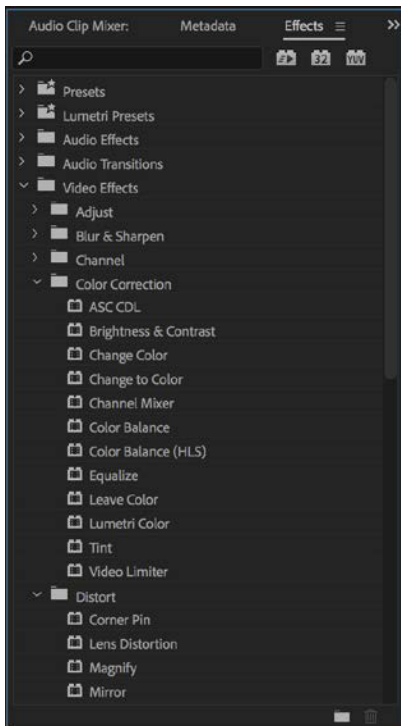


## Starting the lesson

You might use video effects for many reasons. They can solve problems with image quality, such as exposure or color balance. They can create complex visual effects through compositing with techniques such as chromakey. They can also help solve a number of production problems, such as camera shake and rolling shutter.

Effects can also serve stylistic purposes. You can alter the color or distort footage, and you can animate the size and position of a clip within the frame. The challenge can be knowing when to use effects and when to keep it simple.

Standard effects can be constrained to elliptical or polygon masks, and these masks can automatically track your footage. For example, you might blur someone's face to hide their identity and have the blur follow them as they move through the shot.



## Working with effects

Adobe Premiere Pro makes working with effects easy. You can drag a visual effect onto a clip, as you have already done with audio effects, or you can select the clip and double-click the effect in the Effects panel. In fact, you already know how to apply effects and change their settings. You can combine as many effects as you want on a single clip, which can produce surprising results. Moreover, you can use an adjustment layer to add the same effects to a collection of clips.

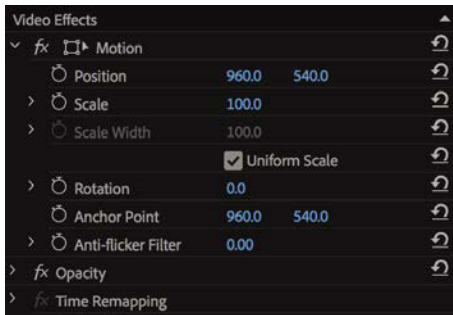
When it comes to deciding which video effects to use, the number of choices in Premiere Pro can be a bit overwhelming. Many additional effects are also available from third-party manufacturers for sale or free download.

While the range of effects and their controls can be complex, the techniques you'll use to apply, adjust, and remove effects are always straightforward.


## Modifying fixed effects

If you add a clip to a sequence, it will automatically have a few effects applied. These effects are called *fixed* effects, or intrinsic effects, and you can think of them as controls for the usual geometric, opacity, speed, and audio properties that every clip should have. You can modify all fixed effects using the Effect Controls panel.

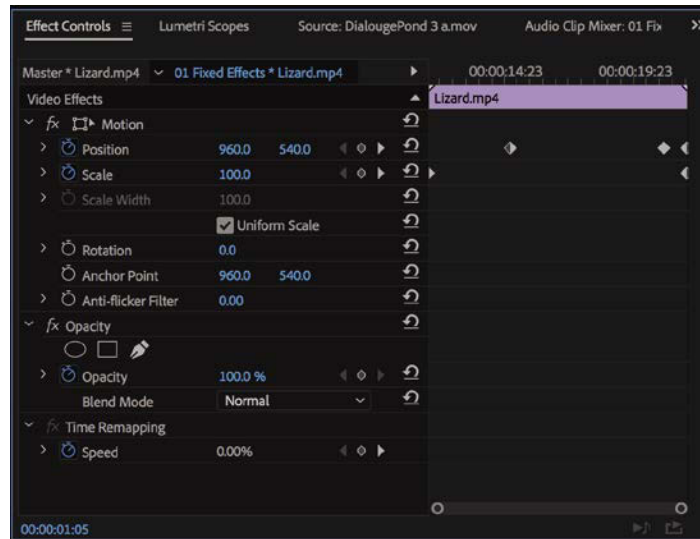
- 1 Open Lesson 13.prproj.
- 2 Save the project as Lesson 13 Working.prproj.
- 3 Open the sequence 01 Fixed Effects, and single click the first clip in the Timeline to select it.
- 4 Switch to the Effects workspace by clicking Effects on the Workspaces panel or by choosing Window > Workspaces > Effects.
- 5 Reset the workspace by opening the menu next to the Effects option on the Workspaces panel and choosing Reset To Saved Layout or by choosing Window > Workspaces > Reset To Saved Layout.
- 6 In the Effect Controls panel, look at the fixed effects applied to this clip.



Fixed effects are automatically applied to every clip in a sequence, but they don't change anything until you modify the settings.

- 7 You may need to click the disclosure triangle  next to a heading or an individual control to display its properties.
- **Motion:** The Motion effect allows you to animate, rotate, and scale a clip. You can also use the Anti-flicker Filter control to decrease shimmering edges for an animated object. This comes in handy when you scale a high-resolution source and Premiere Pro must resample the image.
  - **Opacity:** The Opacity effect lets you control how opaque or transparent a clip is. You can also access special blend modes to create visual effects from multiple layers of video. You'll explore this more in Lesson 15, "Exploring Compositing Techniques."
  - **Time Remapping:** This effect lets you slow down, speed up, or reverse playback, and it even lets you freeze a frame. You learned about time remapping in Lesson 8, "Advanced Editing Techniques."
  - **Audio Effects:** If a clip has audio, Premiere Pro displays its Volume, Channel Volume, and Panner controls. You learned about these in Lesson 11, "Editing and Mixing Audio."

- 8 Click to select the second clip in the Timeline, and look at the Effect Controls panel.



These effects have keyframes, meaning that their settings change over time. In this case, a small Scale and Pan were applied to the clip to create a digital zoom that didn't exist before and to recompose the shot.

You'll explore keyframes later in this lesson.

- 9 Press Play to watch the current sequence and compare the two shots.

## Using the Effects panel

In addition to the fixed video effects, Premiere Pro has standard effects, which change a clip's appearance. Because there are so many to choose from, effects are organized into 17 categories. If you install third-party effects, you may have more choices.

There's an additional category of Obsolete effects. These effects have been replaced with newer, better-designed versions, but they have been kept in Premiere Pro to ensure compatibility with older project files.

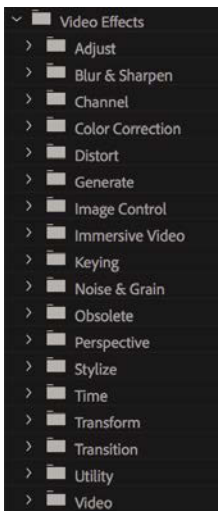
Effects are grouped into functions, including Distort, Keying, and Time, to make it easier to navigate them.


Each category has its own bin in the Effects panel.

- 1 Open the Effects panel.

► **Tip:** The keyboard shortcut to display the Effects panel is Shift+7.

- 2 In the Effects panel, expand Video Effects.

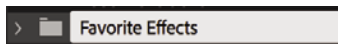


- 3 Click the New Custom Bin button  at the bottom of the panel.

● **Note:** With so many Video Effect subfolders, it's sometimes tricky to locate the effect you want. If you know part or all of an effect's name, start typing it in the Find box at the top of the Effects panel. Premiere Pro will display all effects and transitions that contain that letter combination, narrowing the search as you type.

The new custom bin appears in the Effects panel at the bottom of the list (you may need to scroll down to see it). Let's rename it.

- 4 Click once to select the bin.
- 5 Click once more, directly on the bin's name (Custom Bin 01), to highlight it and change it.
- 6 Change its name to something like Favorite Effects.

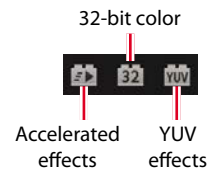
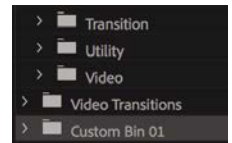


- 7 Open any Video Effects folder, and drag a few effects to copy them into your custom bin. You may need to resize the panel to make it easier to drag and drop effects. Choose any effects that sound interesting to you. You can add or remove effects from a custom bin whenever you like.


● **Note:** When you add effects to a custom bin in the Effects panel, you're making a copy. Effects also remain in their original folder. You can use custom bins to create effect categories to suit your work style.

As you browse the video effects, you'll notice icons next to many of the effect names. Understanding these icons might influence your choices when working with effects.


▶ **Tip:** You can select any of the three effect type icons at the top of the Effects panel to only display effects with those features.



## Accelerated effects

The Accelerated effect icon  indicates that the effect can be accelerated by your graphics processing unit (GPU). The GPU (often called the *video card* or *graphics card*) can greatly enhance the Premiere Pro's performance. The range of cards supported by the Mercury Playback Engine is broad, and with the right card installed, these effects often offer accelerated or even real-time performance and need rendering only on final export. You'll find a list of recommended cards on the Premiere Pro product page.

## 32-bit color (high-bit-depth) effects

Effects with the 32-bit color support icon  can process in a 32-bits-per-channel mode, which is also called *high-bit-depth* or *float* processing.

● **Note:** When using any 32-bit effects on a clip, try to use only combinations of 32-bit effects for maximum quality. If you mix and match effects, the non-32-bit effects switch processing back to 8-bit space for that clip.

● **Note:** To learn more about YUV effects, be sure to read the article at <http://bit.ly/yuvexplained>.


You should use high-bit-depth effects in the following situations:

- When you're working with video shot with 10- or 12-bits-per-channel codecs, such as RED, ARRIRAW, or AVC-Intra 100, or 10-bit DNxHD, ProRes, or GoPro CineForm
- When you want to maintain greater image fidelity after applying multiple effects to any footage

Also, 16-bit photos or Adobe After Effects files rendered in 16- or 32-bits-per-channel color space can take advantage of high-bit-depth effects.

If you are editing without GPU acceleration, in Software mode, take advantage of high-bit-depth effects by making sure your sequence settings have the Maximum Bit Depth video-rendering option selected.

### YUV effects

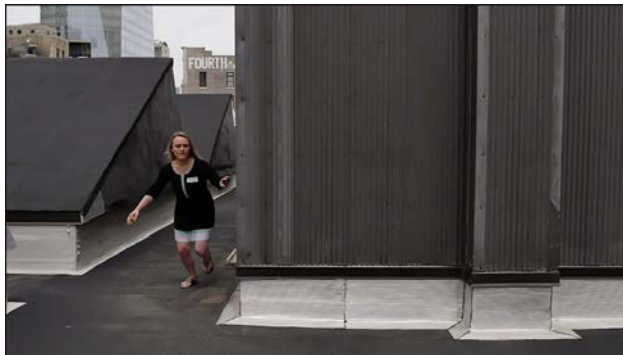
Effects with the YUV icon  process color in YUV. This is important if you're adjusting clip color. Effects without the YUV icon are processed in the computer's native RGB space, which might make adjusting exposure and color less accurate.

YUV effects break down the video into a Y (or luminance) channel and two channels for color information, which is how most video footage is structured natively. These filters make it easy to adjust contrast and exposure without shifting color.

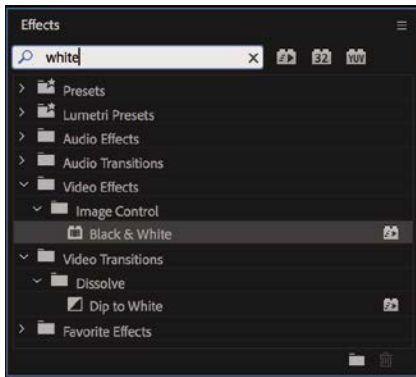
## Applying effects

Virtually all the video effect settings are accessible in the Effect Controls panel. You can add keyframes to nearly every setting, making it easy to apply changes over time (just look for settings with a stopwatch icon). In addition, you can use Bézier curves to adjust the velocity and acceleration of those changes.

- 1 Open the sequence 02 Browse.



- 2 Type **white** into the Effects panel Find box to narrow the results. Locate the Black & White video effect.




► **Tip:** If you type **black** instead of **white** into the Effects panel Find box, you'll see a fantastic list of presets for lens distortion removal, because they relate to a particular camera with the word "black" in the name. Typing the word **white** instead displays a shorter list of effects to scroll through.

- 3 Drag the Black & White video effect onto the Run Past clip in the Timeline.



This effect immediately converts your full-color footage to black and white or, more accurately, *grayscale*.

- 4 Make sure the Run Past clip is selected in the Timeline panel, and open the Effect Controls panel.
- 5 Toggle the Black & White effect off and on by clicking the "fx" button  next to the effect name in the Effect Controls panel. Be sure the sequence playhead is over this footage clip to view the effect.

Toggling an effect on and off is a good way to see how it works with other effects.

- 6 Make sure the clip is selected so its settings are displayed in the Effect Controls panel. Click the Black & White effect heading to select it, and press the Delete key.

This removes the effect.

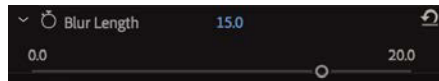
● **Note:** Remember, if you have a clip selected, you can apply effects by double-clicking them in the Effects panel or by dragging them into the Effect Controls panel directly.

- 7 Type **direction** into the Effects panel search box to locate the Directional Blur video effect.
- 8 In the Effects panel, double-click the Directional Blur effect to apply it to the selected clip.
- 9 In the Effect Controls panel, expand the Directional Blur effect's controls.
- 10 Set Direction to 75.0 degrees and Blur Length to 45.



▶ **Tip:** The slider limit may be smaller than the number you can enter by typing.

- 11 Click the disclosure triangle to expand the Blur Length control, and move the slider to reduce the strength of the effect.



As you change the setting, the result is displayed in the Program Monitor.

- 12 Click the panel menu for the Effect Controls panel, and choose Remove Effects.

● **Note:** You won't always use visual effects to create dramatic results. Sometimes effects are intended to look like in-camera results.

- 13 Click OK in the dialog that pops up asking which effects you want to remove; you want to remove them all. This is an easy way to start fresh.

▶ **Tip:** Fixed effects in Premiere Pro are processed in a particular order, which can lead to unwanted scaling or resizing. You can't reorder fixed effects, but you can bypass them and use other, similar effects. For example, you can use the Transform effect instead of the Motion fixed effect, or you can use the Alpha Adjust effect instead of the Opacity fixed effect. These effects are not identical, but they're a close match, they behave similarly, and they can be placed in any order you choose.

## Other ways to apply effects

To make working with effects more flexible, there are three ways to reuse an effect you have already configured.

- You can select an effect from the Effect Controls panel, choose Edit > Copy, select a destination clip (or several clips), and choose Edit > Paste.
- You can copy all the effects from one clip so you can paste them onto another clip, select the clip in the Timeline and choose Edit > Copy, select the destination clip (or clips), and choose Edit > Paste Attributes.
- You can create an effect preset to store a particular effect (or multiple effects) with settings for reuse later. You'll learn about this technique later in this lesson.

## Using adjustment layers

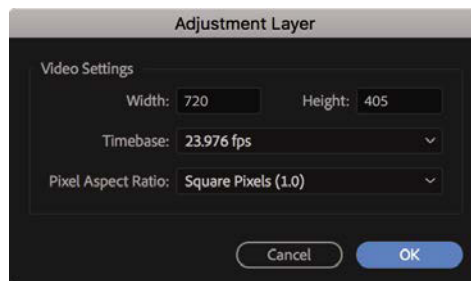
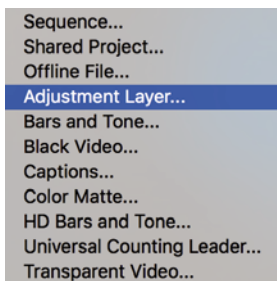
Sometimes you'll want to apply an effect to multiple clips. One easy way to do this is to use an *adjustment layer*. The concept is simple: Create an adjustment layer clip that can hold effects, and position it above other clips on the Timeline. Everything beneath the adjustment layer clip is viewed through it, receiving any effects it has.

You can easily adjust the duration and opacity of an adjustment layer clip, as you would adjust any graphics clip, making it easy to control which other clips are seen through it. Adjustment layers make it faster to work with effects because you can change the settings on it (a single item) to influence the appearance of several other clips.

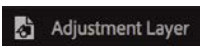
Let's add an adjustment layer to a sequence that's already been edited.

- 1 Open the sequence 03 Multiple Effects.
- 2 At the bottom of the Project panel, click the New Item menu, and choose Adjustment Layer.

The Adjustment Layer dialog allows you to specify settings for the new item you're creating. The settings in the dialog box will reflect the settings in the current sequence.



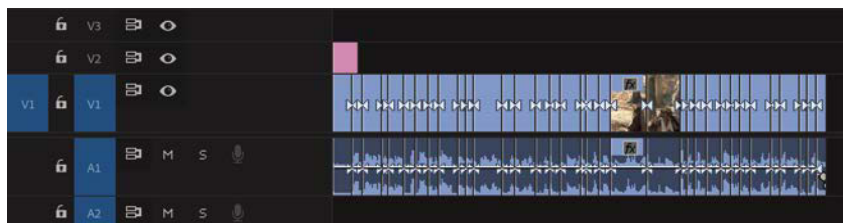




- 3 Click OK.

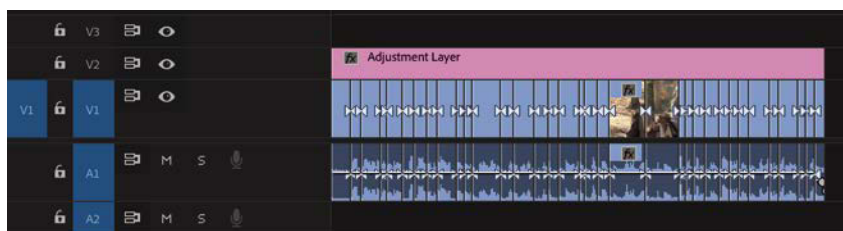
Premiere Pro adds a new adjustment layer to the Project panel.

- 4 Drag the adjustment layer to the beginning of the Video 2 track in the current Timeline.



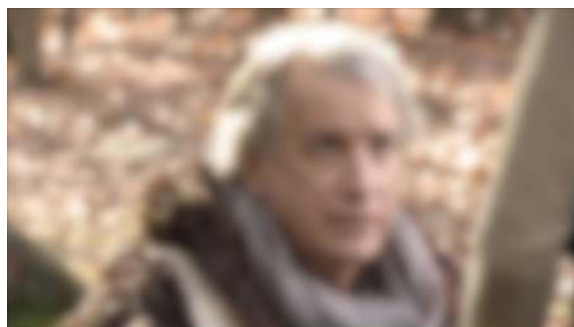
- 5 Drag to trim the right edge of the adjustment layer so it extends to the end of the sequence.

The adjustment layer should look like this.



Let's create a more nuanced look by using effects and then modifying the opacity of the adjustment layer.

- 6 In the Effects panel, search for and locate the Gaussian Blur effect.
- 7 Drag the effect onto the adjustment layer.
- 8 Move the playhead position to 27:00 to have a good close-up shot to use when designing the effect.
- 9 In the Effect Controls panel, set Blurriness to a heavy value, like **25.0** pixels. Select the Repeat Edge Pixels option to apply the effect evenly.

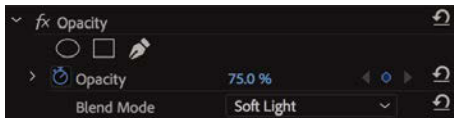



Let's blend the adjustment layer with the clips beneath it using a blend mode to create the film look. *Blend modes* let you mix two layers together based on their brightness and color values. You'll learn more about them in Lesson 15, "Exploring Compositing Techniques."

- 10 With the adjustment layer still selected in the sequence, click the disclosure triangle next to the Opacity control in the Effect Controls panel.
- 11 Change the blend mode to Soft Light to create a gentle blend with the footage.



- 12 Set Opacity to 75% to reduce the effect.



You can enable and disable the visibility icon for the Video 2 track  in the Timeline panel to see the before and after states of the effect.

## Sending a clip to Adobe After Effects

If you're working with a computer that also has Adobe After Effects installed, you can easily send clips back and forth between Premiere Pro and After Effects. Thanks to the close relationship between Premiere Pro and After Effects, you can seamlessly integrate the two applications more easily than with any other editing platform. This is a useful way to significantly extend the effects capabilities of your editing workflow.

You certainly don't need to learn to use After Effects to get the most out of Premiere Pro. Still, many editors find working with both applications expands their creative toolset in exciting ways.

The process you use to share clips is called Dynamic Link. With Dynamic Link you can seamlessly exchange clips with no unnecessary rendering.

*Continues on next page.*

If you'd like to try this, follow these steps:

- 1 Open the sequence AE Dynamic Link.



- 2 Right-click the clip in the sequence and choose Replace With After Effects Composition.
- 3 If it's not running already, After Effects launches. If the After Effects Save As dialog appears, enter a name and location for the After Effects project. Name the project Lesson 13-01.aep and save it to a new folder inside the Lessons folder.

After Effects creates a new composition, which inherits the sequence settings from Premiere Pro. The new composition is named based on the Premiere Pro project name, followed by "Linked Comp."

After Effects compositions are analogous to Premiere Pro sequences.

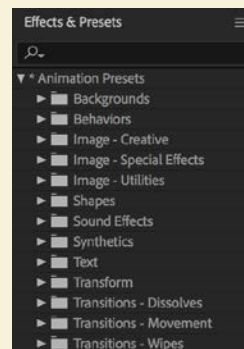
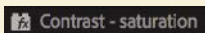
Clips become layers in After Effects compositions to make it easier to work with advanced controls on the Timeline panel.

There are lots of ways to apply effects with After Effects. To keep things simple, let's work with animation presets. For more on effects workflows, see *Adobe After Effects CC Classroom in a Book*.

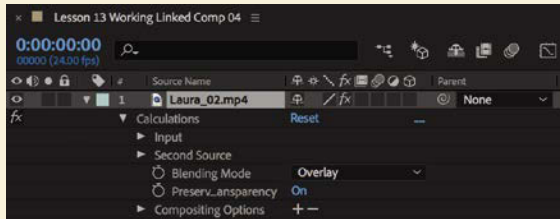
- 4 If the composition isn't already open, look for it in the After Effects project panel, and double-click to load it. It should be called Lesson 13 Linked Comp 01 (the number may be higher if you have tried this workflow before). Click the Laura\_02.mp4 layer in the Timeline panel to select it.
- 5 Locate the Effects & Presets panel (you can find this in the Window menu if it's not on-screen already). Click the disclosure triangle to expand the \*Animation Presets category.

The animation presets in After Effects use standard built-in effects to achieve impressive results. They are an excellent shortcut to producing a professional finish for your work.

- 6 Expand the Image – Creative folder. You may need to resize the panel a little to read the full preset names.
- 7 Double-click the Contrast – Saturation preset to apply it to the selected layer.

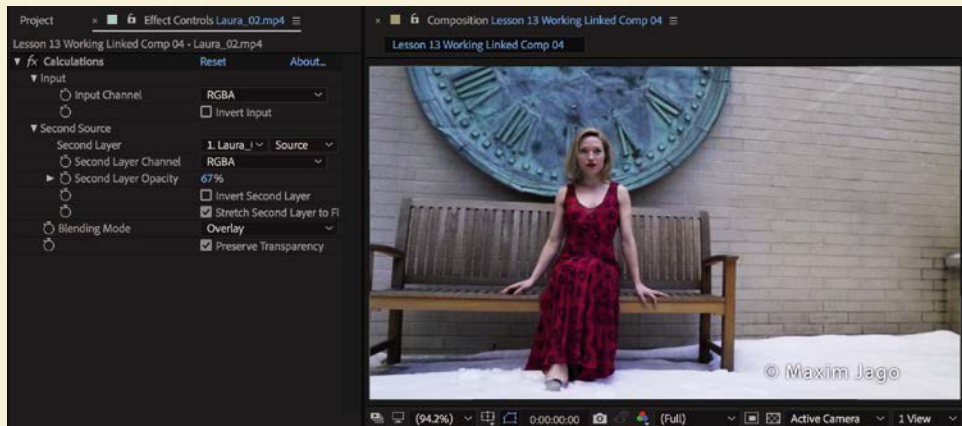


- 8 Click to select the clip on the Timeline, and press the E key to view any applied effects. You can click the disclosure triangles for each effect to see the controls, right inside the Timeline panel.



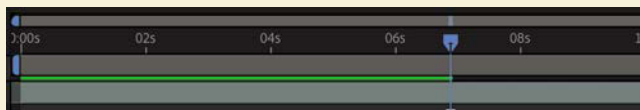
The Contrast – Saturation preset actually uses an effect with a different name, Calculations, to make changes to the appearance of the clip.

- 9 Now look at the Effect Controls panel. The same effect is displayed here.



- 10 Press the spacebar to play the clip.

After Effects displays the clip, with the effect applied, as fast as possible (depending on the power of your editing system). The green line at the top of the Timeline panel indicates a temporary preview has been created. Playback of the highlighted section of the timeline will be smooth.



The effect is subtle but gives richer color saturation and stronger contrast to a shot that would otherwise be a little flat.

- 11 Choose File > Save to capture your changes.  
12 Switch back to Premiere Pro and play the sequence to view the results.

*Continues on next page.*

### 13 Quit After Effects.

The original clip on the Timeline in Premiere Pro has been replaced with the dynamically linked After Effects composition.

The frames are processed in the background and handed off from After Effects to Premiere Pro. To improve preview playback performance in Premiere Pro, you can select the clip in the Timeline and choose Sequence > Render Effects In To Out.



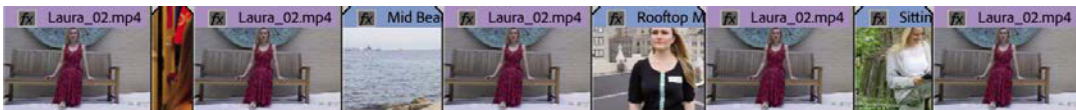
## Working with master clip effects

While all the effects work you have performed so far has been applied to clips on the Timeline, Premiere Pro also allows you to apply effects to master clips in the Project panel. You use the same visual effects and work with them in the same way. With master clips, any instance of a clip you add to a sequence will inherit the effects you have applied.

For example, you could add a color adjustment to a clip in the Project panel so that it matches other camera angles in a scene. Each time you use that clip or part of that clip in a sequence, the adjustment will already be applied.

Try working with a master clip effect now.

- 1 Open the sequence 04 Master Clip Effects.

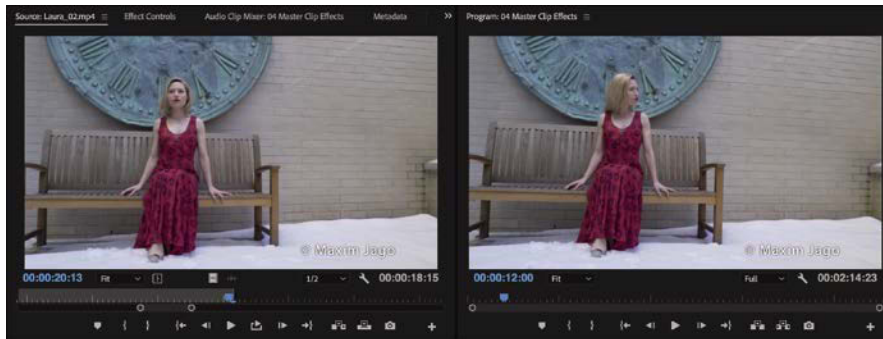


This has one clip, Laura\_02.mp4, edited five times into the same sequence. The copies of the clip are divided by a series of other, similar shots.

- 2 Locate the clip Laura\_02.mp4 in the Project panel.
- 3 In the Project panel, double-click the Laura\_02.mp4 clip to view it in the Source Monitor. Don't double-click the clip in the sequence because this will open the wrong instance for master clip effects.

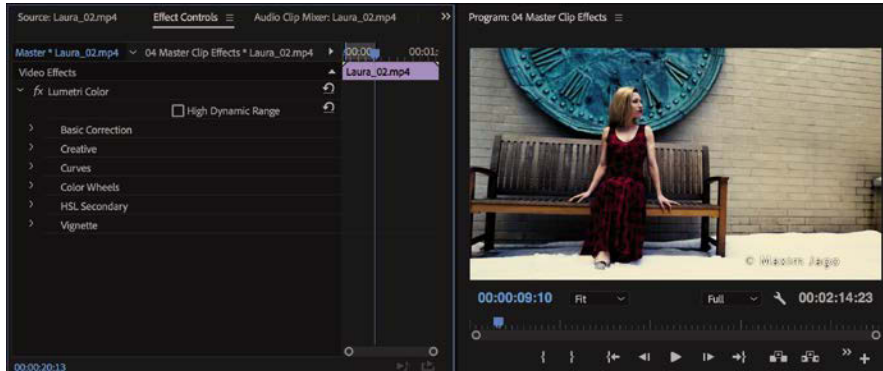
● **Note:** If you want to open the Project panel instance of a clip you are viewing on the Timeline, position the playhead over the clip, select it, and press the F key. This is the keyboard shortcut for Match Frame, which opens the original master clip in the Source Monitor at the same frame as that displayed in the Program Monitor.

You now have the same clip open in the Source Monitor and displayed in the Program Monitor, so you can see the changes as you apply them in both monitors.



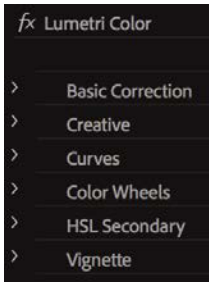
- 4 In the Effects panel, type **100** in the Find box to quickly locate the Cinespace 100 Lumetri Look effect preset.
- 5 Drag the Cinespace 100 effect into the Source Monitor.  
This applies the effect to the master clip.
- 6 Click the Source Monitor to make sure it's the active panel, and go to the Effect Controls panel to see the effect options.

**Note:** Selection is critical in Premiere Pro. Clicking to activate the Source Monitor before going to the Effect Controls panel is necessary to see the correct options.



**Tip:** You can also apply an effect to a master clip by dragging the effect onto the clip directly in the Project panel, or by selecting a clip in a sequence and clicking the Master clip name at the top left of the Effect Controls panel, and dragging the effect into that panel.

Because you applied the effect to the clip in the Source Monitor and then selected the Source Monitor to make it active, the Effect Controls panel shows the effect applied to the master clip, rather than the Timeline instance of the clip.



► **Tip:** You can often tell if you're looking at Source effect settings or sequence clip effect settings by seeing whether the Fixed effect controls are displayed.

This is a Lumetri Color effect, and you will be learning a lot more about these in Lesson 14, “Improving Clips with Color Correction and Grading.”

Because the effect has been applied to the master clip, every instance of the clip in the sequence shows the results.

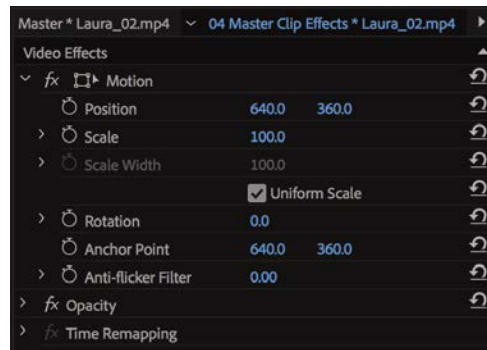
- 7 Play some of the sequence to see the effect is applied to every copy of the Laura\_02 clip.

The result of the effect is displayed in the Source Monitor *and* the Program Monitor because sequence clips inherit their master clip effects.

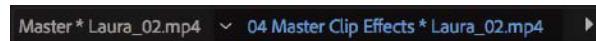
From now on, any time you use this clip, or part of it, in a sequence, Premiere Pro will include the same effect.

However, none of the Timeline instances of the clip (the sequence clips) has the effect applied.

- 8 Click once on one of the sequence instances of the Laura\_02 clip on the Timeline to select it, and look in the Effect Controls panel—no Lumetri Color effect, just the usual fixed effects (which are applicable only to sequence clips, not clips in the Project panel).



At the top of the Effect Controls panel there are two tabs. The tab on the left shows the name of the master clip. The tab on the right shows the name of the sequence followed by the name of the clip.



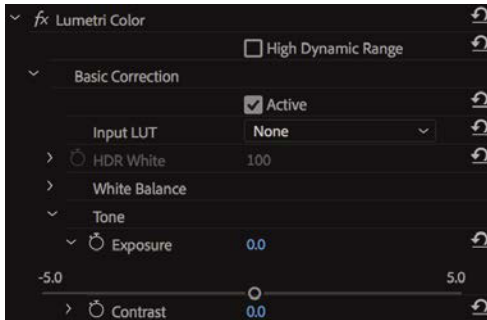
Because you selected the clip in the sequence, the tab on the right is highlighted in blue, showing that you're working on that instance of the clip.

There's no Lumetri Color effect displayed because you haven't applied the effect to the Timeline instance of the clip.


- 9 In the Effect Controls panel, click the tab at the top that shows the clip name. You'll see the effect options again.



- 10 Experiment with the controls for the Lumetri Color effect and then play the sequence to see that the changes you have made are applied to every clip in the sequence.



Working with master clips is a powerful way to manage effects in Premiere Pro. You may need to experiment a little to make the most of them. You use the same visual effects as you would use on the Timeline, so the techniques you're learning in this book will work the same way, but the planning is a little different.

You can tell a master clip effect is applied to a clip because the “fx” badge has a red underline .

## Masking and tracking visual effects

All standard visual effects can be constrained to elliptical, polygon, or custom masks, which you can manually animate using keyframes. Premiere Pro can also motion-track your shots to animate the position of the masks you create, following the action with the constrained special effect.

Masking and tracking effects are great ways to hide a detail like a face or logo behind a blur. You can also use the technique to apply subtle creative effects or modify the lighting in a shot.

Continue working with the 04 Master Clip Effects sequence.

- 1 Position the playhead over the second clip in the sequence, Evening Smile.

This clip shows the actress Andrea Sweeney. It looks good, but it would benefit from a stronger light on the subject to help separate the foreground from the background.

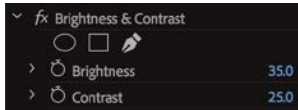
- 2 Search the Effects panel for the Brightness & Contrast effect.



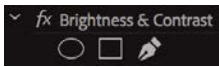


- 3 Apply this effect to the clip.
- 4 In the Effect Controls panel, scroll down to the Brightness & Contrast controls. Choose the following settings:
  - Brightness 35.
  - Contrast 25.

**Note:** This example uses a vivid adjustment to illustrate a technique. You will usually make subtler adjustments.



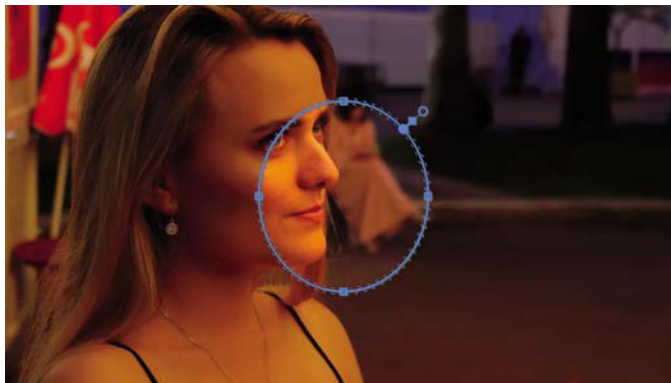
This effect changes the entire picture. You're going to constrain the effect to just one area of the shot.



Just under the name of the Brightness & Contrast effect in the Effect Controls panel, you'll see three buttons that allow you to add a mask to the effect.

- 5 Click the first button to add an elliptical mask.

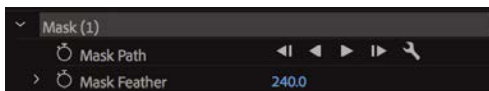
Immediately, the effect is constrained to the mask you just created. You can add multiple masks to an effect. If you select a mask in the Effect Controls panel, you can click and modify the shape in the Program Monitor.




- 6 Position the playhead at the start of the clip, and use the mask handles to reposition the mask so it covers Andrea's face and hair. You may find it helpful to adjust the Zoom level for the Program Monitor to see beyond the edges of the image.



- 7 Feathering softens the edge of the mask. Set Mask Feather to about **240**.



If you deselect the mask in the Effect Controls panel, you'll see that you have lifted the area around the Andrea's face, with a natural return to regular lighting in the rest of the picture. Now you just need to track the picture.

- 8 Make sure the playhead is still on the first frame of the clip. Click the Track Selected Mask Forward button  in the Effect Controls panel, just under the mask name, Mask (1).

The movement is quite subtle, so it should be easy for Premiere Pro to follow the action. If the mask stops following the clip, click Stop, reposition the mask, and begin again.

- 9 Deselect the mask by clicking the background of the Effect Controls panel, or an empty track in the Timeline panel, and play the sequence to view the result.

Premiere Pro can also track backward so that you can select an item partway through a clip and then track in both directions to create a natural path for the mask to follow.