

CHAPTER 2: THE WORK WINDOWS in Premiere Pro 2020

FYI: These chapters and the attendant videos are organized in the way that I teach it in the classroom. We go through all the layers of Premiere, step by step. You'll learn everything from how to properly organize your project to how to output a final file.

The documents and the videos are divided into the same "chapters" so you can easily find where you need to be. The docs aren't an *exact* mirror of the videos; they come close, but some things might be mentioned here in a slightly different place than they are in the video. There are matching PDFs for 3 of the video chapters, and 2 that are text only.

The **BLUE HEADINGS** you'll see in the text correspond to the various title cards in the video.

FYI, all of the chapters are stored in this public folder on Google:

<https://drive.google.com/drive/folders/1ukPbvUs7NFeNnTVRp0YA0CCadhXJ4lyx?usp=sharing>

This is about the PROJECT, SOURCE, TIMELINE, TOOLS and AUDIO METERS windows. The MEDIA BROWSER window was covered in chapter 1.

Before starting on the windows, there's the overall layout.

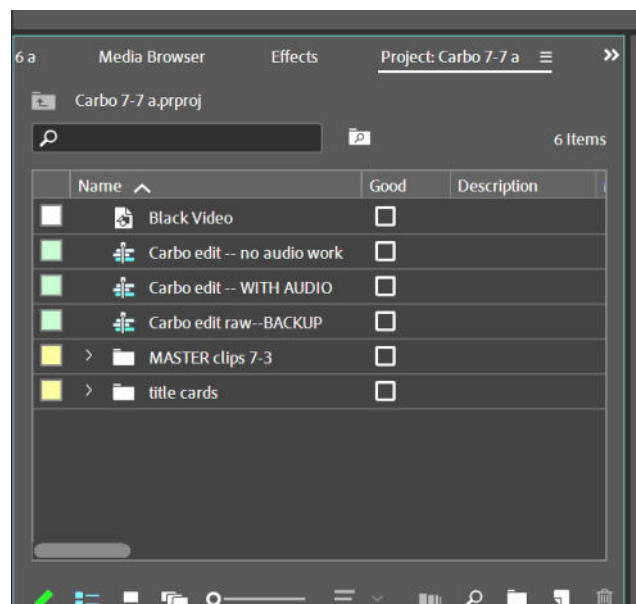
You should be in EDITING mode among the top options.

All the work windows are interconnected and move in concert with each other, which is kind of cool and kind of weird.

If you want to have them all separate: Beside the name of each window are 3 horizontal lines (the hamburger). RC on it. You'll get an option to undock the panel. You can do that with all of your windows and then rearrange them as you wish. Or you can opt to close one, if needed.

Let's say you changed the layout...but NO, wait to do what I'm about to describe until you see the other change I'll suggest on page 2.

02:14 THE PROJECT WINDOW: Where all your stuff is



Working down from the top:

The Effects tab (not Effect Controls...) might have started out in another window depending on what the default layout is, but I think it makes the most sense to have it as part of the Project window. Wherever it is now, you can use the hamburger to choose Close Panel. Then make sure your project window is highlighted/selected and go to Windows at the top and pull down to select and it will go in there.

We'll go back into it when you start to edit, just note it for now. The Effects tab has tons of things in it, lots of Video Filters and Audio Filters, just take a look at it to see what's in there, familiarize yourself a bit with it.

02:22 PUTTING THE BEST STUFF FIRST

In the above image you see a menu bar with Name, Good, Description.....

That has LOTS of other items in it, and the default when you start will be different than the above image.

THIS IS A VERY USEFUL THING TO MODIFY.

Use the gray slider thing at the bottom of the window to scroll along to see all of them. There are lots of possible items, most of which you'll never need to look at.

But a few are good, so move those to the head of the list so you can see them easily. Just click on the name of it and drag it to to the left.

For best working, put them in this order:

Good—very handy to check off good shots when you encounter them

Description—in case more of a note helps because your clip names should be short

Media duration—it's often useful to know how long a clip is

Media start—

Media end—

Reminder: If you set your preferences to have other windows “open in place” then the little white folder with the upward arrow at top left (gray in image above because I'm on the top layer of the window) is what you click to revert back to your main project window.

Now be sure to do CMD + S to save! Or even “Save as” Carbo 7-6 b

Like in the Media Browser (MB) window, you can change the scale and view at bottom left—the mountain icon makes it big and small, etc. I always work in List view because you can see & scan all your items more readily, but if you opt to see them as images you can move them around if you want to use it as a form of storyboarding.

You can always change the up & down of your columns, using media duration to find the longest shot, or good to see which ones you want to start working with, etc.

In the bottom right corner of the window are 5 buttons for **Automate to Sequence**, **Find**, **New Bin**, **New Item** and **Trash**.

AUTOMATE TO SEQUENCE—You select a group of clips and hit that button. A window appears, it asks for certain parameters, so you choose what you want, and then they go into the timeline wherever your playbar is, and they have cross fades between each clip unless you choose zero for “clip overlap.”

FIND is odd. See the section just below about “Two Ways to Save”

NEW BIN makes one, or you can just RC in the window, or do CMD + /

NEW ITEM has lots of sub-items. You have to LEFT click on that to see the options.

One is to create a **new sequence**. When you do this, your settings window will open....BUT WHY BOTHER??

You already made your first sequence. Instead of going through all those steps again, you can just go into your Project window and RC on an existing sequence, choose “Duplicate” and then rename that sequence and clear out all the stuff that’s in the timeline and start fresh. Easy.

But of course if you *didn’t* create a sequence when starting this new project, then go back to Chapter 1 to know what the settings would be.

Two other useful items in this pulldown are Black Video (slug) and Color Matte. We’ll get to those later, but it’s good to know that this is where they are.

TRASH is obvious...

06:16 TWO WAYS TO SEARCH (ACTUALLY, ONE)

FIND in the bottom of the window is the same icon as the Search one that you see above the clips, but I don’t know what it does so I ignore it.

The one above the clips is the good one. Type in something and whatever clip or sequence has that in its name will appear in the window.

The **CAUTION** is that when you’re done finding what you need, be sure to UNCLICK the X in the search bar because otherwise you won’t see all your other stuff.

07:58 SAVING YOUR PERFECT WORKSPACE

NOW is when you should do the **Save New Workspace** that I mentioned above so it’s always like this when you’re working.

RC on the EDITING at the top and you’ll see an option to Save as New Workspace. Click on that, name it something WITH YOUR NAME (especially if you’re sharing a computer) and now it will appear at the far right in blue. So anytime you reopen Premiere, you can get right to it. If it isn’t displayed, then click on the double arrows at the end, and you’ll see it.

If you decide that some clips are garbage you can delete them but it won’t delete the attendant media—THESE ARE ONLY STAND-INS FOR THE MEDIA. Your media always remains intact.

So if your drive is filling up you have to go into the scratch disk folder and manually delete the clips.

Use “reveal in finder” to find them.

Remember, you can always rename any clip and can always find the originals by choosing “reveal in finder.”

But if you mistakenly moved media in your hard drive, if you renamed a folder (don’t ever do that...) or for whatever reason...If you see a new icon for a clip with a question mark in it, that means it’s gotten unlinked from the source media.

RC on the clip and choose Link Media. A window will open where you can search for, or locate, the clip. Drill down into your hard drive folders until you find it.

If an entire folder of clips has gone offline, click on the folder instead. Once you locate one of the clips, it will reconnect all of them.

When you RC on a clip you get a lot of options....

Duplicate is handy

Speed/duration—But you can do that more easily in the timeline

Label—If color coding helps you. You can also RC on a folder or sequence; sometimes it’s handy to color code them.

Open in source—There’s no need for that, you just double click (DC from now on....) on the clip
FYI there are other options in the top menu bar of “CLIP”

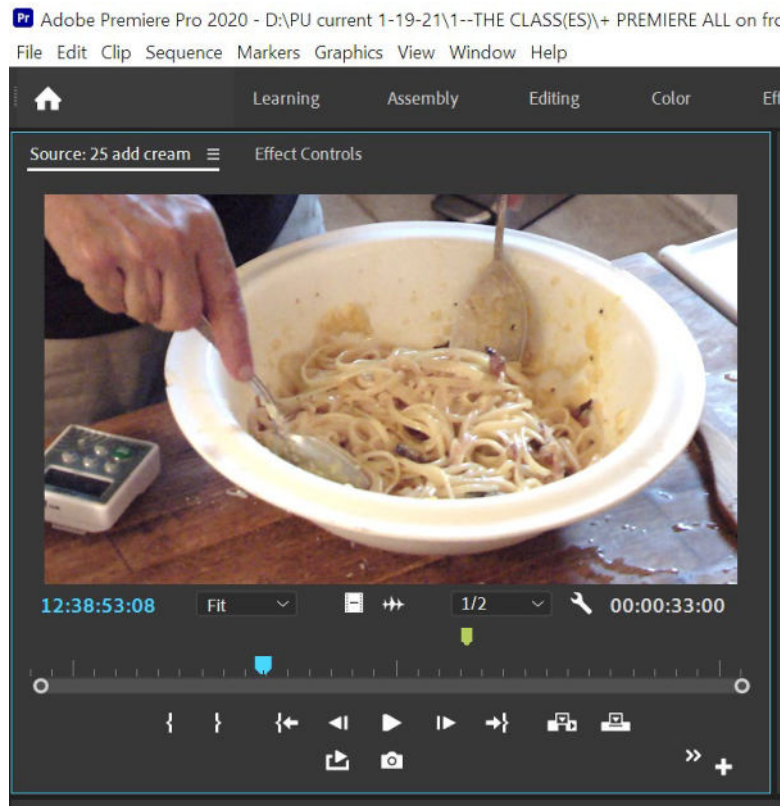
And how about good editing practices?

In Chapter 1 you were encouraged to name all your clips. I hope you took that advice and that you aren’t staring at endless rows of numbers that tell you nothing about your footage, that can never spark a thought about what might go with what, etc.

Picture this: After a few weeks of editing you think about that *really* great shot of the woman throwing the javelin because you finally found the perfect place for it. If you remember that it’s a clip called 00039.mts, good on you.

But if you don’t have a superhuman memory, you’ll just have to open tons of numbered clips until you find it. Sigh....

14:25 THE SOURCE WINDOW: Where you start making decisions about your clips



FYI, many things described here are the same as things in the Program Window, which comes next.

To put a clip in the Source, drag it in or DC on it from the Project window (or from the sequence later when you're editing.)

Note the Source name—if it's just the clip name, it's from the Project folder. But if you've brought it up *from the sequence*, it will also have the sequence name before the clip name which is one good reason to give your overall project a short name!

Working down from the top:

In the default layout, there are four tabs/windows on top—Source, Effect Controls, Audio Mixer and Metadata

You'll deal with the Effects Controls and Audio Mixer tabs later, you can leave them in place. (The Audio Mixer isn't visible in this sample.)

Nor is the Metadata tab. But just look at it when you have a clip loaded to see what info it gives you. Now delete it, unless you think you'll use it.

Stuff below the clip:

The blue time code on the L is the moment of the TC where you are in the clip—run it and see.

The white time code on the R is the duration of the clip IN THE SOURCE WINDOW—so at first it will show the whole clip but once you start editing it, you'll see how long your cut clip is.

FIT is fit to window—pull down to see options—one normally works with it in Fit.

To separate elements and only bring one element into the sequence, the two middle icons do that:

Film strip is to drag in the video track

Waveform is to drag in the audio track

Finally, ½ refers to the quality of the image. ½ is good for usual. If you set it higher, it can slow things down

The WRENCH icon is for Settings—there are 3 defaults:

--Composite video—that's so you see your clip properly

--"Show transport controls" (that's the button bar at bottom) will be checked

--"Show markers" will be checked

Important note: If you want to see just your audio to mark edit points, you go to the wrench and select Audio Waveform instead of Composite Video if your clips are linked.

But if they're unlinked and you DC the audio, it will appear in the Source without having to change the setting to Audio Waveform.

19:18 THE SPEED AND EFFICIENCY OF KEYBOARD SHORTCUTS

Hot tip: Professional editors do a lot of their work with keyboard shortcuts because it's so much faster to work that way. Why RC and scroll to select something when you can just hit a key?

In that spirit, I'll always give the KB shortcuts for things, and there's a whole Excel spreadsheet of them in this packet of documents, or go online to Premiere.

19:47 THE BUTTON EDITOR

Below the play bar area are a bunch of icons.

They have identifying boxes that appear when you rest your cursor on them; they do things like Mark In, Mark Out, Go to In, Play, Go to Out, Insert, etc.

The BIG + sign on right is the button editor so you can design the bottom panel for your own needs.

You add new ones by just **dragging the icon** down into the bar—ADD IN the LOOP, the PLAY IN TO OUT and the EXPORT FRAME buttons.

To get rid of ones you don't want, hit the + button and then drag the rejects back up into the button selection window.

This screenshot shows the few I need (like Clear In and Clear Out) and a few others I don't use but I didn't feel like redoing the screenshot, LOL.

I do Markers and I make In and Outs with the keyboard, it's faster for me.

You use the Source window to review a clip to see what part you want to add to your sequence.

You can play through it by just hitting the spacebar. It's a good idea to watch things in real time, to get a feel for what the shot is doing.

The IN and OUT points

When you know what you want to use, you set the In and Out points with I + O keys:

You can do it exactly or on the fly.

Run the clip by using the spacebar (or hitting the play button) and then use the I and O keys to mark/create your In and Out points.

Or you can be more precise and use the left and right arrows on your keyboard to move one frame forward or backward.

You don't usually have to be super precise when "cutting" in the Source window because you can do endless refinements when the clip is in the timeline. This is just to get rid of obvious huge parts that you don't need.

NOTE: You're never making a permanent change the source clip. If you have a 15 minute shot and you select 1 minute to drag into your edit, the source is still 15 minutes long. If you call up the source again later, you'll see that it has the I+O points you made before, but you can then just set new ones.

You can change the I and O by resting your cursor on the end and you'll see a red bracket with an arrow which means you can click and drag to move the point.

And if you set a good length for your I's + O's but you decide you're in the wrong place in the clip, you can change the selected I+O area by resting your cursor on the 3 tiny gray lines in the middle of the I+O area and drag the area.

If you want to jump from your In to your Out, you can use SHFT + I and SHFT + O. Very handy if you later bring something up from the timeline and want to watch it from the beginning.

The Spacebar

There's a "play" arrow in the middle of the icons below the picture in the Source Window....but it's much easier just to hit your spacebar when you want to stop or go.....

FYI in the video for this chapter I say a lot more about playing a clip in the Source, working with the I + O points to make decisions, to shift where the I + O is, etc.

Markers

These are hugely useful.

Position the playbar somewhere and hit the M key (or the icon for that in the source window...).

The marker will appear in the Source.

They'll also appear in the clip if it was in the sequence already and you brought it into the Source from there to do some new work on it.

You can always clear markers if you don't want them.

Use OPT + M to clear one.

Use OPT + CMD + M to clear all of them.

The pale gray slidey bar beneath with the two circles at the ends expands or shrinks how much of the clip is shown in the bar, for viewing.

You can also more easily use the + or – keys.

When you're in the Source (or when editing in the Timeline) you can use the R and L arrow keys to go forward and back one frame at a time. Very handy for making exact choice of where you want to mark or cut a shot.

When you "cut" in the Source using IN and OUT points, it has no effect on your original media.

That shot still exists in its entirety in your project window folder.

If you've made a "cut" and later you call up the same clip from the project folder, it will show that length, but everything to the right and left are still there, all you need to do is choose new In + Out points.

BRINGING CLIPS into a SEQUENCE in the Timeline window

You can drag a clip from the Source window if you've made some I + O points there, or you can drag one directly from the Project window.

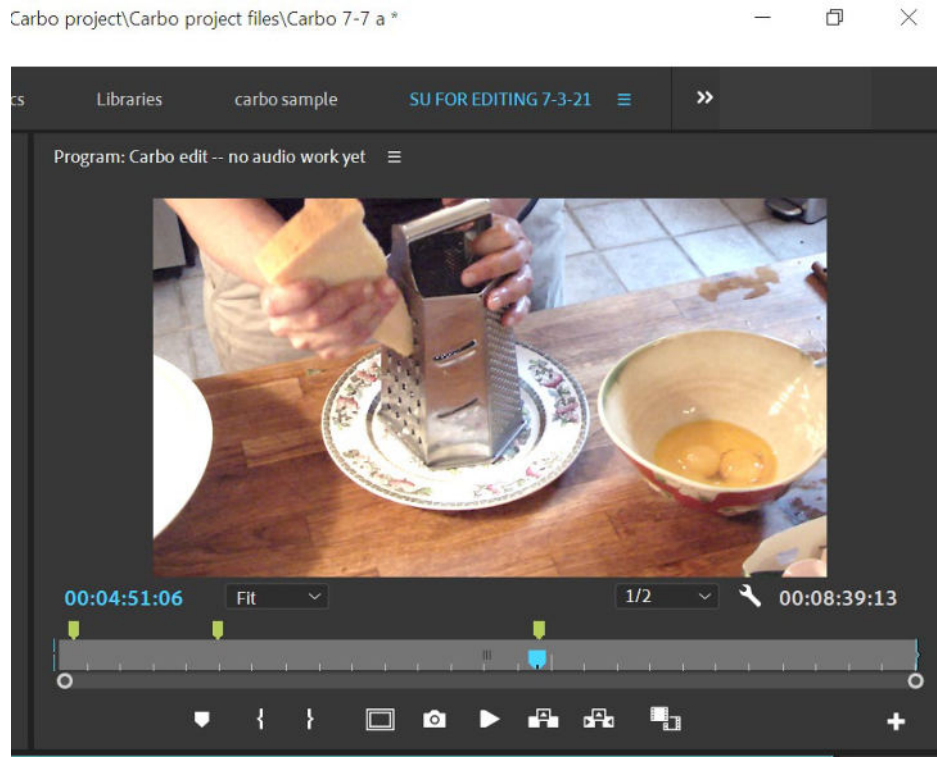
From the Project window, you can also select a few and drag them in, or you can use the "automate to sequence" function described earlier.

If there's a discrepancy, it will ask whether you should change the settings to match the clip—**USUALLY YOU SAY CHANGE SEQUENCE SETTINGS** if you're bringing in all the same footage and didn't do your initial settings correctly or if you have a mix of footage.

THERE'S TONS OF OTHER STUFF but we'll get to that in Chapter 3.

If you've made a choice, or a few choices, **it's time to do CMD + S---Save!**

27:01 THE PROGRAM WINDOW: Where you see your edit play



This is where you see your edit play.

Many aspects are similar to what you just learned about the Source window.

Time codes on left and right: L side blue one shows the position you are in the edit, R side white one shows duration of the entire edit (depending on if you have I + O points set in your edit.)

Let's say you want to see how long a section is in your edit. Go to the sequence. Make an I + O at the head and tail of your edit. In the Program window, the blue numbers are still showing your position in the entire edit but now the gray numbers are showing just the duration of that section within your I + O.

Then, like in the Source window, you have FIT (set it at Fit)

And again, with 1/2, set it at 1/2

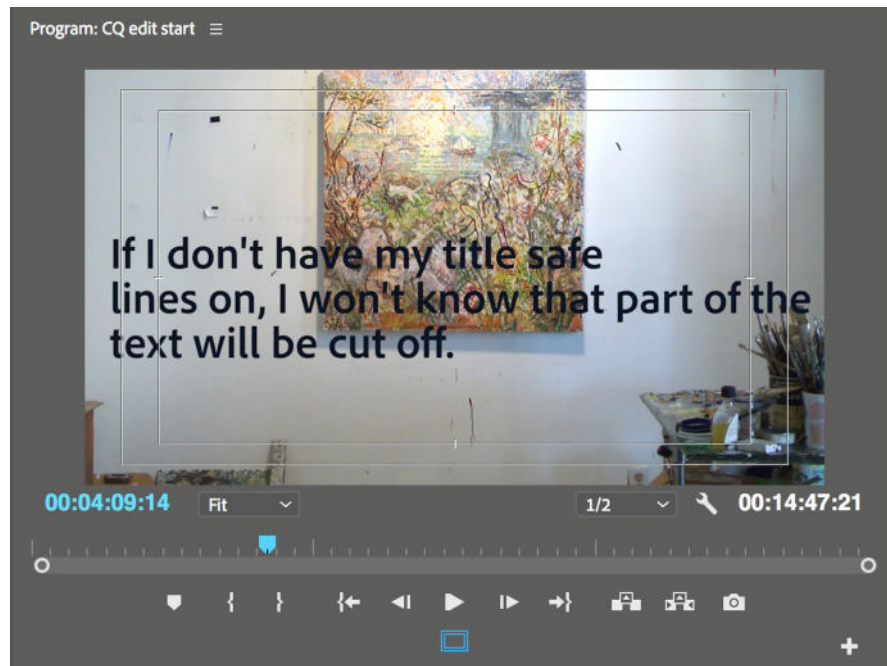
When doing color grading, you might want to zoom into the image, but otherwise you would want to see it full frame and playing easily, not staggering.

In the bottom button bar—just like in the Source window, use whatever buttons you like but be sure to add in the SAFE MARGINS and the EXPORT FRAME buttons.

Funny thing about Safe Margins: With film running through a projector, there was always a real cut off from the edges. With digital things streaming, one doesn't tend to have that problem, but it's still wise to keep text somewhat away from the edges. The inner box seems excessive, but I definitely wouldn't put text outside the outer box.

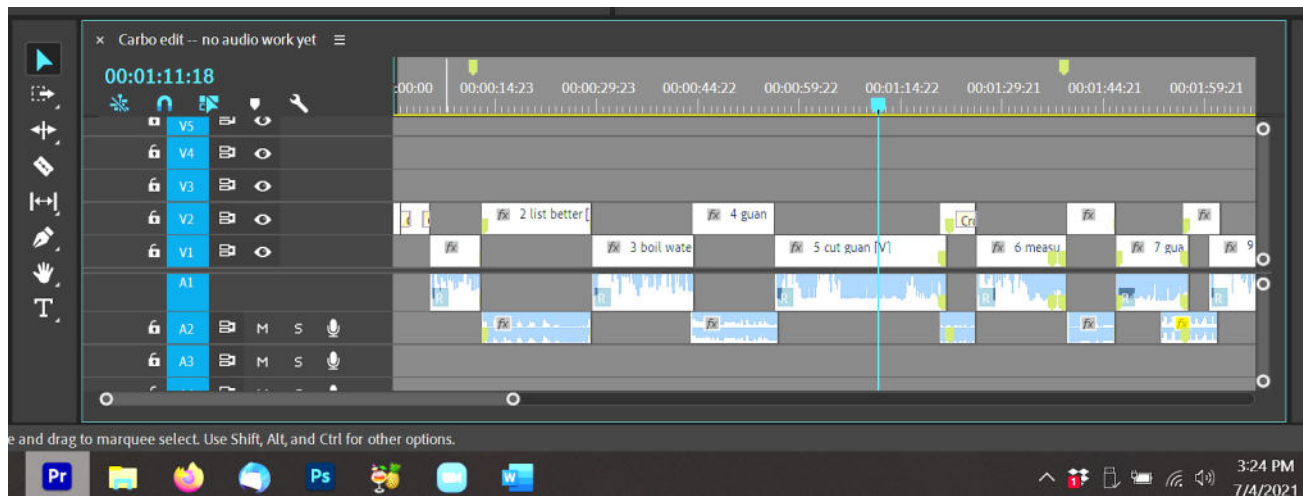
When you have an edit and you want to watch it full screen, do CMD + the tilde key (top left button with a wavy line.)

To leave full screen, hit the ESC key to get back to the project window.



Don't forget to CMD + S!

30:52 THE TIMELINE WINDOW: Where you edit your sequence



You can have multiple sequences open, but try to avoid having too many open.

The left side bold blue TC is your current position in the edit

The icons below that are for insert, snap, linked, markers, and settings.

INSERT is for doing insert and overwrite editing. I never use this function. The simple explanation—if you do an insert, it sets the clip between the two adjacent ones where you positioned the playbar. If you do overwrite, it pastes itself on top of—and thereby wipes out—the place where you put it. I find there's too much chance for error, so I edit differently. There's more info about this in Chapter 3.

SNAP matters a lot. It's also done by **keystroke S** to toggle on and off. Usually keep it on so that your clips pop into place instead of sliding around uncontrollably

LINK is scary. When it's blue, it means all your clips are linked. That's great!

When you click on it to make it white, it means all your clips are unlinked. That's really bad!

You don't want to be editing and trying to move a clip and find yourself dragging only the video or audio.

So leave it always linked. When you need to unlink a single clip to do something special, there's an easy other way of doing it which I will explain later.

MARK is to make a marker, but why not just use the M keystroke?

THE WRENCH I'll explain in Chapter 3 where its usefulness is relevant.

Across the top there's the time code and the blue playbar.

You can click and drag the playbar, or run by hitting the space bar. Now you'll see why you chose "Scrubbing" when you set up your preferences.

You can control your movement within the sequence with the arrow keys—the up + down ones jump from clip to clip, the side to side ones run one frame at a time.

You can also control play with the J (backward) and L (forward) keys. Hitting a key once runs it in normal speed, hitting multiple times make it go faster and faster. Very handy.

Now, the various colors that will appear just below the time code bar just above each clip:

No color—Playback in real time from original file

Green—Render preview will be used

Yellow—Playback probably in real time—depends on the speed of your computer—you might need to render before playing but it usually plays fine when yellow.

Red—Playback may or may not be in real time—ditto

Depending on the colors, you might need to render before doing an output. I'll explain that in Chapter 3.

You can expand and contract the sequence with the + and – keys on your keyboard, or with the gray bar at the bottom, or toggle bigger and smaller by using the KB shortcut for it, the back slash.

THE ICONS ON THE LEFT SIDE OF THE TIMELINE:

The first one: Used to select a track as the main one so when you drag in a clip, it will sort of snap to that track. I just always keep them on V1 and A1 because as you're dragging in a clip you can just get it to wherever you want it and release your click.

The lock: Obvious. You can't do jack on that track if it's locked. Best to keep that OFF because if you lock a track then you might move other things and stuff on that track won't move and you'll screw up your edit. Use with utmost caution.

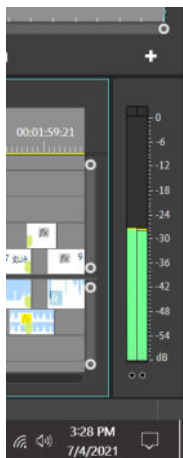
The next, a V or A one: You have to select those to do certain things, like have the up & down arrow keys move you from cut point to cut point. They might be useful for other things I don't know about, so I just keep them all in select mode, since often want to travel from cut to cut with the arrow keys.

The next: TOGGLE SYNC LOCK. The default is for it to be ON because, when it's off, those tracks won't move when you do a ripple or roll edit which will be explained later.

The EYE icon: It disables that track (in case you want to ignore some images, etc.)

And in the Audio Tracks section, there's an **M** which is how you mute a single track.

The **S** is pretty great: it's for Solo track. If you have a lot of tracks set up and you just need to hear one (or more than one) you can isolate that/those tracks with the **S**.



39:09 THE AUDIO METER window

Your levels are displayed on two tracks--if you have two.

When you're ready to do sound editing, you'll be adjusting your levels so that the voice hits at around -12 dB, so it's good practice to start looking at the meter when dealing with new clips. See Chapter 4 for more about audio editing.

Hot tip:

If something is way hot or way too low and you're going to be cutting it up into lots of smaller bits, you should change the level of the entire clip NOW so that you don't have to do it later in all the bits.

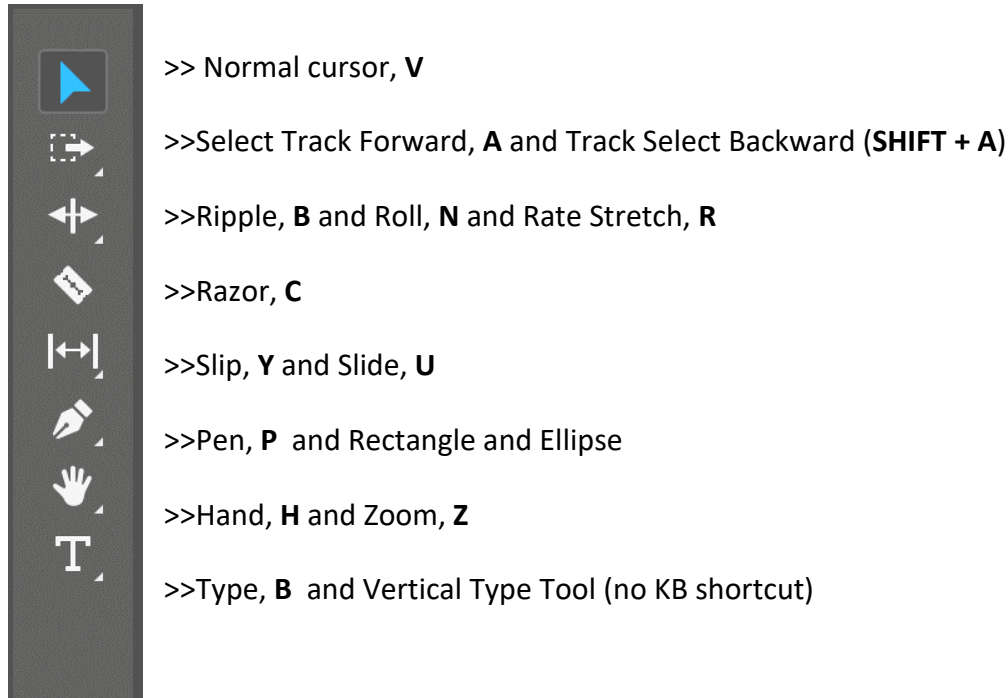
40:25 THE TOOLBAR WINDOW: For doing editing actions

These are used for a lot of actions when you're editing.

Each one has a KB shortcut. It's **really worth learning them** (or at least the most-used ones, like V, A, R, C and Y) so you don't have to always find the icons and click on them.

These are explained in detail in Chapter 3, and there's a separate Excel document with all of them listed.

When they show the little arrow, you have to click and then rest on it for the other options to appear. It's a little funky; keep trying.



By Su Friedrich.

If you note errors or have suggestions for additions, don't hesitate to let me know!

sufried@princeton.edu

However, this was done for Premiere Pro 2020. **I cannot keep updating** every time they make minor changes to their software, which as you know they do periodically.