename.

You can specify the disk on which you want temporary scratch movies to be built by using the Scratch Disk Preferences command in the File menu.

To build and store a scratch movie:

- 1 Position the work area bar over the clips you want to preview.
- 2 Choose Make Movie from the Project menu (Alt+K). The Make Movie dialog box appears.
- 3 Click Options. The Project Output Options dialog box appears.
- 4 Choose Work Area from the Output pop-up menu. Enter any other output options desired, and click OK. The Make Movie dialog box reappears.
- 5 Enter a name for the scratch movie, and click OK. Adobe Premiere builds and stores the scratch movie and then opens the movie in a Clip window. Press the Play button to run the movie.

Related topics

[Adjusting the work area](#)

[Preview Options command](#)

[Compiling movies](#)

Setting preview options

Preview options affect the way the preview is processed when you choose the Preview command or make a scratch movie using the Make Work Area command.

To change preview options:

- 1 Choose Preview Options from the Project menu, or double-click the Preview window. The Preview Options dialog box appears.
- 2 Set the following options to affect the video portion of the preview:
 - **Size.** Enter the desired preview image size (in pixels) in this field. Entering a value in either size field automatically calculates and updates the other field based on the aspect ratio set in the Project Output Options dialog box. For example, if the 4:3 Aspect Ratio option is selected in the Project Output Options dialog box, a 4 to 3 width-to-height ratio is maintained.

You can resize the preview window to preset popular sizes by Shift-clicking on any portion of the Preview window or by holding down the Shift key while resizing the window.
 - **Max Rate.** Select a rate from 1 fps to 30 fps to specify the speed at which the preview plays. Note that most computers are limited to maximum frame rates of less than 30 fps.
 - **Cache.** Choose to cache everything (clips and transitions), only the transitions, or nothing (preview from disk). If there is not enough available RAM for caching, Adobe Premiere notifies you that it is previewing from disk.
 - **Video Filter.** By default, filters are applied to clips during previewing, which can slow the preview. Deselect this option to inhibit the use of filters during previewing.
 - **Colored Borders.** By default, the colored borders applied to clips are displayed during previewing, which can slow the preview. Deselect this option to suppress the display of colored borders.
 - **Coarse.** Select this option to display clips at a lower resolution, which may enhance the preview performance if there are a number of transitions and filters applied to the clips.
 - **Dither.** Select this anti-aliasing option to get better-looking images on 256-color displays. (This is achieved by making adjacent pixels different colors to give the illusion of a third color.) However, with this option selected, the preview frame rate may be slightly lower in 256-color mode.
- 3 Set the following options to affect the audio portion of the preview:
 - **Rate.** Select a sampling rate for the audio clips. You can choose a rate of 11, 22, or 44 kilohertz (kHz). With a higher sampling rate, the sound of the audio track will be cleaner; however, setting a rate higher than the quality of the original clip will not increase the clarity of the audio.
 - **Stereo.** Choose stereo to turn on 8-bit stereo for the audio processed in the preview.
 - **Audio Filters.** Deselect the Audio Filters option to inhibit the use of audio filters during previewing. By default, audio filters are applied to clips during preview.
- 4 Click OK.

Related topics

[Using the Preview command](#)

[Creating scratch movies](#)

[Compiling movies](#)

[Previewing from RAM](#)

[Previewing from the hard disk](#)

Opening clips in the Clip window

The Clip window opens with the first frame of a movie clip. If you open more than one clip at a time, each one opens in its own Clip window. If the clip is an audio clip, the waveforms of the clip are displayed. The Clip window controls are similar for video and audio clips. The current frame indicator displays the current position in the clip. For still images, the Clip window contains a duration setting control.

To open a clip in a Clip window:

Use one of the following methods to open a clip in the Clip window.

- Double-click the thumbnail of the clip in the Project window or in the Construction window.
To open only the audio portion of a linked clip, double-click the audio waveform in the thumbnail.
- Control-click multiple thumbnails in the Project window or Construction window, and choose Open Clip from the Clip menu (Ctrl+I).
- Choose Open from the File menu (Ctrl+O); then select the clip from the file list in the Open dialog box. You can Ctrl-click to open multiple clips.

Related topics

[Clip window](#)

[Viewing clips in the Clip window](#)

[Setting place markers in clips](#)

[Setting the duration of clips](#)

[Trimming clips in the Clip window](#)

[Playing movies](#)











[Exporting clips for editing in other applications](#)

Viewing clips in the Clip window

There are a variety of ways to view clips in the Clip window. For example, you can view one frame of a clip, play the entire clip one time through, or play it continuously in a loop.

To view clips in the Clip window:

Use one of the following methods to view sections or individual frames of a movie clip:

- Click the Play button  to begin playing the clip. Click the Stop button  to stop playing the clip. You can also press the spacebar to start and stop playing a clip. To play a video clip in reverse, hold down the Alt key and click the Play button.
- Press the Control key and click the Play button  to play the clip continuously (loop). Press the spacebar to stop the looping.
- To play the clip between the in and out points, hold down the Shift key and press the spacebar. To play the clip continuously between the in and out points, hold down the Control and Shift keys, and click the Play button .
- Click the Frame Forward  or Frame Back  button, or press the Right Arrow or Left Arrow key, to go forward or backward 1 frame at a time. Hold down the Shift key while pressing the Right Arrow or Left Arrow key to go forward or backward 5 frames at a time.
 - Press the I key to go to the in point; press O to go to the out point.
- Press the Frame buttons , or hold down the arrow keys, to scrub forward or backward through portions of the clip.
 - Press the F key to fast-forward a video clip. Press the R key to rewind a video clip.
 - Drag the slider to move forward or backward through frames or to jump to another part of the clip.
 - Press the Home key to move to the beginning of the clip, or press the End key to move to the end of the clip. If the clip contains in and out points, the Home key displays the in point, and the End key displays the out point.
- Drag the Jog control  to the right or left to play the clip forward or backward at a variable speed. The farther you drag the Jog control from the center, the faster the clip plays. When you release the mouse button, the clip stops playing, and the Jog control moves back to the center position.
 - Use the Goto button  to move to the in and out points of a clip, or to any place marker.
- If you know the exact frame you want to move to, press Tab or click in the current frame indicator to select it. Then enter the exact frame you want to move to (using the SMPTE time code format), and press Enter. For example, if you enter 0:00:43:05, the clip advances to the frame 43 seconds and 5 frames into the clip.
- To mute the audio in a linked AVI clip, click the Audio Level button  in the lower right corner of the Clip window. (The speaker icon is not displayed in nonlinked clips.) For audio clips and linked QuickTime clips, the Audio Level button lets you toggle the volume between Off, Low, and Hi.

Setting place markers in clips

Place markers let you mark points in a clip that can be used for alignment with clips and transitions on other tracks in the Construction window. By setting place markers in both clips, you can drag one marker to another for precise alignment. You can set up to 10 place markers in a clip. Place markers are numbered from 0 to 9.

When clips are placed in the Construction window, markers appear as blue tags in the thumbnails.

To display markers:

- 1 Make the Construction window active.
- 2 Choose Construction View from the Project menu and Show Markers from the pop-up menu.

To set a place marker in a movie or audio clip:

- 1 In the Clip window, find the frame of the clip or the area of the waveform you want to mark.
- 2 Click the Mark button to display the pop-up menu, and choose a marker number from the list.

You can also set a marker from the keyboard by pressing Shift and a number from 0 through 9. To set a place marker while a movie or audio clip is playing, set the marker from the keyboard by pressing Shift and the desired marker number.

Adobe Premiere places a bullet next to the number in the Mark menu to indicate that the marker is in use and places the marker with the selected number in the frame or waveform.

You can also create markers in the time ruler of the Construction window.

Related topics

[Setting place markers in the time ruler](#)

[Aligning place markers in the Construction window](#)

[Finding place markers in clips](#)

[Deleting place markers](#)

Aligning place markers in the Construction window

You use place markers to align clips and transitions on different tracks in the Construction window. For example, you may want an audio clip to begin fading in at a particular frame in a video clip.

To align place markers in the Construction window:

- 1 Make sure that markers are displayed by choosing Construction View from the Project menu and Show Markers from the submenu.
- 2 Position the selection tool on the marker you want to align with another marker.
- 3 Begin dragging the marker. As you drag, an alignment guide appears through the center of the marker to help you align the markers.
- 4 Release the mouse button when the markers are precisely aligned.

If you do not want markers to snap directly to the center of each other, deselect the Snap To option in the Construction View submenu of the Project menu (Tab). The Snap To option is selected by default.

Related topics

[Setting place markers in clips](#)

[Setting place markers in the time ruler](#)

[Finding place markers in clips](#)

[Deleting place markers](#)

Finding place markers in clips

You can quickly locate a particular clip by jumping to the clip's place marker.

To find place markers in a clip:

Use one of the following methods:

- Click the Goto button in the Clip window, and then choose the number of the place marker from the Goto menu. Bullets indicate which markers are in use in the clip.
- Press a number from 0 to 9 to display the corresponding marker.

Related topics

[Aligning place markers in the Construction window](#)

[Deleting place markers](#)

Deleting place markers

You can delete a place marker from a clip at any time. When you delete a marker, the remaining markers are not renumbered.

To delete a marker from a clip in the Clip window:

Use one of the following methods:

- To delete a marker from a movie clip in the Clip window, locate the frame containing the marker and press C.
- To delete a marker from an audio clip in the Clip window, select the marker in the waveform and press C.

Trimming clips in the Clip window

Adding or deleting frames to change a clip's duration is called trimming. Clips can be trimmed in the Clip window by setting new in and out points. The position of a clip's starting frame is called the in point, and the position of the ending frame is called the out point. When you change the in or out point of a clip, Adobe Premiere adjusts the clip in the Clip, Project, and Construction windows and displays the new duration in the Project window. Changing the in and out points of a movie clip that is linked to an audio clip affects both the movie and audio clips. Changes to the in or out point do not affect the source file; they affect only the way that Adobe Premiere references the source file when building the current movie.

You cannot make a movie or audio clip longer than the original clip unless you use the Speed command to slow down the clip and extend its duration. The shortest duration for any clip is one frame. The longest duration for any clip is one hour.

A clip opens in the Clip window at the frame corresponding to the current in point. For movie clips, the in point marker is displayed in the upper left corner of the Clip window. For audio clips, the in point marker is displayed at the corresponding point along the waveform. The duration counter shows the duration of the clip from the current in point to the current out point.

To change the in and out points in the Clip window:

- 1 Find the place in the clip where you want the in point.
- 2 Click the In button or press Shift+I to set the in point.
- 3 Find the place in the clip where you want the out point.
- 4 Click the Out button or press Shift+O to set the out point.

For movie clips, Adobe Premiere places the out point marker in the upper right corner of the window. For audio clips, the out point is placed at the corresponding point along the waveform. The Duration counter at the bottom of the window shows the new duration of the clip.

To find the in and out points of a clip:

Use one of the following methods:

- Click the Goto button in the Clip window, and choose In or Out from the Goto menu.
- Press I on the keyboard to go to the in point, or press O to go to the out point.

Related topics

[Trimming clips in the Construction window](#)

[Setting the speed of clips](#)

[Using the ripple and rolling edit tools](#)

[Setting the duration of clips](#)

Trimming clips in the Construction window

Adobe Premiere provides a number of ways to trim clips in the Construction window. You can use the in point and out point tools, the ripple and rolling edit tools, or you can simply drag the edges of the clip.

For greater precision, choose a low time unit in the Construction window, or choose Edge Viewing from the Construction View submenu of the Project menu to view every frame of a clip in the Preview window as you drag the edge of the clip in the Construction window.

When you change the duration of a clip in the Construction window, the Info, Project, and Clip windows are automatically updated with the new clip duration.

To trim a clip using the in point and out point tools:

- 1 Select the in point or out point tool in the Construction window by clicking the tool icon or by pressing I or O on the keyboard.

If you click the in point or out point tool once, the tool reverts to the selection tool after one use. Double-click the in point or out point tool to use it repeatedly.

- 2 Click the in point tool on the left edge of the first frame you want displayed in the movie. Click the out point tool on the right edge of the last frame you want displayed in the movie.

To trim a clip by dragging:

- 1 If the Info and Preview windows are not currently displayed, use the Windows menu to display them.
- 2 With the Construction window active, choose Construction View from the Project menu and Edge Viewing from the submenu.
- 3 Position the selection tool on the edge of the clip to be shortened or lengthened. The selection tool turns into a stretch pointer.
- 4 Drag the pointer from the clip's edge. As you drag the edge of the clip, each frame of the clip is displayed in the Preview window, and the clip's starting and ending points are displayed in the Info window.
- 5 Release the mouse button when you reach the desired in or out point in the clip.

Related topics

[Trimming clips in the Clip window](#)

[Setting the time unit to display thumbnails](#)

[Using the ripple and rolling edit tools](#)

[Setting the duration of clips](#)

Using the ripple and rolling edit tools

The ripple tool adjusts the duration of one clip while retaining the duration of other clips on a track. The effect of the duration change in one clip adjusts (ripples) the positions of other clips on the track and may change the total duration of the movie.

The rolling edit tool adjusts the duration of one clip but increases or decreases the duration of the adjacent clip to maintain the original duration of the two-clip sequence and the duration of the entire track.

To trim a clip using the ripple tool:

- 1 Position the pointer on the dividing line between two clips.
- 2 Hold down the Alt and Control keys to select the ripple tool.
- 3 Drag to adjust the duration of the desired clip, and release the mouse button. The clip's duration is adjusted without affecting the duration of the other clips on the track.

To trim a clip using the rolling edit tool:

- 1 Position the pointer on the dividing line between two clips.
- 2 Hold down the Alt, Control, and Shift keys to select the rolling edit tool.
- 3 Drag to adjust the duration of the clip, and release the mouse button. One clip's duration is adjusted, and the other clip's duration is shortened or lengthened to offset the adjustment.

Related topics

[Trimming clips in the Clip window](#)

[Trimming clips in the Construction window](#)

[Setting the duration of clips](#)

Setting the duration of clips

A new duration setting changes the out point of a clip. Time-based clips (that is, movies and audio) cannot be lengthened beyond the duration of the original clip, unless a slower speed is assigned to the clip by using the Speed command in the Clip menu. The default duration of all still-image clips is 1 second.

To set the duration of a clip:

- 1 Make the Clip window active, or select the clip in the Project, Construction, or Sequence window.
- 2 Choose Duration from the Clip menu. The Duration dialog box appears.

For a still-image clip, you can display the Duration dialog box by clicking the Duration button in the Clip window.

- 3 Enter a new duration using the SMPTE time code format (hours:minutes:seconds:frames), and click OK.

To change the default duration of all still images:

- 1 Choose Preferences from the File menu and Still Image Duration from the submenu. The Still Image Duration dialog box appears.
- 2 Enter a new default duration, and click OK.

Related topics

[Setting the speed of clips](#)

[Trimming clips in the Clip window](#)

[Trimming clips in the Construction window](#)

[Using the ripple and rolling edit tools](#)

Splitting clips

You can split a single movie or audio clip into two or more independent clips. Once you split a clip, you cannot reconnect the new clips into one clip. You can, however, restore either of the split portions to the original clip by dragging the edges of the clip in the Construction window. If you split the video or audio portion of a linked clip, both parts of the clip are affected. When a clip is split, the Project window is updated to show two clips instead of one.

To split a clip into two clips:

- 1 Click the razor icon  in the tool palette or press R to select the razor tool.


To use the tool for more than one operation, double-click the razor tool.

- 2 Click anywhere on the clip in the Construction window.

The clip splits into two separate clips, and a new clip is added to the Project window. Each clip reflects its individual duration, with new settings for the in point, out point, or both.

- 3 Drag the clips to the desired locations.

To move or copy a block of clips using the block select tool:

- 1 Click the block select icon  in the tool palette. The block select pointer appears.
- 2 Drag to create a block of equal width across all tracks in the Construction window.
- 3 Move the block select tool anywhere inside of the block. The pointer turns into the hand tool.
- 4 Drag to move the selected block of clips to a valid area, or hold down the Alt key, and drag to copy the block to a valid area. (A valid area is an area of width equal to or greater than the selected block of clips. When a valid area is located, all tracks in the Construction window are highlighted.)

The block of clips is placed in the new location in the Construction window. The Project window is updated to show any new clips that have been created.

If you include linked clips in your selection, the new set of clips will not retain the original links.

Related topics




[Creating insert edits](#)

[Separating and rejoining linked clips](#)

Creating insert edits

An insert edit is made by splitting all the clips at a point in the Construction window, creating a space between the split clips, and inserting a clip into the newly opened space.

To make an insert edit:

- 1 Click the razor icon  in the tool palette or press R to select the razor tool.
- 2 Hold down the Alt key, and click a clip at the point where you want to split all the clips in the Construction window.
All clips that are placed at that point on the time ruler are split into two separate clips. The new clips are added to the Project window.
- 3 Click the multi-track icon  in the tool palette or press M to select the multi-track tool.
- 4 Click a clip just to the right of the split, and Shift-click to extend the selection to all clips to the right of the split. Drag to the right to make room for the insert. As you drag, make sure that all clips to the right of the split are selected.
- 5 Click the selection icon  in the tool palette or press S to select the selection tool.
- 6 Select the clip you want to insert from the Project, Construction, or Clip window, and copy it by choosing Copy from the Edit menu.
- 7 Select the area between the split clips in any of the video or audio tracks.
- 8 To paste the clip into the selected area, choose Paste Custom from the Edit menu. The Paste Custom dialog box appears.
- 9 In the Content area, choose Shift All Tracks, and click OK. The Shift All Tracks option adjusts the split across all tracks to match the duration of the clip you are inserting.

Related topics

[Splitting clips](#)

[Pasting clips in the Construction window](#)

Setting the speed of clips

You can change a clip's speed by using the Speed command. The default clip speed is 100 percent for both movie and audio clips, and it can vary from 1 percent to 10,000 percent. When a clip's speed has been changed from 100 percent, the new setting is displayed in the Project and Info windows.

Changing the clip speed reduces or multiplies the number of frames in the original clip, which affects the quality of motion in movie clips, the quality of sound in audio clips, and the duration of the clip. For example, setting a movie clip's speed to 50 percent creates a slow-motion effect by doubling the number of frames and extending the clip's original duration. On the other hand, setting the clip's speed to 200 percent doubles the speed of the clip, creating a high-speed, jerky effect and halving the clip's original duration.

To set the speed for a movie or audio clip:

- 1 Select the movie or audio clip in the Project window or the Construction window.
- 2 Choose Speed from the Clip menu (Ctrl+I).
- 3 Enter a value from 1 percent to 10,000 percent.
- 4 Click OK. The movie or audio clip is set to the new speed, and the speed percentage is displayed next to the clip type in the Project window.

Related topic

[Setting the duration of clips](#)

Separating and rejoining linked clips

At times, you may want to separate the linked audio and video portions of a clip in the Construction window so that the audio can lead the video, or vice versa. This can be done by temporarily releasing the link and repositioning a portion of the clip.

To release a link temporarily for positioning:

- 1 Hold down the Shift and Alt keys. The selection tool turns black.
- 2 Select the video or audio portion of the linked clip, and drag to the desired location.

The selected portion will move independently of the linked portion. The link is reestablished when you release the keys and the mouse button.

Note that links are also temporarily released when you cut the video or audio portion of a linked clip from the Construction window. The link is re-established when the cut portion is pasted from the Clipboard back into the Construction window.

Related topic

[Working with linked clips](#)

Mixing audio clips

You can have up to three audio tracks playing simultaneously in an Adobe Premiere movie. To mix sounds, simply layer the clips in the Construction window's audio tracks. Layering the audio clips on these tracks is similar to mixing sound in audio and television production.

Related topics

[Separating and rejoining linked clips](#)

[Adjusting the levels of audio clips](#)

Adjusting the levels of audio clips

The thumbnails for audio clips show images of audio waveforms. Each audio track in the Construction window has an Audio Fade control that lets you adjust the volume, or levels, of the clip. By default, the Audio Fade control is initially set to midvolume, which is equivalent to 0 decibels on the meter of a tape recorder.

To adjust the levels of an audio clip:

- 1 Position the pointer on the middle line in the fade-control section of an audio track. The pointer changes to the finger pointer.
- 2 Click to create a handle (a black dot), and drag the handle up or down to define where the audio clip fades in or out.

A line appears between the handles, indicating whether the audio clip is fading in or out. An ascending line shows audio fading in, and a descending line shows audio fading out. The Info window is updated as you adjust the audio fade control. You can create as many handles as needed.

- 3 To adjust a segment between two handles, hold down the Shift key and drag the segment.
- 4 To delete a handle, drag it off the top or bottom of the fade control area.

Related topic

[Mixing audio clips](#)

Exporting clips for editing in other applications

Adobe Premiere allows you to export movie and audio clips in other file formats for modification in other graphics applications. For example, you can export a clip to Adobe Photoshop, modify the clip, and then reopen the file in Adobe Premiere. The available file formats are bitmap, which exports a single frame of a clip to a 24-bit DIB (.BMP) file, and waveform, which exports an audio clip as a Windows Waveform (.WAV) file.

To export a frame as a bitmap image:

- 1 From the Clip window, select the single frame you want to save as a bitmap image.
- 2 Choose Export from the File menu and Frame as Bitmap from the submenu. The Save Frame As dialog box appears.
- 3 Name the file and click OK.

To export an audio clip to a Waveform file:

- 1 Open the audio clip you want to export as a waveform file.
- 2 Choose Export from the File menu and Waveform from the Export submenu. The Waveform dialog box appears.
- 3 Choose the desired options for audio rate and audio format.
- 4 Name the file and click OK.

Related topics

[Opening clips in the Clip window](#)

[Modifying FilmStrip files in Adobe Photoshop](#)

Adding transitions

When you create a transition between clips, one clip must be on video track A in the Construction window, and the other must be on video track B. The transition goes on the T track, which is located between video tracks A and B. You get the smoothest transition when the clips overlap in time and the transition is placed in the overlapping area.

You control the direction of the transition--from track A to track B or from track B to track A--by the position of the clips on the tracks. If the two clips start at the same time, the default setting has the transition move from track A to track B; otherwise, the transition starts with the clip that plays first (the clip that is leftmost on the time ruler). You can override the default direction by toggling the transition's track selector.

To add a transition to the Construction window:

- 1 If the Transitions window is not visible, choose Transitions from the Windows menu (Ctrl+6).
- 2 Drag the transition you want to use from the Transitions window to the T track in the Construction window.

If the clips on video tracks A and B overlap, Adobe Premiere adjusts the transition to fit into the overlapping area. Once the transition is placed in the Construction window, you can shorten or lengthen its playing time just as you would a clip.

To replace a transition with another transition:

Use the Copy and the Paste to Fit commands. This procedure lets you paste a transition of the same size into the area of the previous transition.

Related topics

[Transitions window](#)

[Changing transition settings](#)

[Selecting a color model and color](#)

[Pasting clips in the Construction window](#)

Changing transition settings

Transitions have a variety of settings. All the settings for a transition can be adjusted using the Transition Settings dialog box. In addition, you can access the most frequently used settings on the transitions thumbnail in the Construction window. These include the Track selector, the Forward/Reverse selector, the Edge selectors (which are optional, depending on the type of transition), and the Anti-aliasing selector. The controls may not be visible if the thumbnail in the Construction window is too short or too small.

To change transition settings:

- 1 Select the transition, and choose Transition Settings from the Clip menu (Ctrl+E), or double-click the transition. The Transition Settings dialog box appears with a thumbnail of the transition on the right side of the dialog box.
- 2 To adjust the width of the optional transition border, drag the Border slider. The default Border is None.
- 3 To select a color for the border, click the Color Swatch. The Choose Color dialog box appears.
- 4 To see the starting and ending frames of the actual clip, select Show Actual Sources.
- 5 To change the starting position of the Iris Round, Iris Square, or Zoom transition, position the cursor on the small white box in the left box of the Transition Settings dialog box, and drag to reposition the starting point of the transition.
- 6 To change the direction of the transition between clips, click the Track selector on the transitions thumbnail. The direction can be either down (from track A to track B) or up (from track B to track A). You can also set this option from the transitions thumbnail in the Construction window.
- 7 To change the orientation of the transition, click an edge selector on the transition's thumbnail.

For example, the Barn Doors transition can be oriented vertically or horizontally. The edge selectors are small triangles bordering the transition icon; they indicate your choices. Some transitions do not have edge selectors because the transition has only one orientation.

- 8 To make the transition run forward or backward, click the Forward/Reverse selector on the transition's thumbnail. This option can also be set from the transition's thumbnail in the Construction window.
- 9 To set the anti-aliasing value to Low, High, or Off, click the Anti-aliasing selector on the transition's thumbnail.

Note that the diagonal line on the selector becomes progressively more or less jagged to indicate its value. Anti-aliasing smoothes the frames affected by the transition by replacing jagged edges in the images with dithered patterns. This makes the transition appear less abrupt. You can also set this option from the transition's thumbnail in the Construction window.

Related topics

[Adding transitions](#)

[Selecting a color model and color](#)

Selecting a color model and color

A color model is sometimes called a color space because it has three dimensions. For example, the HSB color model includes settings for hue (position in the spectrum), saturation (purity), and brightness (the amount of light or dark). As colors lose saturation, they become a shade of gray that is controlled by the brightness. As colors lose brightness, they become more black.

You can use the Choose Color dialog box to find and select a different color model and color for the selected transition.

To select a color model and color using the Choose Color dialog box:

1 Select the transition, and choose Transition Settings from the Clip menu (Ctrl+E), or double-click the transition. The Transition Settings dialog box appears.

2 Click the Color swatch in the Transition Settings dialog box. The Choose Color dialog box appears.

The Choose Color dialog box displays the current color model, with a four-sided cursor positioned over the currently selected color. In the color area, the horizontal axis always corresponds to the attribute represented by the first letter in the abbreviation of the model; the vertical axis corresponds to the attribute represented by the second letter; and the vertical slider on the right corresponds to the attribute represented by the third letter. For example, in the HSB model, the horizontal axis corresponds to the hue, the vertical axis corresponds to the saturation, and the vertical slider controls the brightness.

3 If the color you want is not in the currently displayed model, select one of the following color models from the Color Model pop-up menu:

- HSB (Hue, Saturation, Brightness), a commonly used color model for video
- CMY (Cyan, Magenta, Yellow), the subtractive model used in printing
- HSL (Hue, Saturation, Luminance), the default model used by Windows
- RGB (Red, Green, Blue), a commonly used additive color space
- QUICK (Shows the entire color spectrum), a quick way to choose a color if you have no color model preference

You can scroll through the colors or resize the Choose Color box to see more colors.

4 Choose a color using one of the following techniques.

- Drag the cursor to the color you want.
- If HSB is the selected color model, slide the arrow along the Brightness bar from 100 percent to 0 percent, or enter a value in the Brightness field to adjust the brightness of the color. Zero percent brightness is black, and 100 percent brightness is white. The cursor jumps to the selected color.
- If HSB is the selected color model, enter new values in the Hue and Saturation fields. The cursor jumps to the selected color.

The Color swatch in the Transition Setting dialog box reflects the selected color. To revert to the last color selection made in the Choose Color dialog box, click Revert.

5 When you are satisfied with your selection, click OK.

Related topics

[Adding transitions](#)

[Changing transition settings](#)

Applying filters

Adobe Premiere includes a variety of filters that let you distort, blur, sharpen, smooth, color, and add texture to images in a variety of ways. There are also a number of special-purpose filters such as the Ghosting filter, which creates a multiple-exposure effect; the Solarize filter, which creates a film-negative effect; the Replicate and Tiles filters, which create split-screen effects; and the Vertical and Horizontal Flip filters, which flip the image along either axis. The audio filters include the Echo filter, which produces an echo effect, and the Fill Left and Fill Right filters, which affect the spatial quality of the sound. In addition, Adobe Premiere works with third-party filters in the standard Adobe Premiere and Adobe Photoshop formats.


You can apply any number of filters to a single clip. Before you apply a filter to a clip, you must select the clip in the Construction window. You can select only one clip at a time; however, you can use the Paste Custom command to apply a filter to a number of clips in sequence.

If you use the Backwards or Posterize Time filters, you should apply these filters first before applying additional filters. The Backwards and Posterize Time filters negate the effects of previous filters applied to a clip.

Note that if you have combined the Plug-Ins directories from Adobe Premiere and Adobe Photoshop, the Adobe Photoshop Variation filter and Displace filter, although accessible, are not appropriate for use in Adobe Premiere.

To apply a filter to a clip:

- 1 Select the clip in the Construction window.
- 2 Choose Filters from the Clip menu (Ctrl+F). The Filters dialog box appears.

When the selection tool is active and a clip is selected, you can also hold down the Alt key to turn the pointer into the filter icon , and click to select the Filters dialog box.

If you have selected a movie or still-image clip, the Filters dialog box displays only those filters that can be applied to movie or still-image clips; if you have selected an audio clip, the Filters dialog box displays only the audio filters.

- 3 Select a filter from the Available list and click Add.

You can also select a filter by dragging it from the Available list to the Current list or by double-clicking it in the Available list.

- 4 If the filter has settings, a Settings dialog box appears. Adjust the settings as desired, and click OK.

You can change a filter's settings any time by highlighting the filter in the Current list and clicking the Settings button.

- 5 Repeat steps 3 and 4 to apply additional filters to the clip. Adobe Premiere applies filters in the order in which they appear in the Current list in the Filters dialog box.

You can also apply the same filter to a clip several times to intensify (double, triple, etc.) the effect of the filter on the clip.

- 6 If you want the filters applied in a different order, rearrange the filters in the Current list by dragging them up or down.

To remove a filter from the Current list, select the filter, and click Remove (or press the Delete key), or drag the filter out of the list.

- 7 Click OK to apply the filters and close the Filters dialog box.

In the Construction window, clips with filters applied to them are displayed with blue borders at the top.

Note that a filter is applied to an entire clip. If you want to apply a filter to only part of a clip, you must

split the clip using the razor tool.

To determine which filters and filter options have been applied to a clip:

- 1 Move the pointer over a clip in the Construction window.
- 2 Hold down the Alt key and click the mouse button to display a pop-up menu of the filters applied to the clip.
- 3 To view or change filter options for the clip, choose the filter from the pop-up menu. (If a filter does not have a Settings dialog box, nothing will happen if you choose the filter from the pop-up menu.) You can also apply additional filters by choosing Filters from the pop-up menu.

Related topic

[Filters](#)

Superimposing clips

Adobe Premiere constructs superimpositions by first assembling the clips on tracks A and B, including any transitions on the Transitions (T) track, and then superimposing the clips on the Super track onto the assembled clips.

You put clips that you want superimposed on the Super track in the Construction window. Clips that you want underneath go on track A or B, aligned with the clip on the Super track. Once you place a clip on the Super track, you can specify the parts of the clip that you want to make transparent using the Transparency Settings dialog box.

To superimpose a clip:

- 1 Drag the clip from the Project window to the Super track in the Construction window.
- 2 Select the clip on the Super track.
- 3 Choose Transparency from the Clip menu (Ctrl+T).

The Transparency Settings dialog box appears. The first frame of the clip appears in the Sample box in the upper right corner of the dialog box. (The frame may also appear in the Color box, depending on the key type selected.)

Because the effects of any filters applied to a clip are displayed in the Transparency Settings dialog box, filters can slow the display of the dialog box considerably. If possible, select transparency settings before applying filters to a superimposed clip.

- 4 Choose a key type from the Key Type pop-up menu.
- 5 Specify the areas of the clip that are to be transparent by adjusting the settings for the selected key type as follows:
 - If you chose the Chroma and RGB Difference key types, use the Similarity slider to select a range of colors to be transparent. To select a range of colors similar to the one in the Color swatch, drag the Similarity slider between None and High--the higher the Similarity setting, the broader the range of colors in the selection.
 - Use the Blend slider to smooth sharp transitions in color by creating a gradual change in opacity in the pixels between the two colors.
 - Use the Threshold slider to adjust the amount of shadow in a superimposed clip.
 - Use the Cutoff slider to adjust the transparency of the shadows.
 - Use the Reverse Key option to reverse the transparent area, for example, from the area inside a matte to the area outside a matte.
 - If you chose the RGB Difference key type, use the Drop Shadow option to apply a 50 percent gray shadow slightly below and to the right of the transparent portion of the clip.
 - Use the Smoothing option to create soft, or anti-aliased, edges when color transitions occur throughout the superimposed clip. You can choose None, Low, or High.
 - If the clip is a movie clip, use the slider under the Sample box to scroll through the clip and see the effect of the transparency settings on each frame.
- 6 If you chose the Chroma or RGB Difference key type, define the color or range of colors to be transparent as follows:
 - To select a color from the clip, use the slider in the Sample box to scroll through the clip until you see the color you want; position the cursor over the desired color in the frame shown in the Color box (the cursor changes to an eyedropper); then click the color. The selected color appears in the swatch above the color box.

- To select a color using the [Choose Color](#) dialog box, click the Color swatch. The Choose Color dialog box appears. Select the color you want, and click OK to return to the Transparency Settings dialog box.

7 Click OK to apply the transparency settings.

Related topics

[Selecting key types](#)

[Changing the intensity of superimposed clips](#)

[Selecting colors](#)

[Creating garbage mattes](#)

[Adding background mattes](#)

Selecting key types

Adobe Premiere provides seven key types, or superimpose options, that can be applied to a clip on the Super track. The key type determines what part of the image is keyed out, that is, what part of the image is made transparent.

You select the key type in the filter's Transparency Settings dialog box.

None

The default key type is None. At this setting, no part of the superimposed image is keyed out. However, you can still set the intensity of the superimposed image by adjusting the [Fade control](#) beneath the clip in the Super track.

Chroma

The Chroma key type allows you to select a color or a range of colors that will become transparent in the clip. Use the [Color swatch](#) to select a color, or use the Similarity slider to specify the range of similar colors to be keyed out.

RGB Difference

Like the Chroma key type, the RGB Difference key type lets you select a color or a range of colors that will become transparent in the clip. The difference between the Chroma and the RGB Difference key types is that the Chroma key type lets you adjust the color and the gray values of the superimposed pixels independently, and the RGB Difference key type adjusts these components together. Use the [Color swatch](#) to select a color, or use the Similarity slider to include a range of similar colors.

Blue Screen and Green Screen

The Blue Screen and Green Screen key types are used on images with true chroma blue and true chroma green backgrounds. Chroma blue is a solid blue containing little or no red or green, and it corresponds to PANTONE® 2735. Chroma Green is a solid green containing little or no red or blue, and it corresponds to PANTONE 354.

After choosing the desired key type, drag the Cutoff slider to the right until the contrast in the foreground image remains static; then drag the Threshold slider to the left until the blue or green background is transparent. To adjust the sharpness of the key, drag the Cutoff and Threshold sliders equal distances to the left.

Luminance

The Luminance key type lets you key out the image's gray values while retaining its color values. Use the Threshold and Cutoff sliders to adjust the shadows and definition of detail in the image.

Alpha Channel

An alpha channel is an invisible grayscale channel assigned to an image, often used for creating masks that isolate part of the image. The Alpha Channel key type lets you superimpose an image by keying out the black areas of an image's alpha channel and making the white areas of the alpha channel opaque. You can select the Reverse Key option to reverse (invert) the alpha channel.

The Alpha Channel key type does not create an alpha channel in an image; the channel must have been created in another application capable of creating alpha channels, such as Adobe Photoshop. See the application's user guide for a description of alpha channels.

Related topics

[Superimposing clips](#)

Changing the intensity of superimposed clips

Selecting colors

Changing the intensity of superimposed clips

The Fade control at the bottom of the Super track lets you adjust the intensity of the superimposed clip. Fading in makes the superimposed image more visible. Fading out makes the image less visible.

To adjust fading:

- 1 Position the pointer over the top line in the Fade control panel at the bottom of the superimposed clip. The pointer changes to a finger pointer.
- 2 Click to create a handle (a black dot), and drag the handle up or down to adjust the fading. You can create as many handles as needed. When the handle is at the top of the Fade control panel, the superimposed image is fully visible. When the handle is at the bottom of the panel, the superimposed image is invisible.

The line between two handles indicates the direction, length, and speed of the fade. The steeper the angle, the more sudden the change in intensity.

- 3 Adjust the intensity between two points by holding down the Shift key and moving the line segment up or down. You can set the intensity of the superimposed clip to a constant value by adjusting the intensity before creating handles.
- 4 To delete a handle, drag it off the top or bottom of the Super track.

Related topic

[Superimposing clips](#)

Creating garbage mattes

Adobe Premiere allows you to create a garbage matte, an area of a superimposed clip that is blocked out so that it will appear transparent. The underlying clip shows through the blocked-out areas.

To create a garbage matte:

- 1 Select the clip in the Super track for which you want to create the garbage matte, and choose Transparency from the Clip menu (Ctrl+T). The Transparency Settings dialog box appears.
- 2 Designate the areas that you want to block out of the superimposition by dragging the handles at the corners of the clip in the Sample box.
- 3 To make the blocked-out areas transparent, select the Reverse Key option.
- 4 Click OK.

Related topics

[Superimposing clips](#)

[Adding background mattes](#)

Adding background mattes

Adobe Premiere lets you create a full-frame matte of solid color that can be used like a clip. This feature is useful, for example, if you want to superimpose a title over a solid-color background.

To add a background matte:

- 1 Choose Add Color Matte from the Project menu (Ctrl+-). The Choose Color dialog box appears.
- 2 Select a color for the matte using the Choose Color dialog box, and click OK. The Choose Name dialog box appears.
- 3 Enter a name for the new matte, and click OK. The matte appears as a Color Matte clip in the Project window, listed alphabetically under its assigned name.
- 4 Drag the matte from the Project window to a video track in the Construction window. You can lengthen the mattes playing time by dragging either edge of the matte.

If you want to reuse the matte later, use the Library feature to store the matte.

Related topics

[Creating garbage mattes](#)

[Selecting colors](#)

[Creating a library of clips](#)

Compiling movies

Once you have assembled your clips in the Construction window the way you want them to play, you are ready to compile them into an Audio/Video Interleaved (AVI) or a QuickTime movie. After your movie is compiled, you can play it on your computer screen or transfer it to videotape. The quality of your finished movie depends on a number of factors, such as the type of image compression you use, the frame rate at which you output the movie, and the speed of the computer system used to play the movie.

If you used the Miniatures command to create a set of smaller clips to work with while constructing your movie, you will need to replace the miniature clips with the original clips before compiling the movie.

To compile a movie:

- 1 Choose Make Movie from the Project menu (Ctrl+K). The Make Movie dialog box appears with the default settings for output options and movie compression at the bottom of the dialog box.
- 2 To change the output options, click Options. The Project Output Options dialog box appears. You can also display the Project Output Options dialog box by choosing Output Options from the Project menu.

The Project Output Options dialog box lets you specify how the movie is compiled. You use these options to specify the output file type, the type of image compression used, the playback rate, and the part of the Construction window that will be compiled. In addition, you can specify the image size and the audio sampling rate, among other options.

- 3 In the Output menu, choose the part of the Construction window that you want to compile. To compile everything in the Construction window, choose Entire Project. To compile only the segment under the yellow work area bar, choose Work Area.
- 4 In the Output As menu, choose one of the following output file types:
 - The AVI Movie option generates a movie file in the AVI Movie file format, compatible with any software that supports this format, such as Microsoft Video for Windows and Adobe Premiere.
 - The QuickTime Movie option generates a movie file in the Apple QuickTime format, compatible with any software that supports QuickTime for Macintosh, version 1.5 or later, or QuickTime for Windows, version 1.0 or later.
 - The FilmStrip File option generates a FilmStrip file that can be opened and modified in the Adobe Photoshop program, version 2.5 or later. The file you open in Adobe Photoshop is a single file containing all of the frames of the movie. FilmStrip files are uncompressed and may require large amounts of disk space.
- 5 Set the following options for the video portion of the movie:
 - Use the Size fields to determine the height and width (in pixels) of the movie frames when output. If the 4:3 Aspect Ratio option is selected, enter just the height or width; the other field is updated automatically. Note that larger images usually result in movies with reduced playback rates that may not play at normal speed on your computer or when output to videotape. Increasing output size also increases the file size of the final movie.
 - Select 4:3 Aspect Ratio, the default, to constrain the dimensions of the movie frames to the standard (analog) video width-to-height ratio, or aspect ratio, of 4 to 3 (width = 4, height = 3). Note that if your original clips were captured from analog video, or if the movie is later played on analog video, changing the 4:3 aspect ratio will distort the image.
 - Choose the maximum playback rate of the movie from the Rate pop-up menu. The playback rate determines how smooth and natural looking the movie appears. The playback rate is expressed in frames per second (fps); you can choose a rate from 1 fps to 30 fps.

In general, higher rates yield better results, with smoother, more natural-looking motion. At playback rates below 15 frames per second, you notice that the movie is made up of frames; the lower the playback rate, the more distinct each frame becomes, until the illusion of continuous motion is lost completely. Higher playback rates give the illusion of continuous motion; the individual frames are undetectable.

For best results, you should choose the maximum playback rate (up to 30 frames per second) that can be achieved by the computer system on which you intend to run the finished movie. Selecting a rate that cannot be achieved by the playback system will result in dropped frames and possible flutter when you play your movie. The maximum rate of the playback system depends on the speed of its components—the CPU, the hard disk drive, and the display card. The highest playback rates are achieved using video boards capable of getting data to the screen very quickly, such as local bus video boards. High-performance CPUs yield the best results.

Note that setting the playback rate higher than the rate of the original clips will not increase the rate of the original clips; rather, it will cause frames to be replicated.

6 Set the following options for the audio portion of the movie:

- Specify the sampling rate for the audio clips. The highest frequency that can be achieved in the final audio output is equal to half of the sampling rate. For example, a 44 kHz sample rate is capable of producing a 22 kHz frequency. Compact disk (CD) sound quality runs at 44 kHz.
- Use the Format option to set the audio output to 8-bit or 16-bit mono or stereo resolution. The 16-bit stereo sound is comparable in quality to that of a CD; however, most systems can't adequately play back 16-bit stereo, 44 kHz sound.
- Use the Every option to set the amount of audio, specified in seconds or minutes, that is to be stored in RAM between blocks of video. (This is called *interleaving* audio and video.) Choose an amount from 1/2 second to 5 minutes, or choose to store every frame. In most cases, the default amount works best. If you notice delays in your movie and choppy audio, you may want to experiment with different amounts.

Note that for the smoothest playback, you can load all of the audio into RAM first, which allows the video frames to be retrieved from the hard disk without interruption. To load all of the audio into RAM first, choose a value for the Every field that is longer than the duration of the entire movie. You must have enough RAM available to load all of the audio portion of the movie for this method to work properly.

7 If you chose AVI Movie as your output file type, choose one of the following compression options from the Method pop-up menu:

- The Microsoft Video 1 compressor, a lossy, spatial compressor, is optimized for analog video images and gives the best overall results. It supports pixel depths of 8 bits or 16 bits. (Pixel depth determines the number of colors that can be displayed.)
- The Intel Indeo (TM) Video compressor, a lossy, spatial compressor, is optimized for analog video and can be set to any depth.
- The Microsoft RLE compressor, a lossy, spatial, 8-bit compressor, utilizes run-length encoding techniques and is therefore best for compressing animation and computer-synthesized images.
- The None option applies no compression. The image quality is high; however, the hardware you are using must be fast, and the image size must be kept small to achieve an adequate playback rate. Note also that larger amounts of disk space are required when there is no compression.

8 If you chose QuickTime Movie as your output file type, choose one of the following compression options from the Method pop-up menu:

- The None option applies no compression. This option provides good image quality (since no compression is applied). The disadvantage to using the None compression option is that large amounts of disk space are required.

- The Video compression option is best suited for compression of analog video. The compressor supports both spatial and temporal compression, and it can play back at rates of 10 fps or more. Data can be recompressed or recompiled later for higher compression ratios and for playback from CD-ROM. The Apple Video compressor allows recompression with minimal or no quality degradation.
- 9 In the Depth field, specify the pixel depth of the movie, which determines the number of colors that can appear in the images. Smaller depths can reduce the file size but may degrade the image quality.
Note that the depths for some of the compressors listed in the previous section are fixed and cannot be changed. If the CODEC you're using supports it, you should use 16-bit depth or choose Thousands.
 - 10 Use the Quality slider to determine the (spatial) compression quality. The lower the quality you choose, the smaller the file size. You can place a sample image in the box to the right of the Quality slider to preview the effect of compression on your movie. Select and copy a clip to the Clipboard to see the clip in the sample image box; then drag the Quality slider to approximate the compression's effect on the sample image.
 - 11 If you chose a compressor that uses frame differencing, set the Key Frame option. (This option will not be available if the compressor you chose does not use frame differencing.)
The Key Frame option specifies the rate at which the movie is sampled for key frames. A key frame is the baseline frame against which other frames are compared for differences. When the Key Frame option is selected, the key frames are saved in their entirety, but only the differences in the intervening frames are saved. If you do not select the Key Frame option, the compressor treats every frame as a key frame.
Using the Key Frame option allows for greater compression and increased playback speed, but it can cause delays in accessing individual frames in a movie. As a general rule, you should set the Key Frame option to the playback rate of the movie. For example, if the playback rate of your movie is 10 fps, you should set the Key Frame option to 10; the movie is then sampled for a key frame every 10 frames. If you plan to view the entire movie from beginning to end, you should set the Key Frame option higher than you would if you plan to skip to different parts of the movie.
 - 12 Set the Force Recompress option. Selecting this option recompresses the movie's frames instead of copying already compressed frames from a file.
 - 13 If you chose AVI Movie as the output file type, specify the anticipated data transfer rate of the target playback system, that is, the computer system on which you plan to run your movie. The data rate is the rate in kilobytes per second at which the playback CPU can transfer data from disk to screen. For best performance while editing movies, this option should be set to None.
 - 14 If you chose AVI Movie as the output file type, specify additional data compression parameters using the Configure option. If there are no additional parameters, the button is dimmed.
 - 15 Select or deselect the Beep When Finished option and the Open Finished Movie option. The Open Finished Movie option opens the compiled and saved movie in a Clip window.
 - 16 Click OK. The Make Movie dialog box reappears.
 - 17 Name your movie and click OK.
Adobe Premiere displays a progress bar while the movie is being compiled. To stop the compilation process, press the Esc key, and Adobe Premiere will save as much of the movie as has been constructed.
Note that an AVI or QuickTime movie can be an extremely large file. Make sure that you have enough free disk space to store the movie before using the Make Movie command.

Related topics

[About compression](#)

[Creating a sequence of movies](#)

[Making movies for playback on CD-ROM](#)

[Playing movies](#)

[Transferring movies to videotape](#)

[Modifying FilmStrip files in Adobe Photoshop](#)

About compression

The compression options that you specify in the Project Output Options dialog box affect how the data in your movie is compressed, which in turn affects the visual quality of the movie and how well it plays on your computer.

Compression is the process of removing or restructuring data to decrease the size of a file. *Lossless* compression schemes preserve the original data, ensuring that the image is the same before and after compression. Most lossless schemes use run-length encoding, a process that discards continuous regions of duplicate colors. This technique works very well for images that are generated electronically and have colored areas composed of solid colors. In general, however, lossless compression is not very effective with digitized video and scanned photographs because colors in these images are usually very detailed and contain few areas of continuous color.

Lossy compression schemes, on the other hand, attempt to remove picture information that viewers are not likely to notice. These compressors do not preserve original data; image information is lost and cannot be recovered. The amount of data that is lost depends on the degree of compression, which is controlled by the image quality setting in the Project Output Options dialog box. A high-quality setting results in much less information being lost than does a low-quality setting. In addition, many lossy compressors result in additive loss; as the images are recompressed, even more data is lost. Additive loss varies with the compressor; for example, the Apple Video compressor (a QuickTime compressor) has been designed to have little additive loss when recompressing.

In general, spatial compression, which compresses the data in each frame of a clip, is lossy compression. Temporal compression, which compresses the data by comparing frames over time, is lossless. Common side effects of spatial compression include blurring, blockiness (small blocks of constant color instead of the random dithering found in the original content), streaking (lines of constant color), and contouring (regions of constant color).

Frame differencing is a type of temporal compression that minimizes the amount of data required to represent each frame in a clip by storing data only for the frames that contain changes. If a movie does not contain an extreme amount of movement, for example, and contains a fair amount of duplication from one frame to the next, frame differencing schemes store the data from certain key frames and discard other data. A common side effect of frame differencing is a type of blockiness in which blocks of frames appear in subsequent frames.

AVI movies can be compressed using compressors that support Microsoft Video for Windows. Likewise, QuickTime movies can be compressed using compressors that support Apple QuickTime. You can add Compression/Decompression components (CODECS) to your system to give you a variety of compression formats from which to choose. Some CODECS offer high-quality compression while others offer speed.

Related topic

[Compiling movies](#)

Creating a sequence of movies

You can link a series of short movies into a single composite movie using the Sequence window. The Sequence window is simpler than the Construction window to use, and it is good for storyboarding or for producing quick results with existing clips. When you compile a movie using the Sequence window, additional compression is not applied. Each component movie of the composite movie retains its original compression and output size. Compilation is relatively fast, without the image degradation that can result from recompressing data.

The Sequence window does not support special-effect transitions between the movies that you are linking.

To create a composite movie using the Sequence window:

- 1 Choose New from the File menu and Sequence from the submenu (Ctrl+;). The Sequence window appears.
- 2 Use the Import command in the File menu to import the movies you want in the composite movie. You can also drag movies from a Clip window or from the Project window into the Sequence window.

The thumbnails of the movies you selected appear in the Sequence window. The area under the title bar of the Sequence window displays the number of movies in the window and the total duration of the combined movies.

- 3 To change the order in which the movies are linked, drag the thumbnails to rearrange them in the Sequence window. Use the Shift key to select and move more than one thumbnail at a time.
- 4 Choose Make Movie from the Project menu (Alt+K). The Make Movie dialog box appears with the current output options for the composite movie listed at the bottom of the box.
- 5 Click Options to change the output options. The Sequence Output Options dialog box appears.
- 6 Adjust the output options as desired. The Sequence Output Options dialog box is almost identical to the Project Output Options dialog box, and the output options are set in the same way.
- 7 Click OK. The Make Movie dialog box reappears.
- 8 Type a name for the movie, and click OK.

Adobe Premiere begins creating the sequenced movie. As with compiling a regular movie, to stop the process, press the Escape key.

To save a sequence file:

- 1 Make the Sequence window active.
- 2 Choose Save from the File menu (Ctrl+S). The Save dialog box appears.
- 3 Type a name for the sequence file, and click OK.

The sequence file contains only a reference to the movies used to build the composite movie; therefore, the file size is very small.

Related topics

[Compiling movies](#)

Making movies for playback on CD-ROM

CD-ROM drives can sustain a data rate in the range of 90 KB to 200 KB per second, depending on the speed of the player. When making movies for playback on CD-ROM drives, use the following settings in the Project Output Options dialog box for optimum results:

- Output As: AVI or QuickTime Movie
- Size: 160 pixels by 120 pixels
- Rate: 8 to 10 frames per second
- Audio Rate: 11 kHz sound rate
- Audio Blocks (the Every field): 1/2 or 1 second
- Compression method: Microsoft Video 1
- Key Frame option: Selected
- Quality (Temporal) setting: Low (2 or 3)
- Data Rate option: Set to target playback platform (CD-ROM at 150 kps or 80 kps)

Related topics

[Compiling movies](#)

[About compression](#)

[Playing movies](#)

[Transferring movies to videotape](#)

Transferring movies to videotape

To transfer an Adobe Premiere movie or movie sequence to videotape, you use the Print to Video command after the movie has been compiled and saved. You need only one tape deck; you do not need time-base correctors, switches, effects generators, and other special equipment. You can play the videotape on any television or analog video monitor equipped with a videotape deck.

You can output full-screen images (640 pixels by 480 pixels) to videotape in real time (at the normal playing speed of 30 fps) only if your playback system is powerful enough to support the specified playback rate and only if the images are uncompressed. You can output full-screen images to videotape using the Zoom Screen feature, with either hardware or software zooming.

Note that because Adobe Premiere supports only real-time recording to videotape, to achieve acceptable results when transferring a movie to videotape, you must use a computer system that can produce an adequate output rate.

To transfer a movie to videotape:

- 1 Make sure that your computer is capable of outputting NTSC-compatible signals.
- 2 Choose Export from the File menu and Print to Video from the submenu (Ctrl+M). The Print to Video dialog box appears.
- 3 In the Blank Screen field, set the duration of the blank screen displayed at the beginning and end of the movie. The default setting is 3 seconds.
- 4 To magnify the movie by a factor of 2, choose an option from the Zoom Screen pop-up menu. Choose the Hardware option if you have a video card that supports hardware zooming and a zooming module in the Plug-Ins directory; otherwise, choose Software.

The speed with which you can zoom with software is determined by the CPU you have. If you are using a compressor, set the color depth of the internal video to 256 colors (8 bits) or to thousands of colors (16 bits) to maintain the highest frame speed possible.

Because every pixel is mapped to four screen pixels when the movie is magnified, zooming will cause noticeable pixilization (blockiness) in the image. If the movie is output to tape, some of this blockiness will be reduced through encoding.

- 5 Deselect the Loop Playback option.
- 6 Press the Record button on your tape deck, and click OK. The movie begins recording to the videotape on the tape deck.

Related topics

[Compiling movies](#)

[Playing movies](#)

[Making movies for playback on CD-ROM](#)

NTSC-compatible signals

To transfer an Adobe Premiere movie to videotape, your computer must be set up to produce both NTSC-scan rates and signals encoded for NTSC display. The ability of your computer to perform these two tasks depends on the capabilities of your computer and your video board. Many boards have both capabilities.

NTSC-compatible scan rates

Before your movie can be output to tape from your computer, the scan rate of the video board must be compatible with NTSC rates. Computer video boards scan at many different rates, depending on the monitors they are driving. NTSC video is scanned at 29.97 Hz. Some computer boards are capable of multiple scan rates, including NTSC-compatible rates. If your board is not capable of NTSC scan rates, you will need a scan converter to output your movie to tape.

Encoders

NTSC television signals and computer signals also differ in how they are sent to the screen. If your video board is capable of outputting NTSC-composite signals (or if you already have a scan converter), you can output a movie directly to tape. If your video board is capable of outputting only NTSC-RGB signals, you will need an encoder. Many encoders that plug directly into the video board of your computer are available from third-party dealers, who also provide cabling for the monitor and jacks for connecting the computer to a VCR or TV.

Modifying FilmStrip files in Adobe Photoshop

Before compiling your movie, you may first want to convert the assembled clips into a FilmStrip file so that you can modify the clips in Adobe Photoshop, version 2.5 or later. You can then import the FilmStrip file back into Adobe Premiere and compile it into a movie.

To modify a FilmStrip file in Adobe Photoshop:

- 1 In Adobe Premiere, use the Make Movie command to create a FilmStrip file of all or some portion of your assembled clips.
- 2 Make sure that the FilmStrip plug-in module is in the Adobe Photoshop Plug-ins directory or in the combined Plug-ins directory for both Adobe Premiere and Adobe Photoshop.

If Adobe Photoshop was already installed on your computer when you installed Adobe Premiere, the FilmStrip plug-in was automatically copied to the Adobe Photoshop Plug-ins directory. If you installed Adobe Photoshop after installing Adobe Premiere, you can copy the plug-in module from the Adobe Premiere 4_PSHOP directory to the Adobe Photoshop Plug-ins directory.

- 3 Start the Adobe Photoshop program, and open the FilmStrip file.

The movie appears in the Adobe Photoshop window as one long strip of film consisting of a series of frames. The number of frames displayed depends on the duration of the movie and the frame rate you selected in the Project Output Options dialog box.

- 4 Make the desired modifications to the file.

When editing a FilmStrip file in Adobe Photoshop, do not resize or crop the filmstrip. You can draw on the gray lines dividing the frames of the filmstrip without affecting the filmstrip file structure.

- 5 When you have finished modifying the FilmStrip file, save the file with the same name or rename it.
- 6 In the Adobe Premiere program, import the FilmStrip file into the Project window, or open it in a Clip window.

Related topic

[Compiling movies](#)

Using Macintosh versions of Adobe Premiere movies

You can import movies that were created in Adobe Premiere for Windows into the Macintosh version of the program, and you can import Macintosh versions of Adobe Premiere movies (from version 3.0 or later) into the Windows version. A movie imported from a different platform is treated as a single clip. You can't edit its individual parts unless you use the razor tool to split the clip into separate clips.

To use a Windows movie in the Macintosh version of Adobe Premiere:

- 1 In Adobe Premiere for Windows, compile the movie in the QuickTime format.
- 2 When you open the file in Adobe Premiere for the Macintosh, answer yes when the program asks whether you want to reformat the file in QuickTime format.
- 3 Import the movie in the Project window just as you would any other clip.

To use a Macintosh movie in the Windows version of Adobe Premiere:

- 1 In Adobe Premiere for the Macintosh, compile the movie in the Flattened QuickTime format. Don't use any compression unless you have the same compression CODECs on both systems. Be sure to use the Windows filenaming convention (8-character prefix, 3-character extension), and use .MOV as the extension.
- 2 In Adobe Premiere for Windows, import the movie in the Project window just as you would any other clip.

Related topic

[Compiling movies](#)

Transferring movies to OLE applications

You can use Adobe Premiere movies in other applications that support the OLE file format by using the Video for Windows Media Player application to copy and paste the movie.

To transfer an Adobe Premiere movie to an OLE application:

- 1 In Adobe Premiere, compile the movie in either the AVI or QuickTime format. You should use whichever format is used by the destination system.
- 2 Start Media Player, and open the movie.
- 3 Use the Media Player Copy command to copy the movie to the Clipboard.
- 4 Start your OLE application, and use its Paste command to paste the movie into the application.

Related topic

[Compiling movies](#)

Playing movies

You can play an Adobe Premiere movie in a Clip window or in the center of your screen using the Print to Video command.

You can play full-screen images (640 pixels by 480 pixels) on your computer screen in real time (at the normal playing speed of 30 fps) only if your playback system is powerful enough to support the specified playback rate and only if the images are uncompressed. You can output full-screen images to your computer screen using the Zoom Screen feature, with either hardware or software zooming.

To play a movie in a Clip window:

- 1 Choose Open from the File menu (Ctrl+O). The Open dialog box appears.
- 2 Select the movie you want to play, and click OK. The movie appears in a Clip window.

If you selected the Open Finished Movie option in the Project Output Options dialog box before compiling your movie, Adobe Premiere automatically opens the movie in a Clip window after it has been compiled and saved.

- 3 Click the Play button  in the Clip window.

To play a movie in the center of your screen:

- 1 Choose Open from the File menu (Ctrl+O). The Open dialog box appears.
- 2 Select the movie you want to play, and click OK. The movie appears in a Clip window.
- 3 Choose Export from the File menu and Print to Video from the submenu (Ctrl+M). The Print to Video dialog box appears.
- 4 In the Blank Screen field, set the duration of the blank screen displayed at the beginning and end of the movie. The default setting is 3 seconds.
- 5 To magnify the movie by a factor of 2, choose an option from the Zoom Screen pop-up menu. Choose the Hardware option if you have a video card that supports hardware zooming and a zooming module in the Plug-Ins directory; otherwise, choose Software.

The speed with which you can zoom with software is determined by the CPU you have. If you are using a compressor, set the color depth of the internal video to 256 colors (8 bits) or to thousands of colors (16 bits) to maintain the highest frame speed possible.

Note that because every pixel is mapped to four screen pixels when the movie is magnified, zooming will cause noticeable pixilization (blockiness) in the image. If the movie is output to tape, some of this blockiness will be reduced through the encoding process.

- 6 To play the movie continuously, select the Loop Playback option. Between the end of one run of the movie and the beginning of the next, a blank screen appears for two times the Blank Screen amount set in the Print to Video dialog box. Press the Esc key to cancel continuous playback.
- 7 Click OK. The movie plays in the center of the screen against a black background. To interrupt the playing of the movie, press the Esc key.

Related topics

[Making movies for playback on CD-ROM](#)

[Transferring movies to videotape](#)

Capturing video

You can use video capture applications, such as the Microsoft Video for Windows VidCap program, to record video images and sound directly to your computer. You can start up the capture application from within Adobe Premiere and then move quickly between the two applications.

To launch a capture application from Adobe Premiere:

- 1 Choose Capture from the File menu. The Capture dialog box appears.
- 2 Locate the capture application you want to start, and click OK.

If you choose the Capture command again, the same capture application will start, bypassing the dialog box. If you want to start a different capture application, hold down the Shift key as you choose the Capture command; doing so causes the dialog box to reappear.

Guidelines for capturing video

Using a variety of methods, you can improve the movie's frame rate, size, and quality. On many computers, the best method for capturing video is to capture the video directly to RAM. Capturing to RAM is faster than capturing to a hard disk drive; however, the movie's size is limited to the amount of free memory.

With a smaller movie, higher frame rates can be achieved by capturing the movie with no compression because the compression process itself requires time. As you increase the size of the movie, however, capturing without compression decreases the frame rate. This is because the capturing is limited by the data transfer rate of your computer.

In general, hardware compression on the capture card greatly increases movie capture performance. You will need to experiment with your computer and video digitizing card to determine which settings in Microsoft Video for Windows produce the best results.

Capturing video to RAM

Because capturing a movie to RAM is faster than capturing to a hard disk drive, this procedure is recommended when you have enough free memory to store the movie being captured. Use the following guidelines when capturing video to RAM:

- Free as much memory as possible by closing other applications and turning off unnecessary utilities. The more memory you have available, the longer the movie you can capture.
- If your computer has a fast CPU, you can perform compression as the movie is being captured. Compression during video capture allows you to record longer clips to memory; however, it also decreases the frame rate at which the movie can be captured.

Capturing video to a hard disk drive

If you do not have enough free memory to capture video to RAM, you will need to capture video to a hard disk drive. Use the following guidelines when capturing video to a hard disk drive:

- Use a high-speed hard disk drive. The speed is measured by the drive's data transfer rate.
- Use a dedicated hard disk drive or create a separate partition on your hard disk drive for capturing video. Do not record to a fragmented hard disk drive, because doing so can reduce the frame rate at which movies are captured. If the hard disk drive is fragmented, run a defragmenting utility such as Norton Utilities.

Capturing full-screen images

Full-screen video (640 pixels by 480 pixels) can be captured in one of two ways: in real time using hardware compression or in nonreal time. In general, hardware compression provides the fastest and

easiest method for capturing full-screen video.

Nonreal-time capture methods grab a single frame of the movie at a time or make multiple passes until they have captured all the needed frames. These methods require that you have a frame-accurate tape deck and a third-party utility for capturing video.


Compatible formats for clips

Adobe Premiere accepts source files in a variety of formats, as shown in the following table. Compatible formats include those for movie, audio, and still-image files. For example, you can use graphics applications to make Macintosh PICT or other still-image files and use presentation programs to convert spreadsheet charts and graphs to drawings. You can scan photos, line art, charts, and other visuals with a high-quality scanner and then convert the scanned images to PICT, TIFF, or Adobe Photoshop files.

If your computer has an audio input device, you can record and edit sounds with sound-editing programs that generate WAV files.


Type of Clip	File Formats
Movie	AVI (.AVI) FilmStrip (.FLM) QuickTime (.MOV)
Audio	Audio Interchange (.AIF) Windows Waveform (.WAV)
Animation	Autodesk Animator (.FLC, .FLI) Autodesk 3D Studio (.FLC, .FLI)
Still Image	Adobe Photoshop (.PSD) Macintosh PICT (.PIC, .PCT) PCX (.PCX) TIFF (.TIF) Windows bitmap (.BMP, .RLE, .DIB) Windows Metafile (.WMF)

Selection tool

The selection tool  allows you to select and move clips, transitions, and markers one at a time. When any other tool is in use, you can hold down the Control key to choose the selection tool. To select and align markers in the Construction window, position the selection tool over the desired marker, and drag to align it with another marker.

The selection tool changes into a stretch pointer when positioned over the edge of a clip, allowing you to shorten or lengthen the clip by clicking and dragging. Press S to choose the selection tool from the keyboard when the Construction window is active.

Zoom tool


The zoom tool  performs the same function as the time unit slider at the bottom of the Construction window. Click the zoom tool inside the Construction window to decrease the time unit. Select the zoom-out tool (hold down the Alt key when the zoom tool is selected) to increase the time limit. When the minimum or maximum time unit has been reached, the plus or minus symbol in the center of the zoom cursor disappears.

Press Z to select the zoom tool from the keyboard when the Construction window is active.

Related topics

[Displaying a series of thumbnails](#)

Hand tool

Like the scroll bar at the bottom of the Construction window, the hand tool  lets you scroll through the contents of the Construction window by dragging to view different areas of your movie.


Press H to select the hand tool from the keyboard when the Construction window is active.

Related topics

[Finding clips](#)

[Finding place markers in a clip](#)

Block select tool

The block select tool  lets you select a segment of equal length from each track in the Construction window by dragging over the area you want to select. To extend the selection, hold down the Shift key, and drag on either side of the block.

The selected block of clips can be moved or copied. You move the block by clicking inside the block selection and dragging to a new location along the timeline. You copy the block by holding down the Alt key while clicking and dragging to another location along the timeline.

Press B to select the block select tool from the keyboard when the Construction window is active.

Related topics


[Arranging clips in the Construction window](#)

[Copy command](#)

[Cut command](#)

[Paste command](#)

Track tool


The track tool  lets you select an entire track, beginning from the first clip clicked to the end of the track. To add to a selection, hold down the Shift key and click. Move the contents of a track by clicking and dragging.

Press T to select the track tool from the keyboard when the Construction window is active.

Related topics

[Multi-track tool](#)

Multi-track tool


The multi-track tool  lets you select linked (video and audio) tracks, beginning from the first clip clicked in either track, to the end of *both* tracks. To add to a selection, hold down the Shift key and click.

Press M to select the multi-track tool from the keyboard when the Construction window is active.

Related topics

[Track tool](#)

Razor tool

The razor tool  lets you cut a clip into two or more distinct clips. Once you have used the razor tool to cut a clip, the separate clips cannot be pasted back together. The razor tool reverts to the selection tool after cutting one clip; double-click the razor tool to use it repeatedly.


Hold down the Alt key to cut all clips in the Construction window simultaneously. If you want to create an insert edit (that is, insert a clip into an opened space in the Construction window), you'll need to cut all clips and then use the multi-track tool.

Press R to select the razor tool from the keyboard when the Construction window is active.

Related topic

[Creating insert edits](#)

Ripple tool

The ripple tool , which can be accessed only from the keyboard, lets you adjust the duration of a clip without affecting the duration of other clips on the track. When you use the ripple tool to adjust the duration of a clip, the effect of the change ripples through the rest of the clips on the track and changes the total duration of the movie.

To select the ripple tool, make sure that the selection tool is selected; then position the pointer on a joint between two clips and hold down the Control and Alt keys.

To trim a clip using the ripple tool:

- 1 Position the pointer on the dividing line between two clips.
- 2 Hold down the Alt and Ctrl keys to select the ripple tool.
- 3 Drag to adjust the duration of the desired clip and release the mouse button. The clips duration is adjusted without affecting the duration of the other clips on the track.

Related topics


[Rolling edit tool](#)

[Setting the duration of clips](#)

[Trimming clips in the Clip window](#)

[Trimming clips in the Construction window](#)

Rolling edit tool

The rolling edit tool , which can be accessed only from the keyboard, lets you adjust the duration of a clip and its adjacent clip and maintain the original combined duration of the two clips and all subsequent clips.

To select the rolling edit tool, make sure that the selection tool is selected; then position the pointer on the joint between two clips and hold down the Control, Alt, and Shift keys.

To trim a clip using the rolling edit tool:

- 1 Position the pointer on the dividing line between two clips.
- 2 Hold down the Alt, Ctrl, and Shift keys to select the rolling edit tool.
- 3 Drag to adjust the duration of the clip, and release the mouse button. One clip's duration is adjusted and the other clip's duration is shortened or lengthened to offset the adjustment.

Related topics


[Ripple tool](#)

[Setting the duration of clips](#)

[Trimming clips in the Clip window](#)

[Trimming clips in the Construction window](#)

In point tool

The in point tool  allows you to set in points for movie clips, audio clips, transitions, and the work area bar. The in point tool reverts to the selection tool after setting a single in point; double-click the in point tool to use it repeatedly. Regardless of which tool is selected, you can also select the in point tool by holding down the Control and Shift keys.

Press I to select the in point tool from the keyboard when the Construction window is active.


Related topics

[Out point tool](#)

[Trimming clips in the Construction window](#)

[Trimming clips in the Clip window](#)

Out point tool

The out point tool  allows you to set out points for movie clips, audio clips, transitions, and the work area bar. The out point tool reverts to the selection tool after setting a single out point; double-click the out-point tool to use it repeatedly. Regardless of which tool is selected, you can also select the out point tool by holding down the Control key.

Press O to select the out point tool from the keyboard when the Construction window is active.

Related topics

[In point tool](#)

[Trimming clips in the Construction window](#)

[Trimming clips in the Clip window](#)

Link override tool

The link override tool  lets you move the video or audio portion of a linked clip independently.

To select the link override tool, make sure that the selection tool is selected; then hold down the Shift and Alt keys, and drag to move the video or audio portion of a linked clip.

Although you can move the video or audio portion of a linked clip independently when using the link override tool, the audio and video portions of the clip remain linked when you release the link override tool.

Related topics

[Arranging clips in the Construction window](#)

[Working with linked clips](#)