

Four Things to Know Now About Creating Video in Photoshop

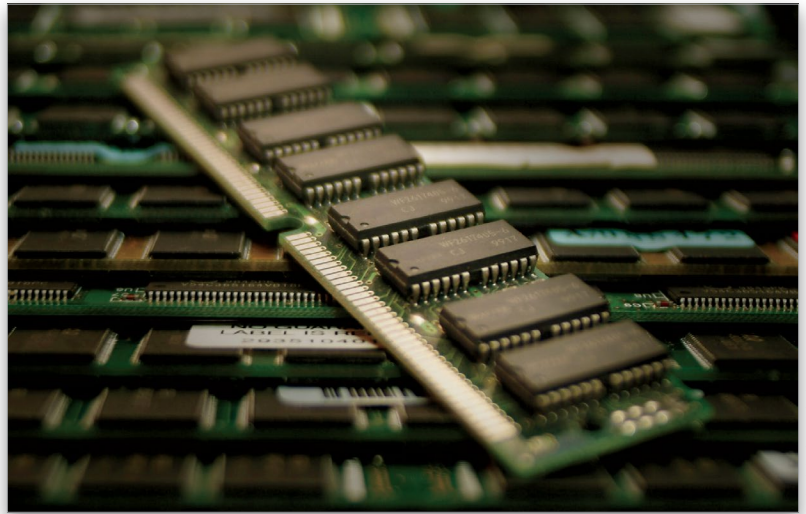
1 It Helps to Have Lots of RAM

When it comes to video, more is more. Ideally, you'd have a minimum of 8 GB of RAM, but the more the merrier, because unlike still images, video has to "render" (which it does in RAM), and the more RAM you have, the faster you'll be able to preview clips without them being jumpy or jittery.

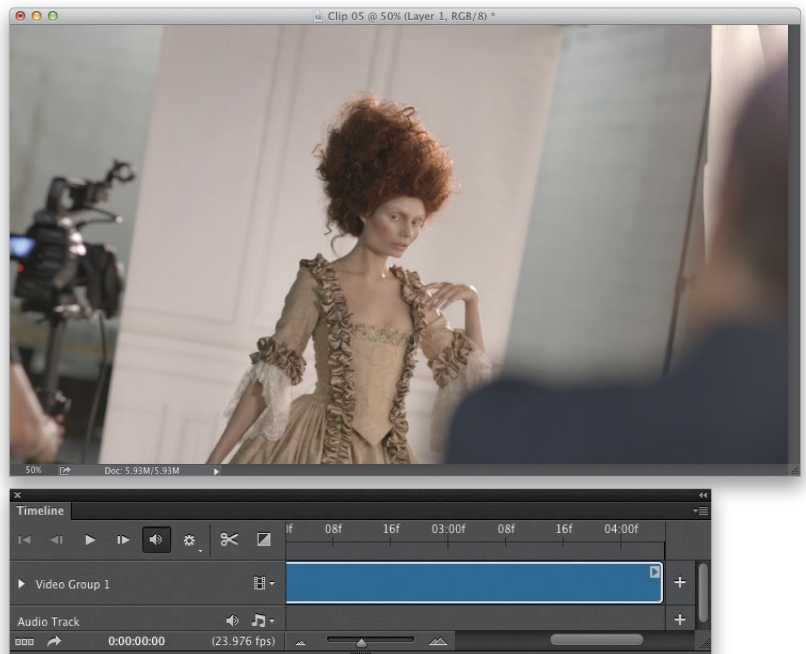
2 It's Ideal for Making Short Movies

Although you could certainly make a 30-minute movie in Photoshop, it's really best suited for shorter movies, like 5 to 10 minutes—the kind of videos wedding photographers might create, or promo videos for a photographer's website (maybe a behind-the-scenes of a shoot), or YouTube commercials, and stuff like that. If you need to make something longer and more complex, then you should make a number of short movies in Photoshop, and then combine all these shorter clips into one longer final version at the end. If you're thinking of using Photoshop to create a full-scale motion picture (i.e., *Braveheart 2* or *Spiderman 3*), you should probably use a full-fledged video application like Premiere Pro.

Most of the photographers I talk to that have shot video with their DSLRs tell me they have a bunch of individual movie clips just sitting in a folder on their computer—they've never even created a movie with them. I ask why, and they say, "I don't have time to learn a video editing program." I get it. Neither do I, which is why I truly believe the video feature in Photoshop is a game changer. Now we can edit video in a program we already know, so we don't need to learn a new program, just one new feature. This is what we've always dreamed of: a photography program that lets us edit video, instead of making us photographers learn a video program. You're going to love this!

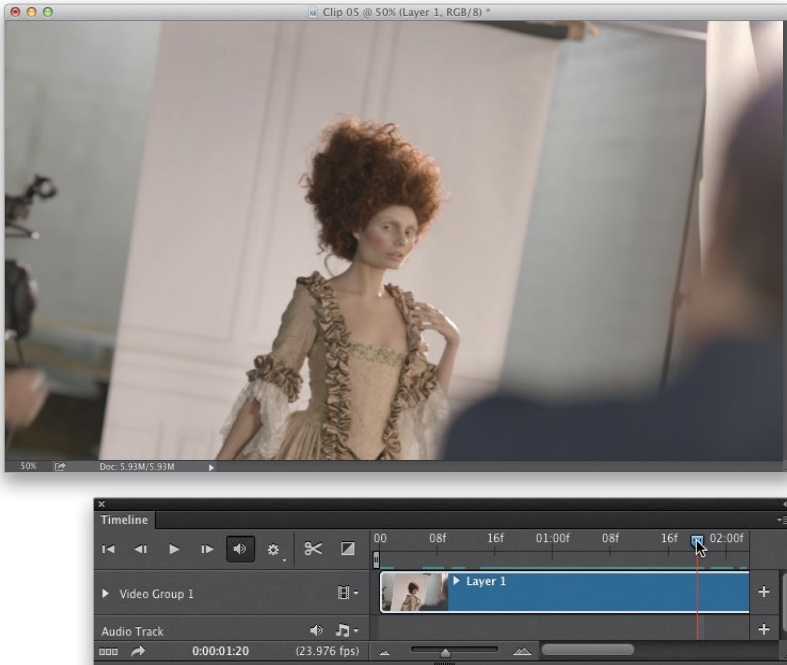


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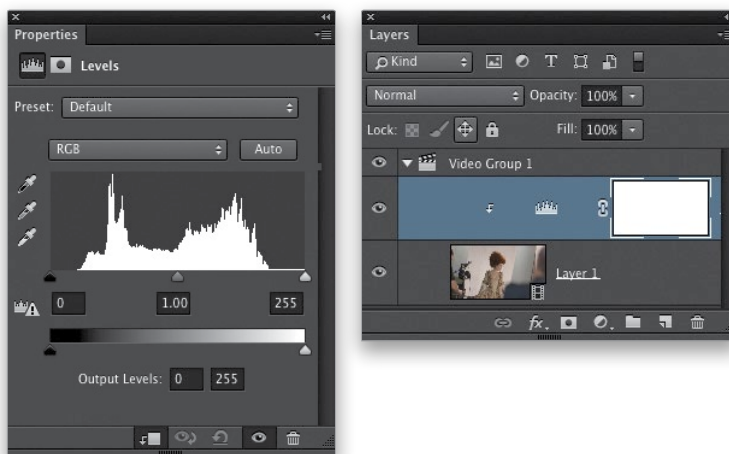
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3 Pretty Much All of This Happens in Just One Panel

The Timeline panel is where we build our video, edit it, add more clips, add music, transitions, etc. Luckily, it's really pretty easy to learn because you don't have to learn a whole lot more than this one panel (I keep mine along the bottom of the screen). One Timeline feature you'll learn more about in just a few pages is the playhead. The playhead (it's that blue knob with the thin, red, vertical line) moves from left to right as your movie is playing to show you where you are in the movie. When the movie's not playing, if you want to see a particular video clip or a particular area of the movie, just drag the playhead to the spot in the movie where that thing appears and it shows it onscreen. This takes a little bit of getting used to (it'll catch you a few times where you're just sitting there wondering, "Why isn't it showing my clip." When that happens, just look to see where the playhead is—whatever it's over, that's what's being displayed). But, don't worry, you'll get it.



4 You Can Treat Video Clips Almost Like Stills and Use Nearly All of Photoshop's Regular Filters and Stuff

I think one of the best things about editing video in Photoshop is you get to use the same tools you're already familiar with from working on photos and just apply them to video. We're talking everything from Levels to Curves, to filters like Gaussian Blur and Unsharp Mask. You resize things using Free Transform, and you add type with the Type tools. Lots more on this soon, but here's the good news: once your video is in the Timeline in the order you want it, you already know how to do tons of cool stuff to your movie, because the rest is just Photoshop!

Opening Your Video Clips into Photoshop

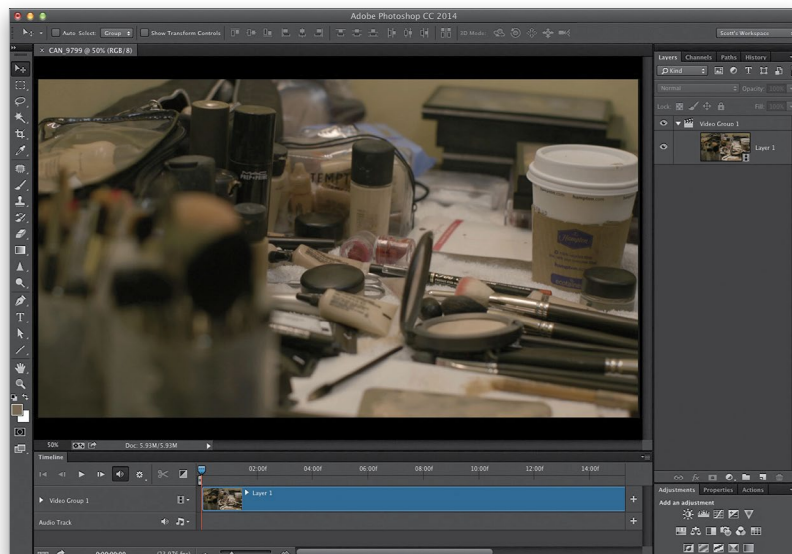
Step One:

Once your movie clips have been imported from your DSLR onto your computer, you can open these clips in Photoshop just like you would any other file—by going under the File menu and choosing **Open**, which is what I did here (go ahead and open a video clip. If you don't have one, you can download the ones I'm using here). When it opens, Photoshop knows it's a video file and it automatically opens the Timeline panel across the bottom (seen here), which is where we put our movie together. The length of the blue bar corresponds to how long the video is (in minutes and seconds). The longer the bar, the longer the video clip. You can change the size (magnification) of what's in the timeline by using the slider at the bottom of the panel.

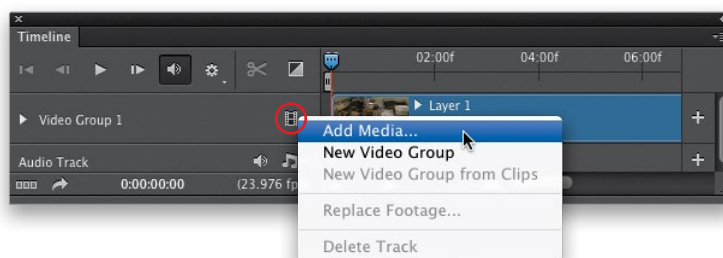
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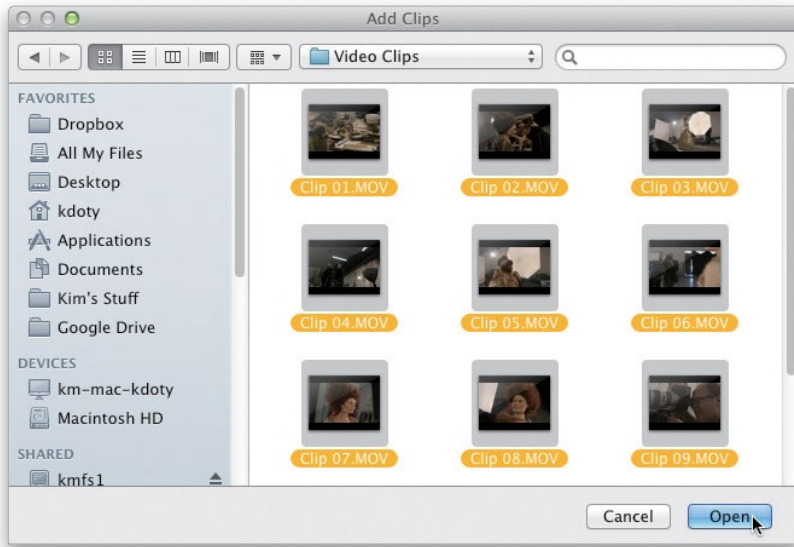
If you want to add another video clip to play right after this clip, then you'd click on that little filmstrip icon to the right of Video Group 1 on the left side of the Timeline panel (it's shown circled here in red), and choose **Add Media**. In the Add Clips (PC: Open) dialog, navigate to the next video clip, select it, and click Open. This adds that video clip right after your first clip (the clips play in order, from left to right in the Timeline panel).

You can open a video clip to start building your movie like it was any other file, so getting a clip to open in Photoshop is easy (especially since Photoshop supports all the most common movie file formats found in DSLRs), but this isn't about just opening a video clip in Photoshop to start your movie project. This is really about what to do after you've started your video project, because knowing what to do next (how to add more clips to your movie) can save you a lot of time and frustration. Later, you'll get to mix video and still (and have audio, as well), so learning this first is worth the quick read.



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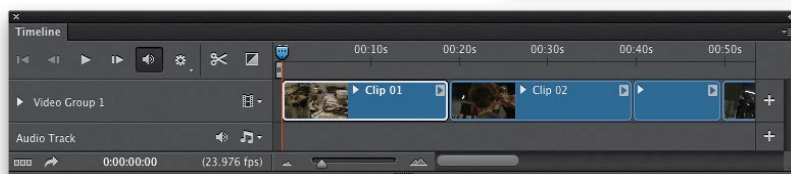
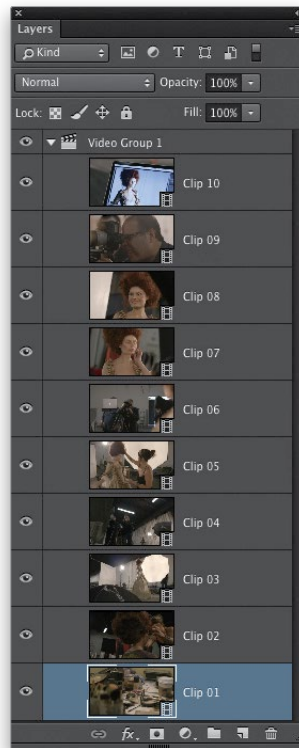
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Step Three:

If you've got a bunch of clips you want to open at once, just click on the little filmstrip icon, choose Add Media, then in the Add Clips (PC: Open) dialog, Command-click (PC: Ctrl-click) on each clip to select all the clips you want to use and click Open.

Step Four:

This will open all the files in Photoshop with each on its own layer. Before I opened these clips, I renamed them in the order that I thought I might want them, so my clip's names are numbered (Clip 01.mov, Clip 02.mov, and so on). When they're opened, they open in order—Clip 01 is first, then Clip 02, and so on. Whichever clip is on the far left of the timeline (the bottom layer in the layer stack) will be the first clip that plays, whichever clips appears to the right of it plays next, etc.



Your Basic Controls for Working with Video

Step One:

You play, rewind, and fast-forward your video in Photoshop just like you would in any other video player (using the standard Rewind [Go to Previous Frame], Play, and Fast-Forward [Go to Next Frame] icons). However, there is a “rewind to the beginning” icon (it’s actually the Go to First Frame icon) that you’ll wind up using quite a bit (it’s the first icon, just to the left of Rewind).

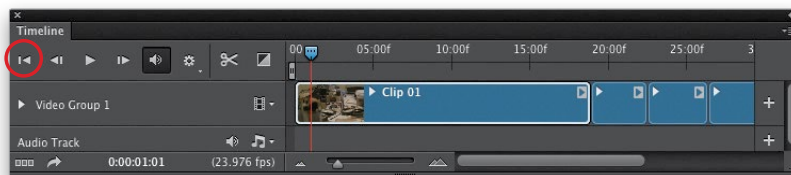
Step Two:

Now, click on the down-facing arrow in the top right of the Timeline panel, and from the flyout menu, choose **Enable Timeline Shortcut Keys** to turn on your shortcuts for the panel. There’s a great shortcut you can use to play your video: just hit the **Spacebar** on your keyboard. It starts (and then stops) your video. To jump to the beginning of the individual clip that is currently selected, press the **Up Arrow key** on your keyboard. To jump to the end of that clip, press the **Down Arrow key**.

TIP: Put Your Playhead at Any Spot

To move your playhead to any spot you want it in the timeline, just click once up at the top of the timeline, right on where the seconds are listed, and your playhead immediately jumps to that spot.

The panel where almost everything video-related happens is called the Timeline panel. Most video editors are based on this same idea, because it’s a very visual way to put together a movie. You build your movie from left to right, just like you would a slide show, where the first thumbnail is the first slide, then the one to the right of that is the second, and so on. Same thing with video, except, of course, that the thumbnails are videos. Take two minutes now to learn the Timeline panel and its basic controls, and it’ll make your video editing life a lot easier.



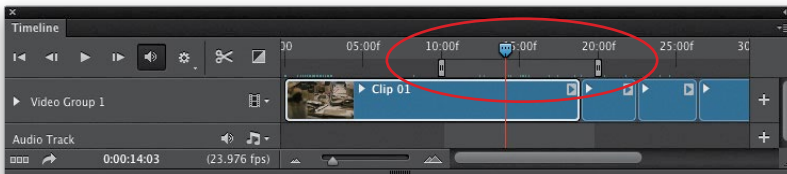
The Go to First Frame icon takes you back to the very beginning



Pressing the Up Arrow key jumps the playhead back to the beginning of the selected clip. The Down Arrow key jumps you to the end



By default, the start of the work area is the start of your movie



Drag the Start and End Work Area bars to change where your playhead starts and stops (so when you click Play, it will start 10 seconds into your movie, at the left bar, and stop 20 seconds in, at the right one)



To jump back 1 second in the timeline, press Shift-Up Arrow. To jump forward 1 second, press Shift-Down Arrow

Step Three:

If you know you want your movie to be a specific length, like maybe 30 or 60 seconds for a commercial, or 90 seconds for a promo movie, you can keep from having to scroll back and forth down your timeline by setting up your work area to display just that amount of time from the very beginning. You do that by dragging the little Set Start of Work Area bar at the beginning of the timeline or the Set End of Work Area bar at the end of the timeline to the length you want your movie. That way, when your playhead hits the end of your work area (after playing for 30 seconds), it stops (it doesn't just keep playing nothing). Also, if you want to work on just one part of a longer video, then you can drag the Set Start of Work Area bar to the beginning of that part, and then drag the Set End of Work Area bar to the end of that area. Now, when you click Play, it starts where you set the start of your work area and stops where you set the end.

Step Four:

There are some other shortcuts you might want to use once you really dig into this, but for now, I'd just concentrate on those ones I've given you here, because they're the ones you'll use every time you make a movie. Just in case you need them, though, here are a few more: To jump back one frame, press the **Left Arrow key**. Add the **Shift key** to jump back 10 frames. Use the **Right Arrow key** to jump forward one frame; add the Shift key to jump forward 10. To jump to the end of your timeline, press the **End key** on your keyboard. To jump back 1 second in time, press **Shift-Up Arrow key**. To jump forward 1 second, press **Shift-Down Arrow key**. Again, you may not ever use these, but at least you know they're there.

(Continued)

Step Five:

There are some other important things you'll want to know about the Timeline panel: One is that you can change the size of the thumbnails in the Timeline panel by dragging the size slider at the bottom of the panel (it's shown circled here in red). Dragging to the left makes the thumbnails smaller; dragging to the right makes them larger. The advantage of choosing a smaller thumbnail size is that you'll see more of your movie in the timeline without scrolling (of course, it helps if you have the eyes of a 14-year-old, because if you're any older, you're probably going to need bifocals).

TIP: Rearranging the Order of Clips

There are two ways to change the order of how your clips play: (1) you can drag-and-drop the clips into the order you want right there in the timeline, or (2) you can change the order over in the Layers panel. They stack from bottom (being the first clip to play) to top, so just drag-and-drop the layers into the order you want the clips to play.

Step Six:

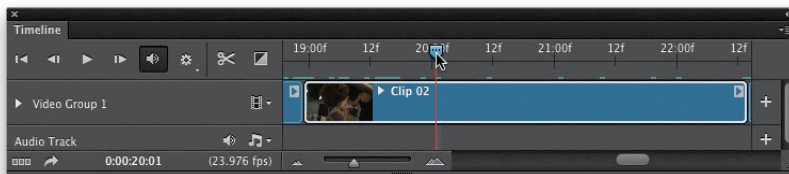
If you want to see a quick preview of any part of your video, you can just grab the playhead and, as you drag it right or left across your video, it plays a preview of the video that's below it (you don't hear any audio, you just see the video). This is called "scrubbing" in "Video Land" (they have a secret code name for everything). This is a huge time saver and you'll find yourself scrubbing over clips quite often.



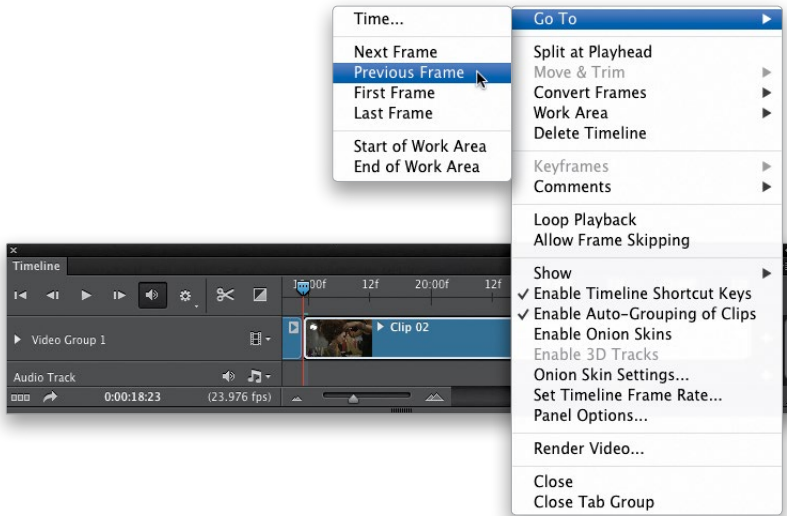
If you zoom out, you can fit the whole 35:14 movie in the timeline without having to scroll over to the right at all



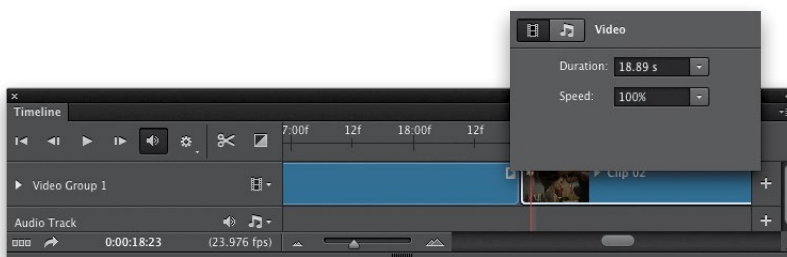
If you zoom way in, now you're just seeing the first 7 seconds of your movie. This is handy when you've got a lot going on (like a bunch of very short clips close together with transitions)



Here, I'm "scrubbing" across the second clip to see a preview of it, without clicking Play

**Step Seven:**

You know that flyout menu at the top-right corner of the Timeline panel? If you ever can't remember the shortcut to do something, you can most likely do it there. Also, by default, Photoshop uses its regular keyboard shortcuts for everything. For example, if you have the Move tool active, and you press the Up or Down Arrow key on your keyboard, it will move your clip up or down onscreen. However, if you turn on Enable Timeline Shortcut Keys, as we did in Step Two, then it uses the shortcuts I mentioned in that step. So, now the Up Arrow key jumps you to the beginning of the currently selected clip, and the Down Arrow key jumps you to the end of that clip.

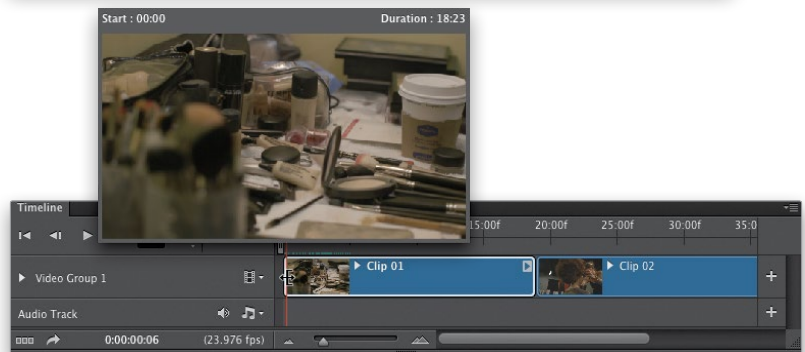
**Step Eight:**

There's a little right-facing triangle at the end of each video clip and clicking on it brings up a settings dialog with more options for that clip. For example, you can set the Duration in the Video settings here. So, if the clip needed to be 4 minutes exactly, you could set it to 4 minutes exactly by dragging the slider or simply entering 4 minutes in the Duration field. There's also a speed control here. If you click the music notes icon at the top, you'll get the Audio options for just this clip, including the overall volume for the clip's audio (or you can mute the audio), and you can set the audio Fade In and Fade Out points numerically.

Editing (Trimming) Your Clips

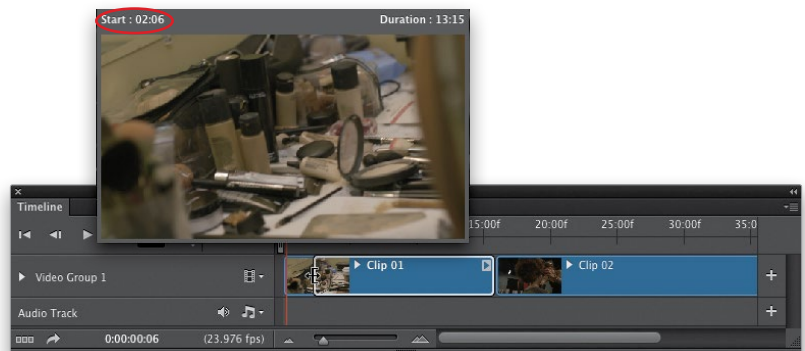
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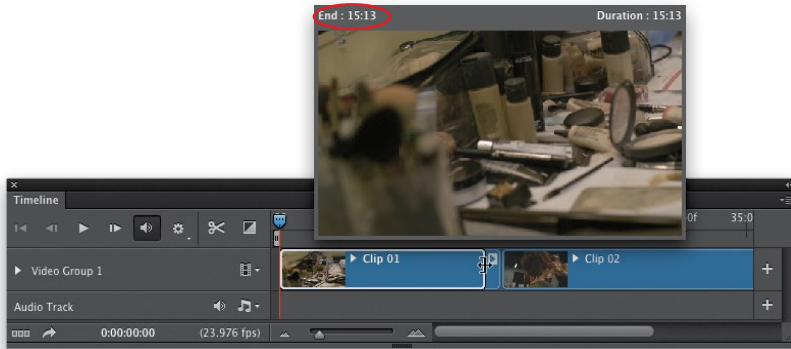
In the Timeline panel, click on the Get Media icon and open Clip 01.mov and Clip 02.mov to start a new movie. Now, click the Play icon and you'll see that the first clip (the clip of the makeup table) has got a few starts and stops in it, so we need to trim away parts of the video we don't need. All you have to do is click-and-hold directly on the beginning of the clip in the timeline and a little trimming preview window will pop up (as seen here).



Step Two:

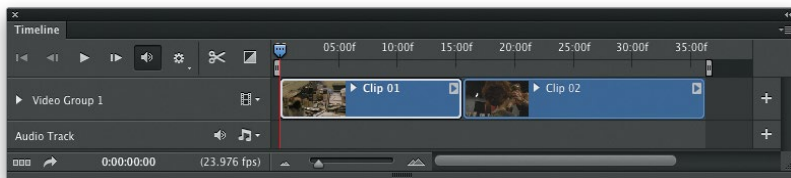
As you drag to the right (this is called "scrubbing" in video world), the pre-view starts and stops. It looks good right around the 2-second mark in the video, so keep dragging to the right until you get to that point. Now, just let go of your mouse button and it trims off everything before that. It shows the new start time of that clip as 2 seconds and 6 frames.





Step Three:

Next, let's do the same thing to the end of the clip and trim away some of the footage of the makeup table. Click-and-hold directly on the end of the clip (that preview window pops up again), and drag to the left while you keep an eye on that preview window. Keep dragging to about the 15:13 end mark (look up in the top-left corner of the preview window and it shows you the time in seconds and frames, so stop around 15 seconds and 13 frames, as shown here). You've now trimmed off a bit of the end, and your original 18-second video is down to about a 15-second clip overall.



Step Four:

Now, what about that second clip we added that appears immediately after the clip we just trimmed? Won't there be a big gap of nothing between the two clips? Nope. Photoshop automatically moves that clip over for you, so there are no gaps in your movie. Pretty sweet, eh? Here, you can see your two clips, which, even after trimming, are still back-to-back. If you look up at the top of the timeline, you'll see that the first clip is now only around 15 seconds of your movie, and the second clip starts immediately after it. Also, don't worry, even though you trimmed that video away, you can always bring it right back the same way you trimmed it—just click on either end and drag it out (so it's really more like it's hidden than trimmed, but again, in the world of video, it's referred to as "trimming"). Okay, that's all there is to it.

Working with Audio and Background Music

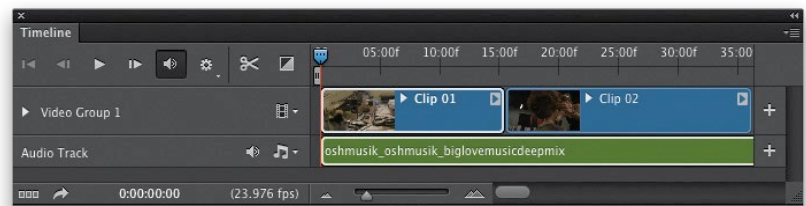
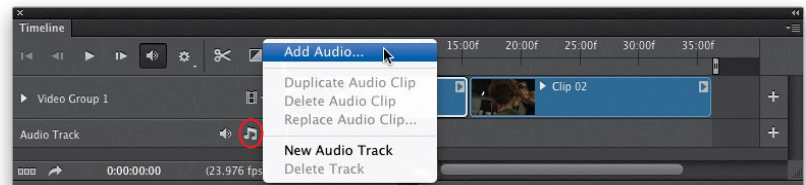
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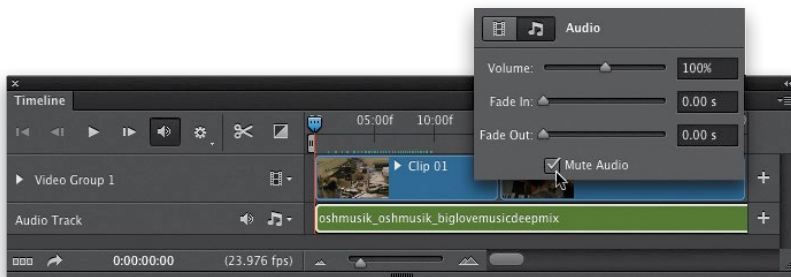
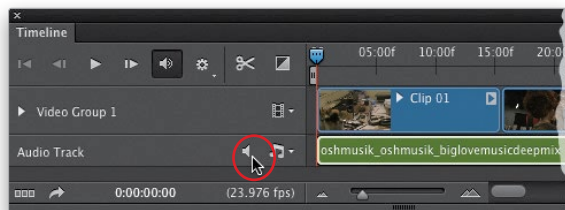
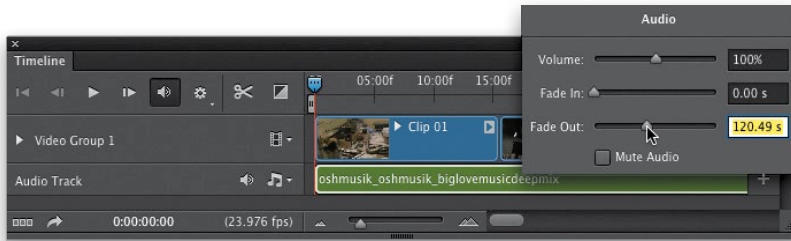
We'll pick up with the two clips we used in the previous trimming project. If you look in the Timeline panel, directly below your movie clips, you'll see an empty track right below it (and it says Audio Track to the left of it, below Video Group 1). That's where your audio (background music or narration tracks) goes. To add an audio track, click directly on the little music notes icon and, from the pop-up menu that appears, choose **Add Audio** (as shown here).

Step Two:

Find the audio track you want to use as your background music (Photoshop supports most common audio file formats, from AAC to MP3). You can go to the book's download page and download the track I used, which is a royalty-free background music track from Triple Scoop Music (they have lots of great background music tracks you can buy and use in your projects. I actually have a Signature Series Music Collection on their site for landscape and travel photography. They were gracious enough to let me share this track with you to practice along with. I found it while browsing their site and it worked perfectly for this project. Be sure to take a look in the back of the book for a special deal from them). Anyway, once you select your audio file and click Open, it adds your background music to the timeline, where it appears in green so you know instantly it's audio (video clips appear in blue).

There are three types of audio you'll wind up dealing with in your movies: (1) there's audio in the video you captured with your camera, and you get to decide whether your audience will hear that or not, (2) you can add a background music track behind your video, and (3) you can add additional audio tracks for things like narration or sound effects. Luckily, managing these is fairly easy.





Step Three:

Click the Play icon (or just press the **Spacebar**) to play our short video, and now the background music plays, as well. Makes a huge difference, doesn't it? At the end of this chapter, we're going to build a 2-minute demo video, so just like the video clip, trim the music down to around 2 minutes. Our music clip is 4 minutes 39 seconds long, so it's going to cut off really abruptly at the end of our video, unless we gently fade the music out. So, Right-click directly on your green audio track and an Audio settings dialog appears, where you can choose when you want the music to fade in (since we're starting at the beginning of the song, we don't need to fade in, but if we started later in the song, we would want it to) and fade out. Drag the Fade Out slider over to around the 120-second mark (as shown here) and click anywhere outside the dialog to close it. Now, play your movie again and, at the 120-second mark, your music will gently fade away.

TIP: Muting Your Background Music

If you want to temporarily turn off your background music track, just click the little speaker icon (shown circled here) to the left of the music notes icon, and it mutes your background track.

Step Four:

When you played the video clip in Step Three, did you hear people talking in the background? That's our model and makeup artist talking while getting ready for the shoot. Of course, you don't want to hear that in this case—you just want to hear the background music—so you need to mute the audio on the video clip. Right-click on your first video clip and a settings dialog appears (seen here). Click on the music notes icon to see the Audio settings, then turn on the Mute Audio checkbox (as shown here), so you don't hear them talking while we were taping.

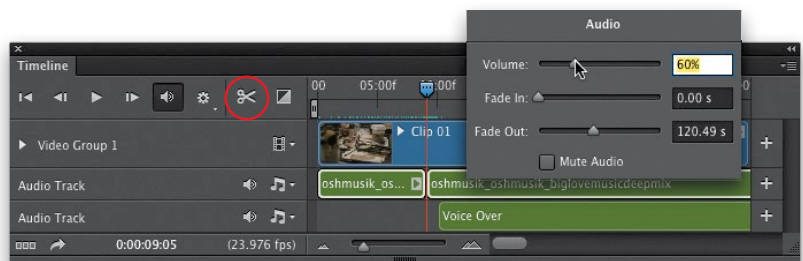
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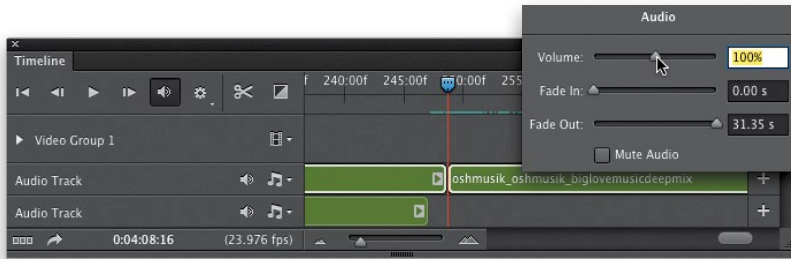
Step Five:

Besides your background music track, you can add a narration track (or a voice-over track), or even sound effects. To add another audio track, click on the music notes icon again (to the left of your existing music track), and choose **New Audio Track** (as shown here at top). This adds a blank audio track below your background music track, and it will be empty until you go back under that same pop-up menu and choose **Add Audio**, then find a narration or voice-over track to add. Here, I chose a voice-over track, and you'll see it appear in the new audio track right below the background track (seen here in the center). If you were to click the Play icon right now, our background music would start, but our voice-over would start immediately, as well. If you want your voice-over to start a little later (maybe after a few seconds of background music), just click-and-drag the voice-over clip to the right (don't try to trim it, you want to move the whole clip), until you get to the point in time you want it to start (at the bottom here, you can see I dragged it over so it will start around the 10-second mark).

Step Six:

If you are going to have a voice-over track, you'll probably want the volume of the music to lower once the talking starts (this is called "ducking" in the video world). To do that, click on the background music track, then click-and-drag your playhead over to a second or so before the point where your voice-over starts. Now, click on the Split at Playhead icon (it looks like a pair of scissors and is circled in red here) to split your background music into two sections. Then, Right-click on this second section and, in the Audio settings dialog, you can lower the Volume from 100% (full volume) to maybe 50% or 60% (as shown here).



**Step Seven:**

Of course, at some point your voice-over will end, and you'll probably want the background music to return to full volume. You pretty much do the same thing. Just scroll down the timeline to the point where you can see your voice-over ends and move your playhead to a second or two after that point. Click on the track you want to split (your background music track), then click the Split at Playhead icon again to create a third section of your background music track. Right-click on this third section and set your volume back to 100% (as shown here).

Adding Transitions Between Clips and Fade Ins/Fade Outs

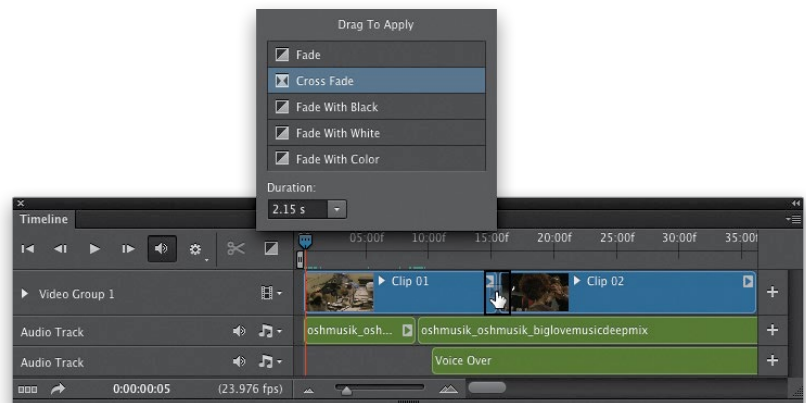
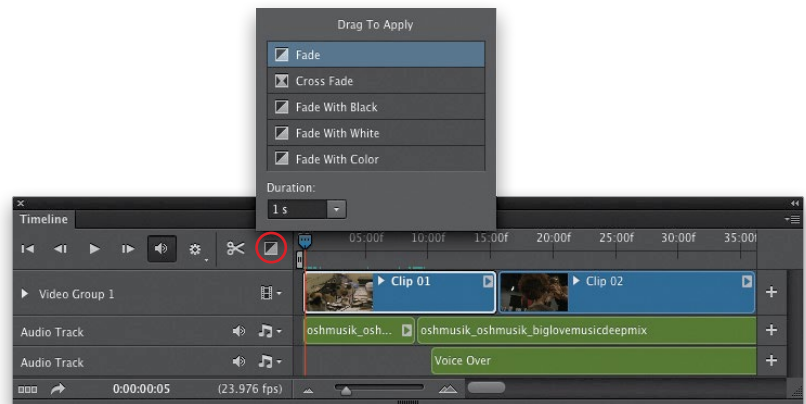
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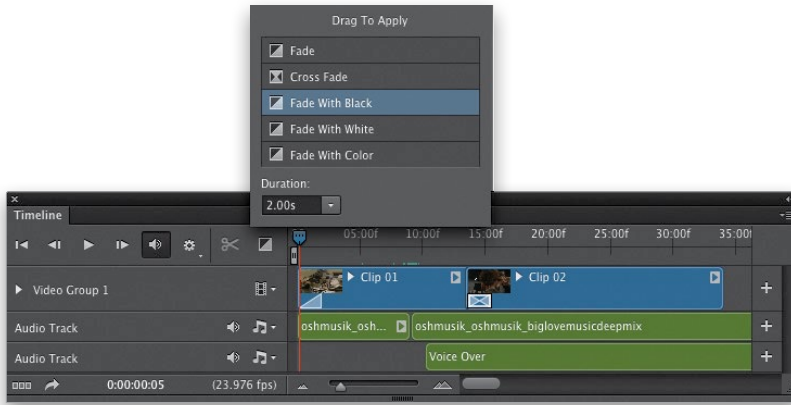
Here are same two video clips again, and if you click the Play icon (or press the **Spacebar**), the first clip plays and then when it's done, the second clip plays immediately—it just cuts from one clip to the other. To add a nice fade between the two, click on the Transition icon (it looks like a square with a diagonal line), and the Drag To Apply dialog, with your transition choices, appears (seen here). The top one, Fade, doesn't work very well between two clips like this (it fades out at the end of the first clip, then fades in the second clip).

Step Two:

Instead, you'd probably choose a Cross Fade, which fades directly from one clip into the next (kind of like a dissolve in a slide show). To add a cross fade between your clips, first click on Cross Fade in the dialog, and then you get to choose how long you want this cross fade to take. The default choice is 1 second, but you can choose longer if you'd like by clicking on the Duration slider (I chose 2.15 seconds here). Now, just click-and-drag that cross fade down onto your timeline and position it between your two clips (as shown here), and then let go of your mouse button. It adds a little blue rectangle with two triangles (as seen in the next step) letting you know there's a transition added there. To remove a transition, click on that little rectangle and hit the **Delete (PC: Backspace)** key on your keyboard.

When you make a movie, you get to decide how your movie starts and ends. For example, at the end of the movie, does it just abruptly stop, or does it smoothly fade away to black? Same thing for the opening. Does it just start immediately when you click Play, or fade in from white or black? You also get to decide how your clips transition from clip to clip—a quick cut, or does it smoothly dissolve from one clip to the next? Of course, it depends on the type of movie you're creating, but adding these transitions can help give your movie a more polished look.



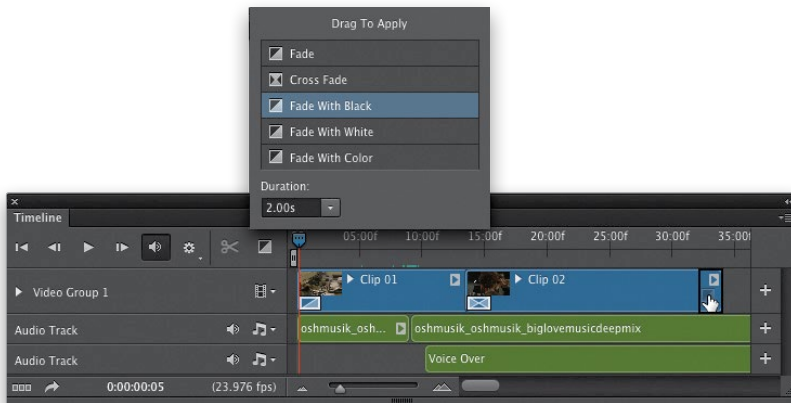


Step Three:

Of the other choices here, I usually use Fade With Black, which is a great way to start your movie, because it starts with a black screen and then fades into your first video clip. However, the default 1-second duration always seems too short and abrupt to me (for the start of a video anyway), so I generally increase the duration to 2 seconds. To add this Fade With Black transition to the beginning of your movie, just click-and-drag it down to the beginning of your video clip and let go of the mouse button. It adds a little blue rectangle with a diagonal line letting you know there's a transition added there.

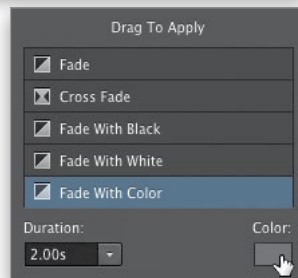
Tip: Editing Transitions

If you want to make any changes to a transition, just Right-click on it and you can make those changes in the Transition settings that pops up.



Step Four:

So, if you know what Fade With Black does, you can probably imagine what Fade With White does. If you choose Fade With Color, a little color swatch will appear in the bottom-right corner of the dialog (shown here at bottom right). Click on the color swatch and Photoshop's standard Color Picker appears for you to choose a solid color to fade to. At the end of your video, you're probably going to want to Fade With Black (dramatic ending, right?) and you do this the same way as adding any transition. Scroll down the timeline to the very end of your movie and then click the Transition icon to bring up the Drag To Apply dialog. Now, drag the Fade With Black transition and drop it on the end of your video clip. It adds a little "fade out" rectangle to let you know it's there. That's it.



Creating Lower Thirds (or Adding Logos)

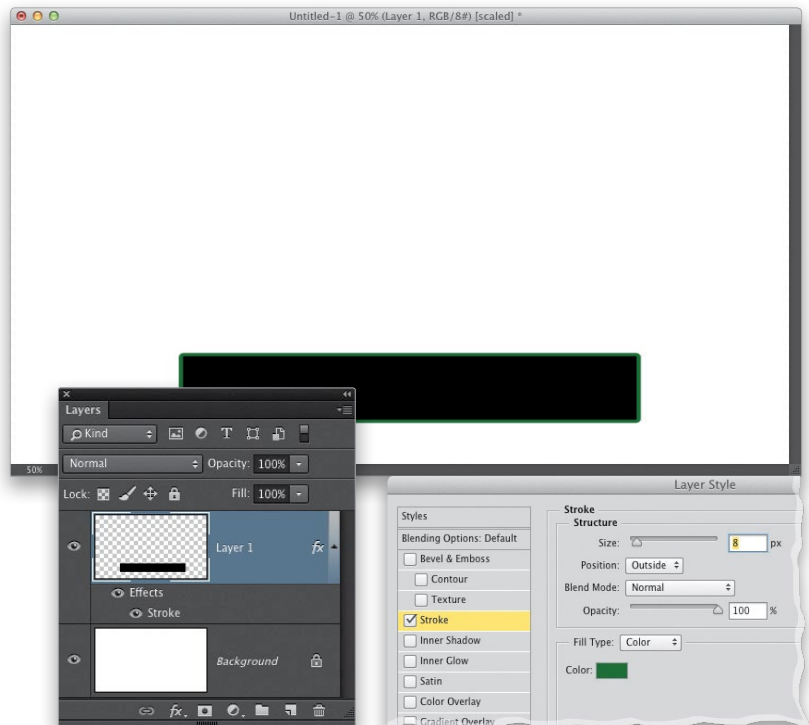
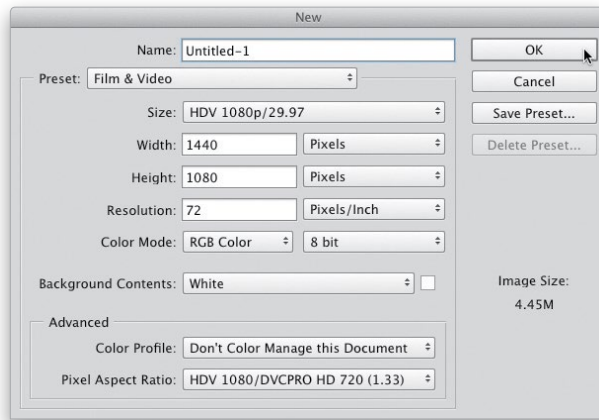
Step One:

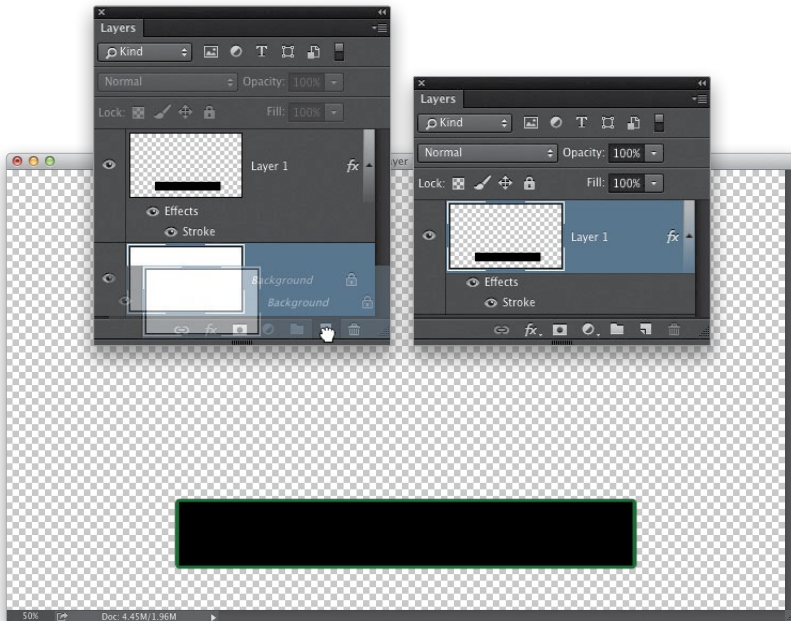
Start by creating a regular ol' new document in Photoshop (go under the File menu and choose **New**). You want to make this pretty close to the dimensions of the movie you're creating, so from the Preset pop-up menu, choose **Film & Video**, and then choose a Size that is closest to the size of what you're editing (in this case, we're editing 1080p HD video, so I choose the HDV 1080p/29.97 preset, as seen here), then click OK to create a new blank Photoshop document.

Step Two:

Go to the Layers panel, click on the Create a New Layer icon to create a new blank layer, then get the Rectangular Marquee tool (**M**) and drag out a long, thin horizontal selection, like the one you see here (this will be our simple lower third shape). Press **D** to set your Foreground color to black, and then fill your selected area with black by pressing **Option-Delete (PC: Alt-Backspace)**. Press **Command-D (PC: Ctrl-D)** to Deselect. Now, click on the Add a Layer Style icon at the bottom of the Layers panel, and choose **Stroke** from the pop-up menu. In the Layer Style dialog, click on the Color swatch and choose a green color from the Color Picker, set the Size to around 8 px, and click OK.

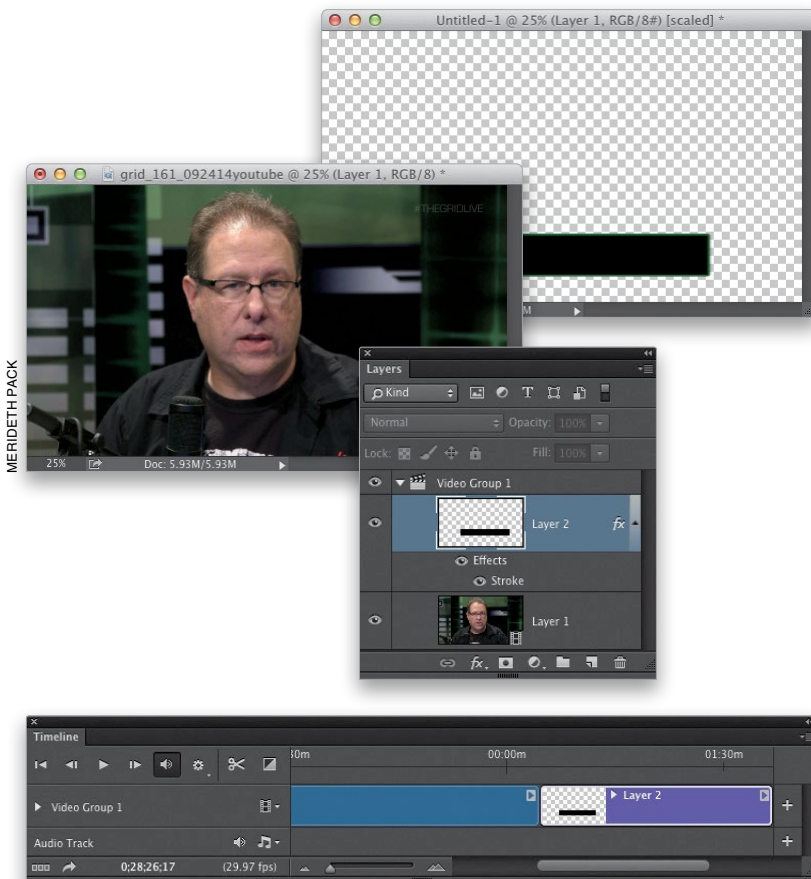
If you're doing an interview as your movie, it's pretty common to have the person's name appear in the bottom third of the frame, usually within a rectangle or graphic bar of some kind (called a "lower third" in video world). The trick is to have the background behind your graphic bar appear transparent, so it doesn't cover your video with a solid white background. They're easy to create in Photoshop and then take directly over to your timeline. Plus, the same technique we use for lower thirds, you can use for bringing logos or other graphics into your timeline.





Step Three:

Now, we can't just save the file at this point, because we have a solid white Background layer, and that's exactly how this file would appear in our timeline—as a big white box with a black bar on it. So, what you need to do is simply drag your Background layer onto the Trash icon at the bottom of the Layers panel. Now, you just have that black bar all by itself with a transparent background (as seen in the image window and the Layers panel on the right), which is exactly what we want in our video (so just the bar sits over our video).



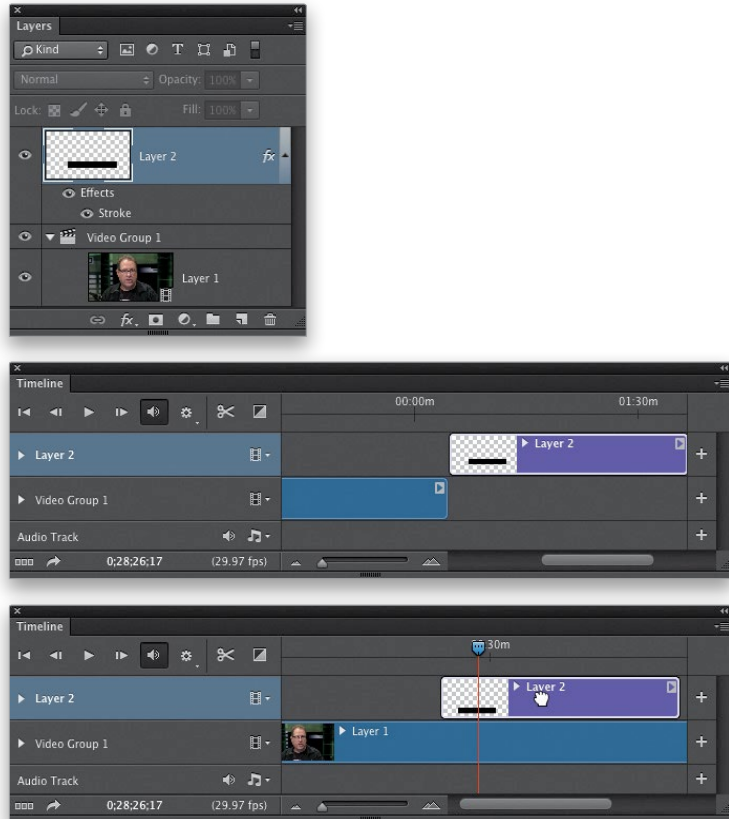
Step Four:

Arrange the two windows (your black bar and video clip windows), so you can see them both onscreen at the same time (if you're using Application Frame, try going under the Window menu, under Arrange, and choosing **Tile All Vertically**), get the Move tool (**V**), click on the black bar layer, and then just drag-and-drop it right onto your video. Now, you'll see the black bar with a transparent background in your Layers panel (which is exactly what we want), but it's not in the place where we want it. By default, it adds it at the end of the video clip, like it was another clip or still (it appears in purple, though, because it's a still. You may need to click-and-drag its thumbnail out a little in the timeline to see more of it). We need it to appear "over" the video clip.

(Continued)

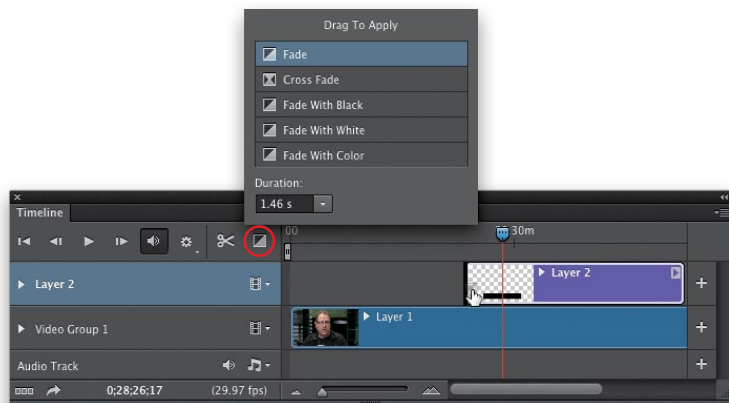
Step Five:

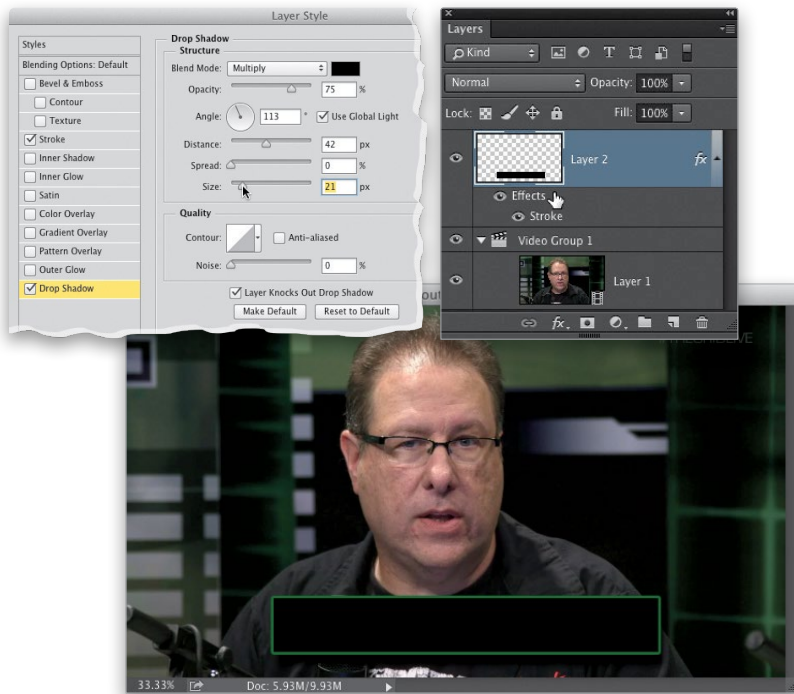
What we need to do is get that black bar outside our Video Group 1, so it can appear over our video clip (not after it). To do this, click-and-drag the black bar layer straight up to the very top of the layer stack in the Layers panel—right outside Video Group 1. The trick to making this work is to move it up top until you see a thin white horizontal line appear. That's your cue to let go of the mouse button, and then it appears outside the group (as seen in the Layers panel here). Here's the "Gotcha!" You still can't see your black bar. That's because, although it's now on its own graphics track in the Timeline panel (above your video), it starts after the end of your clip. So, click on the black bar in the timeline, and drag it to the left to where you want it to appear over the video (as shown here at the bottom). Now (finally), you can see your black bar. Switch to the Move tool to reposition your bar wherever you'd like it (I had to center it and move it down a little).



Step Six:

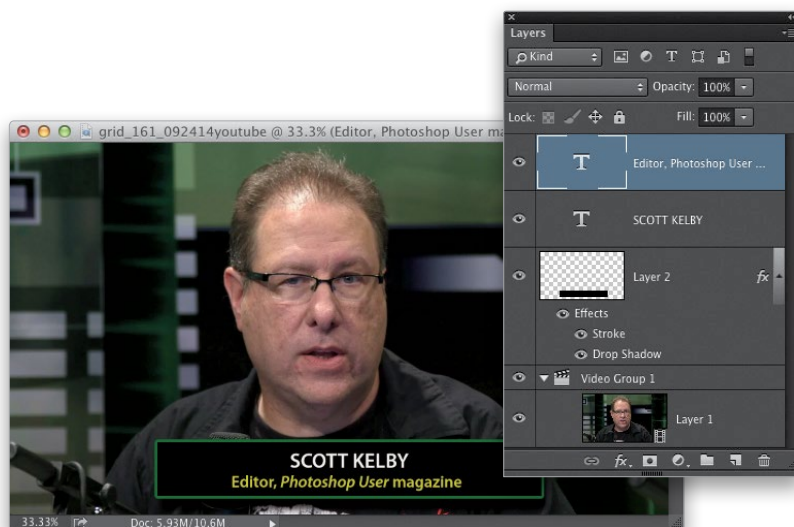
If you want your lower third to fade in, click on the Transition icon (shown circled here in red), and in the Drag To Apply dialog, click on Fade, choose a nice long Duration (like around 1½ seconds), and then click-and-drag the Fade transition and drop it on the beginning of your black bar in the timeline (as shown here). Now when the play-head reaches your black bar, it will fade it in over 1½ seconds. We're almost done.





Step Seven:

You can add layer styles to your project, as well. In this case, let's add a Drop Shadow layer style to our black bar (so it casts a shadow back onto our video, which helps add depth and adds to the impression that our bar is "floating above" our video). To do this, make sure your playhead is over the black bar in the timeline, so you can see it onscreen, then double-click on Effects beneath the black bar layer's thumbnail in the Layers panel (as shown here). When the dialog comes up, click on Drop Shadow on the left. You can change the softness of the shadow by dragging the Size slider to the right (as shown here), and you can also change the position of the shadow by moving your cursor outside the dialog—right onto your image itself—and just dragging it where you want it (it's a little hard to see here on the dark background, but will be visible on a lighter one). When you're done, click OK, and now you've created extra depth.



Step Eight:

Now let's finish off our Lower Third project. Get the Type tool (**T**), click right on your lower third in your image window, and simply enter your text (as shown here, where I added some text in the font Myriad Pro Semibold and Myriad Pro Semibold Italic). You can switch to the Move tool and reposition this text just like you would with a text layer on a photo. Once again, take a look at the stacking order over in the Layers panel: the Type layers are on top, which means the type appears over the black bar, then you see the black bar next (it's over the video), and then the video clip itself. By the way, we didn't have to drag the Type layers up to the top, since we were already working outside Video Group 1. Finally, like I mentioned in the intro, you can use this same technique to add logos or other graphics to your video.



Applying Photoshop Filters and Adjustments

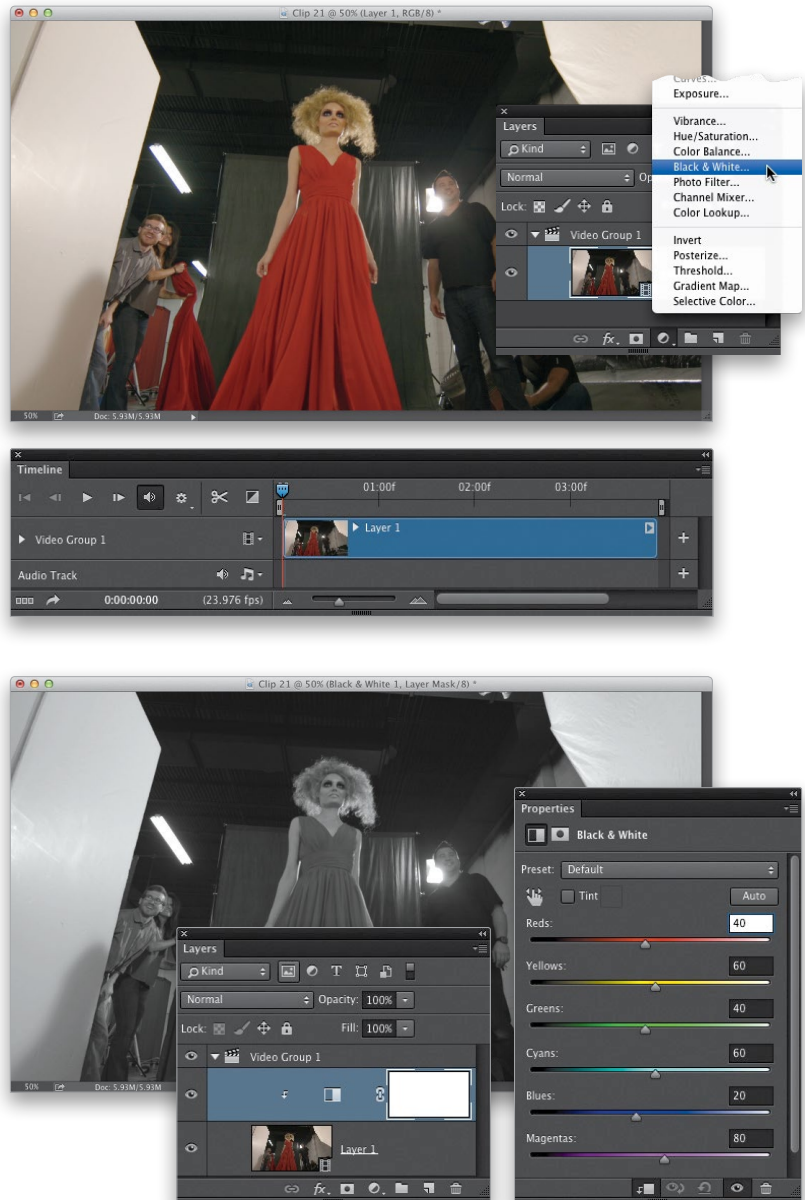
Step One:

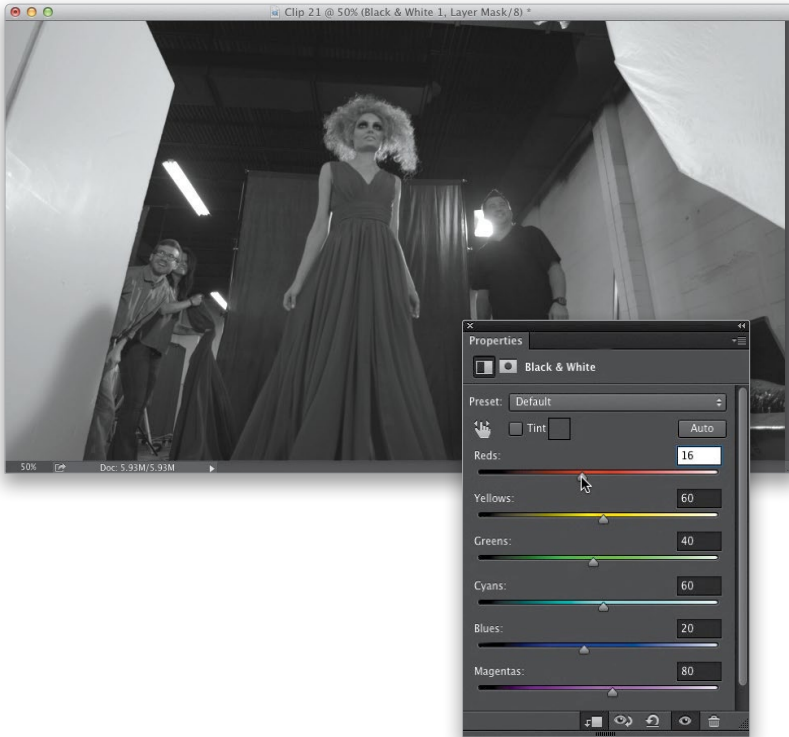
Go ahead and close that last project, and let's start a new one (just so we don't get totally sick of seeing one video clip again and again). Open the file named, "Clip21.mov." Of course, if it needs some trimming, you can do that now if you'd like, but when you're done, go to the Layers panel, click on the Create New Adjustment Layer icon, and from the pop-up menu, you can choose any of the regular adjustment layers we'd use for digital photos (in this case, just choose **Black & White**, as shown here).

Step Two:

When you choose this, your video clip instantly becomes black and white (as seen here), and if you look in the Properties panel, you'll see all the regular Black & White sliders (I'm not a big fan of this adjustment layer for doing black-and-white conversions for photos, but just for this example, I don't think it'll hurt anybody). ;-) One thing to note: look in the Layers panel—it automatically groups this adjustment layer with just this one video clip. That's really helpful, because we just want to affect only this clip (not all our clips).

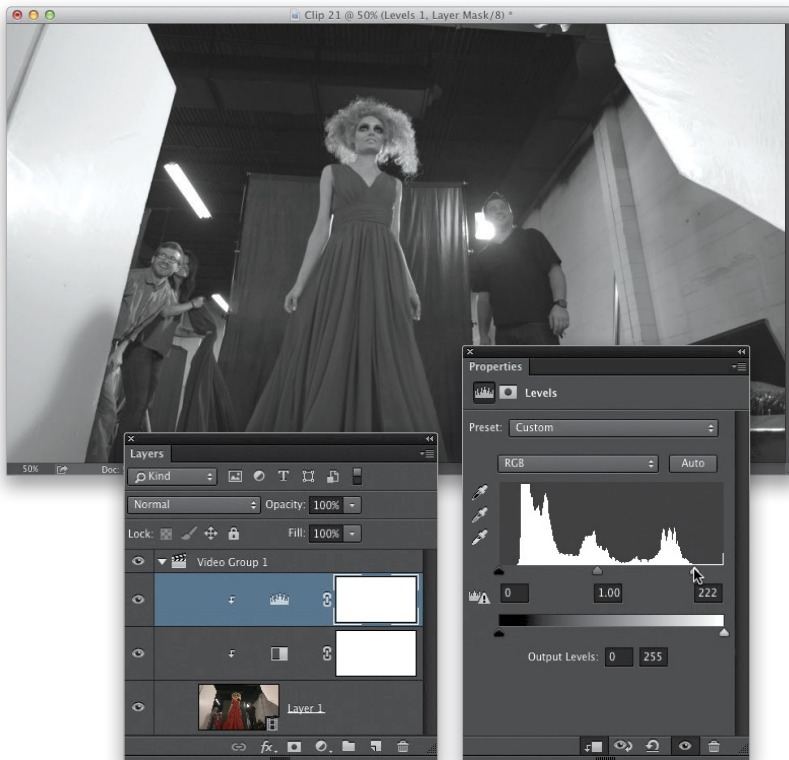
This is one of my favorite features: the ability to apply Photoshop adjustments (everything from Curves to Levels and a whole lot more) and regular Photoshop filters. What's really cool is that it pretty much lets you treat these video clips like they are still images, and the effects and edits you apply can be applied to the entire video clip you're working on—not just one frame. There are just a few little things you need to know so it works the way you want it to.





Step Three:

Here's something to keep in mind: these adjustment layers aren't just "one-click video effects"; you added a regular Photoshop adjustment layer. So, now think like you would if you were adjusting a digital camera photo, and do the same type of things (like, here, I lowered the amount of red to darken her dress, just like I would on a still, but it's applied to the entire clip. This is what is so darn powerful about having video in Photoshop like this. We can take the stuff we already know in Photoshop and apply it to video without having to learn a whole new program. That, I love!



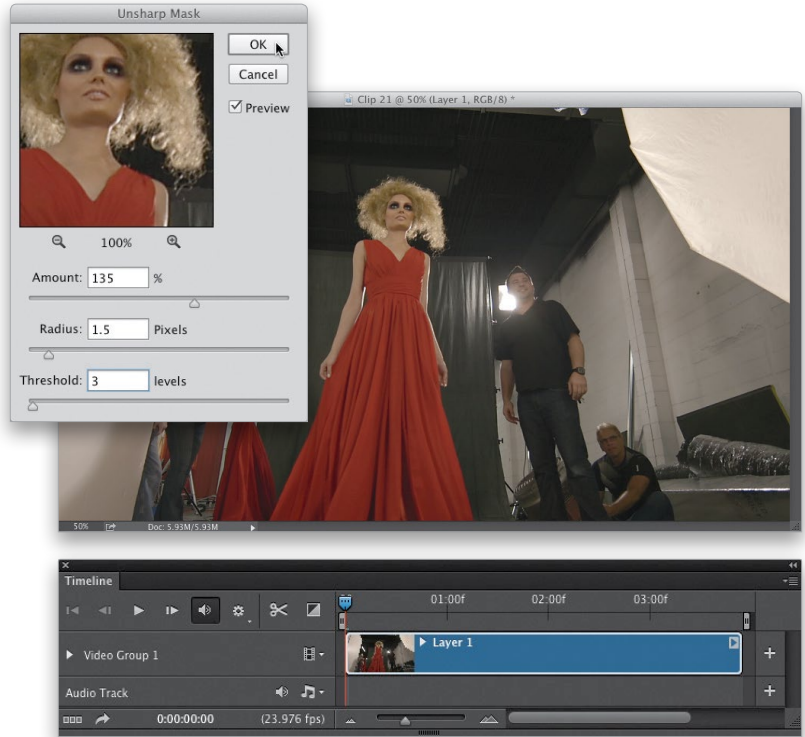
Step Four:

To further illustrate this, let's add another adjustment layer. Click on the Create New Adjustment Layer icon again, but this time choose **Levels**. In this case, the clip looks kind of flat, so we want to add contrast. Choose **Increase Contrast 2** from the Preset pop-up menu in the Properties panel, and then click-and-drag the Highlights slider (the triangle on the far-right side under the histogram) to the left a bit to increase the highlights a little more. Notice that it's automatically grouped with your video clip, as well. Seriously, this is pretty darn amazing that we can treat moving video just like it was a still photo (can you tell I am just so digging this?). Okay, now let's take it up a notch.

(Continued)

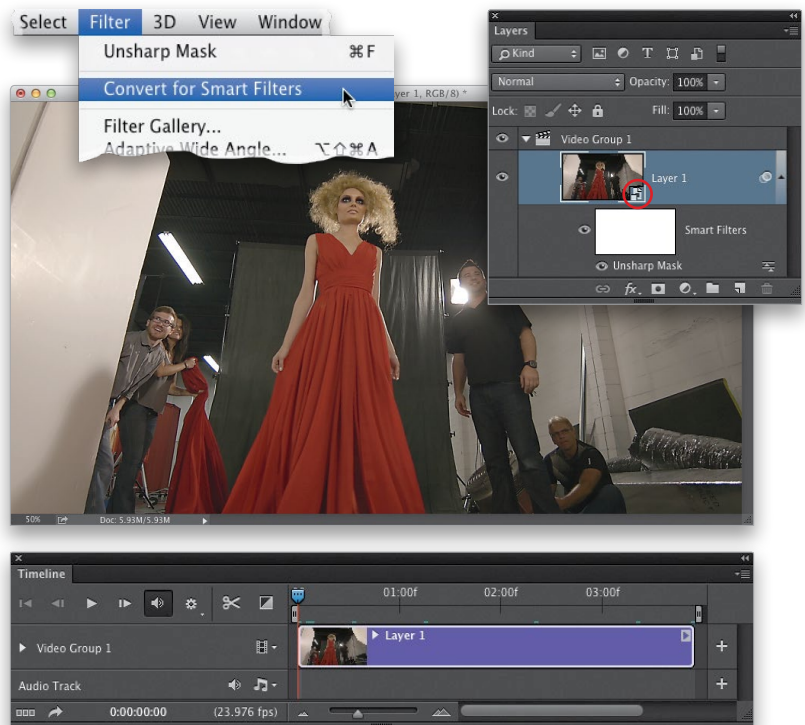
Step Five:

Go to the Layers panel and delete those two adjustment layers, because now we're going to look at how to apply Photoshop filters to your video. First, go up under the Filter menu, under Sharpen, and choose **Unsharp Mask**. When the dialog appears, we're going to add some really heavy sharpening—try Amount: 135, Radius: 1.5, and Threshold: 3, and click OK. Now, click the Play icon to see how your video clip looks all sharpened. You're probably wondering why you could see the sharpening onscreen for a moment, but then as soon as it started playing, the sharpening was gone. That's because you can't just apply a filter directly to a clip—it will only apply it to the first frame (which is why you saw it for a split-second, and then it was gone). You have to do one extra step, so the filter is applied to the entire clip.



Step Six:

Press **Command-Option-Z (PC: Ctrl-Alt-Z)** until the sharpening is removed from that first frame. Now, to apply a filter to the entire clip at once, you'll need to first convert this clip into a smart object layer. Go under the Filter menu and choose **Convert for Smart Filters** (as shown here), and a little tiny page icon will appear in the bottom-right corner of your clip's thumbnail in the Layers panel, letting you know it's now a smart object. Then, go back to the Unsharp Mask filter, apply those same settings, and click OK. (Note: Applying a smart filter turns your video clip's bar purple in the timeline, as if it were a still image.) Now when you click the Play icon, the sharpening appears throughout the entire clip. But, there's a decent chance on that playback you ran into a problem.





Step Seven:

So, chances are somewhat likely that when you played that clip it either was a bit jittery, or it played for a few seconds and then the playhead literally stopped. That's because the clip hadn't fully rendered a preview yet (this is a phenomenon video people deal with all the time, but as photographers we're like, "Huh?" because we're used to everything happening in real time). When you apply an effect like a filter, it takes some time (and a lot of your computer's RAM) to apply that sharpening to 24 frames every second. So, how do you know if your video has rendered and will play without being choppy? You'll see a thin, solid green bar directly above your video clip in the Timeline panel (as shown here at the bottom). If, instead, you see a broken green line, or just some green dots (as shown here at the top), that means it hasn't fully rendered, so your preview will be choppy at best. Now, on to the fix.

Step Eight:

I learned this fix from my buddy Richard Harrington (author of the book, *Photoshop for Video*, by Peachpit Press), and it works great. First, turn off the master audio (click that little icon that looks like a speaker, shown circled here in red) and then play the clip one time through. For whatever reason, that forces the preview to build, and with the audio turned off, you'll actually see the thin green solid bar appear as your playhead moves through the clip. *Note:* I noticed that if I applied a filter that does some serious math, like Liquify, I had to let it run through more than once with the audio off before the preview would fully render. Just a heads up on that.

Titles and Working with Text

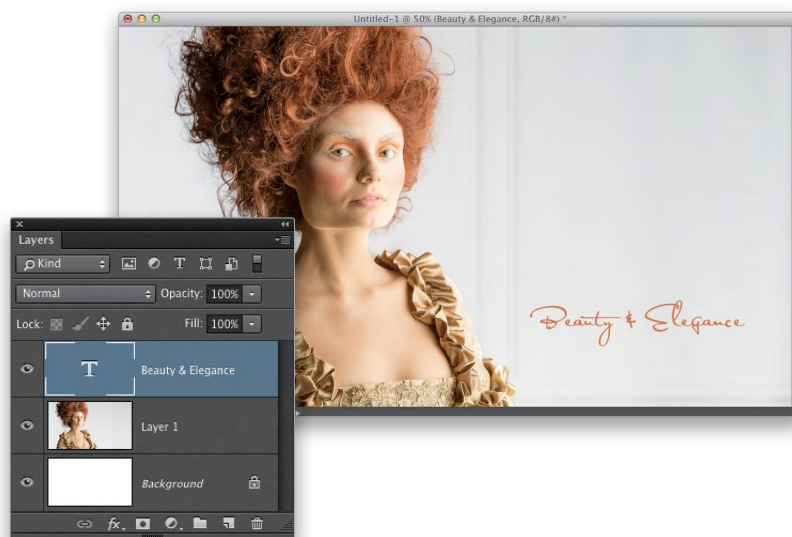
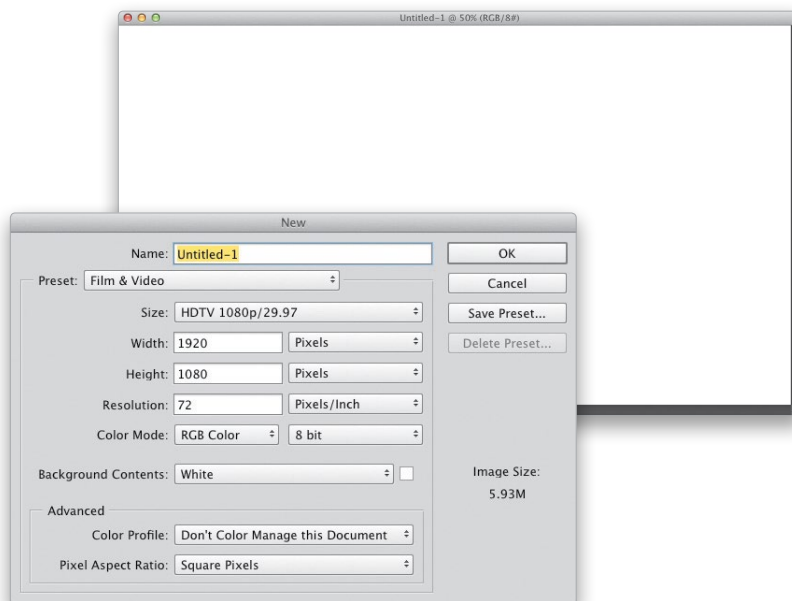
Step One:

The nice thing about adding text to your videos in Photoshop is that you get to use all the regular type controls. But, before we start adding type to our video, if you're primarily going to do title slides (an opening slide or a closing slide), you might want to consider just building those separately in Photoshop and then dragging them into your video timeline. To do that, go under the File menu, choose **New**, and then from the Preset pop-up menu, choose **Film & Video**. That gives you a bunch of preset video sizes in the Size pop-up menu. Choose the one that matches the video you're going to be working with (in my case, it was HDTV 1080p/29.97). This creates a new document, which you can treat just like a photo (add backgrounds, text, and so on).

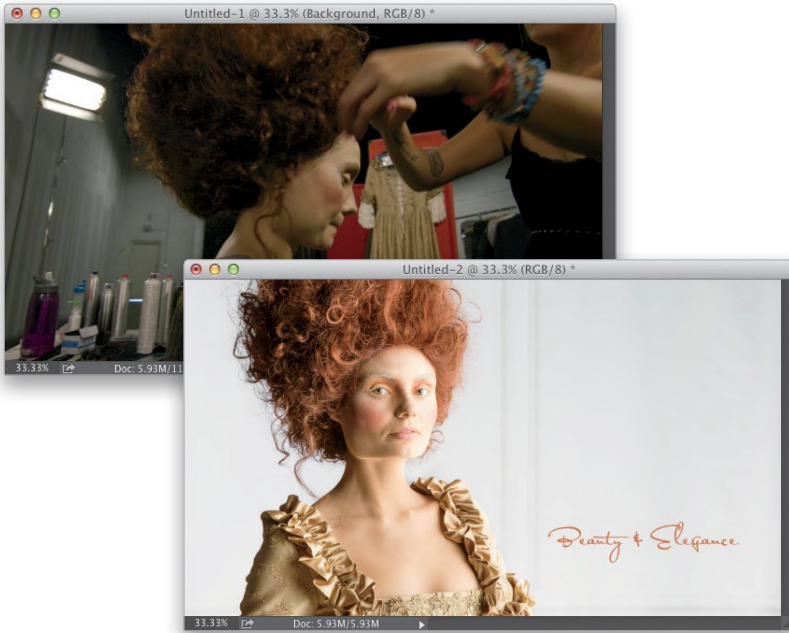
Step Two:

If you want to use a photo as your background, just open the photo and, using the Move tool (**V**), click-and-drag it onto your HD-sized document. Then, press **Command-T (PC: Ctrl-T)** to bring up Free Transform. Press-and-hold the Shift key to keep things proportional, and click-and-drag a corner point to resize your photo so it fits (as best it can) within this wide-screen document. Now, get the Type tool (**T**), click on your image, and type in your text (it's best to keep your text away from the edges. The area inside is safe for putting text without it clipping off if you were to broadcast this video on television. Hey, it could happen).

There are two ways to work with text in your video project: one is to create your text in a separate Photoshop document (as if you were creating a slide for a slide show), and then bring that into your project, or you can just add your text directly into your video project, and here you'll learn both (and a couple of tips along the way).

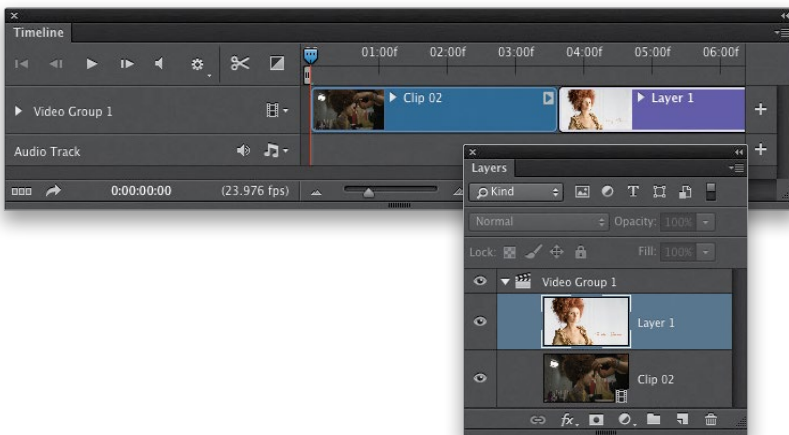


SCOTT KELBY



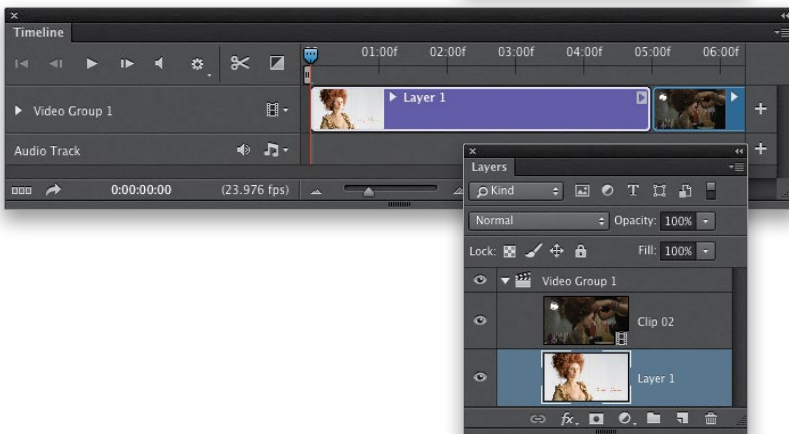
Step Three:

Once you've created your title slide the way you want it, go ahead and flatten the file (click on the down-facing arrow in the top right of the Layers panel, and choose **Flatten Image**), and then it's decision time. You can either: (a) save the file, and then, in the Timeline panel, click on the filmstrip icon and choose **Add Media** to add this slide to your timeline, or (b) drag-and-drop it right onto your timeline. To drag-and-drop it, you'll need to be able to see both your slide document and your video document, so if you can't, go under the Window menu, under Arrange, and choose **Tile All Vertically** to put both windows side-by-side.



Step Four:

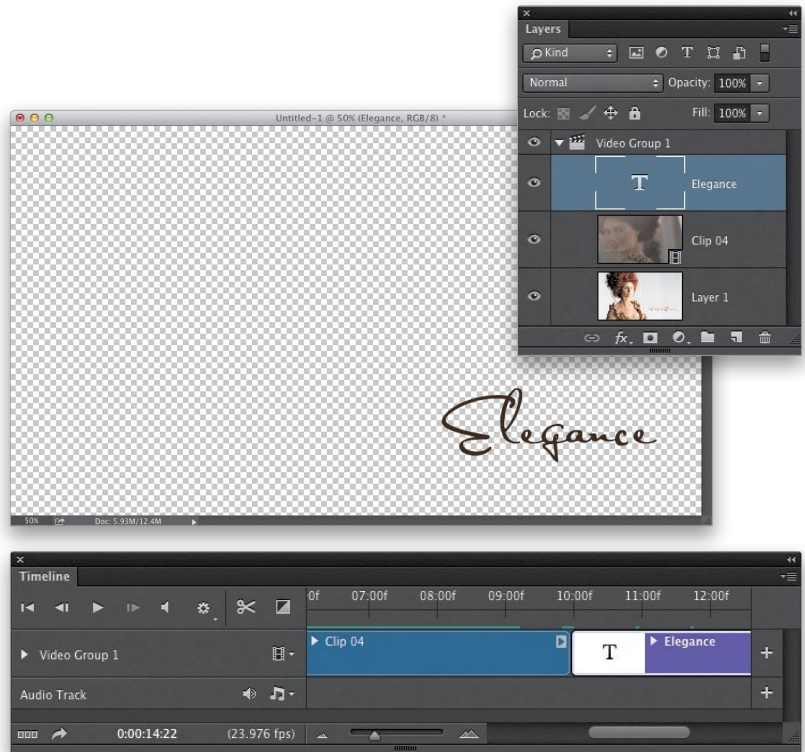
Then, get the Move tool again, press-and-hold the Shift key (so everything lines up perfectly), click on your flattened title slide (it's the window on the bottom in the previous step), and drag that image over onto your video clip (you should see a faint outline of your document as you drag. If you don't see it, hold the cursor down a little longer on the slide before you drag). Because you held the Shift key, the title slide fits perfectly onscreen (otherwise, you'd have to reposition it to fit onscreen afterward). This adds your title slide to your timeline, after the video clip (as seen here at top). To make it appear as the opening slide instead, just go to the Layers panel, click on that layer (the top layer), and drag it below your video clip layer (as seen at bottom here). Now, your title slide is the first thing in your timeline and will appear first when you play your movie.



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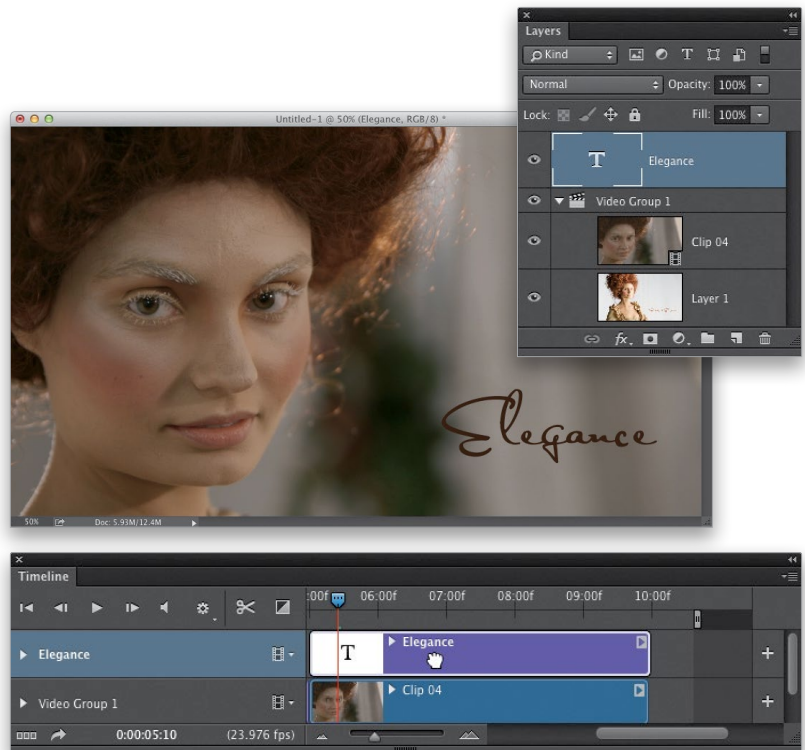
Step Five:

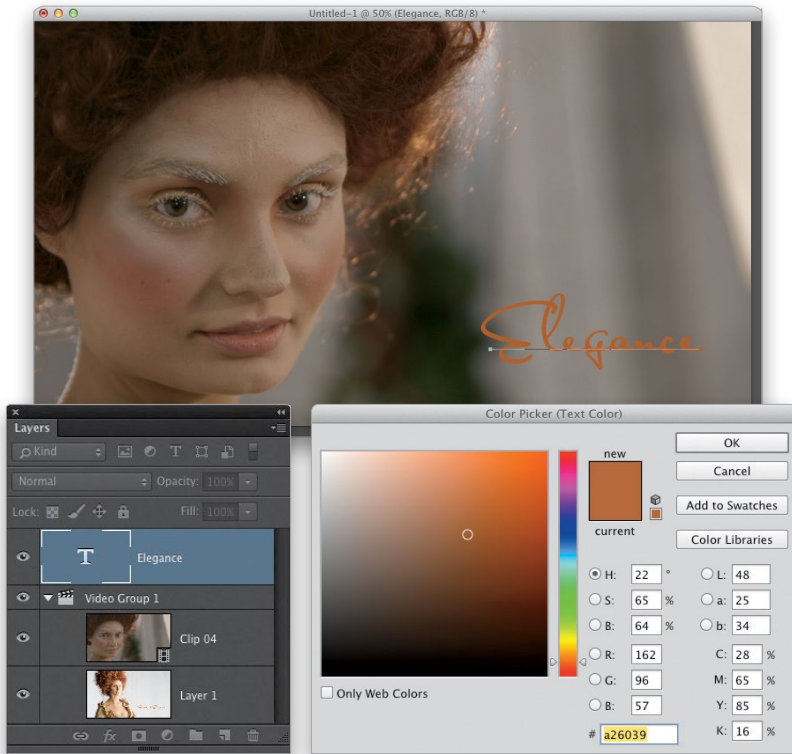
Besides creating your title slides separately in Photoshop, you can add text over any still or video clip in your movie. However, if you just get the Type tool and, with your video layer active in the Layers panel, click on your video and start typing, it assumes you want to add this text to the end of your movie (here, I typed the word “Elegance,” and it added a Type frame to the end of my movie, as seen in the timeline). What we actually want is for this text to appear on top of (over) our video clip, rather than after it. We’re going to fix that in just a moment, but before we do, take a look at the Layers panel and notice that our title slide is at the bottom (which makes it play first), then our movie clip is right above that (meaning it plays second), and then our Type layer is above that, meaning it plays after the movie clip. Okay, now we can go fix it.



Step Six:

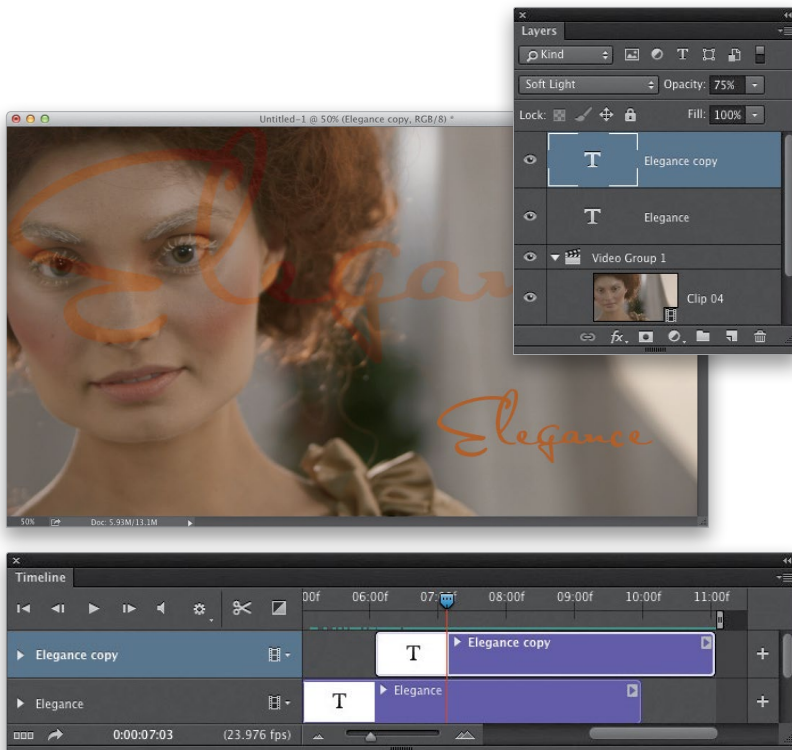
If your layers are all in the same Video Group (like a layer group when you’re working on still images), each layer plays one after another. However, if you want something to appear over part of your video track, you have to move it outside that Video Group, so it’s on its own separate track. So, go to the Layers panel, click-and-drag that Type layer up toward the top of the layer stack (above Video Group 1), and you’ll see a white horizontal line appear. When you see that, let go of the mouse button, and your layer moves outside the group, and above it (as seen here), and your type now appears in its own track above your main video track in the Timeline panel. Now, click on that Type clip in the timeline, and drag it to the left, so it appears over the video clip, and now you can see the type appear over your video (as seen here).





Step Seven:

Before we move on, one thing to keep in mind is if you're not seeing your text (but you can see that it's at the top of the Layers panel, outside your group), that's probably because you need to move your playhead over the part of your movie where the text appears. Okay, now that your text is in place, you can move it anywhere you want over the video by simply dragging it with the Move tool. If you want to change the color of your text, you'd do it the same way you do any other time: double-click directly on the little "T" thumbnail in the Layers panel (that's a shortcut to select all the text on the layer), then go to the Options Bar and click on the color swatch, which brings up the Color Picker, where you choose a new color and click OK. Besides the controls in the Options Bar, other Type controls are found in the Character panel (go under the Window menu and choose **Character**).



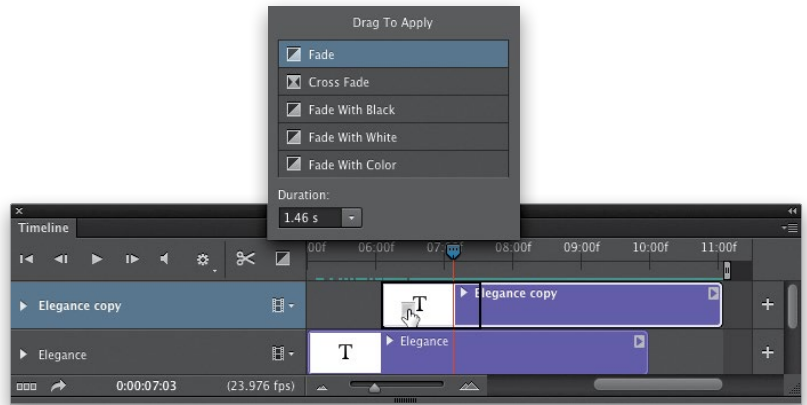
Step Eight:

While we're here, let's try a few more type techniques. Press **Command-J (PC: Ctrl-J)** to duplicate your Type layer. Press **Command-T (PC: Ctrl-T)** to bring up Free Transform, press-and-hold the Shift key, grab a corner point, and drag the text on this duplicate layer out so it fills the entire image area from side to side (as seen here), then position it near the top of the video. Because you can pretty much do the same stuff to a video that you can do to a still image, you can do things like changing the blend mode of the Type layer (go ahead and change it to **Soft Light**, so it blends in with the video), and lowering the layer's Opacity (lower it to 75%, as seen here). Lastly, drag this Type clip a little further to the right in the timeline, so the smaller word "Elegance" appears first, then the larger one. *Note:* How this effect looks will depend on the video clip. This just gives you an idea of what you can do.

(Continued)

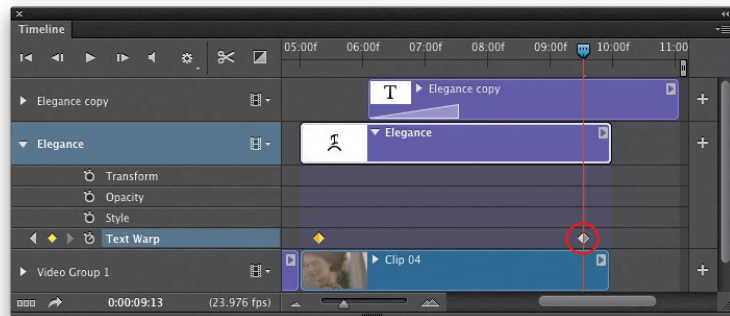
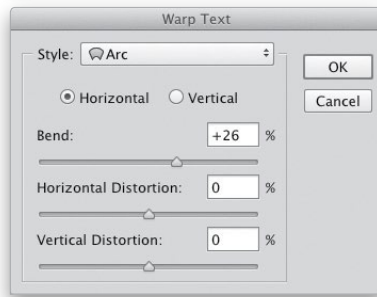
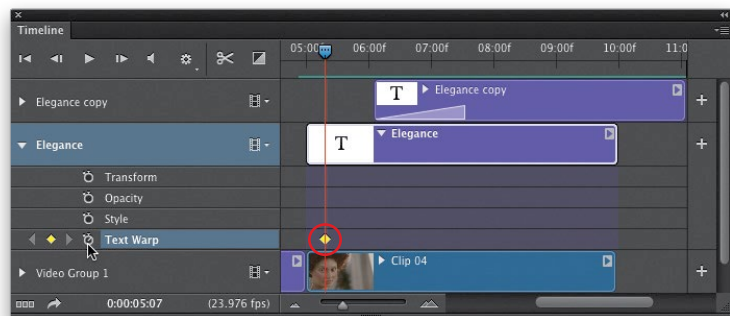
Step Nine:

If you want the larger type to fade in (rather than just appearing abruptly), Click on the Transition icon, and in the Drag To Apply dialog (seen here), click on Fade, and then drag-and-drop it right at the beginning of your duplicate Type clip (as shown here), and now it will smoothly fade in. Okay, you ready to take it up a notch? Let's do some type animation.



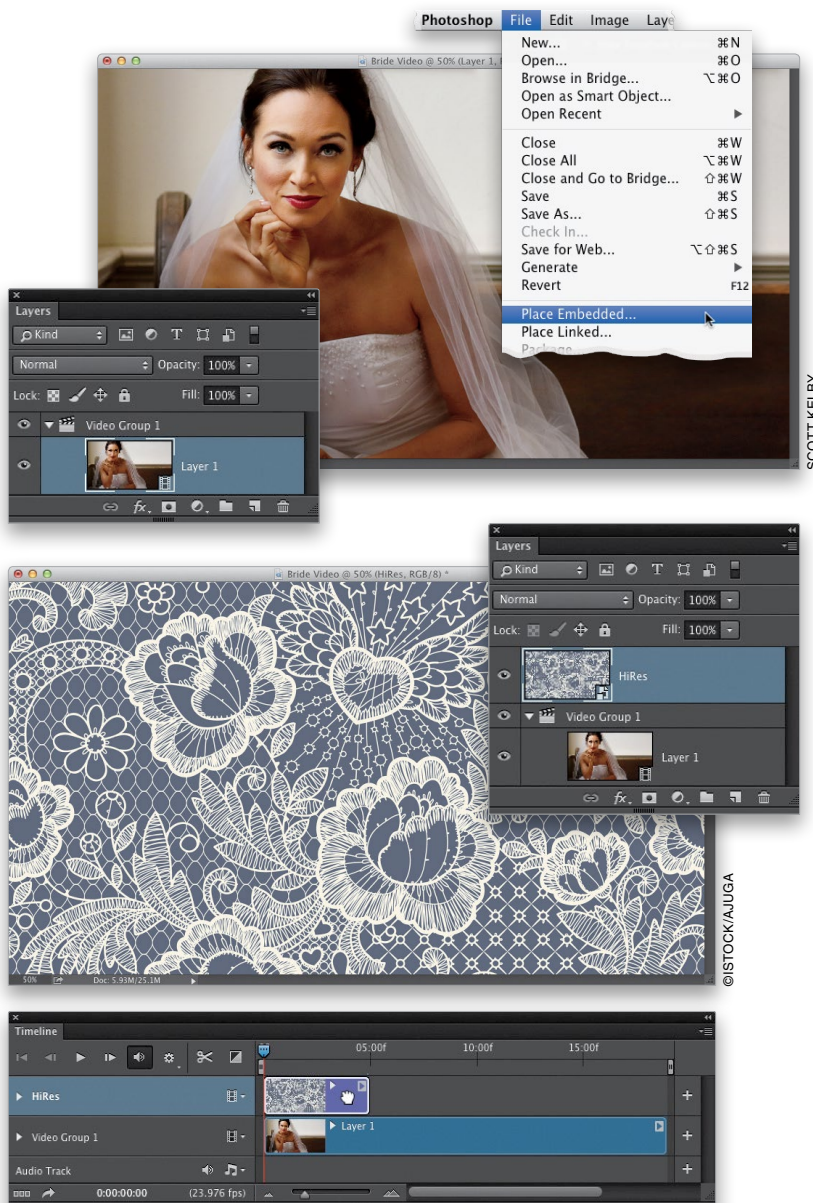
Step 10:

In the Layers panel, click on the smaller Type layer, then go to the Timeline panel and click on the little right-facing arrow to the left of the word "Elegance" on the far left to reveal the animation controls (shown here). Move your playhead just past the beginning of where your type appears, then click on the Enable Keyframe Animation control to the left of Text Warp (as shown here) and it adds a diamond icon to your timeline (shown circled here in red), which marks the spot at which your text warp animation will start. Now, drag your playhead over to where you want it to stop and just leave it there for now. Double-click on your Type layer's thumbnail in the Layers panel to select your text, then go up to the Options Bar, and click on the Create Warped Text icon (also shown circled here). When the Warp Text dialog appears, choose any Style you like (I chose Arc), change the Bend amount (I chose +26), and click OK. Go back to the Timeline panel, and you'll see that a diamond icon was added to mark the end of your animation (as shown here at the bottom), and you're done. Now when you click the Play icon, your text will be regular text when it first appears, and then it will animate a bending move into an arc.



Besides adding the standard stuff in the Adjustments panel, we can also add overlays and different texture effects using layer blend modes, just like we would to a still image in Photoshop, but as always, there are a few little things to know about how these are handled when adding them over video.

Using Blend Modes to Create “Looks”



Step One:

Open the video you want to apply a blend mode look to. I downloaded a rose pattern texture for this from iStock (they’ve got loads of these—just search for “wedding textures.” The pattern we’re using here, which you can see in the next step, in high resolution, costs \$15). Now, go under the File menu and choose **Place Embedded** (this will let us open the pattern and scale it to the size we want it).

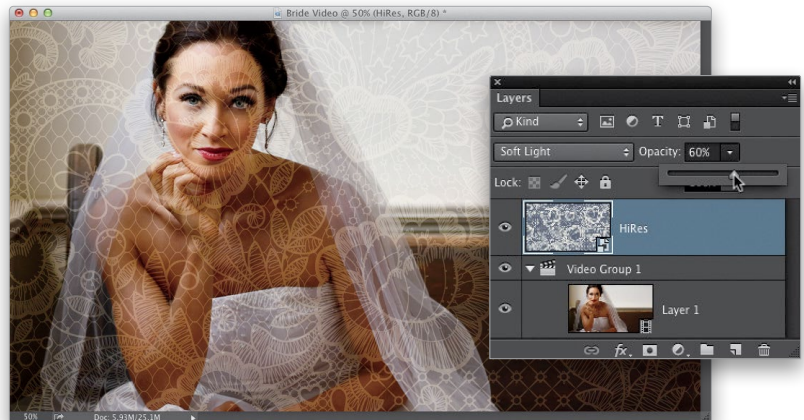
Step Two:

Navigate to the pattern file, click on it, and then click Place. When your illustration appears, it will appear as a box with a big X in it. Press-and-hold the Shift key, grab one of the corner points, and resize it so it fills the entire image area, then press the **Return (PC: Enter) key** to lock in your resizing. You’re probably wondering why you’re seeing the pattern appear in the Layers panel, but you don’t see it in your image window, right? That’s because, by default, it adds the new file to the end of your video. To change that, go to the Layers panel, click on the pattern layer, and drag it out of Video Group 1, up to the very top of the layer stack, and then release the mouse button. This puts the pattern on its own track in the Timeline panel, but now you’ll need to click on it there and slide it over to the left, until it’s directly above your video clip, and now you’ll be able to see it.

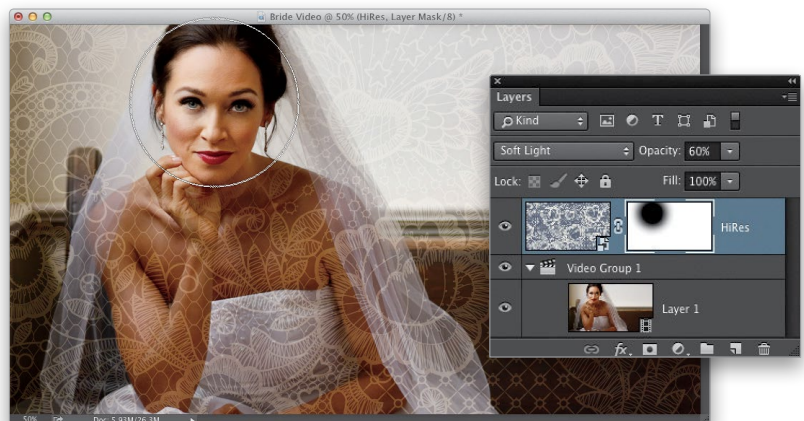
(Continued)

Step Three:

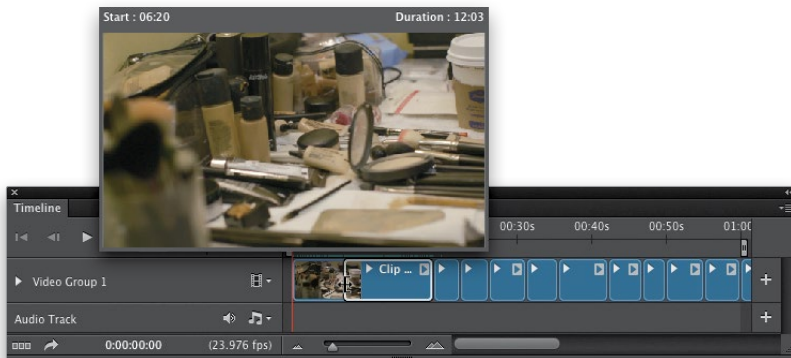
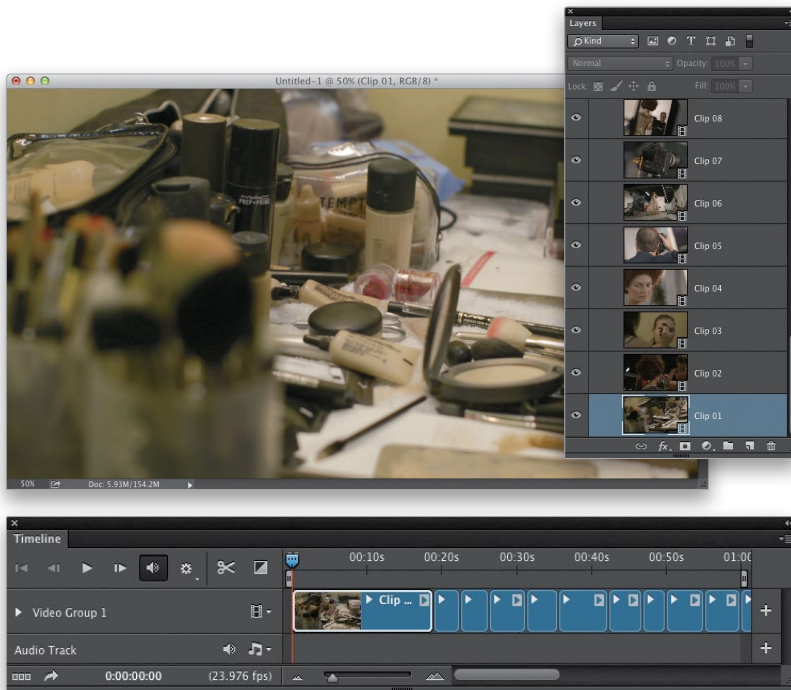
Now, change the blend mode of this layer to **Soft Light**, and you can see how, by just changing the blend mode, the pattern is now blending with our bride video. This blend mode works for this particular clip and texture, but of course it depends on the clip and the texture which blend mode you should use. To try out different blend modes to see which one looks best to you, press **Shift++ (plus sign)**, and each time you press that, it toggles over to another blend mode. Just stop at the one you think looks best. For this combination, I think we should lower the Opacity of this layer to around 60% to help it blend a bit better.

**Step Four:**

Even though the blend looks nice, the texture is totally covering her face, and that's generally not what we're going for. So, we're going to fix this pretty easily by: (1) Adding a layer mask to this texture layer by clicking on the Add Layer Mask icon at the bottom of the Layers panel (it's the third icon from the left). Then, (2) get the Brush tool (**B**) from the Tool-bar, choose a really large, soft-edged brush from the Brush Picker up in the Options Bar—make the brush size a bit larger than her head—and set your Foreground color to black (press **D**, then **X**). Finally, (3) just click once or twice right over her face. It cuts a hole in that texture, but the hole has soft edges because you chose a soft-edged brush, so the whole thing blends beautifully.



Before you jump into this start-to-finish project, you really need to have already read the rest of this chapter first, because I'm not going to re-explain in-depth stuff you've already learned earlier. I'm just going to tell you what to do, so you get the flow of a full project by taking what you've learned in this chapter and putting it to use. So, if you've read the rest of this chapter, go to the downloads page, download these same video clips and photos, as we're going to create a behind-the-scenes promo video for our studio using footage and finals from a recent fashion shoot (very popular these days on photographers' websites).



Our Start-to-Finish Project

Step One:

Let's get our clips into Photoshop: in the Timeline panel, click on the filmstrip icon and choose **Add Media** to open the Add Clips (PC: Open) dialog, and go to the folder with our video clips (download these from this book's companion webpage mentioned in the book's introduction). Select them all and click Open. Your clips will each appear on their own layer in the Layers panel, and one after the other in the timeline. Our behind-the-scenes movie is going to run about 2½ minutes long, so move your Set End of Work Area bar to around the 90-second mark if you want (see page 310 for more on your work area).

Step Two:

If you clicked on the Play icon right now, you'd have a movie—each clip would play one right after the other until you got to the end. It would be kind of an abrupt movie, though, because there's no fade in or out, but only hard cuts between each clip, there's no background music, etc. So, while it wouldn't be a very polished movie, it would be a movie. Let's start polishing. Start by trimming the first clip, Clip 01 (the clip of the makeup table). It has a few starts and stops in it, so just trim it to what you think is the best part of the clip (see page 314 for more on trimming). We've got about 26 clips here, so I'm not going to make you trim them all. I pre-trimmed the rest because I want you to get through this project pretty quickly, but of course when you do your own projects, you'll probably trim most clips a little.

(Continued)

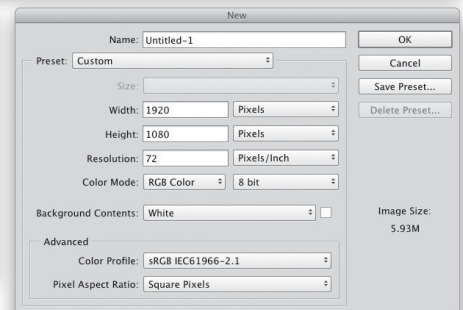
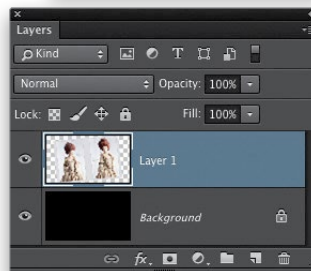
Step Three:

If you play the movie from the start, it seems to me like the second and third clips are in the wrong order (she's in makeup, then they're working on her hair, then she's back in makeup?). It seems like the makeup clips should be together, so the third clip should come before the second clip. You can drag-and-drop the clips right in the timeline (just click on the third clip and drag-and-drop it before the second clip), or go to the Layers panel and click-and-drag Clip 03 down in the stack, so it's the second layer from the bottom (as seen here). Now our video starts with Clip 01 (makeup), then Clip 03 (more makeup), then Clip 02 (hair), and the rest are in numerical order.



Step Four:

We haven't added any photos in yet (just video clips), but before you start dragging photos in, don't forget that our document is in an HD widescreen video size, and proportionally our photos aren't going to appear at the ideal size for photographs. So, in Photoshop, I create a new blank document that is the same size as my HD video. In this case, that's 1920 pixels wide by 1080 pixels deep at a resolution of 72 (as seen here below), and then I fill the background with black (with the Foreground color set to black, press **Option-Delete [PC: Alt-Delete]**). I open my photo in Photoshop, press **Command-A (PC: Ctrl-A)** to select the entire image, then I copy-and-paste it into that new document. Once it's there, I press **Command-T (PC: Ctrl-T)** and use Free Transform to resize the image (and, in this case, rotate it a bit, too!). When it's done, I flatten the layers, save it as a JPEG, and now it's ready to add to my movie at the right size.



**Step Five:**

To add this photo to your video, click on the little filmstrip icon in the Timeline panel and choose Add Media, again. Find that photo on your computer and click Open to add it to the end of your timeline. Now, if it were me (and it is), I would have this photo appear right after Clip 07—where you see the image on my laptop. That way, the next thing you see is the final image. Again, you could just click-and-drag that photo from the end of the timeline until it's right after Clip 07, but when you have lots of clips like this, it goes really slow. It's faster to click-and-drag it right in the Layers panel—right down in the layer stack, so it appears above Clip 07. Note: The thumbnails for photos appear in purple in your timeline, so it's easy to see which is which.

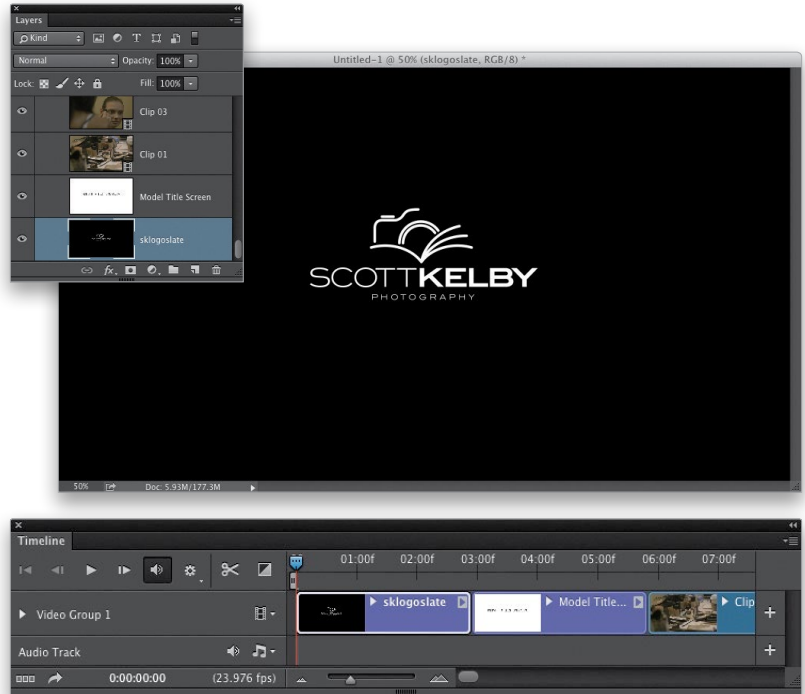
Step Six:

Go ahead and drag your playhead over to Clip 07, and then click the Play icon (or just press the **Spacebar**) to see how your photo looks in the context of your movie. If you're thinking it looks kinda "still" after all those moving clips, I agree. Luckily, Photoshop lets you add a little motion to your photo, so it looks better when surrounded by moving video clips. Go to your photo in the timeline (look for the purple thumbnail) and click on the little triangle in the top-right corner to bring up the Motion options. Choose **Pan & Zoom** from the pop-up menu (as seen here), and now when your photo appears in the movie, it will slowly pan, and zoom in slowly, as well. This little bit of motion makes a huge difference. Move your playhead back to Clip 07, then click on the Play icon and watch how much better it looks now when your photo appears in your movie.

(Continued)

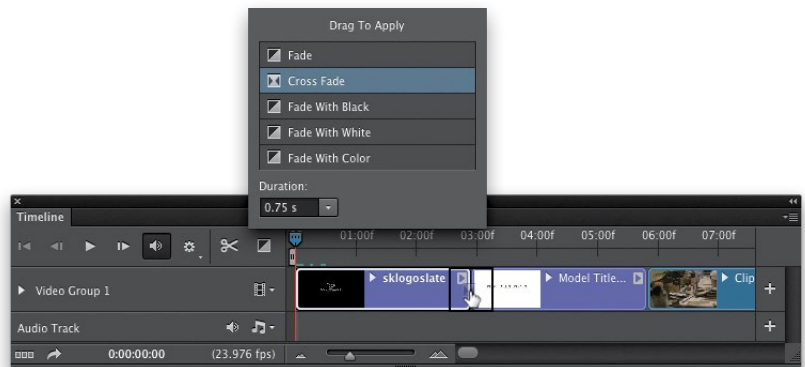
Step Seven:

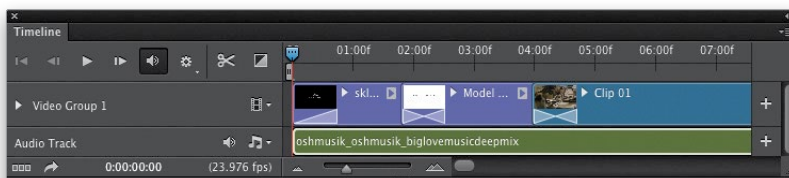
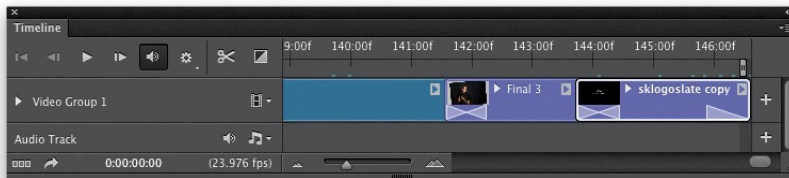
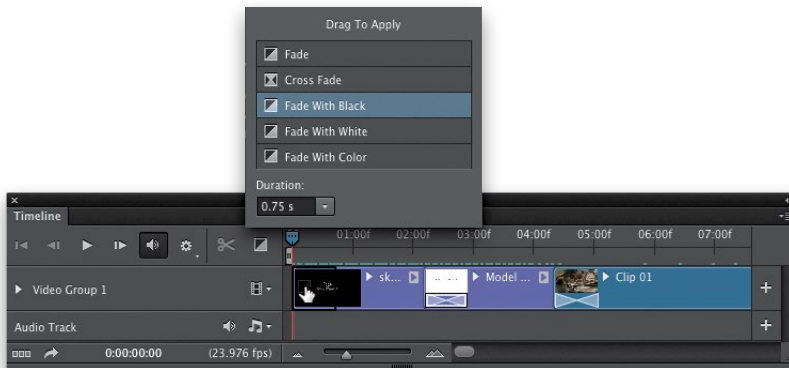
There are two more final photos we want to add to the video. I'd put the second one (Final 2.jpg) after Clip 17, and then the third (Final 3.jpg) after Clip 26 (don't forget to add motion to both—pan & zoom!). I'd also add your logo screen at the beginning and end of the promo video (I put my logo in white on a black background in Photoshop at the same dimensions as the video and saved it as a JPEG). Go ahead and open the logo screen, then press **Command-J [PC: Ctrl-J]** to duplicate the layer for the second one, then drag them so they're the first clip (before Clip 01) and the last clip (after Clip 26). Let's make one more slide in Photoshop: the fashion model's name on a white background using the font Futura Light. Save it as a JPEG, then open it, and put it right after your opening logo slide, before Clip 01. Don't forget to trim the ends of these clips in the timeline, so they're only about 2½ seconds long each. Here, you can see my opening logo clip and the clip with the model's name at the beginning of the movie now.



Step Eight:

So we've got a bunch of video clips, and we've added our final photos, logo slides, and model's name slide, but the transition between each is still an abrupt cut from one to the next. Let's add a little polish by putting a smooth blend (called a "Cross Fade" transition) between the clips. Click on the Go to First Frame icon to move your playhead to the beginning of your movie, then click on the Transition icon at the top of the timeline to bring up the transition options. Click on Cross Fade and then choose a short duration (like 0.75 of a second). Click-and-hold right on the little Cross Fade icon, and then drag-and-drop it right over the spot where the first and second clips meet in the timeline. With your playhead back at the beginning of the movie, click the Play icon to see how much better this looks. Ahh, that's better!





Step Nine:

Now that you know how easy it is to add transitions (technically, you learned this earlier in this chapter, right?), go ahead and drop Cross Fade transitions between each clip and any photos and slides (Note: To change the length of any Cross Fade once it has been applied to a clip, Right-click on it and options pop up where you can change the duration.) Now everything will gently cross dissolve from one to the next, but your movie still starts and ends abruptly—with a hard cut. I prefer to gently fade in from black at the beginning, and fade out to black at the end. To do this, click on the Transition icon and, from the options, click on the Fade With Black icon and drag it onto the front of the logo slide at the beginning. Scroll to the end of your movie and do the same thing, but drag-and-drop that little icon onto the end of the logo clip thumbnail. Now, at the end, it will “Fade to black....”

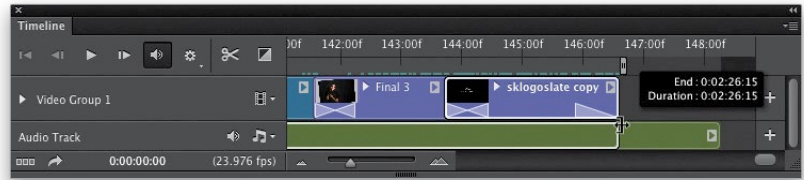
Step 10:

Rewind your movie to the beginning, click the Play icon, and give it a look. It should be around 2½ minutes long. It probably looks good, but sounds bad, right? It needs a background music track to hold it all together (that makes such a huge difference). I used a track from TripleScoopMusic.com (a popular source for photographers to buy royalty-free music that doesn't sound royalty free—it's seriously good!) called, “BigLoveMusic (Deep Mix)” by Oshmusik (I was able to provide the track for you to use to practice with, thanks to the folks at Triple Scoop Music. You can find it on the book's companion webpage mentioned in the book's introduction), but you can choose a different track if you'd like. To import music, click on the little music notes icon in the Timeline panel and choose **Add Audio**. Find your audio clip and, when you click Open, it adds it on a track below your video track in the timeline and it appears in green (as seen here).

(Continued)

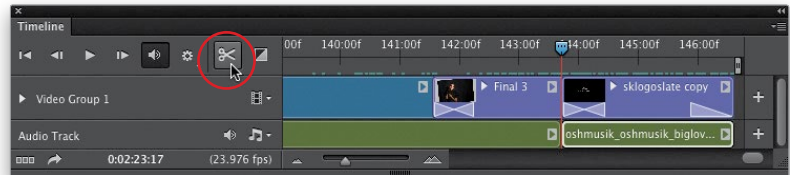
Step 11:

Before you hit Play, I can tell you that the song is longer than our video (it's around 4 minutes, 39 seconds). So, scroll all the way to the right to the end of the green audio track, click on its right edge (just like you were trimming a video clip), and drag it to the left until it reaches the end of your video (just about the 2½-minute mark). Okay, scroll back to the beginning of the timeline, then hit Play to see and hear your movie again. Quite a huge difference now, right? (Note: If you want to wait a moment before the music starts, just click-and-drag the green audio clip to the right to where you want it to start.)

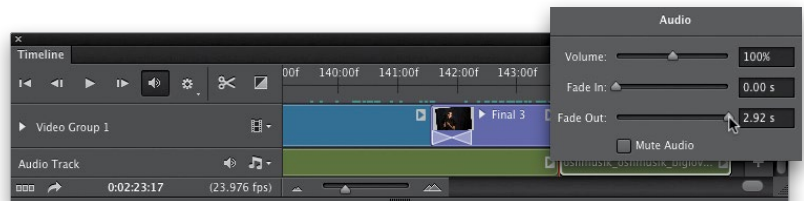


Step 12:

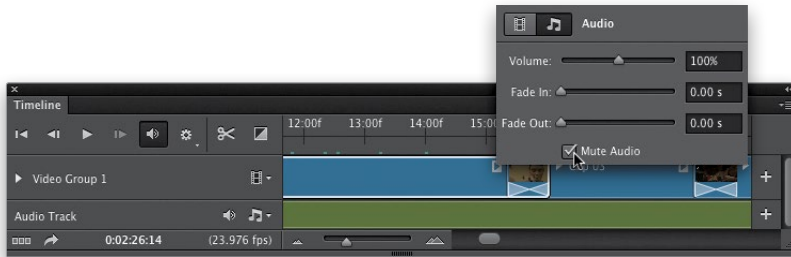
You probably noticed that while your ending logo slide faded out nicely, the background audio clip didn't—it just ended abruptly like someone lifted the needle off the record (what's a record? Ask your parents). Anyway, we want the audio to fade out during the final logo screen just like the video fades out (you can have it fade out anywhere you like, but that seems like a logical place). So, click in the time ruler, at the top of the timeline, right between where the Final 3.jpg image ends and the logo slide at the end of the movie starts to move the playhead there. Click on the green audio track (so just it is selected), then click on the Split at Playhead icon (the scissors) on the left side of the timeline (shown circled above in red). This splits the audio track into two clips at that point (although they still play as one). Click on the smaller audio clip on the right to select just that part, then click on the right-facing triangle at the top-right corner of the thumbnail to bring up the Audio options (seen here). Drag the Fade Out slider all the way to right, so by the end of the clip, the audio will have totally faded out. Now, play those last few clips and both the audio and video fade out like they should.



When you click the Split at Playhead icon, it splits the audio clip at that spot



The Fade Out slider lets you pick when you want the audio to be totally faded-out



Step 13:

You probably noticed another problem: you still hear any audio your camera's mic picked up when you made these video clips. That's usually great, but in our case we just want to hear the background music, not the audio from the clips. So, what you have to do is click on each individual clip, then click on the right-facing triangle at the top-right corner of the thumbnail to bring up the Video options. Click on the Audio icon (the music notes) and then turn on the Mute Audio checkbox to silence the audio embedded in that video track. Yes, you have to do this to each track one-at-a-time. I know. Ugh.



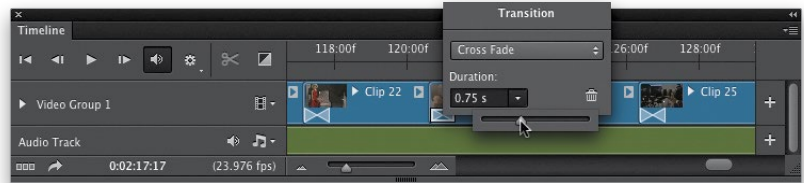
Step 14:

Hey, is it too late to make a change to the order of the clips? Nope. We can change away, and that's good because once I watched it from start to finish, it seems like that last final image should come before Clip 26, not after it. We can change that, but there is something weird you might run into, so let's do it and that way we can cover it here. Go ahead and click-and-drag the Final 3.jpg image in front of Clip 26 in the timeline. When you do this, it removes the Cross Fade transitions for these particular clips (and the ones they were next to, as well), so you'll have to drag-and-drop them into place again. That's not the problem, though (see the next step).

(Continued)

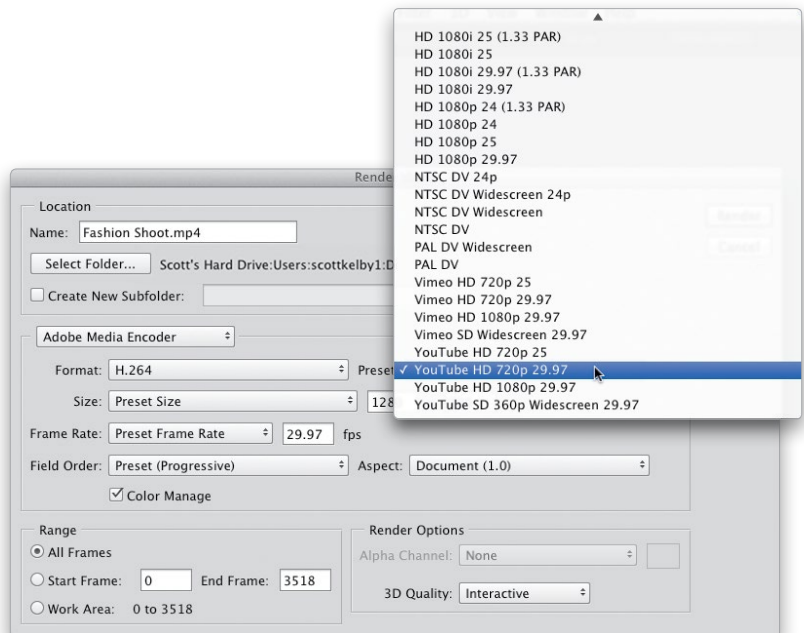
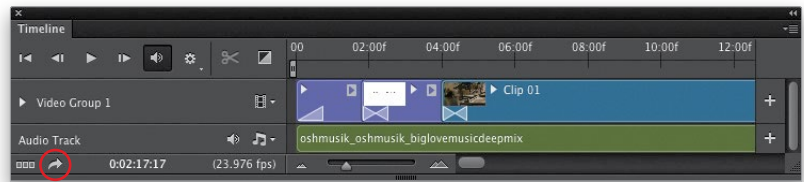
Step 15:

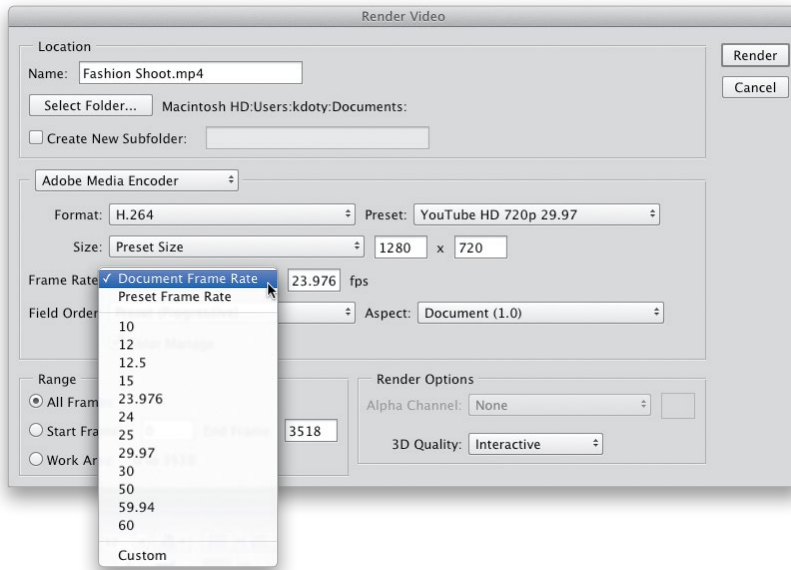
What I've found is when you do that, it sometimes messes up the length of *all* the other Cross Fade transitions (making them much longer in duration). So, keep an eye out for this, and if it happens, you'll have to go back to each one, Right-click directly on the transition attached to the clip, and from the pop-up menu, change your duration back to what it was. Maybe it's a bug—I dunno—but that's what I've had to do numerous times. Well, at least ya know, just in case, right? Okay, give your project a good look to make sure there are no more tweaks, adjustments, or other edits because we're about to wrap this puppy up!



Step 16:

Okay, now it's time to save our project as a movie (so we can share it, email it, put in on YouTube, a phone, etc.). (Note: I'm going to show you a couple more optional things you can do to your video when we're done here, but you can certainly finish up here, if you'd like.) Click on the Render Video icon at the bottom-left corner of the Timeline panel (shown circled in red) to bring up the Render Video (export) dialog (shown here). Give your video a name, choose where you want to save it, and then from the Preset pop-up menu, choose the format you want for your video (in our case, we'll be sending our video to YouTube, so I'm choosing the YouTube HD 720p 29.97 preset). This puts all the right settings in for the best size and playback on YouTube. Well, except for one minor (kinda major) issue (see the next step).



**Step 17:**

Now, your YouTube preset is choosing a Preset Frame Rate of 29.97 fps for your video, but we're not certain that's what your camera shot. So, to keep from having jittery or jumpy video playback on YouTube, instead choose **Document Frame Rate** from the Frame Rate pop-up menu (as shown here), and it will input the actual frame rate your camera shot in that field. Now you can click the Render button and in about 5 (errrr...10?) minutes, your video is exported and ready for upload (of course, play it once to make sure everything came out the way you wanted, and that you can hear the audio track and that it looks right).

How to Create Scrolling Credits

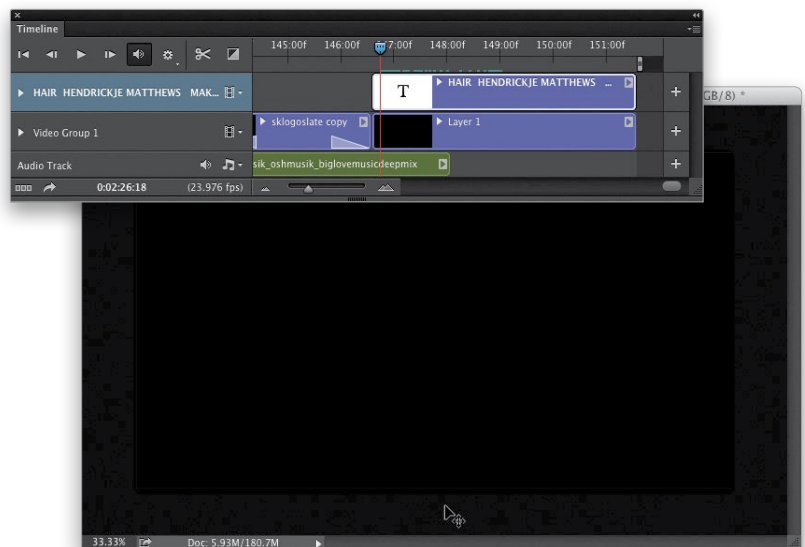
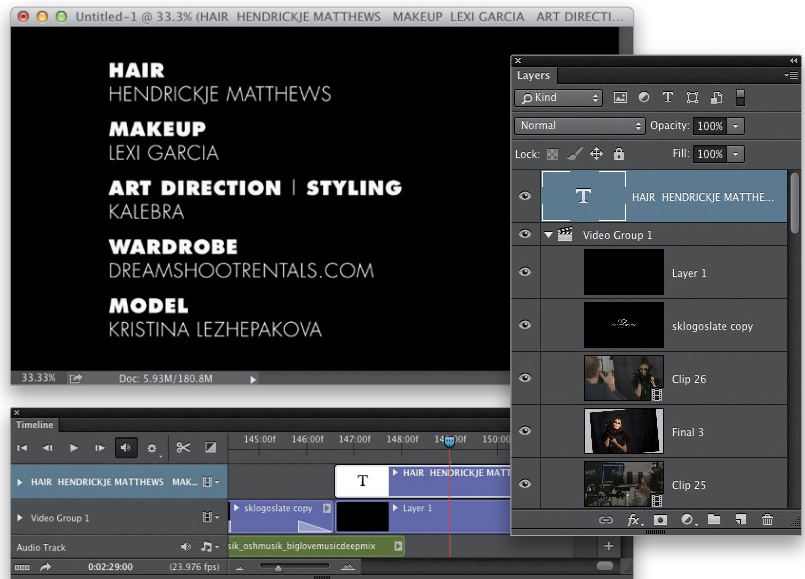
If you want to add movie-style scrolling credits (credits that scroll from bottom to top) to the end of your video, you can create those right in Photoshop, and it's so amazingly easy. Takes all of about a minute (not counting how long it takes you to type everybody's name in, of course).

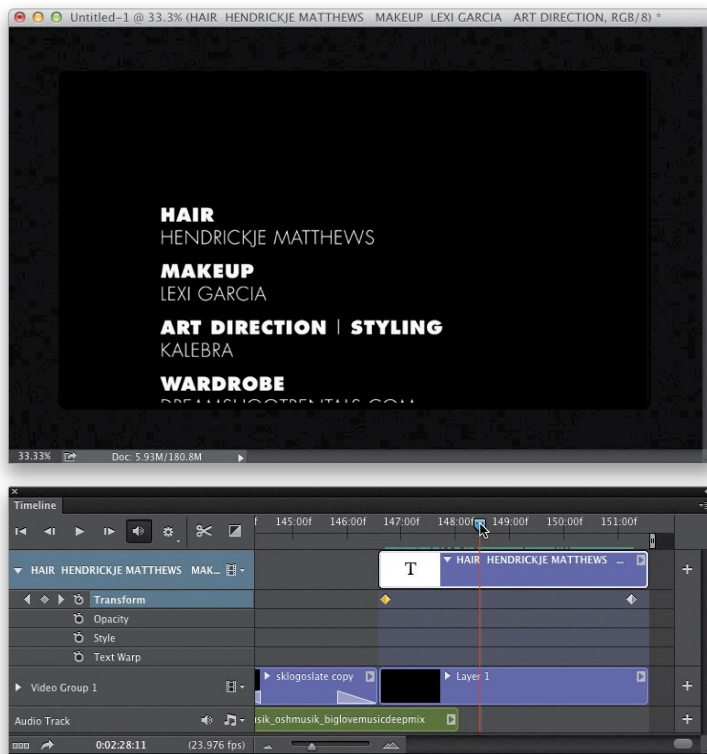
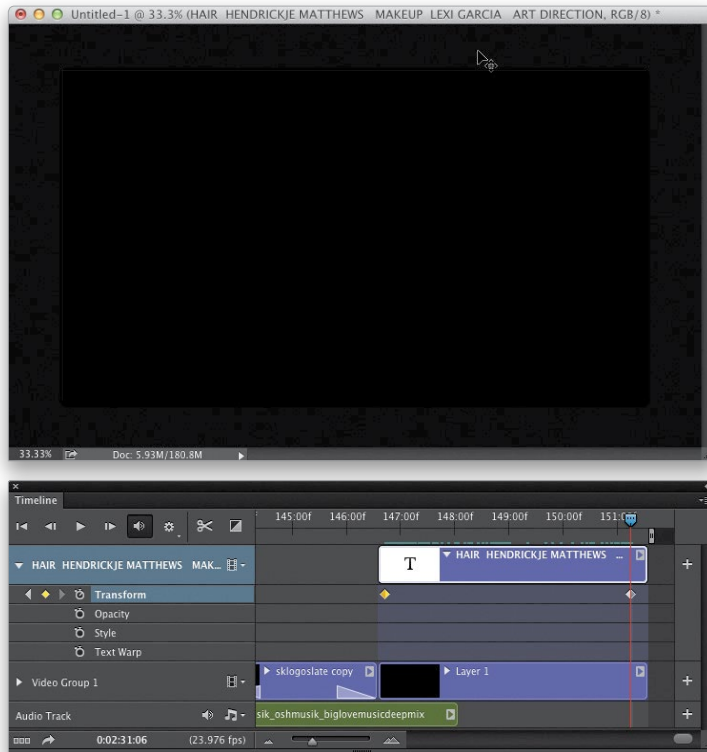
Step One:

Go to the Layers panel and click on the Create a New Layer icon at the bottom of the panel. This adds this new blank layer as a clip to the end of your timeline (how convenient—right where we'd want it, right?). Fill this layer with black (press **D**, then **Option-Delete [PC: Alt-Backspace]**). Then, get the Horizontal Type tool (**T**) from the Toolbox and, with you Foreground color set to white, click onscreen, start typing the first couple letters, and it adds this transparent Type layer to the end of our timeline (after the empty black-filled layer). But, we want this to appear over our black layer, not after it. To have it do that, go to the Layers panel, click directly on the Type layer, and drag it up to the top of the layer stack until it's all by itself outside of the Video Group. Once you do that, look in the timeline, and you'll see it now appears in a separate track above your video track. Click-and-drag it to the left, so it's over your black background and now you can see better as you type in your credits (I used the fonts Futura Light and Futura Extra Bold).

Step Two:

Next, move your playhead to the point where you want your scrolling credits to start (as seen here). Press-and-hold the Shift key, get the Move tool (**V**) from the Toolbox, click on your type onscreen, and drag straight downward until your text is literally completely off the bottom of the screen (as seen here—see the position of my Move tool?).





Step Three:

Over on the left side of the timeline, click on the little right-facing triangle to the left of the type to reveal another set of controls (seen here—they're Transform, Opacity, Style, and Text Warp). Click directly on the little stopwatch icon to the left of Transform, and it adds a little gold diamond to your timeline at that point where your playhead is. That's the point in time where your scrolling will begin. Now, drag the playhead to where you want your scrolling credits to end (in this case, I dragged it to the end of the black frame, as seen here). Press-and-hold the Shift key (you have to hold Shift to keep everything perfectly aligned) and, using the Move tool, drag your hidden text at the bottom of your image area all the way past the top of your image area (as seen here—check out the position of my Move tool). When you release your mouse button, another little diamond will appear at the point on the timeline where your playhead is now.

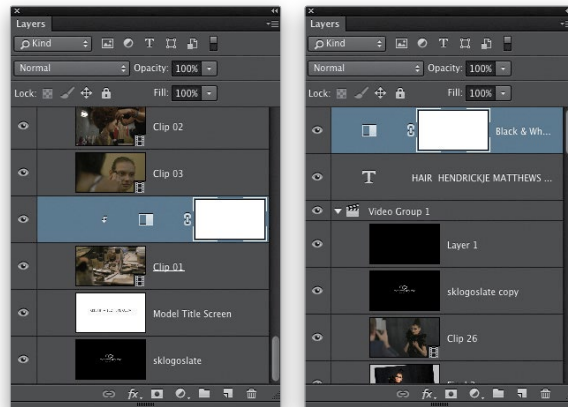
Step Four:

There really is no step four—you're done. Grab the playhead and drag it back to the left, and you'll see the scrolling start as you drag (as seen here). So...ummm... that's pretty much it. You've got scrolling credits at the end of your movie now. Pretty sweet, eh?

How to Apply One Effect to Your Entire Movie at Once

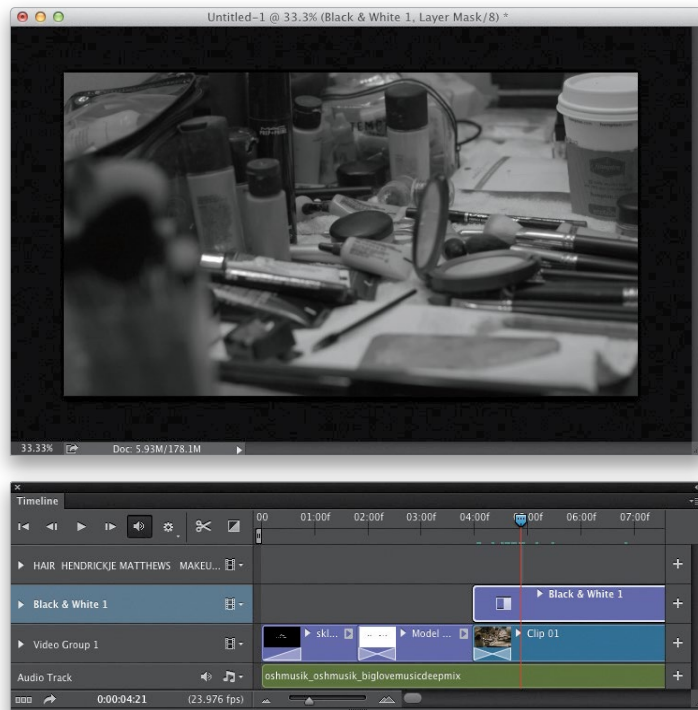
Step One:

Start by going to the Layers panel, scroll down to the bottom of the layer stack, and click on the first clip in your movie (Clip 01, here). Then, click on the Create New Adjustment layer icon at the bottom of the Layers panel and choose **Black & White** from the pop-up menu. This makes just that one clip black and white (as seen on the left). But, here's how to apply it to multiple clips (or your entire movie): in the Layers panel, click-and-drag that Black & White adjustment layer up and out of the Video Group, so it's all by itself above the group (as seen here at right).



Step Two:

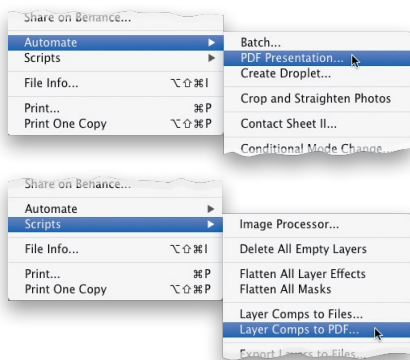
If you look in the timeline, that adjustment layer appears there on a new track above your movie in the timeline, and the length of that effect is the same length as your movie. If you need to trim it, like off your title slide, just click on the left edge of the thumbnail and drag to the right. Do the same thing to the end, if you need to.



Photoshop Killer Tips

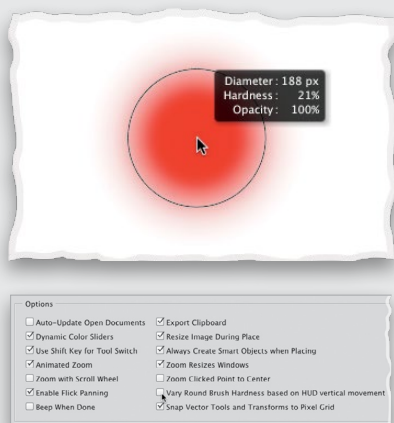
Contact Sheet II Brought Two More Friends Along

In Photoshop CS6, Adobe brought back the Contact Sheet II automation (see the bonus Print chapter on the book's companion website, mentioned in the book's introduction), but they also brought back two more built-in automations that users have missed since they were removed back in CS4. We have PDF Presentation and Layer Comps to PDF back, as well (they're found under the File menu, under Automate and Scripts, respectively).



Changing Your Brush's Size, Hardness, and Even Opacity on the Fly

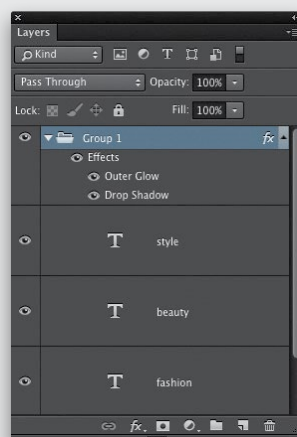
If you press-and-hold **Option-Ctrl (PC: Alt)** and **click (PC: Right-click)** your brush anywhere within your image, it brings up a preview of your currently selected brush tip (as shown here), with a little heads-up display showing you the current size, hardness amount, and brush opacity. Now you can drag straight upward to make it softer or down to make it harder. Drag left to make the brush size smaller; right to make it larger. That's cool, but now here's the trick: you can change one setting so that, instead of softness/hardness, dragging up/down changes the brush opacity. To



do that, press **Command-K (PC: Ctrl-K)** to bring up Photoshop's Preferences, and then in the General preferences, turn off the checkbox for Vary Round Brush Hardness Based on HUD Vertical Movement. Now when you drag up/down, it changes the brush opacity instead.

Applying a Layer Style to More Than One Layer at a Time

Put your layers in a group by Command-clicking (PC: Ctrl-clicking) on each one in the Layers panel to select them, and choosing **New Group from Layers** from



the panel's flyout menu. Now you can apply your group style (a drop shadow, for example) directly to that group, and it automatically applies that layer style to every layer in that group (and it doesn't matter how many layers you put inside that group—it adds it to all of them instantly). You can also add more than one layer style, if you like: just click on the group, then double-click on the fx icon to the right of the group name to re-open the dialog, and choose a layer style in the list on the left (let's say Outer Glow, for example) and it adds that style, along with the Drop Shadow you added earlier.

If You Work with a Lot of Layers, You're Going to Want to Learn This!

If you've created a big multi-layer file, you're going to have a long scrolling list of layers, and sometimes finding the layer you're looking for gets really time-consuming. Luckily, there's a filter bar at the top of the Layers panel. On the left side of this bar is a search pop-up menu, which changes your choices to the right of it. It's set to Kind by default, which gives you icons, and if you click on those icons, it filters to just show you particular kinds of layers. For example, if you click on the "T" icon, it hides all the other layers but your Type layers. I don't mean it hides them from view on your image, I mean now you only see Type layers in the Layers panel (every other kind of layer is hidden). There are filters to just show pixel layers (regular old image layers), just adjustment layers, just shape layers, or just smart object layers, and all it takes is one click on any of these to quickly see just those types of layers. You can also search for layers by Name (a text field appears, so

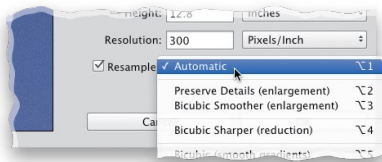
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you can type in a name to search for), or by Effect (a pop-up menu of layer styles appears), or which blend mode you used, or a specific attribute, or assigned color. It's really pretty slick, and blindingly fast. When you're done (and you want to turn the filtering off), click on the little toggle switch on the far right of the filter bar.

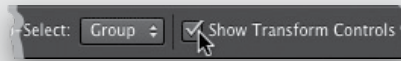
Not Sure Which Method to Choose for Resizing? Let Photoshop Choose

If having to choose which interpolation method to use when resizing made your head hurt (and it did for a lot of folks), then you'll be happy to see the new default is Automatic, which means Photoshop will automatically choose the best one for what you want to do.



A Faster Way to Resize

If you find yourself doing a lot of resizing of objects or selections, you'll be pressing **Command-T (PC: Ctrl-T)** a lot to bring up Free Transform, but there's a faster way: Click on the Move tool (**V**), and then up



in the Options Bar, turn on the checkbox for Show Transform Controls. This leaves the Free Transform handles visible all the time, around any selection or object on a layer, so all you have to do is grab a corner point and drag (of course, press-and-hold the Shift key to keep things resizing proportionally).

New Maximum Brush Size

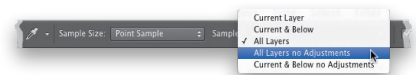


Back in CS5, the maximum size you could make any brush was 2,500 pixels, which seems like a lot until you have all these

new DSLRs that are over 30 megapixels, and all of sudden, your biggest brush isn't big enough. That's why you'll be happy to know, not only can you make your brush sizes more than 2,500 pixels, you can go all the way 5,000 pixels. Yeah, baby!

New Power for the Eyedropper

If you've added an adjustment layer above an image, and you use the Eyedropper tool to sample a color from that image, of course the color it picks is going to be based on how the adjustment layer is affecting that image, right? Right. However, you can make the Eyedropper tool ignore



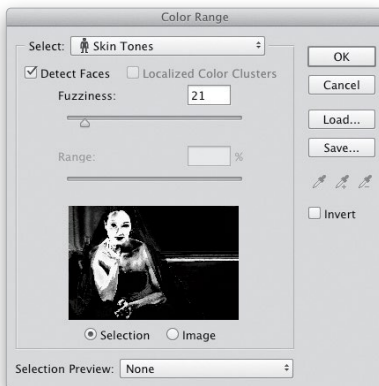
the effect of any adjustment layer and, instead, sample from your image layers. You do this by choosing **All Layers No Adjustments** from the Sample pop-up menu in the Options Bar.

A Trick for Selecting Skin Tones

If you have skin tones that needs adjusting (maybe your subject's skin tone looks too red, but the rest of the photo looks good, which is more common than you might think), then you'll want to know this little trick in Photoshop: if you go to under the Select menu and choose **Color Range**, and then from the Select pop-up menu at the top of the dialog, choose **Skin Tones**, it looks for

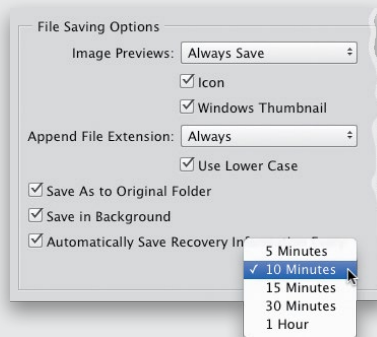
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flesh tones and selects them. If you're just trying to select skin tones in your subject's face, then turn on the Detect Faces checkbox to refine it even further. Then, drag the Fuzziness slider (kind of like the Tolerance amount in the Magic Wand tool) down to 1 and see what that looks like. If you need to raise the amount to select more skin, drag it to the right.



Saving Your Work Automatically

Photoshop is an amazingly stable program (it hardly ever crashes for me, well...unless I'm in front of an audience, then it senses fear), but if for some reason it does crash (hey, it happens), you're not out of luck if you haven't saved the document you're working on in a while because there's an Auto Save feature that saves your document automatically at whatever amount of time you choose.



You do this by going under the Photoshop (PC: Edit) menu, under Preferences, and choosing **File Handling**. At the bottom of the File Saving Options section, you'll see the Automatically Save Recovery Information Every checkbox and a pop-up menu set to 10 Minutes by default (so, the most you can lose at any time is 10 minutes worth of work). But, if you can't bear to lose even that, you can choose 5 Minutes, or go the other way and increase the amount of time before it saves (for the brave at heart).

Want to Get Rid of All Your Hidden Layers Before You Save Your File?

Go to the Layers panel, and from the search pop-up menu at the top left of the filter bar at the top of the panel, choose **Attribute**, and then, from the pop-up menu that appears to the right, choose **Not Visible**. Now it displays any layers you're not using (since they're hidden). Select them all and hit the **Delete (PC:**

Backspace) key, and they're gone. Not only does this make your Layers panel shorter (fewer layers to scroll through), but it also makes your file size smaller by getting rid of layers you're not using.

