

## Multicamera Editing Class Notes

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### Technique 1 Frame-Strobbing (“Band of Brothers” Effect)

Here’s a brief description of the sequence you will learn to create in this Adobe Premiere Pro tutorial. It's a series of freeze-frames (filtered) that dissolve into one another with a slight strobbing effect, giving the illusion of moving video. The difference between this and the old strobe effect produced by analog switchers is that, using Adobe Premiere Pro, you can vary the length of time that you spend on each image in order to increase the reaction you want to evoke. You can also add filters or other effects (such as the Chalk and Charcoal filter-a separate process).

The sequence looks almost like moving video, but is instead made entirely of still frames that you have captured from your own video. First, choose several different video sequences from which to capture some still frames. In your case, you want to use whatever shots you feel will be most appropriate and most effective for your clients.

To create the effect, place each particular video sequence on the timeline, and then from each sequence pick out the first of several individual frames that you want to use. You can export each individual frame as a still image. From the menu, the command is File>Export >Frame, and click on Settings. Or use CONTROL+SHIFT+M as a shortcut, which will make the frame from where the cursor - or Current Time Indicator (CTI), as Adobe Premiere Pro calls it - is parked on the timeline.

Adobe Premiere Pro prompts you for the type of file, name, and whether you want the program to open the still after you have exported it. You should also uncheck the Open when Finish box; that way the picture will not open every time you export a still. Make sure your Still Frame Export Settings are what you want to use. I use simple names that can be typed in quickly, and that easily woke the nature of the images.

While it's true you have to specify all of the settings you want to use, and you have to determine where to save the stills, type of file, name of the still, etc., you only have to do this once. Afterwards, all you have to do is position the CTI on the timeline video frame that you want to export, press the shortcut, and name the picture. Move the CTI 5-10 frames and export the next still.

I vary the number of video frames that I skip every time I export a still image. This adds a sense of unpredictability to the motion. I export about 20-25 still frames from each video clip. Use the arrow button to advance frame by-frame, or you can move the edit line five frames at a time by pressing the SHIFT key while pressing the left or right ARROW or clicking on the NEXT FRAME button. This will help speed up the selection process.

**TIP # 1 - Learn and use shortcuts.**

**At first, remembering them might seem like more work than simple clicking, but you will save lots of time by using shortcuts! They are easy to learn, and the more you use them, the more you'll like them.**

After you export all the stills you've selected, create a new Sequence and go to Edit >Preference Settings and change the still image duration to whatever number of frames you want to use for your effect. You may want to use 7-15 frames initially, but then vary the frame length based on your intentions.

Now you need to import the folder you used to save all those stills. Now all of the stills are imported into your project in their own bin. Save your project.

Choose the stills and place them in the timeline – you could also use the “Automate to Sequence” function for this. You can also experiment by changing the lengths of each of the stills by using the Ripple Edit Tool, located in the Tools palette. This particular tool will only change the length of the frame you are working on (and not the rest of the program) which means that your project will become shorter or longer, depending on how you change that particular frame. Experiment with this.

Unfortunately, this effect is not something you can make a template for and use over and over again. I use it on a case-by-case basis. I usually make the last still image of each clip a lot longer than the others. This is the frame the viewer will rest upon, the one that holds their attention and anchors their eye. You can even add a motion effect to this frame by using the Motion Control window to zoom in or rotate the selected frame.

Your imagination is your limit. Try this sequence with different filters, different lengths, different music, and you will see that the emotional response you get from each version is slightly different

**TIP #3 – Add Effects.**

**You can add effects to every single of these stills by adding the desired effect to one of them, and then copying the effect (select the effect in the Effect Controls Window, and press CONTROL c).**

**Select all your other stills (CONTROL a), and paste the effect to them (CONTROL v).**

You can make the cross-dissolve between each scene longer or shorter to add a more random feel to the project. You could use Adobe Premiere Pro's "Automate to Sequence" function, if you wish.

**TIP #2 - Don't forget to Save.**

**Save, save, save! Do it. Make it a habit press CONTROL+S and your project will be saved. Frequent saves will save you lots of grief. Some people choose to automatically save their Projects every X amount of minutes. You can select this in Premiere Pro's Preferences Settings**

Add Effects. – At this point you can add effects to your stills in either Premiere Pro, or in Photoshop. Since these are still images you may want to make use of Photoshop's wide array of effects to better control your images.

## **Technique 2**

### **Create a Glowing Effect**

When videographers see the "glow effect" used creatively on a production, an immediate question is, "How did you do that?" and the answer is usually simple. "I did it in After Effects" or "I did it with a plug-in" (Trapcode's "shine" will create a GREAT glow!).

However, what if I don't have After Effects, or don't know how to use it yet? Or your budget doesn't allow for the purchase of any additional plug-ins. There is a way of achieving this effect (and many others) by using Premiere Pro in combination with Photoshop.

#### **In Premiere**

- Determine how long the segment that needs glow will be
- Place this in the Timeline
- Make the work area bar as long as the segment
- File>Export>Movie

#### **Under settings:**

- If the file is very long export individual frames (BMPs or Targas), if the file is short, export a filmstrip
- If you export individual files, create a folder just for them in a hard drive, and make sure you de-interlace (pre-rendering options)

#### **Open Photoshop:**

- Open either the filmstrip or ONE of your individual files
- Start recording a new action - call it whatever you'd like (make sure you are recording)
  - NOTE: if you have a filmstrip, you do not need to record the action
- Select>Color Range
- Click on the white (or whatever color you would like to "glow")
- Adjust the fuzziness to whatever you feel is right (you will need to experiment until you get the effect you are looking for)
- Select>feather (give it a feather of about 5-10 pixels)
- Make sure the white is the background color (or whatever color you choose)
- Press the DELETE key in your keyboard
- Press the shortcut CONTROL D to de-select the area
- Stop recording your action
- Create a new folder in your hard drive
- In Photoshop go under File>Automate>batch

- A new window opens and in here make sure that your appropriate action is selected, and that the source is where you have all your clips, and the target is the new folder that you created. Try not to save on top of your original stills, because you may want to do other things with them (like a different action), so it helps keeping the original ones untouched.
- Run your action (go for a cup of coffee, this could take a long time)

### **In Premiere:**

- Change the length of your imported stills to 1 frame
- Import the folder that has your processed stills
- Place in timeline and render
- Voila!

I realize that this seems complicated and lengthy... the thing of it is that if you have no other way to get the glow, this will work really well... and not only that, but there are many, many more actions in Photoshop that you can have... this works for many effects, not only the glow... and some of these effects are not available anywhere else but in Photoshop.

Experiment with this!

### **Technique 3**

#### **The 'Mondrian' Effect**

Here is a creative editing technique I have demonstrated in my workshops many times, with some added explanation so you, too, can use this effect in your video productions. I call it the "Mondrian" effect, because it loosely relates to the works by the famous artist, Piet Mondrian. To recreate this effect you can follow these instructions, or better yet, be inspired to create your own effect and bring your own vision and creativity into your productions.

Creating this effect requires the use of many Sequences, and it may (at first) look complicated, but in reality is a very simple technique that you can use easily, and fast. I can usually create this effect in less than 5 minutes (not including rendering time, which are dependant on your system's specifications).

First, open Premiere Pro and create a new project. Create a new Sequence and name it "Main Sequence". The name is not really that important, I just like to keep things clear and easy to locate. Edit your segment as you usually do; add clips, effects, slow motion, etc.

Create a new Sequence and name it "Pre Mondrian". Import your Main Sequence here, and now notice that this main Sequence looks like one clip. Place this clip onto Video track 2. Create a white frame File > New > Color Matte, and place this Color Matte on Video Track 1. Make this file as long as your Main Sequence clip. Click on your Main

Sequence clip (to select it), and open the Effects Control Window (ECW). In here, open the Motion Settings and make this clip 95% of its original size. Now you will be left with a white border around your video.

Use the Multiple Razor Tool and cut your Sequence into 4 segments. Select all of these segments and copy them (CONTROL a, and then CONTYROL c).

- Create 4 new Sequences and name them Clip 1, Clip 2, Clip 3, Clip 4
- Select the Sequence named “Clip 1” and paste your copied clips in here (CONTROL v)
- Delete the last 3 sections
- Select the Sequence named “Clip 2” and paste your copied clips in here (CONTROL v)
- Delete the first section and the last 2
- Select the Sequence named “Clip 3” and paste your copied clips in here (CONTROL v)
- Delete the first 2 sections and the last section
- Select the Sequence named “Clip 4” and paste your copied clips in here (CONTROL v)
- Delete the first 3 sections

Make sure that all of these clips start at the beginning of each individual Sequence (use the ripple delete function)

Create a fine Sequence and name it “Mondrian”

Import the following Sequences to the following Tracks:

Clip 4 to Video Track 1

Clip 3 to Video Track 2

Clip 2 to Video Track 3

Clip 1 to Video Track 4

Stagger your clips so that the first one to play is clip 1, then clips 2 starts 8-10 seconds later, and so forth

**Select Clip 1 (which should be on Video Track 4) and go to the ECW**

Hit the Home Key in your Keyboard (This will bring the CTI to the beginning of the clip)

Create the following Keyframes in here:

- Position
- Height and width (deselect the Uniform Scale Box)
- Move the CTI to a position a couple of frames AFTER clip 2 started playing and create new Keyframes in here.
- Move the CTI again about 3-4 seconds and create a 3<sup>rd</sup> set of Keyframes... This time give the following values to these keyframes:

Position: 254.1 ; 129.3 (note: these numbers work for DV footage)

Deselect the >Uniform Scale Box

Scale Height: 40

Scale Width: 54

**Select Clip 2 (which should be on Video Track 3) and go to the ECW**

Hit the Home Key in your Keyboard (This will bring the CTI to the beginning of the clip)

Create the following Keyframes in here:

- Position
- Height and width (deselect the Uniform Scale Box)
- Move the CTI to a position a couple of frames AFTER clip 3 started playing and create new Keyframes in here.
- Move the CTI again about 3-4 seconds and create a 3<sup>rd</sup> set of Keyframes... This time give the following values to these keyframes:

Position: 546.7; 129.9(note: these numbers work for DV footage)

Deselect the >Uniform Scale Box

Scale Height: 40

Scale Width: 28

**Select Clip 3 (which should be on Video Track 4) and go to the ECW**

Hit the Home Key in your Keyboard (This will bring the CTI to the beginning of the clip)

Create the following Keyframes in here:

- Position
- Height and width (deselect the Uniform Scale Box)
- Move the CTI to a position a couple of frames AFTER clip 4 started playing and create new Keyframes in here.
- Move the CTI again about 3-4 seconds and create a 3<sup>rd</sup> set of Keyframes... This time give the following values to these keyframes:

Position: 209.5; 325(note: these numbers work for DV footage)

Deselect the >Uniform Scale Box

Scale Height: 46

Scale Width: 42

**Select Clip 4 (which should be on Video Track 1) and go to the ECW**

Hit the Home Key in your Keyboard (This will bring the CTI to the beginning of the clip)

Create the following Keyframes in here:

- Position
- Height and width (deselect the Uniform Scale Box)
- Move the CTI to a position 2-3 seconds after it starts create new Keyframes in here.
- Move the CTI again about 3-4 seconds and create a 3<sup>rd</sup> set of Keyframes... This time give the following values to these keyframes:

Position: 502.7; 324(note: these numbers work for DV footage)

Deselect the >Uniform Scale Box

Scale Height: 46

Scale Width: 40

Render and play your video-enjoy!

Watching this first creation, I think you'll want to change the number of clips, or their position, so that you can personalize these segments. Whatever number of segments and their positions you choose to have, I recommend saving these numbers somewhere, either as Effect Presets, or just plain write them down on paper, so that in the future you can create the same effect for a different video in no time at all!

### **Technique 3**

#### **Track Matte**

Sometimes we want to make things black and white on the screen, except for one color, or one segment of the video. If not working in After Effects this could be a little challenging to master. If we are interested in making only one of the colors show through, then we could easily use the "Color Pass" effect, but what if we are in need of "keying" a particular shape.

The answer for this is to use the Track Matte.

Create a still with Alpha (either in Photoshop or in Premiere 's Title Designer) and add some feathering to the edges of the shape. Make the shape white.

Place this shape on top of the video that you would like to process, and by using the Motion Settings, place the shape on top of the place in your video that you would like to "key", always have this shape covering the image (keyframe so that the shape can move when the image does).

You can now choose to export the video as an AVI or to just copy and paste the shape onto a new sequence and nest this newly created Sequence in here.

- Take the video that you were using, and copy it
- Place the copy right above itself
- Make the bottom copy Black and white
- Give the top copy the track Matte Effect
- Place the nested Sequence on video Track 3
- Go back to the middle clip and check the setting in the ECW. Make sure that the track in Video Track 3, and that the information used to make the track is the Alpha Transparency
- Make Video Track 3 Invisible (click on the "eye" icon)

Done!

You can use this effect for masking someone's identity (making the face (and only the face) blurred. To have titles show video through them, etc... Your imagination is your only limit!

*Luisa Winters has been in the professional videography industry for 15 years. Her Premiere Pro Training DVDs can be found on her website [www.videotrainers.com](http://www.videotrainers.com)*

**Luisa Winters** has been in the professional videography industry for 15 years. A multiple award winning videographer / editor, Luisa believes videographers should attend her workshops because they will add editing techniques to their repertoire that they likely have never thought of before. She will give tips to make editing much more productive, faster, and far more inventive.

An accomplished videographer, editor, 3D animator and graphics designer, her 3D animations of the Naval Academy logo have been seen on PBS as well as in private video productions. She has created and edited scores of video projects for dozens of corporate, government, and educational, commercial and private clients. Since 1999, Luisa has conducted training sessions and master classes for Adobe Premiere Pro, which have helped thousands of videographers learn and master Adobe Premiere and other Adobe software programs.

Luisa has been a featured instructor at training workshops all over the US, Central and South America- She has given workshops in the following cities:

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- Fairfax, VA
- Orlando, FL
- Chicago, IL
- New York, NY
- Las Vegas, NV
- Los Angeles, CA
- San Juan, Puerto Rico
- Santo Domingo, Dominican Republic
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Luisa is a Johns Hopkins University Graduate and is fluent in both English and Spanish.

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