

SPECIAL EFFECTS IN VIDEO

DON'T GO CRAZY

- Don't use special effects unless you have a reason to. Things can get very ugly very quickly.
- These tips are not limited to just doing special effects, but also color correction and video refinement as well.
- Anybody can shoot video. It's the editing that separates the good videos from the bad ones.



GRAND PRIX: DAY 3 BY DAI SUGANO



A GOLD RUSH TOWN NO MORE BY WASIM AHMAD

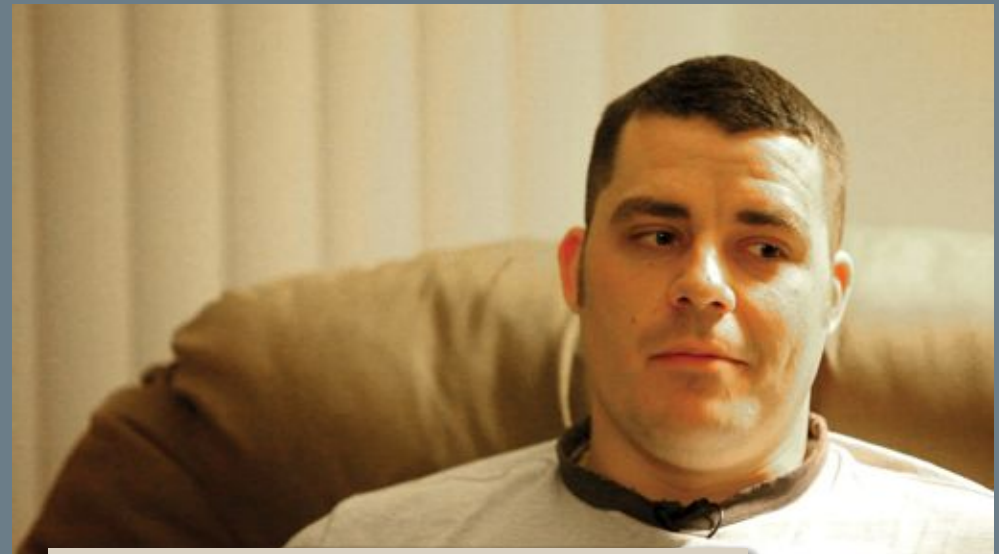
COLOR CORRECTION: TWO WAYS

JRN380

- You can color-correct your footage (correct incorrect white balance) either before you sit down and edit (**Photoshop**) or after you sit down and edit (**Final Cut Pro**).
- Photoshop gives you options that Final Cut doesn't, including frame-by-frame edits.
- Still, it's always best to get it right in the camera.



UNCORRECTED FOOTAGE



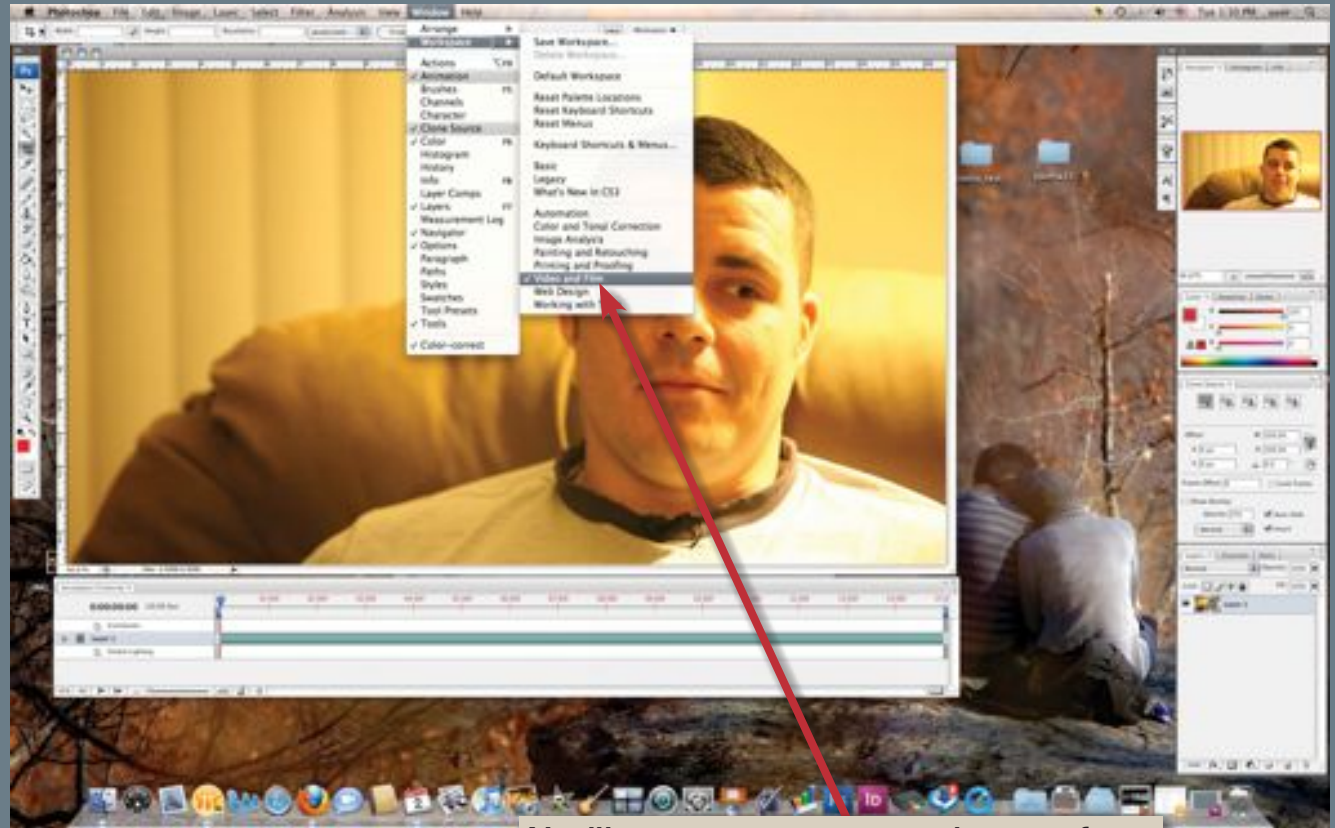
CORRECTED FOOTAGE

PHOTOSHOP ALERT! When you're done editing your video in Photoshop, you have to go to "File" -> "Export" and then "Render Video" to output a fixed file.

COLOR CORRECTION IN PHOTOSHOP

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- Use Photoshop to fix your RAW footage. You can use it on edited footage, but it's more work.
- Load your file into Photoshop as you would a still photo.
- You don't want to edit an entire video this way.

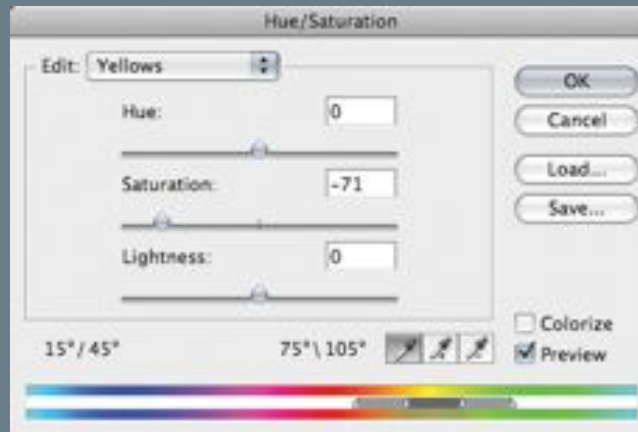
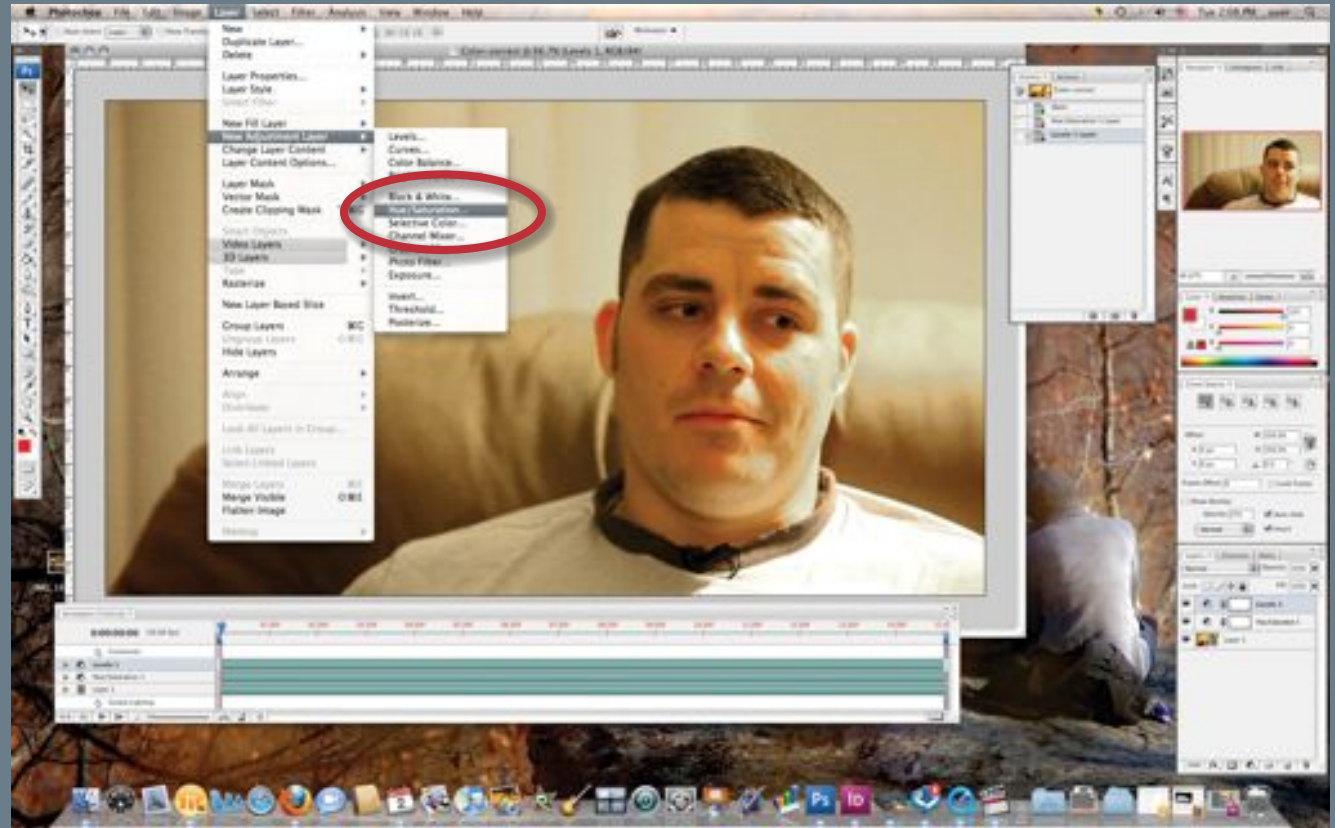


You'll want to set your workspace for video. Do this by going to "Window" and then clicking "Workspace" followed by "Video and Film."

This will make editing video in Photoshop easier by adding a timeline similar to Final Cut at the bottom.

COLOR CORRECTION IN PHOTOSHOP

- Click on “Layer” → “New Adjustment Layer” and then “Hue/Saturation.” Make sure you are using adjustment layers, not just the regular tool or it will only fix one frame.



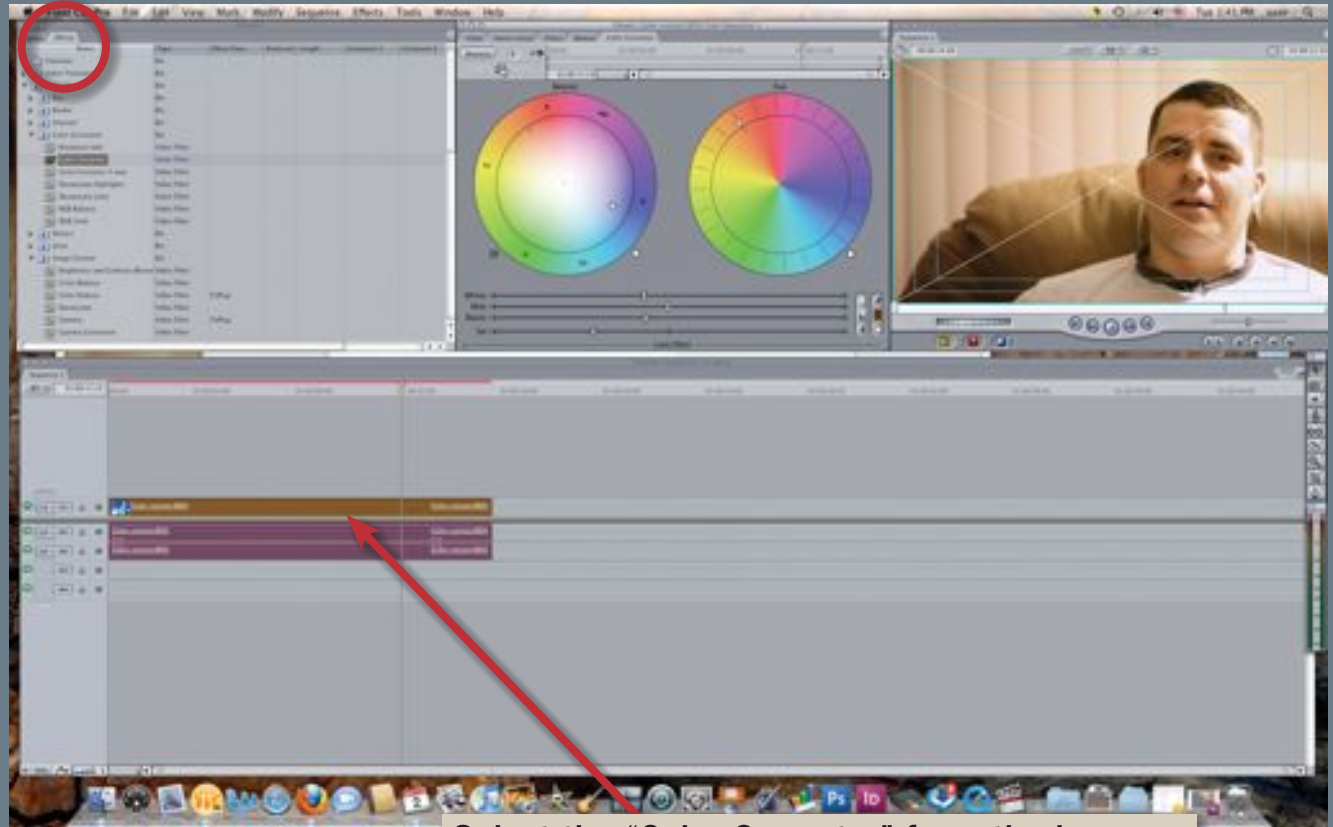
In the box that pops up, select the offending color in the “Edit” tab (in this case, the video was too yellow) and decrease its saturation to correct the problem.

Note the other ways to alter your video in the “New Adjustment Layer” menu.

COLOR CORRECTION IN FINAL CUT PRO

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- After laying down your footage on the timeline, select the offending video, and go to the “Effects” tab at the top of the browser.
- You’ll find the “Color Corrector” under the “Video Filters → Color Correction” folder.

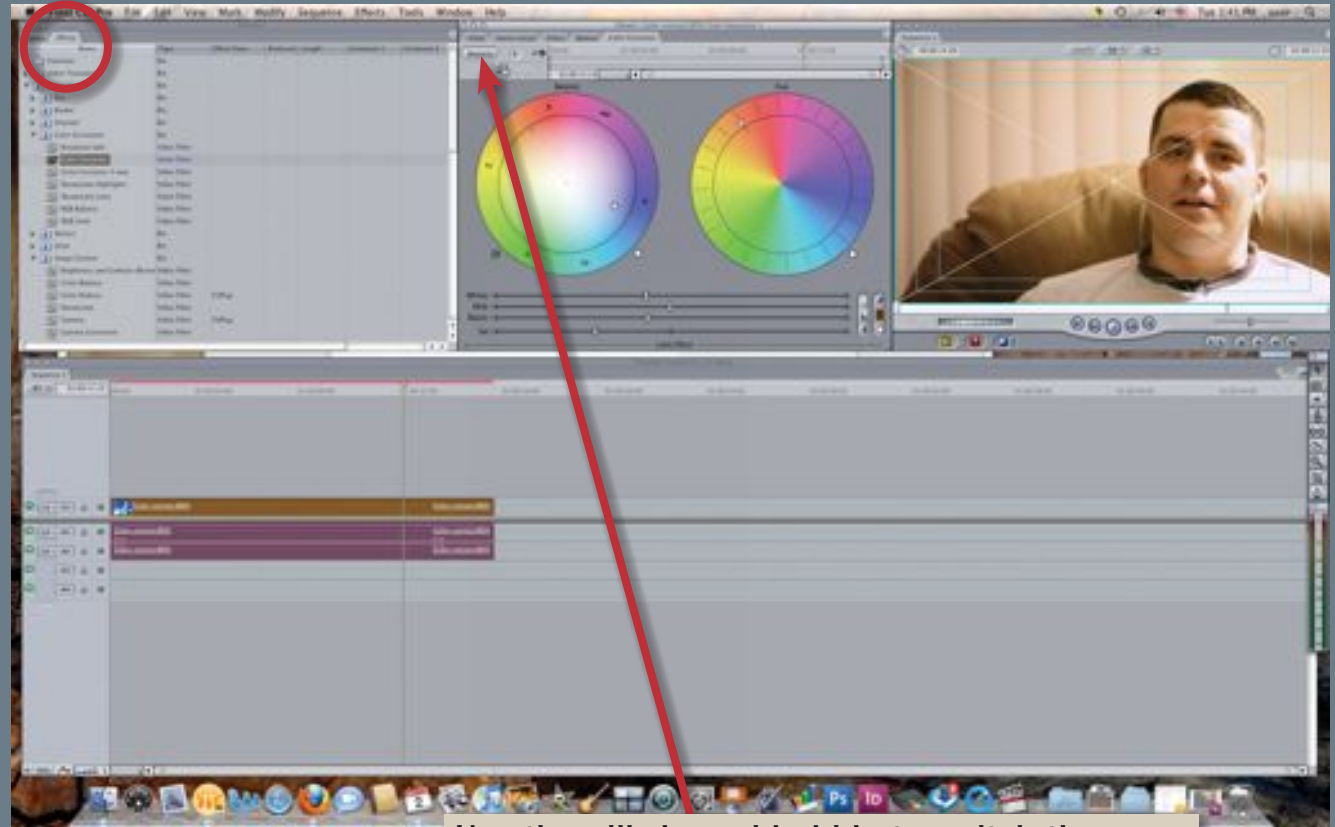


Select the “Color Corrector” from the browser and drag it onto the video segment you want to fix on the timeline.

COLOR CORRECTION IN FINAL CUT PRO

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- Double click the segment, and then the “Color Corrector” tab in your viewer.
- If your footage looks yellow, bump the color toward the blue, or vice versa.
- Adjust the color saturation with the “Sat” slider.



Use the pill-shaped bubble to switch the view to this visual view, as opposed to the numerical view.

MAKE IT BETTER: TWO WAYS

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- Sometimes, a video just looks a little “flat.”
- Cameras – all cameras – tend to aim for 18 percent gray - neutral and in the middle.
- Use Photoshop or Final Cut to punch up the blacks and the whites.



RAW FOOTAGE

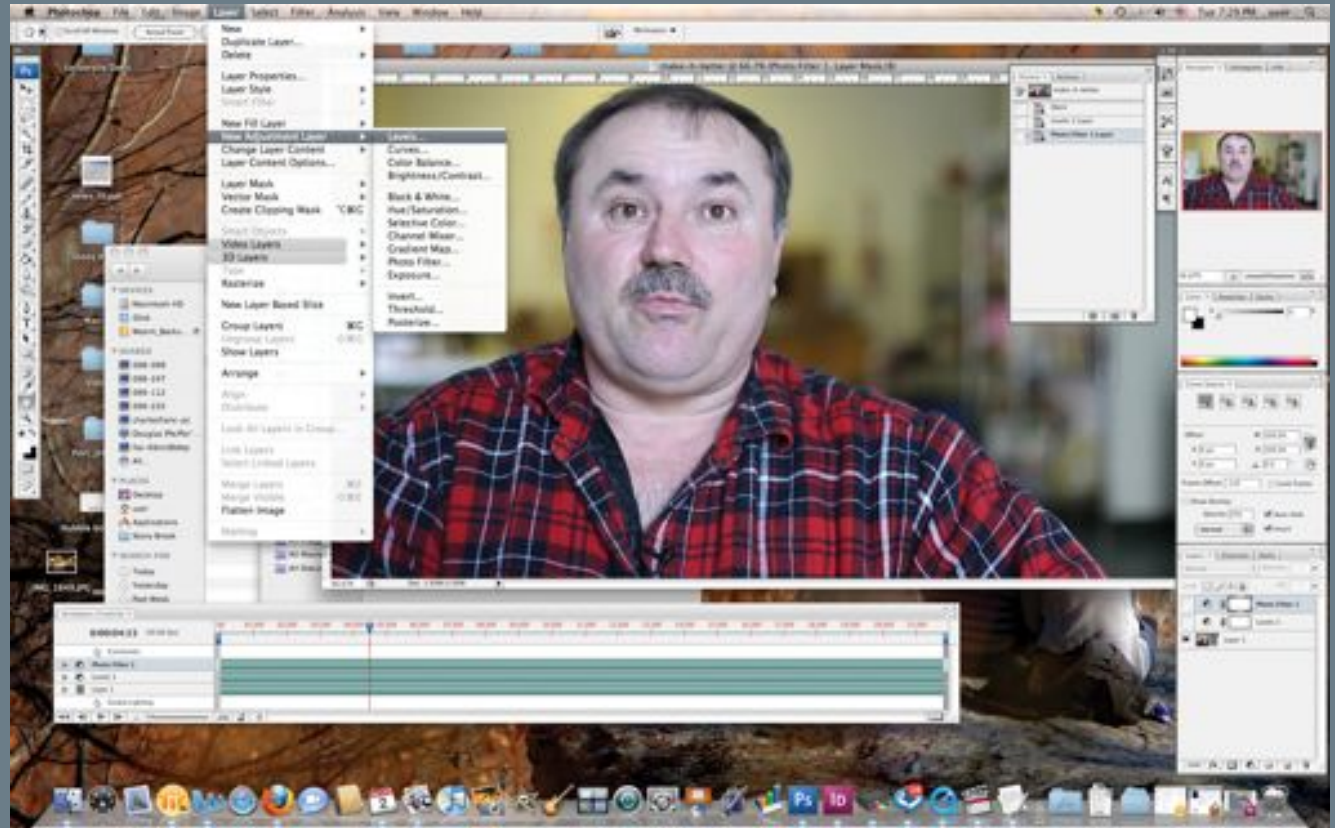


EDITED FOOTAGE

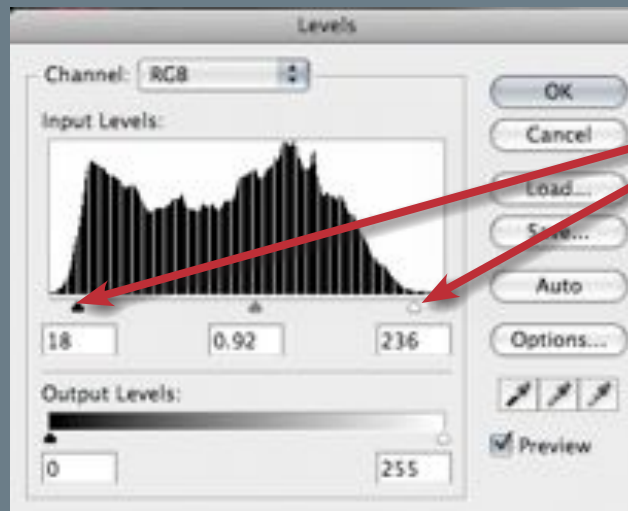
MAKE IT BETTER: PHOTOSHOP

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- Click on “Layer” → “New Adjustment Layer” and then “Levels.” You can adjust the levels of the highlights, shadows and midtones.



- Adding a photo filter to warm or cool the image may help color balance issues.



Grabbing the black and white triangles and adjusting them change your shadows and highlights. The gray triangle is your midtones. adjust as needed until your footage improves.

It's usually best to have a light hand.

MAKE IT BETTER: FINAL CUT PRO

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- In Final Cut, we're going to revisit the "Color Corrector" tool again.
- This time, you will want to adjust the whites, mids, blacks and saturation to improve the footage.



These sliders work much the same way the shadow, highlight, and midtone triangles did in Photoshop's levels tool.

BLACK AND WHITE: TWO WAYS

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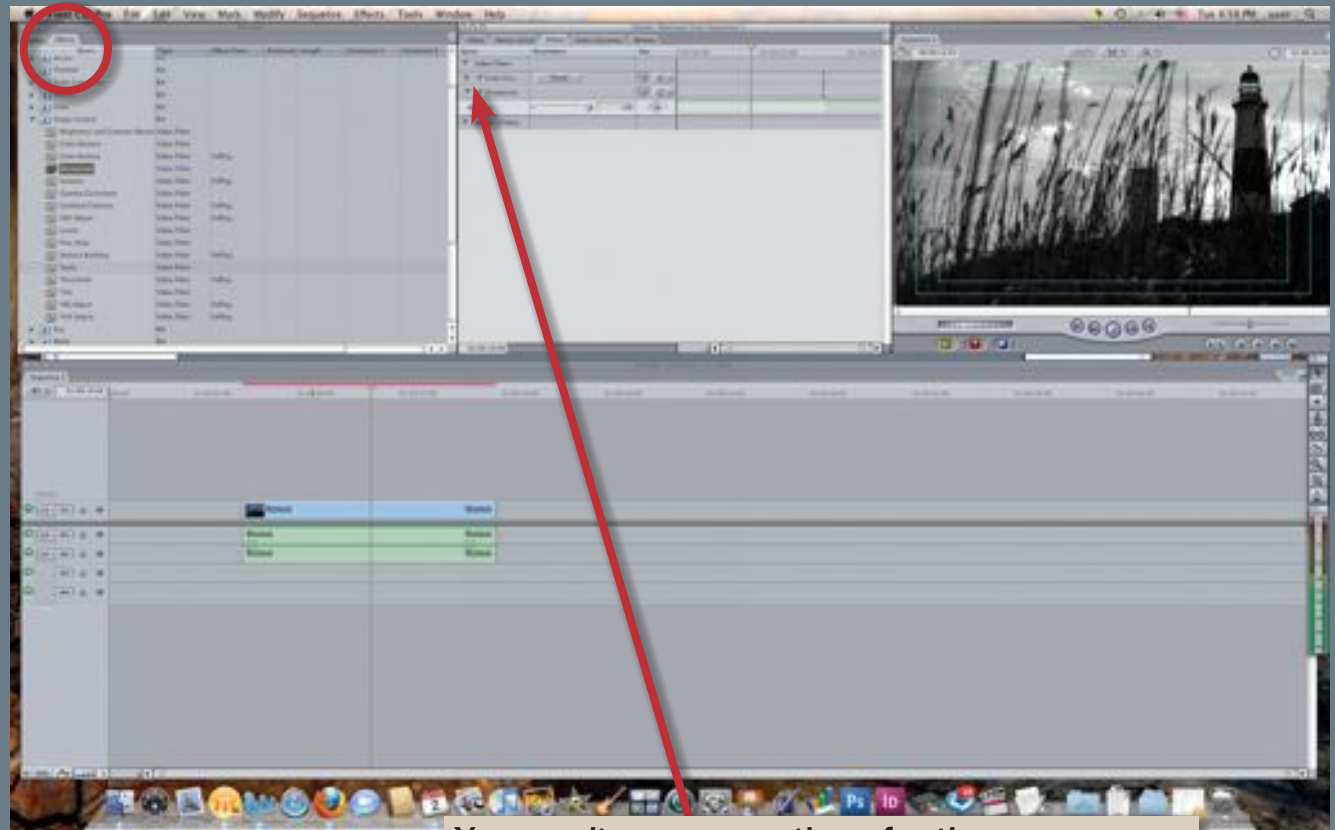
- You can strip color from a video entirely or tint it using Photoshop or Final Cut.
- Use this sparingly! And if you do decide to use it, have a good reason.
- Many in the industry will simply think you don't know how to color balance if they see this. Another reason to use this carefully.



BLACK AND WHITE: FINAL CUT PRO

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- In Final Cut's "Effects" Tab, this time open the "Image Control" folder.
- "Desaturate" is the filter for black and white, "Sepia" is the filter to tint video. Drag either onto the clip you want to change.



You won't see any options for the "Desaturate" filter in Final Cut, but "Tint" will give you a few options for color. Photoshop is a better way for precise black and white conversions.

SPLIT SCREEN

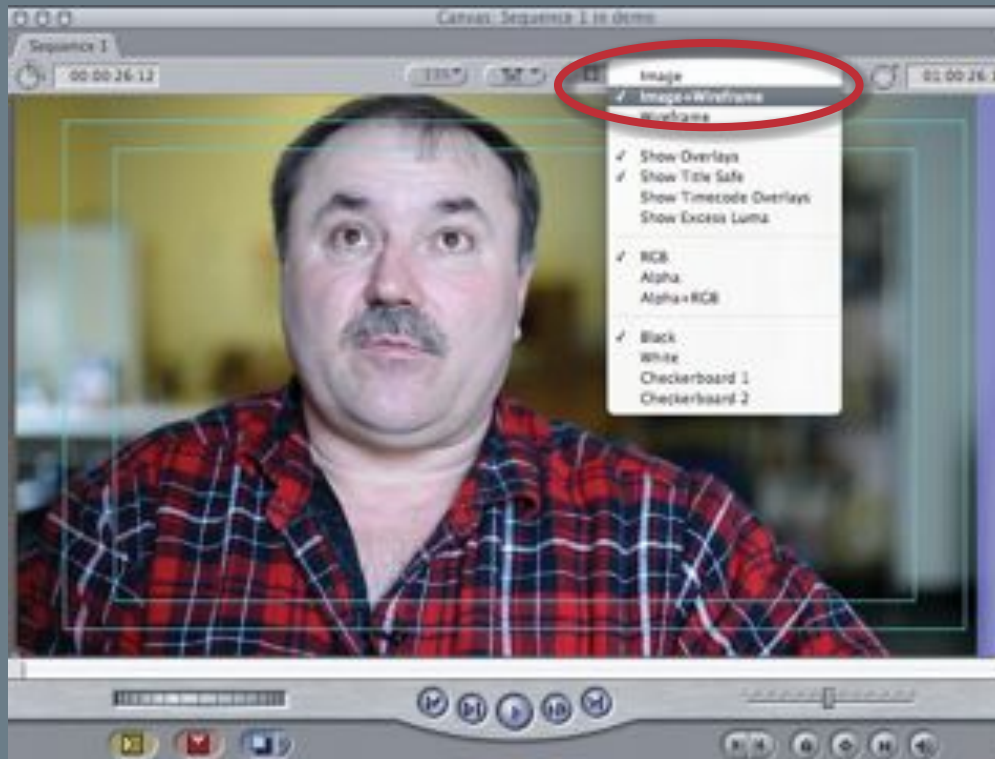
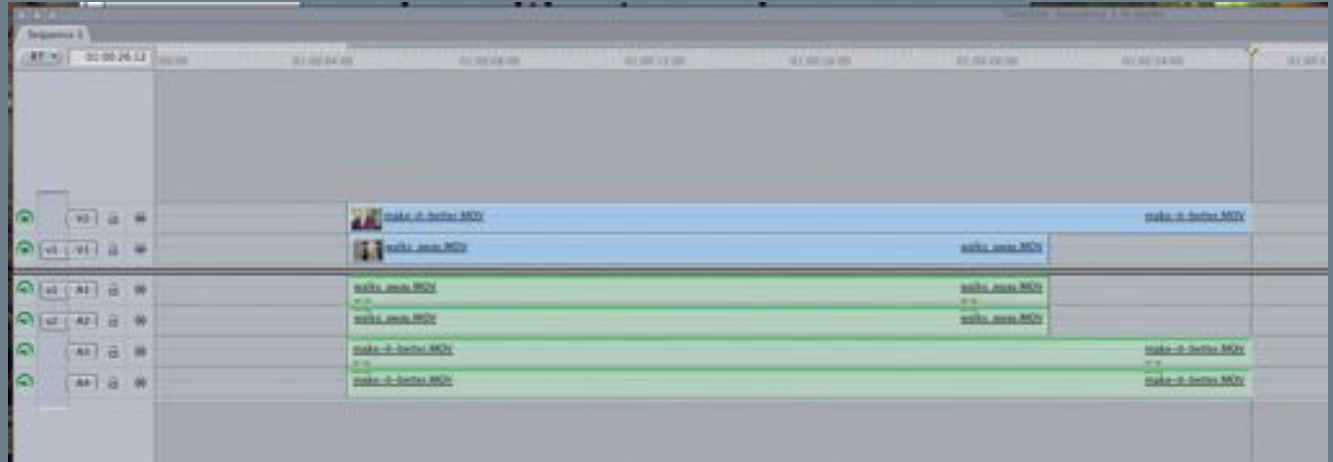
- Sometimes, you need to get more information in than one screen will allow. Try a split screen.
- Beware – this puts a heavy strain on your computer since it's streaming multiple clips at once.
- This technique can get overused, so employ it sparingly.
- This should be done in **Final Cut.**



SPLIT SCREEN: PREPARING FOR THE SEPARATION

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- In Final Cut, layer the two or more clips you want to split screen on top of each other on the sequence in your timeline.
- In your canvas, click the third button and select “Image + Wireframe.”

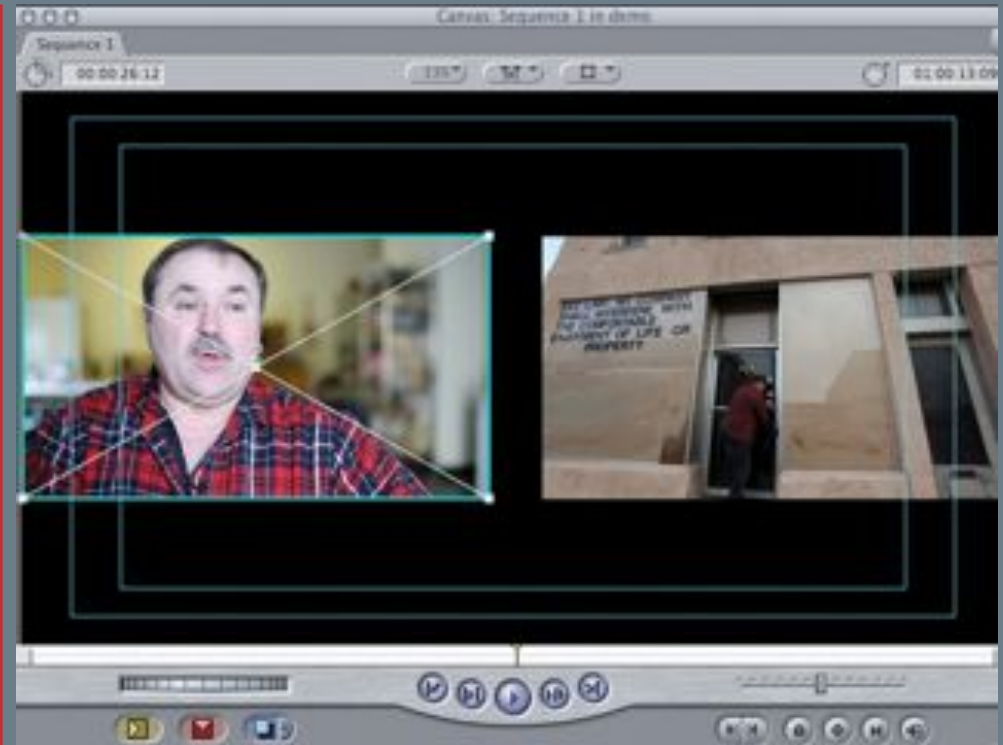


SPLIT SCREEN: TIME FOR THE DIVORCE

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- Click on the image on your canvas, and you'll see an X over it with handlebars in the corners. Grab one with your mouse while holding "alt" and then drag.



- You'll see the image grow smaller. Move it to where you want, then do the same to the other footage. Make sure you hold "alt" or your video will stretch.

WORKING WITH PHOTOS IN FINAL CUT PRO

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- Don't limit yourself to video in video. Experiment with photography in your video.
- Think of photography as more b-roll, but don't use it as a crutch or excuse to not shoot video. Ideally you should balance both in your video.



IMPORTING PHOTOS INTO FINAL CUT PRO

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- Importing photos is as easy as going to “File” → “Import” → “Files” and then selecting your photos.
- Your photo will appear as an item in your browser, and now works the same way as video does.



IMPORTING PHOTOS INTO FINAL CUT PRO

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- Using the “Image + Wireframe” view, you can resize your photo the same way you did with video.
- Use a picture that’s large enough for your video so you can fill the entire frame with it.



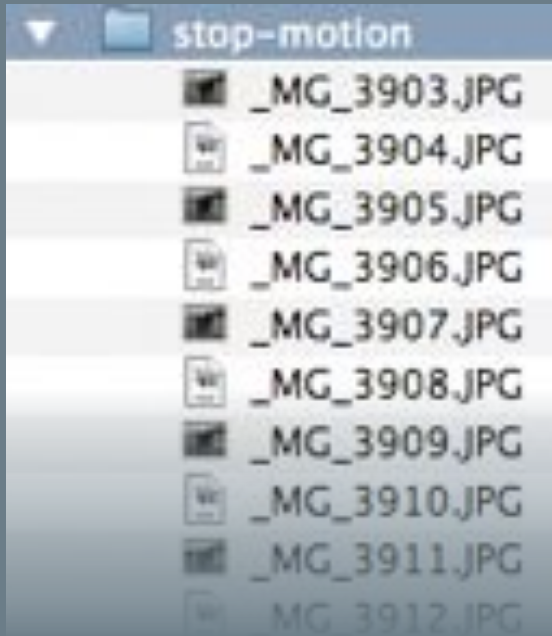
Holding “alt” to keep things proportionate, grab the handlebars to enlarge the video to eliminate black bars at the top and bottom. Letterboxing or pillarboxing takes the viewer out of the experience.

STOP-MOTION VIDEO

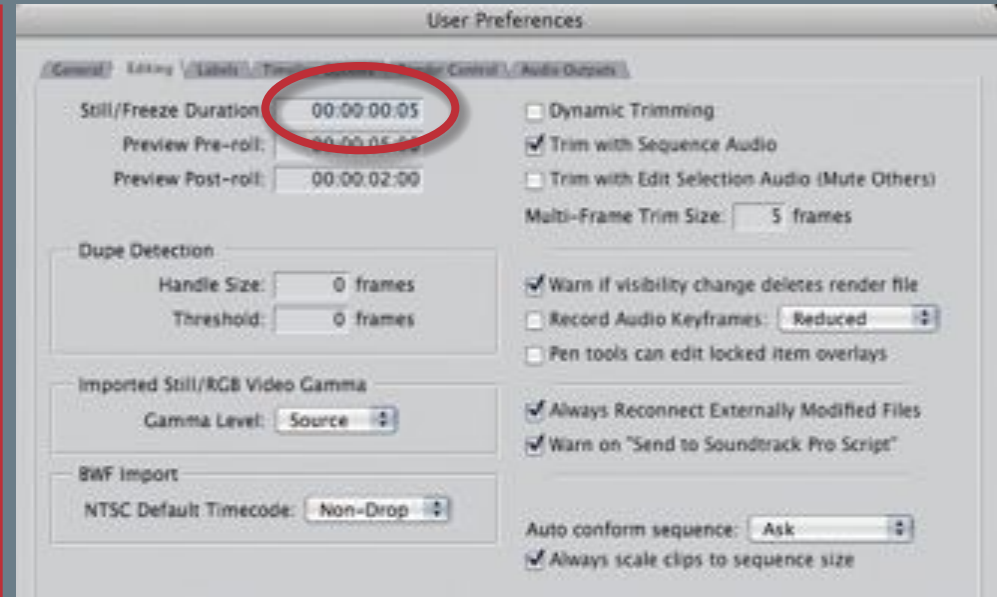
- Using your still camera's continuous shutter mode (the multiple square icon) hold your shutter button down to get multiple images in a sequence.
- This can add an artistic “stop-motion” effect to your video, but make sure you have a reason for doing it.



STOP-MOTION VIDEO

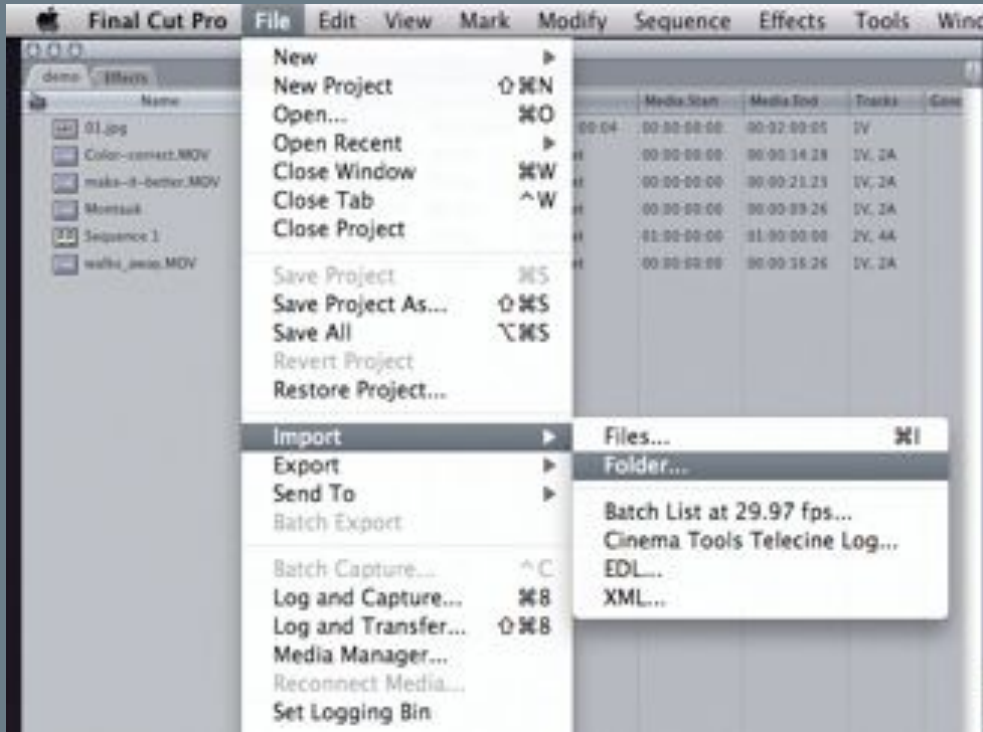


- Place your images you intend to use for stop-motion in a folder within the main project folder. Numbering them in the order you want helps.



- Next, under the “Final Cut Pro” menu, go to “User Preferences” and then the “Editing” tab. Set your “Still/Freeze Duration” to a short time to make your stills appear quickly on the timeline.

STOP-MOTION VIDEO



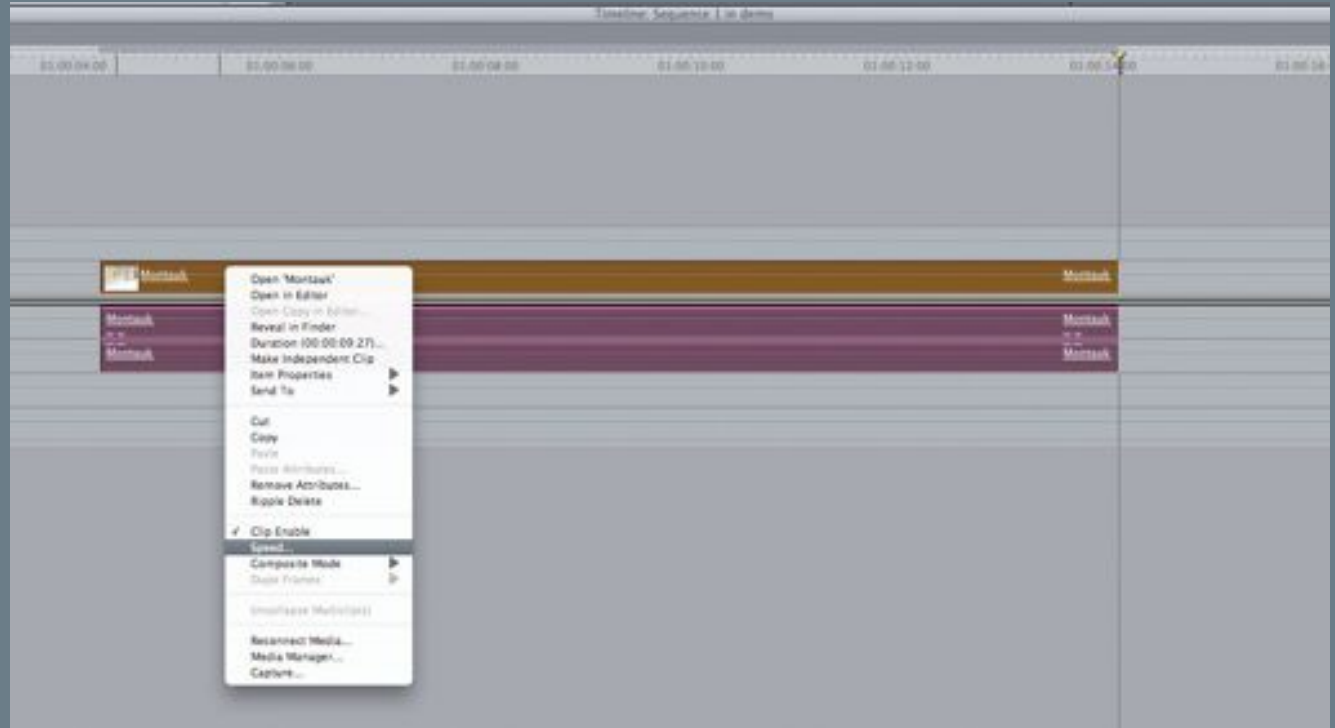
- Next, go to “File” → “Import” → “Folder” and select the folder you made of the photos. It will then appear as a folder in your Final Cut browser.

- Drag the entire folder to your timeline and you’re done. You may need to manually resize photos to fill the frame.

SPEEDING UP OR SLOWING DOWN VIDEO

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- To speed up or slow down video, highlight it on the timeline, hold “ctrl” and then click the segment, followed by clicking “speed.”
- In the next box, specify a speed.
- Uses: timelapse, slow motion.



Don't forget:
This could be unethical in the context of your video.