

- 4 Preview the effect by clicking the Play Clip button.
- 5 Click Done when you're happy with it.
- 6 Click the Photos Browser button to close the Photos Browser and give yourself more space.

Next, you'll want to tweak the opening of this movie by extracting the audio from the first interview clip as you learned in Lesson 8.

- 7 Select the first video clip where Michael says "I've had a dream since I was about 14," and Reveal it in the Event Browser.
- 8 Extract the audio by Command-Shift-dragging the clip to the middle of the Gone Riding photo.
- 9 Delete the interview video clip from the project to avoid duplicate audio.

The addition of this photo to the start of your project sets the stage for who this character is, and how important riding is to him. And with the Ken Burns effect, you've created a polished, thoughtful intro.

Creating a Still Image from Your Video

One exciting feature of iMovie is the ability to take any frame of your video and use it to create a still image, or freeze frame.

- 1 Move your pointer to the very last frame of the final clip in your project.



- 2 Right-click (or Control-click) and choose “Add still frame to project.”

iMovie creates a still image of the frame your playhead is showing, and adds it to the end of the project.



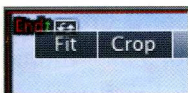
NOTE ► iMovie doesn't add an automatic Ken Burns effect to still frames generated from the video.

- 3 Select the new still frame, which is now at the very end of your project.
- 4 Open the Crop tool.
- 5 Click the Ken Burns button.

The Start frame is visible first.

- 6 Click the picture to select the End frame.

The red “End” comes to the foreground.



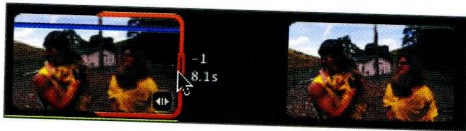
- 7 Resize and reposition the red crop rectangle to be a close-up of Michael.



- 8 Preview the clip, and click Done when you're finished.

- 9 Set the duration of the clip to 8 seconds.

TIP Because it's not always possible when skimming to rest your playhead over exactly the final frame of the clip, iMovie might make a still image of the second-to-last frame instead. If this happens, you'll notice a jerky motion just before the video freezes on the last frame. Using the Fine-Tuning tool, simply select the last video clip (just before the freeze frame), and make it one or two frames shorter. This will make the freeze frame much more precise, and create a polished result.



- 10 Play the end of your movie back to review the effect.

Getting Creative with Transitions

As you discovered in Lesson 5, transitions are a great way to bridge time and take us from one setting to another. Transitions can also be used creatively, such as to cover the jump cut we saw earlier.

- 1 Click the Transitions button to open the Transitions Browser.
- 2 Drag a Cross Dissolve transition between the two clips you cut earlier, where Michael's wife is gathering the kids to greet him, and where he gives her a hug.



Rather than simply masking a jump cut, this cross dissolve adds an emotional layer, because Michael's voiceover is talking about the time his family has spent without him.

Similarly, you can make the opening more dramatic by surrounding the still photo with transitions.

- 3 Add a 2.9-second Fade Through Black transition in front of the Gone Riding photo, and add a 1-second Fade Through Black transition *after* the photo.
- 4 Add a 1-second Cross Dissolve between the clip of the postal worker cyclist and the sunset shot.

By isolating the sunset shot, we can create a unique effect in a moment.



Avoiding the Cheese

Transitions—and, for that matter, most of the finishing techniques in this lesson—are easily misused and abused. As is often the case, when we're presented with cool creative tools, our first instinct is to use them anywhere and everywhere. They're *cool*, after all!

But we've all seen videos that are gaudy, cheesy, and otherwise over-the-top and amateurish because they overuse available effects. This can be easily avoided by following a simple mantra when adding transitions or other techniques:

- ▶ Include only *motivated* transitions and effects. If it helps the story, keep it in; if it's window-dressing, get rid of it.

Identifying a cheesy effect or addition to your video is simple, really. The ones that are going to feel awkward or out-of-place or distract the viewer from the story are the ones that are there for no other reason than because they look cool.

Consider the transitions above. They heighten the emotion and add poignancy to the moment. Apply the same principle to your own videos to ensure professional-looking results.

Correcting Color

All light has a unique *color temperature*. If you shoot in a room with fluorescent lights, for example, skin tones can have a green hue. Shooting outdoors in bright sunlight will produce different colors on video than shooting indoors under artificial light.

Most cameras have an automatic *white balance* feature, where the camera is programmed to understand "true white," and adjusts the rest of the colors accordingly. Unfortunately, cameras don't always recognize different color temperatures accurately.

Luckily, you can easily correct color problems in iMovie.

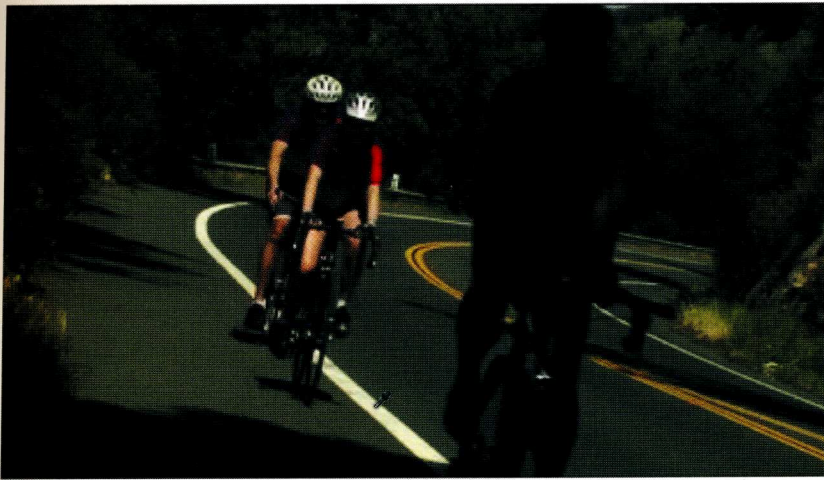
- 1 Select the first clip of the cyclists riding.



- 2 Click the Video Adjustments icon at the top left corner of the clip, or click the Video Adjustments button, or click V.

The Video Adjustments window opens.

As you hover your pointer over the image in the viewer, you'll notice that the cursor has turned into an eyedropper icon.



- 3 Click the white line marking on the road.

By doing this, you're telling iMovie that this spot represents true white. iMovie adjusts the other colors accordingly, creating a simple color correction.

The difference in this example is subtle, but definitely perceptible to the human eye.

TIP To better understand the adjustments iMovie is making to the color, experiment by clicking the gray pavement with the eyedropper, and then click the green bushes, and then click the red of the second cyclist's sleeve. iMovie readjusts all the colors in the image to the selected point's color temperature.

- 4 Skim each of the clips in your project. When you find one whose colors seem muted, select the clip and use the eyedropper to click something white in the viewer.

Color is somewhat subjective, but taking the time to adjust your images can mean the difference between dull and vibrant images.

