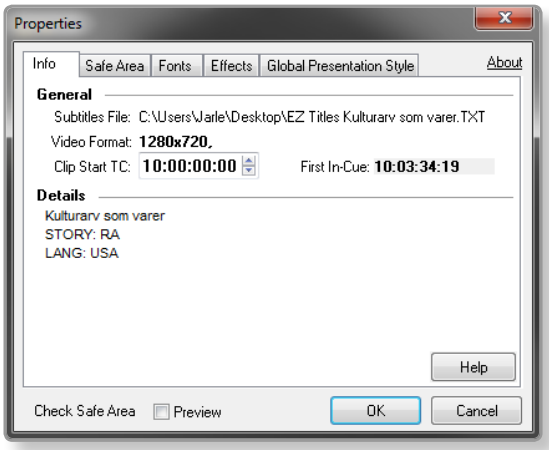
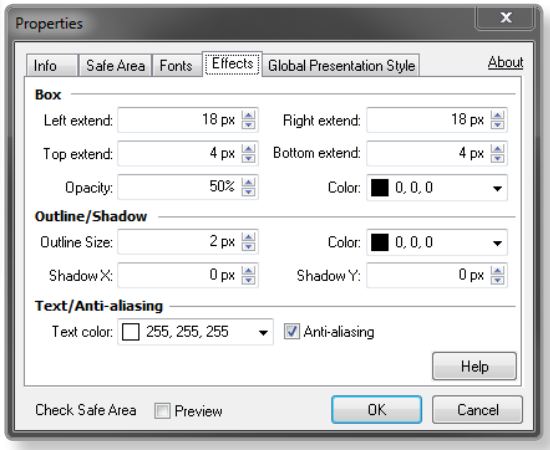




The EZTitles Plug-In imports common subtitle formats and the look of the subtitles can be tweaked to fit your project.

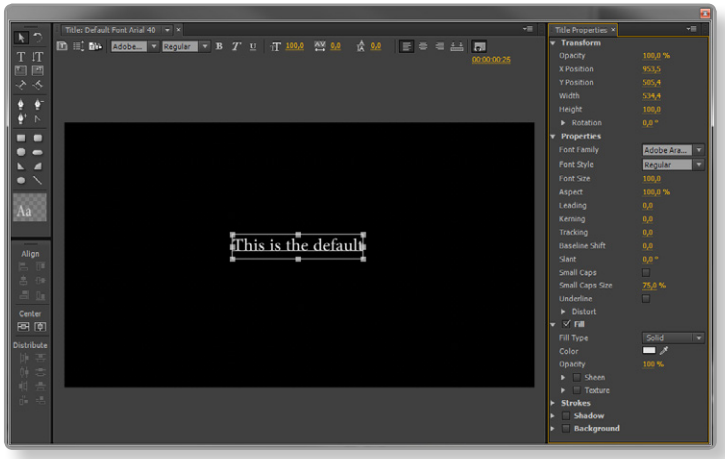
Use Microsoft Word (!)

Steven Gotz took a *very* different approach with his free Title Creation Tool for Premiere Pro, found at **http://www.stevengotz.com/title-creation-tool**. It used a Microsoft Word macro to edit a .prtl file from Premiere, spitting out lots of copies with new text based on contents of a Word document. You pasted all the text into the Word document and run the macro, and you got lots of .prtl files you coul import into Premiere and use as normal. Nifty! This worked with subtitles and also with lower thirds and other titles. It seems that Steven has now decided to remove the info from the URL, since better methods exist.

Text Techniques in the Titler

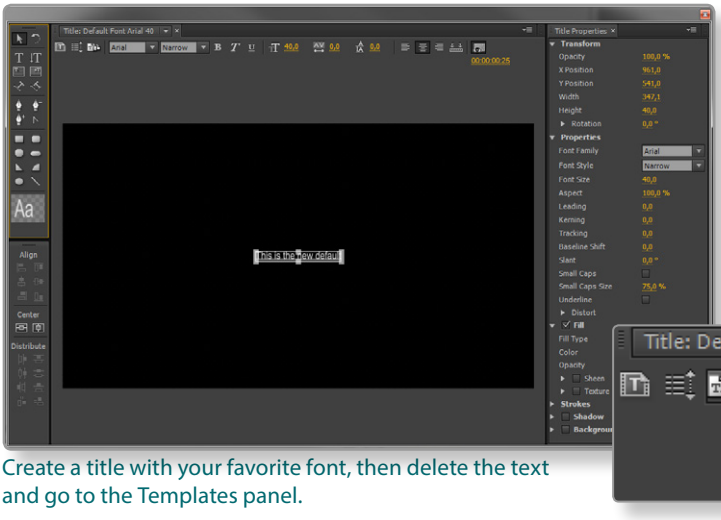
Set new Font as the default

The Adobe Arabic font isn't necessarily what we want as the default



The default font is Adobe Arabic at font size 100, with white (229, 229, 229) solid fill. If that's not your favorite, why not change it? Let's make a new default with Arial size 40.

As you might expect, you do this by changing the font and the font size. But the next step might come as a surprise; delete the text box! Yes, we don't want our new

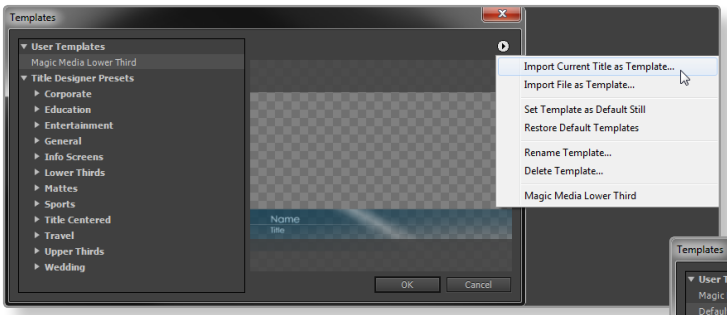


Create a title with your favorite font, then delete the text and go to the Templates panel.

default template to have text in it – we just wanted the attributes of the text.

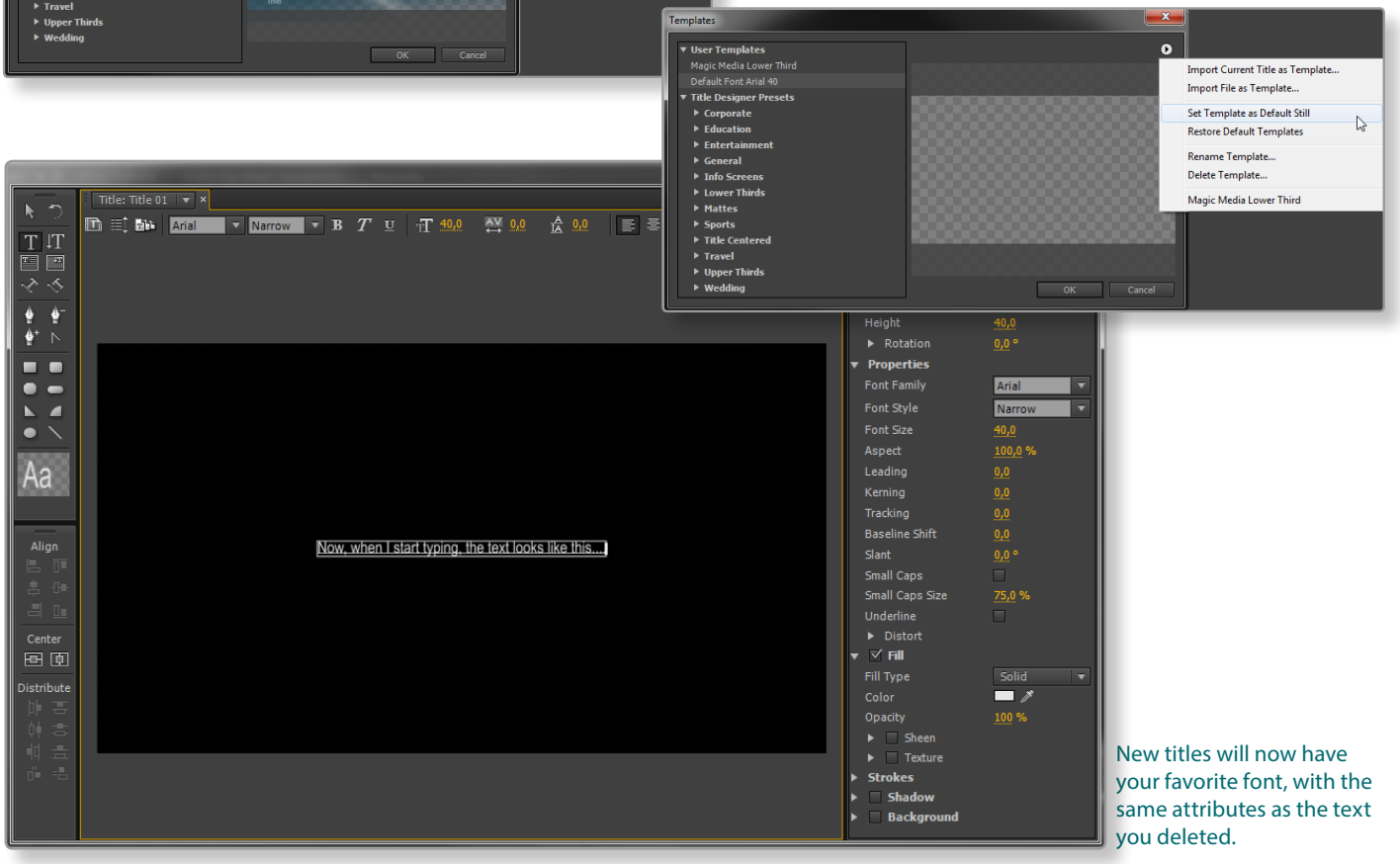
Now comes the real trick; use this newly made empty template as the default. First, go to Templates by clicking the Templates icon. Then click the wing menu arrow that's about the only icon in Premiere they forgot to change to the new panel menu icon, and choose Import Current Title as Template. Then use the same menu to choose Set Template as Default Still.

Now when you create a new title and start typing, the font will be Arial at size 40. Oh joy!



Import the empty title as a template.

Then set it as the default template.

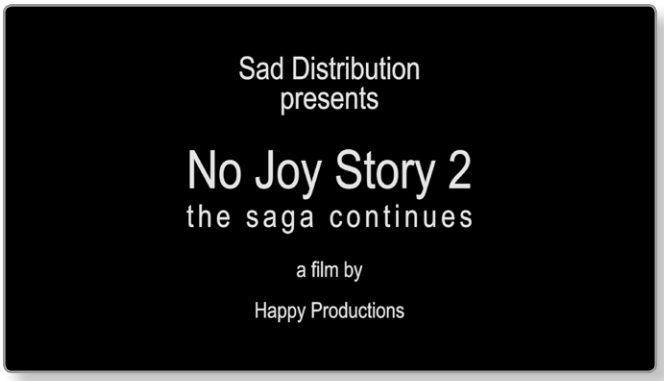


New titles will now have your favorite font, with the same attributes as the text you deleted.

Animate your Text Effects

Just because the Titler cannot animate its styles and other properties that doesn't mean we can't animate them. We just need to do it in the timeline. Here I've used a title containing a rectangle with radial gradient fill to create a fall-off on the text. Very simple; **Track Matte Key** on the text layer is set to take its matte from the luma value of the gradient layer.

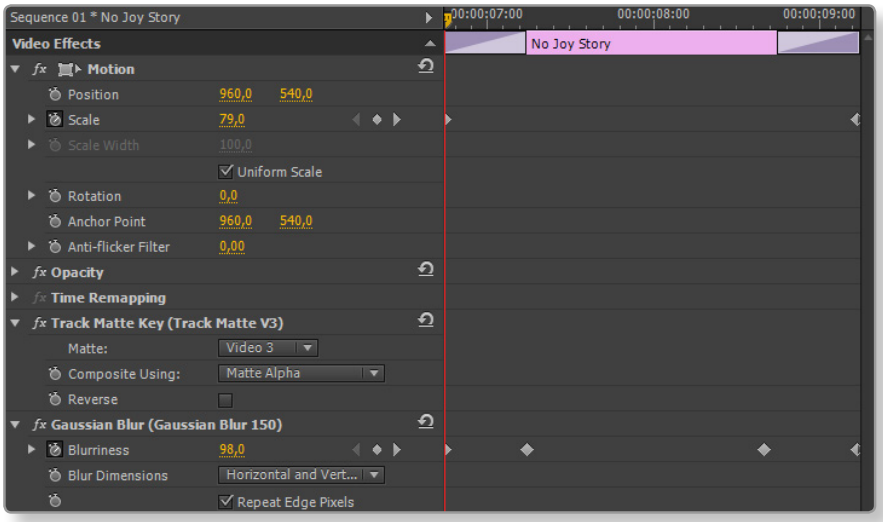
The next example uses the same principle, but instead of a static title we use a sequence as the matte source. That sequence has a rectangle in it, and it's scaled and blurred with keyframes in **Gaussian Blur**. A similar effect can be achieved with the **Lighting Effects** on the text, but since it's not accelerated I tend to stay away from that effect.



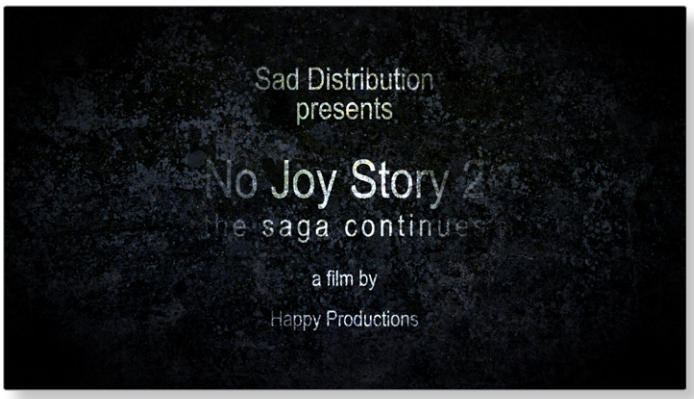
Using a circle with a radial gradient fill as a track matte makes the title more interesting - with some transparency outside the center.

Another type of gradient, and a little bit of scaling animation on the matte makes a nice title reveal effect.

Combine this technique with some scaling of the text plus opacity and blur changes in and out, and it looks even more interesting.



Here, the text is also gradually scaled, and the text is blurred in and out.



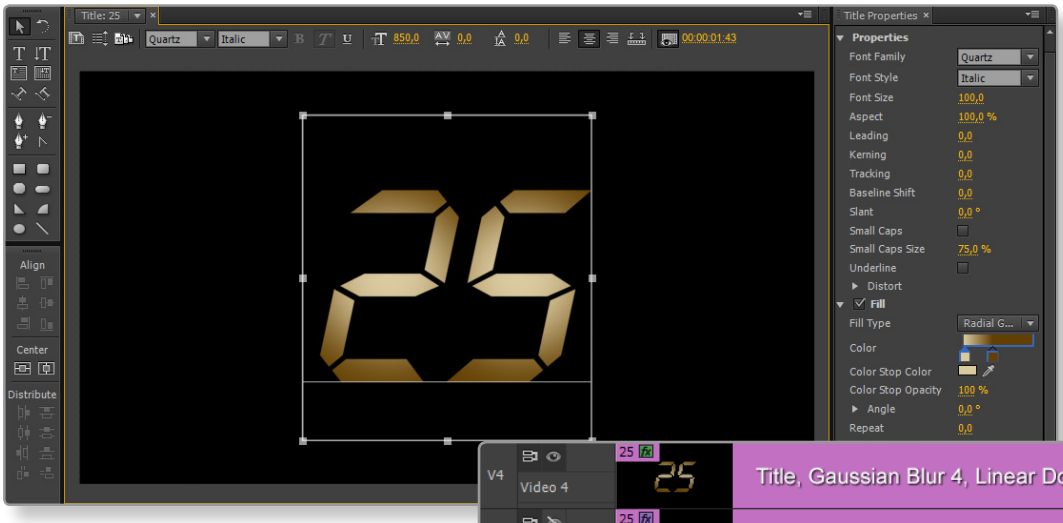
Add a texture as the background, some blending modes and a vignette, and you get this. Endless possibilities for variation.

Glowing Text

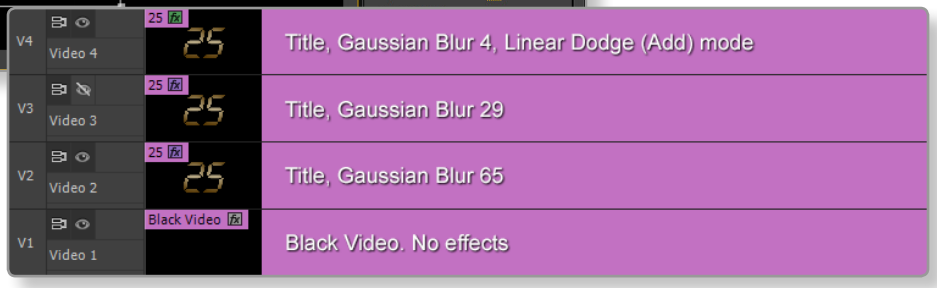
A glow is just a blurred version of a layer, most often with a blending mode. If one copy doesn't give us enough glow, we simply add more.

25

Here, I've plagiarized the look of the TV series 24 using three copies of the same title. I found the nice Quartz font at **http://www.fonts101.com/**



The number 25, written with the Quartz font, filled with a radial gradient.

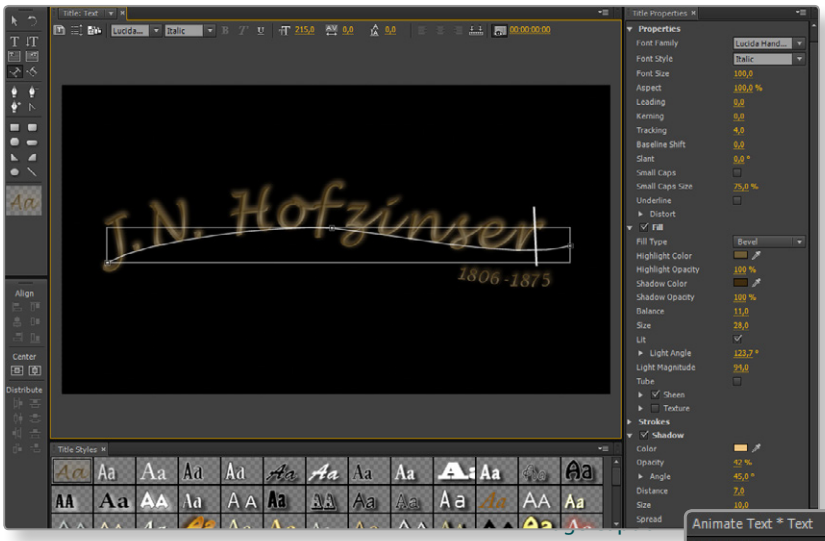


The same clip is used three times, each with different blur amounts. The upper layer with Add blending mode.

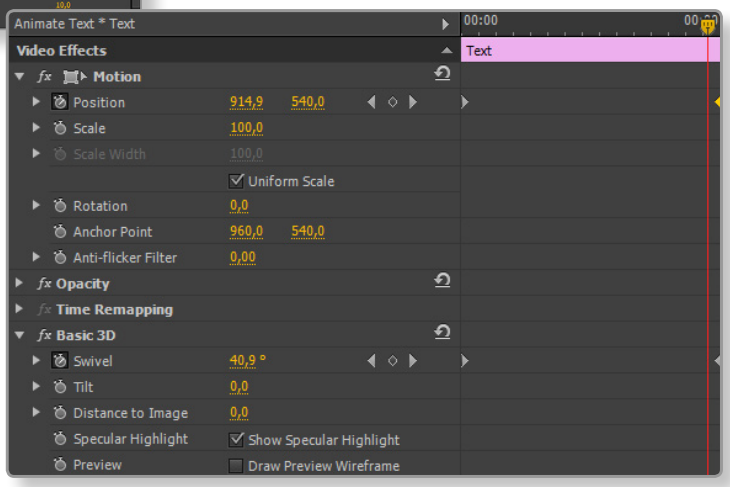
Hofzinser Text

Here's a good example on how multiple title layers with some effects, blending modes and animation can look very different from the static shapes that it's made from. It's just a title in the background – a rectangle with a 4-color gradient plus a lot of layers with hand drawn shapes with solid fills. The shape titles are scaled, blurred and have different Opacity settings. Here's a walk-through of all the different video layers.

The text was written with the Path Type tool in the Titler, then animated in 3D with the **Basic 3D** effect in a separate sequence.



The Path Type tool in the Titler lets you write text on paths.



The text was animated with the Basic 3D effect.

The main sequence had a lot of title clips stacked on top of each other. All the blurs are **Gaussian Blur**.

Each layer alone, without blurs and blending modes, is very simple.

V9	Noise	Color Matte, 128,128,128, Noise 4%, Overlay mode
V8	Animate Text	Nested sequence, Overlay mode
V7	Animate Text	Nested sequence, Overlay mode
V6	Stripes	Title, Lines. Roughen Edges, Blur both directions 50. Add mode
V5	Blobs	Title, same as below. Blur vertical 96 + Blur both directions 39. Add mode
V4	Blobs	Title, same as below. Blur both directions 72. Add mode
V3	Blobs	Title, hand drawn shapes with solid fill. Blur horizontal 206 + Blur both directions 79. Add mode
V2	Yellow Thingy	Title, hand drawn shape with solid fill. Blur both directions 257
V1	Gradient	Title, rectangle with 4-color gradient fill. No effects

The layer stack, and the effects and blend modes used on each clip. The noise was added on top to avoid severe banding.

If you wondered, Johann Nepomuk Hofzinser (1806 - 1875) was a very good Austrian magician who's often called the Father of Card-Magic. His card techniques are still used today by the world's best card magicians. My favorite card sleight is the Hofzinser Spread Control. It's ingenious!

Image courtesy of August Prinzhofer via Wikimedia Commons (Public domain).

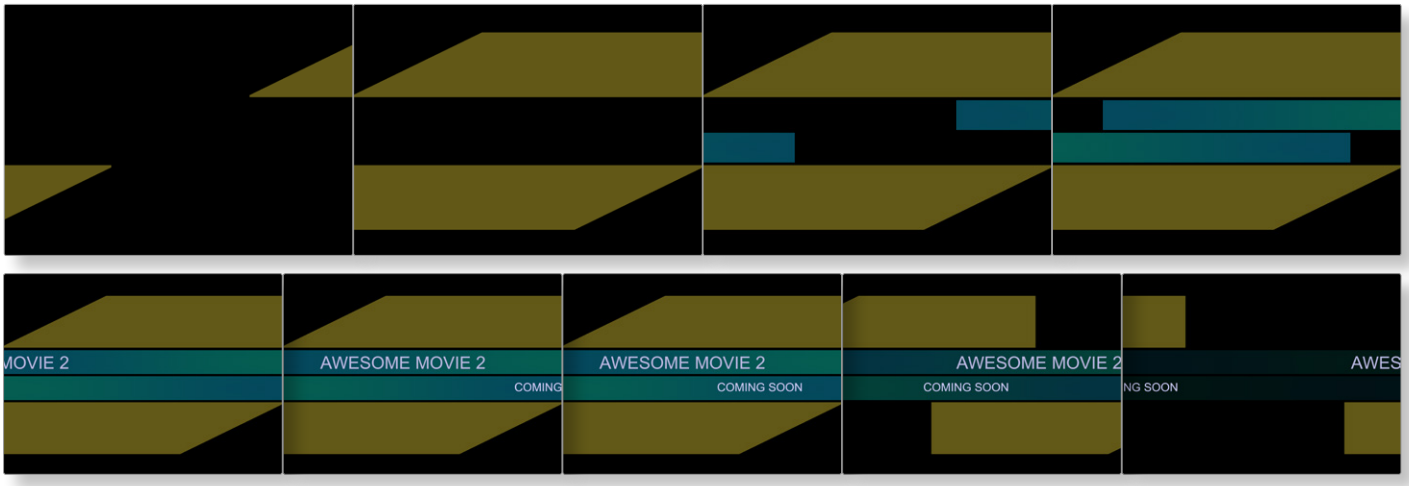
Slant it

Why stick to horizontal text? There's no extra fee for slanting the text a little. A little bit of rotation goes a long way to add some interest. A small problem must be overcome; when we rotate a title, the cut-off edges will show. Make larger titles in larger sequences and nest them, and the problem is solved.

Simple slanted title

Here's a very basic example. I made 4 shapes in 4 separate titles, plus two texts. These were animated using Position and Opacity keyframes. The shapes and the Animation sequence were all 2500 x 1800 px, while the main sequence was a standard 1080p sequence.
No effects on any of the layers.

Layer stack with Position keyframes.



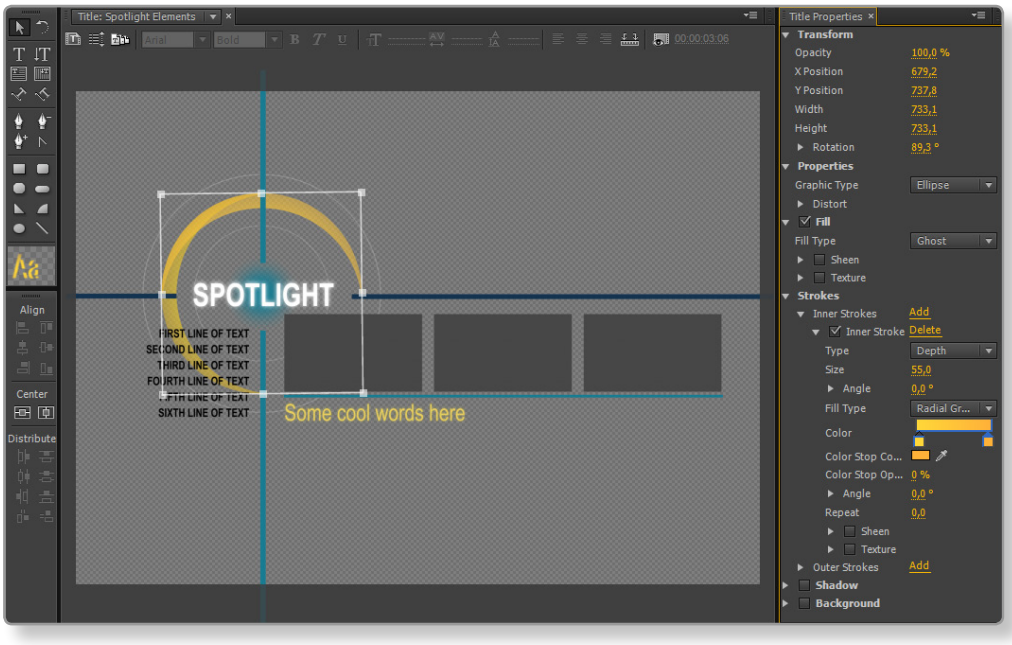
Snapshots of the basic animation.

Snapshots of the animation, rotated slightly and placed on top of another video clip.

A more advanced slanted Title

This uses the same principles as the above - it just has more elements in more clips.

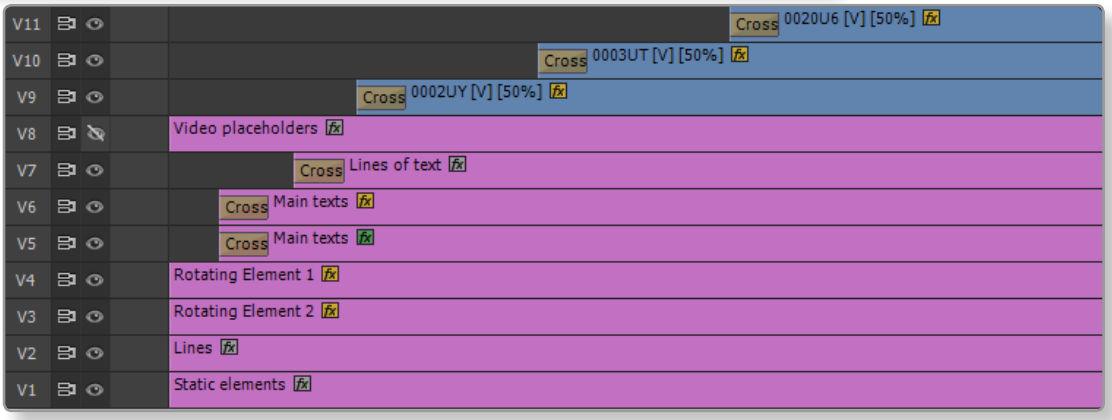
I upped the complexity in this example. First, I made a mock-up title that was 2500 x 1800 px. The gray rectangles are just placeholders so I can see where to put the video clips later.



The elements were all made in one title, and then moved to several simple titles. Now the elements can be animated separately.

When the mock-up was ready, I made several copies of that title, and put them on separate video tracks. Then I deleted some of the shapes and text in each title. This way, all the elements can be animated and treated separately. But it's easier to design the whole thing in one title than to constantly switch between titles during the design phase.

All the elements were animated in a 2500 x 1800 px sequence.



When the whole thing was animated I put this sequence into the main sequence which was a standard 1080p sequence, and rotated and scaled it. I also added a background – a title with a rectangle with 4-color gradient.

Snapshots of the animations.

The finished look.
Below are some examples with textures.

Everything is customizable. In this variation I've made the background much darker, and in this case I think it made the texts and images pop in a better way.

Texturize it

Jarle's rule number 283: ***Everything looks better with textures***. Well, not everything of course – but if you feel that something is missing in your motion graphics, try a texture. You can have texture inside texts and shapes, or use them as backgrounds.

Texturized background

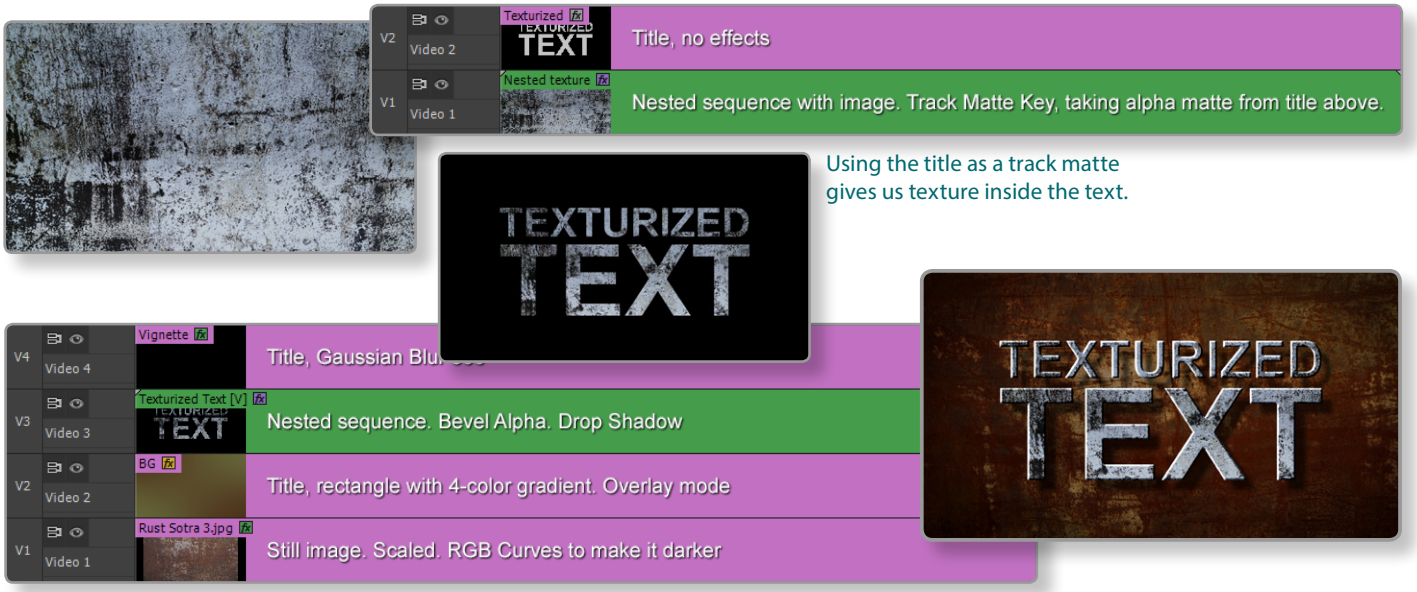
Here, I've placed a metal grid texture underneath the existing layers in the Slanted Title from above. I also altered the color of the lines and re-stacked the layers. I used the Hard Light blend mode on the gradient BG layer to reveal the metal grid below. I'll stop here, but as you can imagine, there really are no limits to how you can tweak the look of this by moving more shapes and texts into separate layers and using different blending modes and animations on them.

Texturized text

Textured text on a textured background.

A text with a texture can look much more interesting than a plain vanilla Titler text. Using the **Track Matte Key** we can use the text as a cookie cutter, cutting out the portion of the texture image we want.

In this example I ended up putting the texture in a separate sequence because I wanted to scale and move the texture and the text independently. I used **RGB Curves** to adjust the contrast and brightness of the image.



Using the title as a track matte gives us texture inside the text.

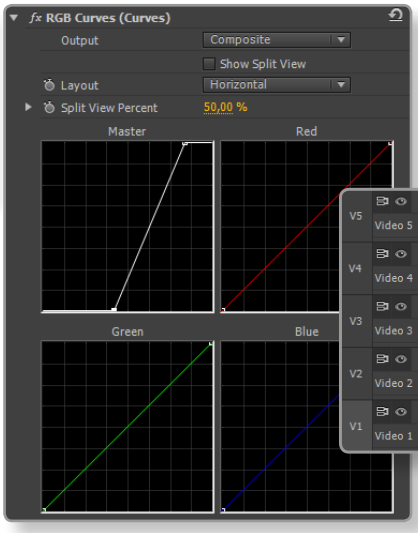
Adding Bevel Alpha to the nested sequence adds some depth. A background texture with a gradient overlay and a vignette finishes this look.

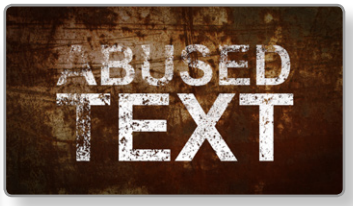
I even used a third sequence where I put the text on a background. I did this because I wanted to add a **Bevel Alpha** effect to the texturized text. I needed the alpha channel from the intermediate sequence to make that work.

Texture-abused text

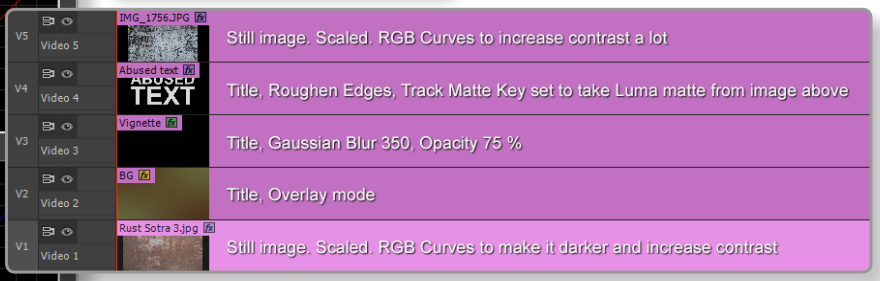
We can also use textures to roughen our texts so they're not so perfect. Here I've used the same texture as in the above example to cut holes in the text. Then I added **Roughen Edges** to the text to – well, you know – roughen the edges. The contrast of the texture image was increased using **RGB Curves**, so that the holes got bigger.

A simple title where a texture image was used as a track matte. This creates some holes in the text.





Increasing the contrast of the texture with RGB Curves makes the holes bigger and the edges sharper.



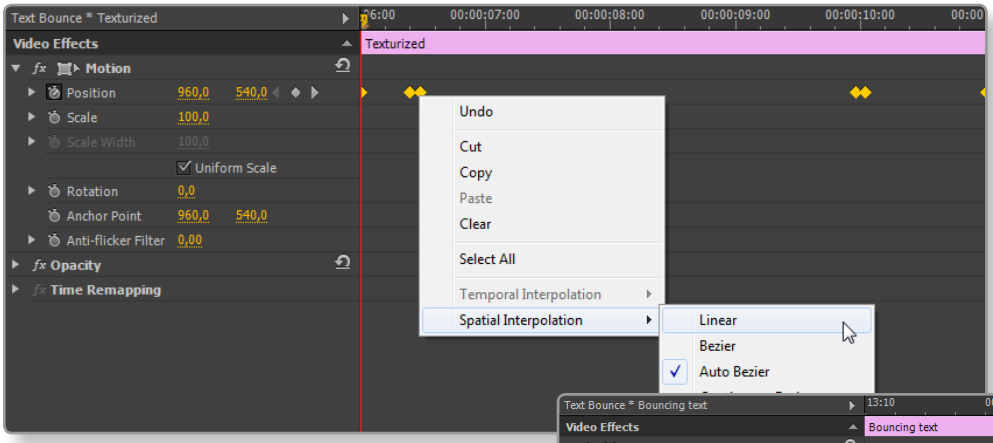
This might pass as painted text on a rusty surface, where the paint has worn off slightly.

Add some Bounce

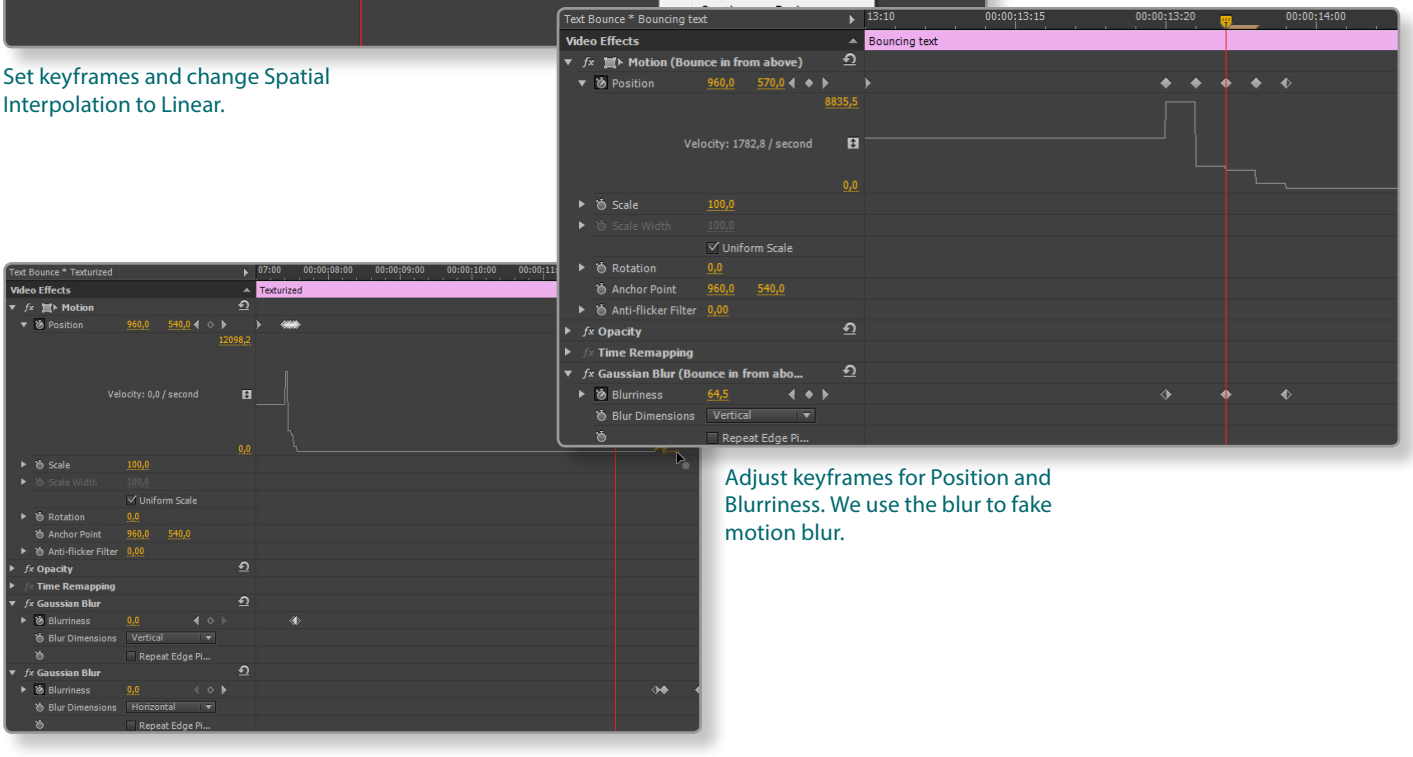
It's easy enough to animate texts in and out with Position, Rotation and Scale. But linear movement, even with some ease in and out, can be a bit boring. Let's add some bounce to a text when it's animated in – and a little get-ready before it leaves again.

In a 1080p sequence, set Position keyframes at 0, 10, 11, 12, 13 and 14 frames for the bounce in, and then close to the end at, say, 4'09, 4'12 and 5'00 for the animation out of the frame. Then mark one keyframe and hit ***Ctrl+A*** to mark them all, right click one keyframe, and set Spatial Interpolation to Linear. Now you can adjust the position where needed.

Make sure the text goes below the destination point, then above, then a bit below again, then a bit above, and then it comes to a rest. My numbers for vertical position are -540, 580, 520, 570, 530, 540. This creates a fast bouncing action. Not like a rubber ball, but more like a heavy thing falling to the floor.



Set keyframes and change Spatial Interpolation to Linear.



Adjust keyframes for Position and Blurriness. We use the blur to fake motion blur.

The horizontal movement out of the frame at the end is just the same, but backwards and shorter. The first of the three end keyframes stays. At the second one, move the text to the left. At the last one move it all the way out of frame (2880 px). Set the Temporal Interpolation for the middle keyframe to Ease Out and adjust the Bezier handles until you have an accelerated movement. Take a look at the Effect Control Panel where I've zoomed in to see closer while dragging the Bezier handles.

Snapshots from the finished animation.

As you can see in the screen dumps, I've used this technique on the text from the above example. I also added **Gaussian Blur** at the start with keyframes to go from higher to lower values and at the end to go from lower to higher values. To tie it all together, I scaled the text during the animation, and keyframed the Drop Shadow Distance to match so the text seems to be coming towards us. Add some cool crashing/hitting/bouncing sounds and a couple of whooshes, and it looks even better!

These animations in and out are part of Jarle's Presets 2.0, and can be downloaded from **http://premierepro.net**.

Add some 3D

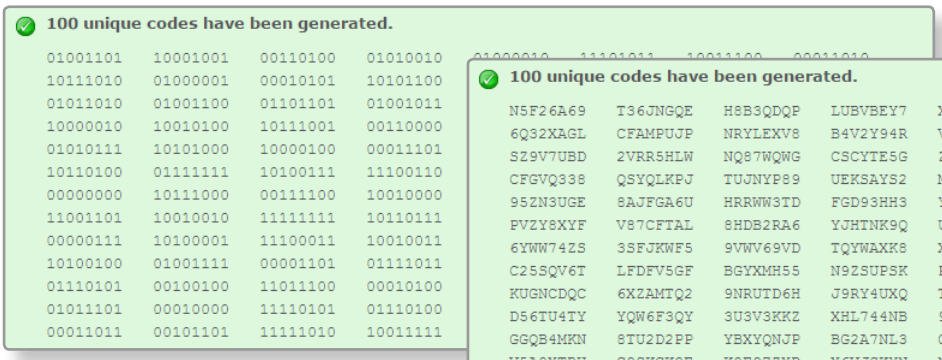
To make your titles even more interesting, try adding the **Basic 3D** effect. Here I've used it on the slanted title project above. If you keyframe some movement in 3D, it looks very After Effects like.

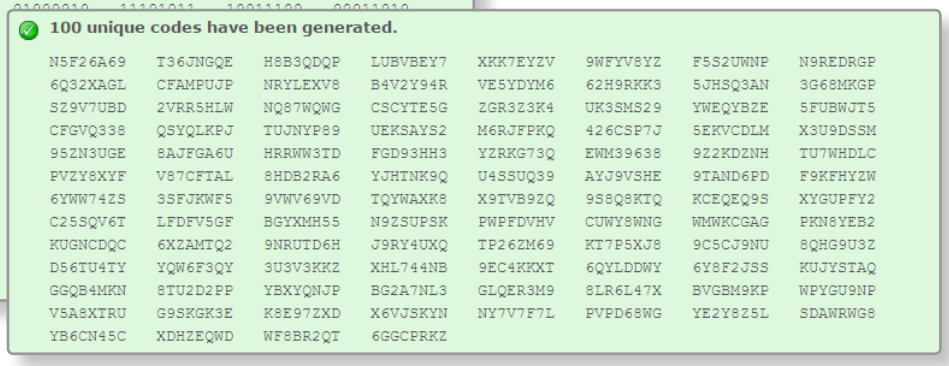
Basic 3D with Titles

Even the most basic title looks cooler when tilted, swiveled and animated in 3D.

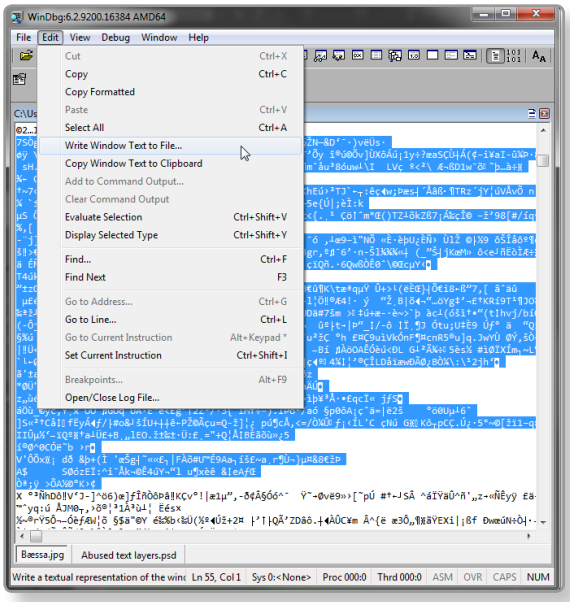
Computer Gibberish

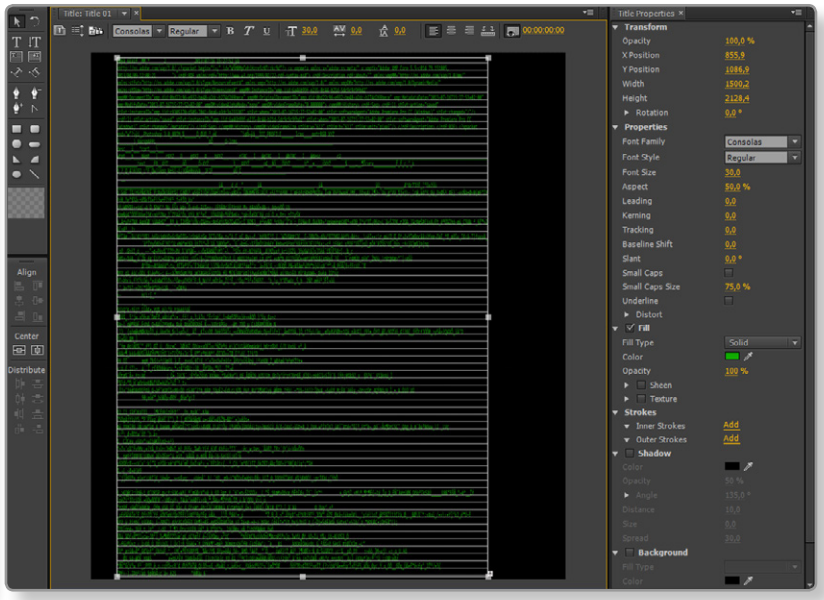
Using the online Random Code Generator at **http://www.randomcodegenerator.com/** you can output huge amounts of code, and you have lots of control over the type of characters, code length, etc. You can save the code as CSV, or just copy/paste from the web page. Here are two code sets I made with different settings.





If you're on Windows, download and install – then run – Debugger from Microsoft. I opened a JPG file in Debugger and got the beautiful text below. To get readable text from Debugger, do ***Edit > Copy Formatted*** and paste the text into Word. Then edit the text in Word and copy to Titler. Or you can save a TXT file from the debugger and copy/paste from there.





Save a text file from the debugger and paste the text into the Titler.

Tilt the title in 3D and add some glow and you get this. If the title is nested in a sequence it can also be rolled vertically with choppy movement.

I used the Consolas font and made the text green on a black background. Animate it with keyframes to imitate an irregular scrolling 80's computer gibberish feel.

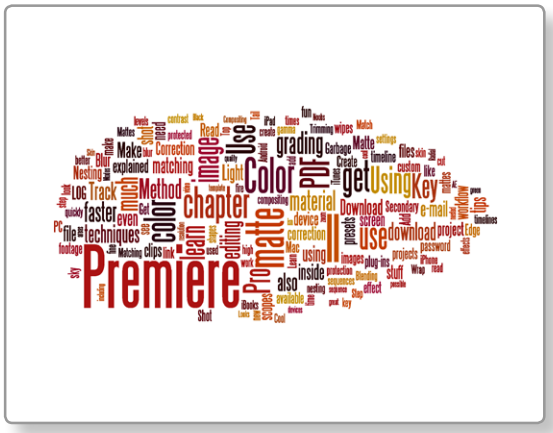
The title was animated in a separate sequence of the same size as the title. This sequence was then nested into a new 1080p sequence. I added **Basic 3D** to it, duplicated it and added **Gaussian Blur** to the lower layer, then set the upper layer to Add blend mode.

Here's where I downloaded the Debugger. **http://msdn.microsoft.com/en-US/windows/hardware/hh852363**

Word Clouds

Word clouds are popular, but very time consuming to create manually. And you don't have to. Use Wordle at **http://www.wordle.net/** to create your word clouds. You can paste in a bunch of words and customize, the colors, the layout, the font, etc. You can even create a word cloud from a URL. Here's one I made by pointing Wordle to **http://premierepro.net**.

Word clouds from Wordle.



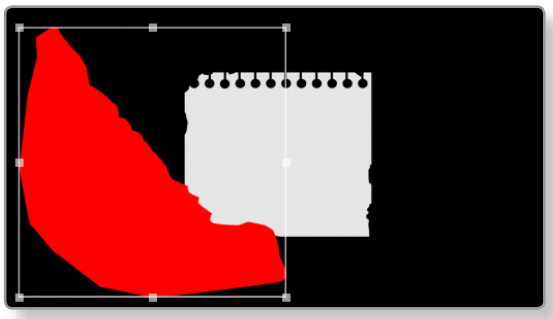
The page doesn't let you save an image directly, but if you have Acrobat installed you can print to a PDF and export a PNG or JPG file from there. That's what I did, and I got a file of 2200 x 1700 px. Enough space for a short zoom in a 1080p timeline. I used Darker Color blend mode to show the background through the white areas.

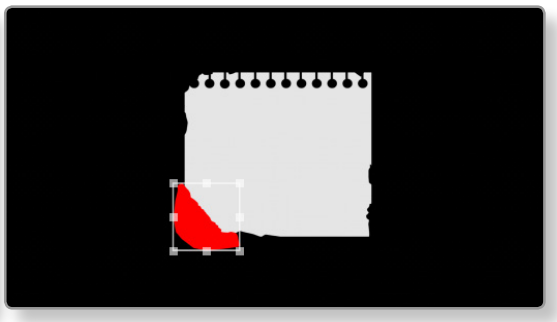
Titler Tips

Think BIG

Don't fiddle with small shapes when drawing shapes in the Titler. Draw large shapes with the Pen Tool, and then scale them down. It's so much easier and more fun to draw in this way. And you can easily make small, accurate adjustments and get exactly the shapes you need. A good example would be the Notepad paper project above, where it's very difficult to draw those small tears in the paper if you're not drawing big shapes and then scale them down.

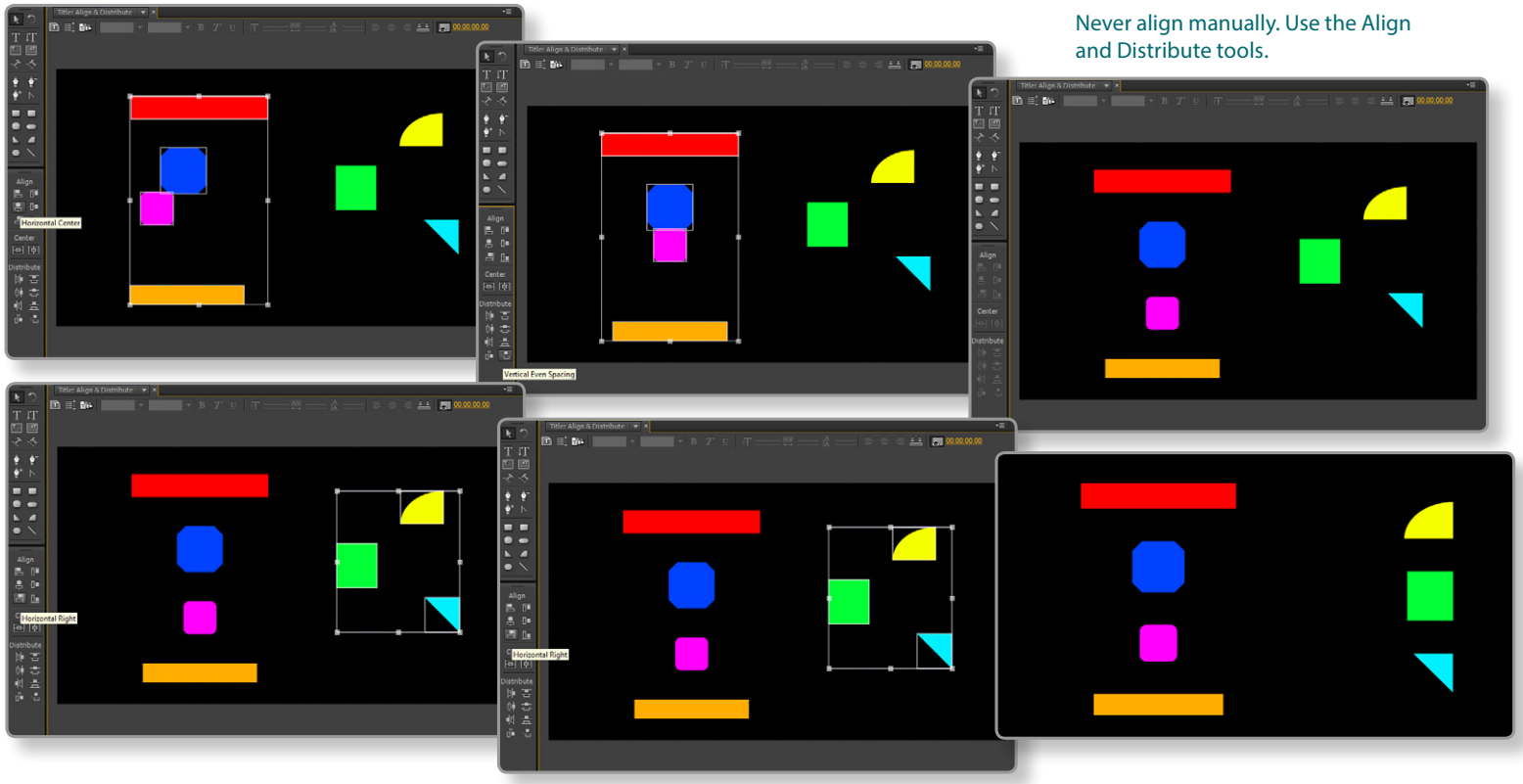
Draw big, then scale down.





Use Align & Distribute

Don't try to align shapes and texts manually. Use the automated tools. The Align tools are grayed out when less than two shapes are selected, and the Distribute tools aren't available until you have at least three shapes selected. It's really quick and easy to align and distribute stuff in this way.

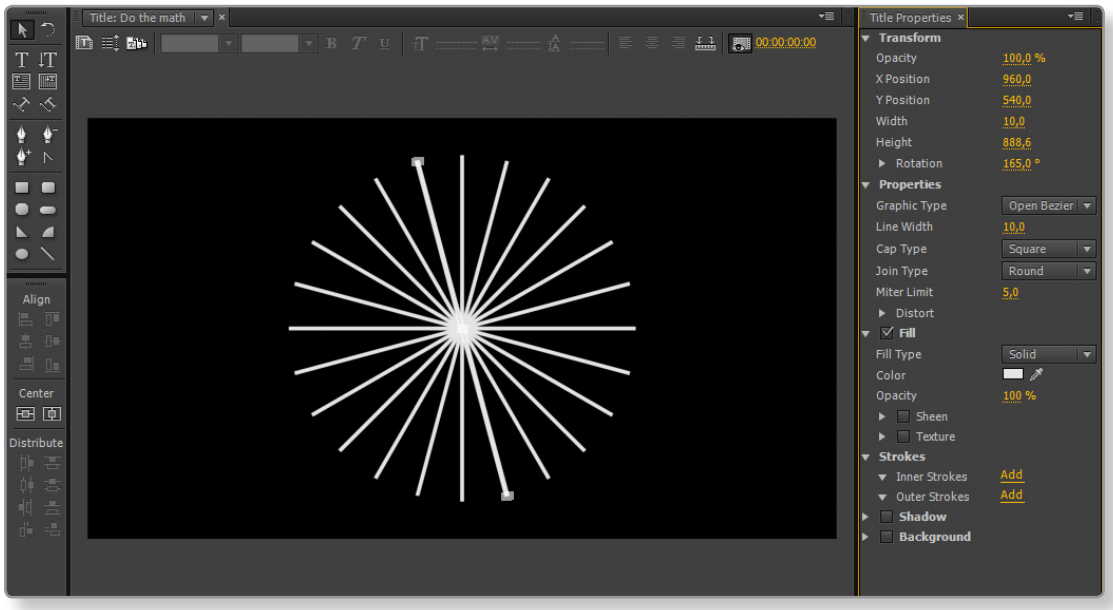


Never align manually. Use the Align and Distribute tools.

Do the Math

There is no distribution tool that can distribute things based on rotation. So if you need even spacing between shapes that are rotated, you need a calculator. Here I've done my math; I need 12 shapes to be rotated evenly through 180°. 180/12 = 15, so I need to increase the Rotation value by 15° for each new shape.

Here, the Rotation was increased by 15 degrees per spoke.

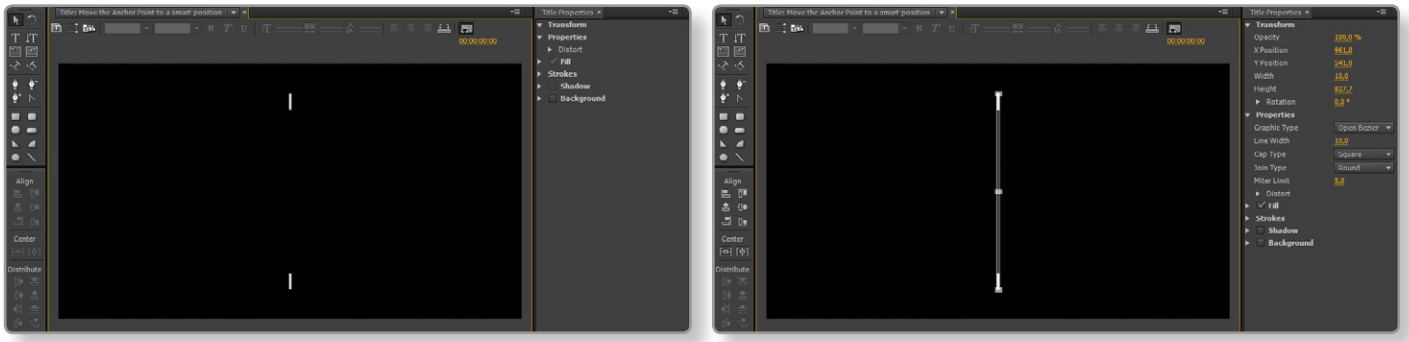


Copy smart

Say you need 12 shapes. You could copy one and then hit paste 11 times. But you could also select the two and copy both, then the four, etc. Try to use as few steps as possible when making duplicates.

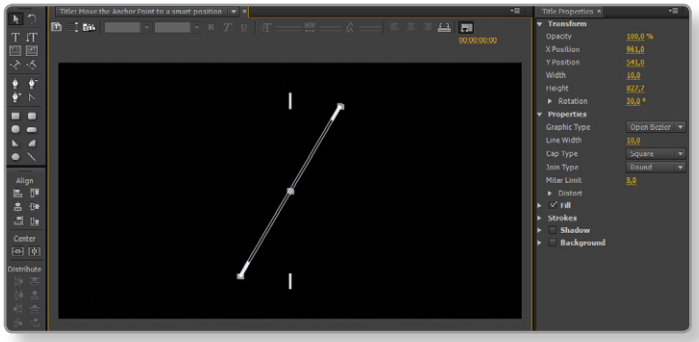
Move the Anchor Point to a good Position

Well – that's easier said than done. There is no Anchor Point adjustment in the Titler. Strange... So what can we do? We can combine two shapes! Their combined Anchor Point will be in the middle of the group. Now we can rotate and scale from a logical point! You can also center them vertically and horizontally.

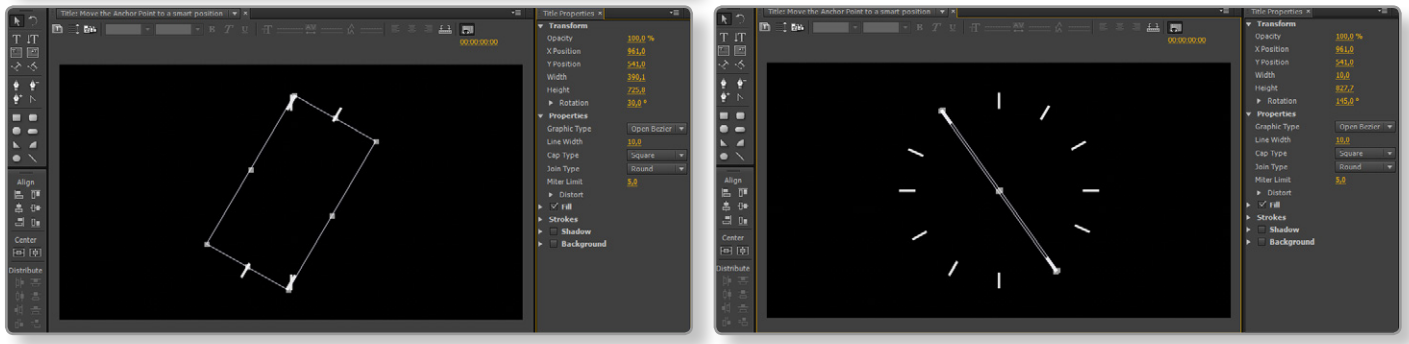


Group two shapes together to rotate around an anchor point between them.

But you need to rotate by dragging outside the corners of the selected group. Click just outside the corner to activate the rotation tool, and then drag far away from the corners – this will give you finer control. You can even drag beyond the Titler panel. Here I've dragged until the Rotation showed 30°.



Here's what happens if you enter 30 in the Rotation parameter manually. Strange and illogical – and it's probably a bug that should be fixed – but that's what it does. So use the on-screen dragging method and you're OK.

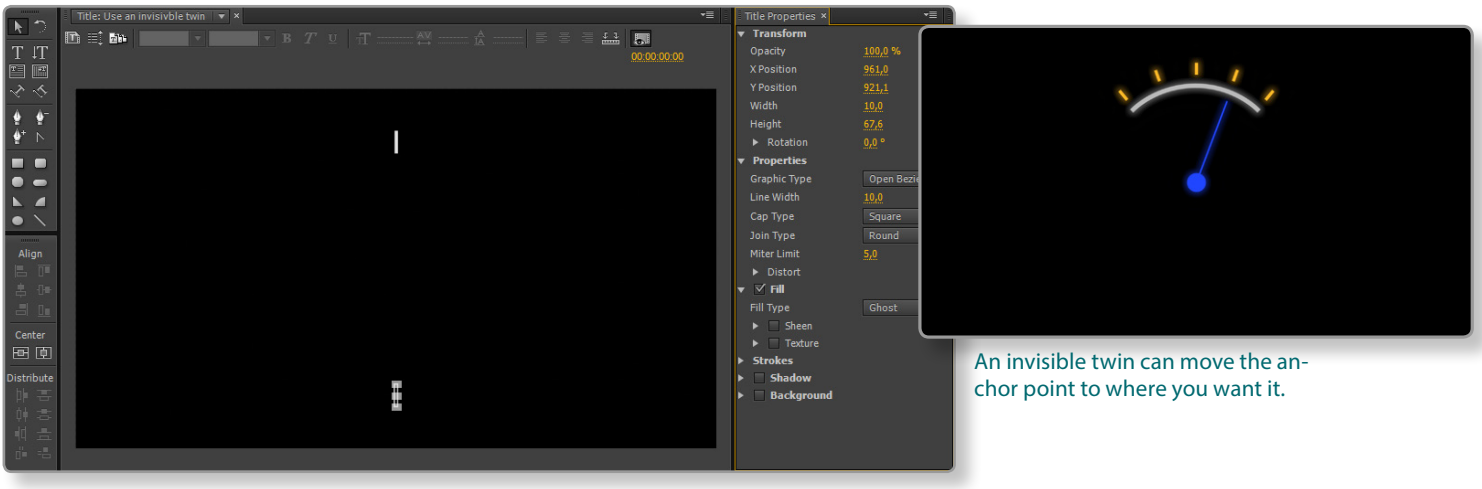


Rotate with the mouse, not by entering numbers. For some reason the results are different. Drag far away from the corners to get finer control.

Use an Invisible Twin

OK, the example above was easy, because I needed symmetrical shapes to create a clock face. But what if I don't need the "twin" shape? Make it invisible!

If you give the twin a Ghost fill, it will be invisible, but you can still grab it. Select the visible shape and its invisible twin, and you can place the anchor point wherever you want by moving the twin closer or further away. We can easily make a speedometer this way. When you don't need the ghosts any more, delete them.



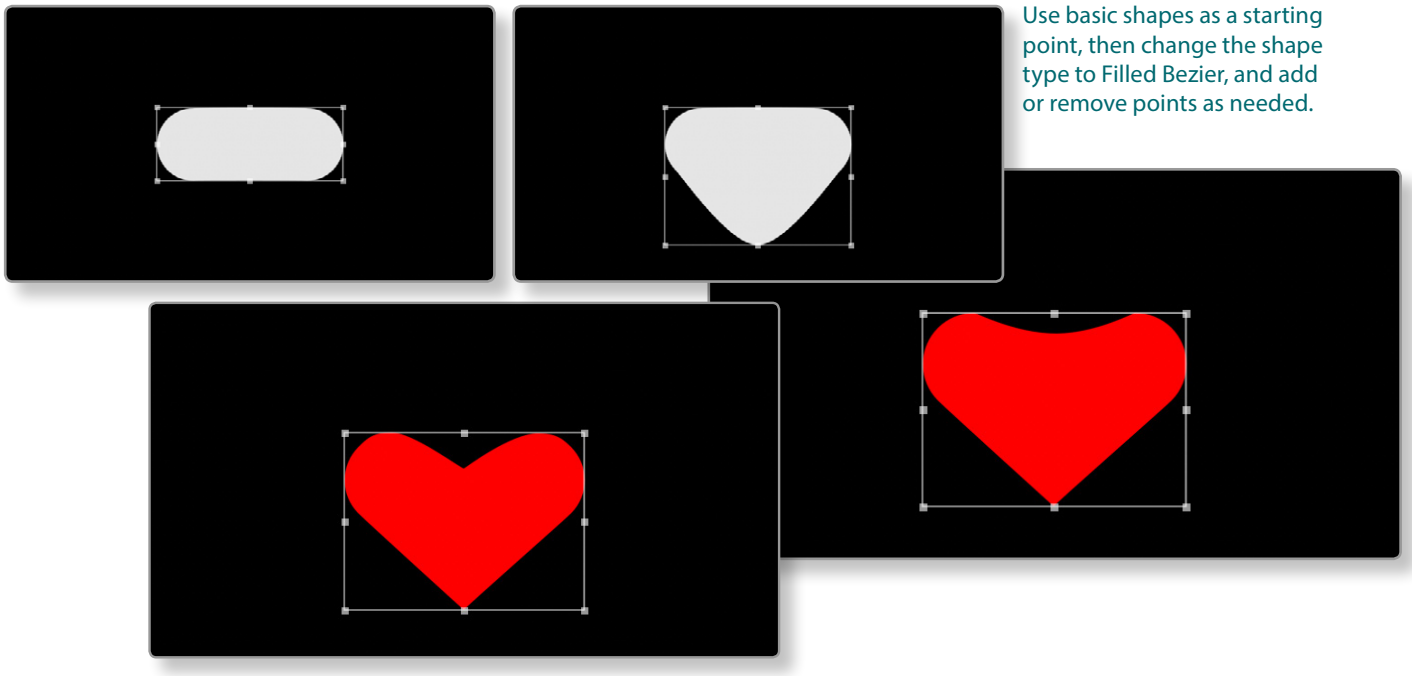
An invisible twin can move the anchor point to where you want it.

Use Integers in Sizes and Positions

Want a shape to be razor sharp? Make the size and position whole numbers – integers. Due to interpolation, a shape of 10.4 x 200.4 px will not be as sharp as one of 10 x 200 px. Not even the 10 x 200 px shape will be sharp if placed at position 960.4 and 540.6. So if you need the shapes to be razor sharp, make sure you check this.

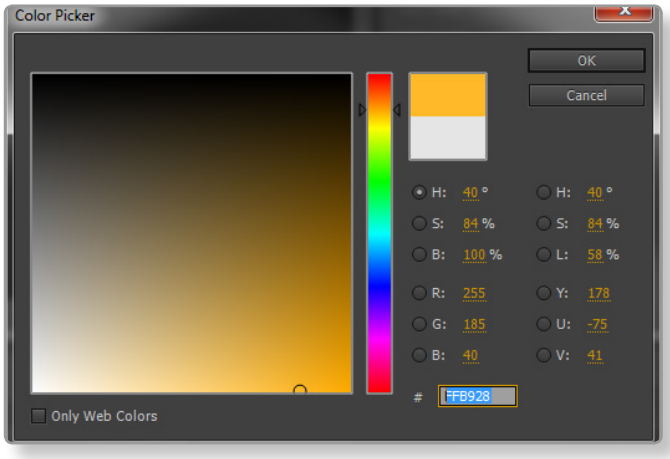
Use the Shape Tools as a starting Point

Start with a standard shape – then change graphics type to Filled Bezier and modify it. Use the Pen tools to delete, add and convert anchor points. You can change the way the outline is drawn by dragging the Bezier handles with the Pen tool. If a point has no handles on one side, just select the point and hold down Shift and Alt while you drag the point. Bezier handles magically appear!



Use basic shapes as a starting point, then change the shape type to Filled Bezier, and add or remove points as needed.

Copy Color the easy Way



I'm used to thinking in RGB values when adjusting colors. But if you need to copy the color value from one shape or text to another, use the value from the Hexadecimal (#) field. Copy the letters and numbers from here to the same field in another title, and they're the same color. You can of course also paste the value into the # field of several shapes in one go.

Copy and paste the Hexadecimal values instead of the RGB values

Center your Titles if you animate them

Whether you make full-fledged titles or just simple shapes for use as masks, make sure you center the title if you plan to animate them in the timeline. That makes it endlessly much easier to move them, rotate them and move them around as clips in your sequences.

Say you need an ellipse shape as a track matte for the witness protection effect or to highlight a person. If you draw the shape where the face is and let it stay there, you will get strange results when scaling and moving it later. So if your anonymous person moves away from the camera and you scale the shape in the Effect Controls Panel, it will scale around the middle of the video frame, not around the middle of the shape. Very confusing and it makes it hard to build a smooth motion path.

A transparent oval is easy to place over the face.

When scaled or rotated, you see that the anchor point is in the middle of the frame. When I scaled this one down, it moved off the face. Bad...

Instead, center the shape in the Titler before you start animating it in the timeline, and everything behaves as expected.

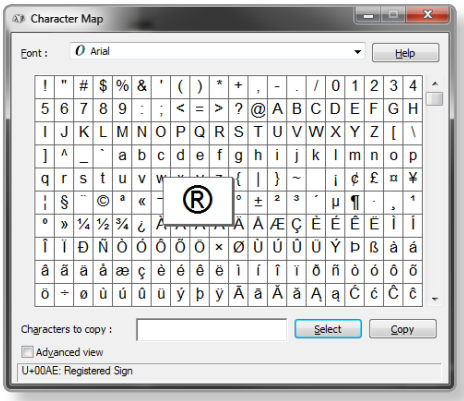
Center the shape, then move it in place with in the Effect Controls Panel.

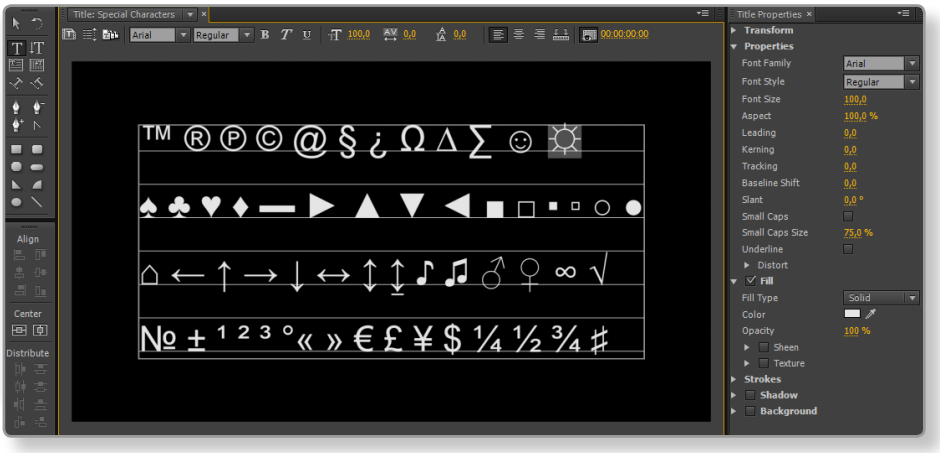
Now, when scaled, the title stayed over the face. Good!

Save a Title with special Characters

Depending on your keyboard layout, which again depends on your language, the computer type etc., and some characters cannot be easily found on the keyboard. Even though there are some keyboard shortcuts you can use – like ***Shift+Alt+Ctrl+C*** to write the copyright sign © – you can't possibly create, let alone remember, shortcuts for every character.

So I recommend that you open the Character Map (a part of Windows – just search for it) once and copy all the characters you'll ever need into a Title. Save this as a separate .Prtl file, and you have easy access to any special character. I even have a title like this as part of my standard project template.





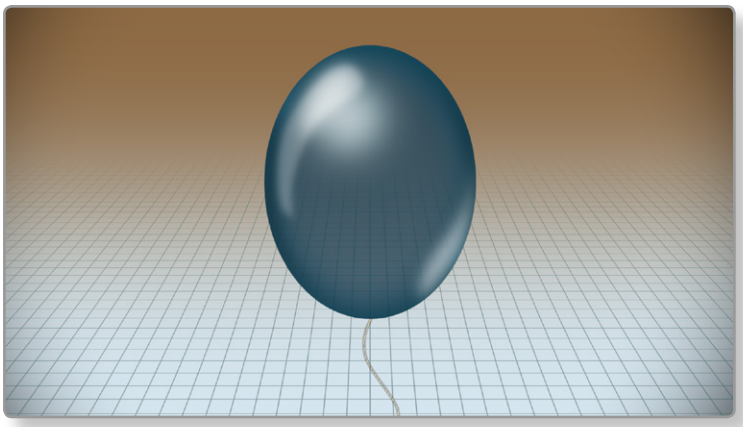
Copy the most useful special characters into a title, and keep it in your project templates or as a separate title file.

The Titler – so much more than Text

You can create any kind of shape you can imagine in the Titler – even custom ones if you use the Pen Tool. These shapes can be filled with solid colors or 4-color gradients, and you can add inner and outer strokes, shadows and glows, sheen, etc. In addition, the titles can be animated in every way and blended with other layers using the intrinsic effects, and Blending Modes, Blurs and other effects can further enhance the look of your graphics. This section should give you an idea about what is possible with this seemingly basic text tool.

Can you draw it in the Titler?

If you wonder if you can draw something in the Titler, analyze it and try to find out what the building blocks of the graphic are. What is the graphic below? Well, I made this quickly, so it's not very realistic, but you get the idea that it resembles a balloon, right? It's also just a few layers of vector graphics.

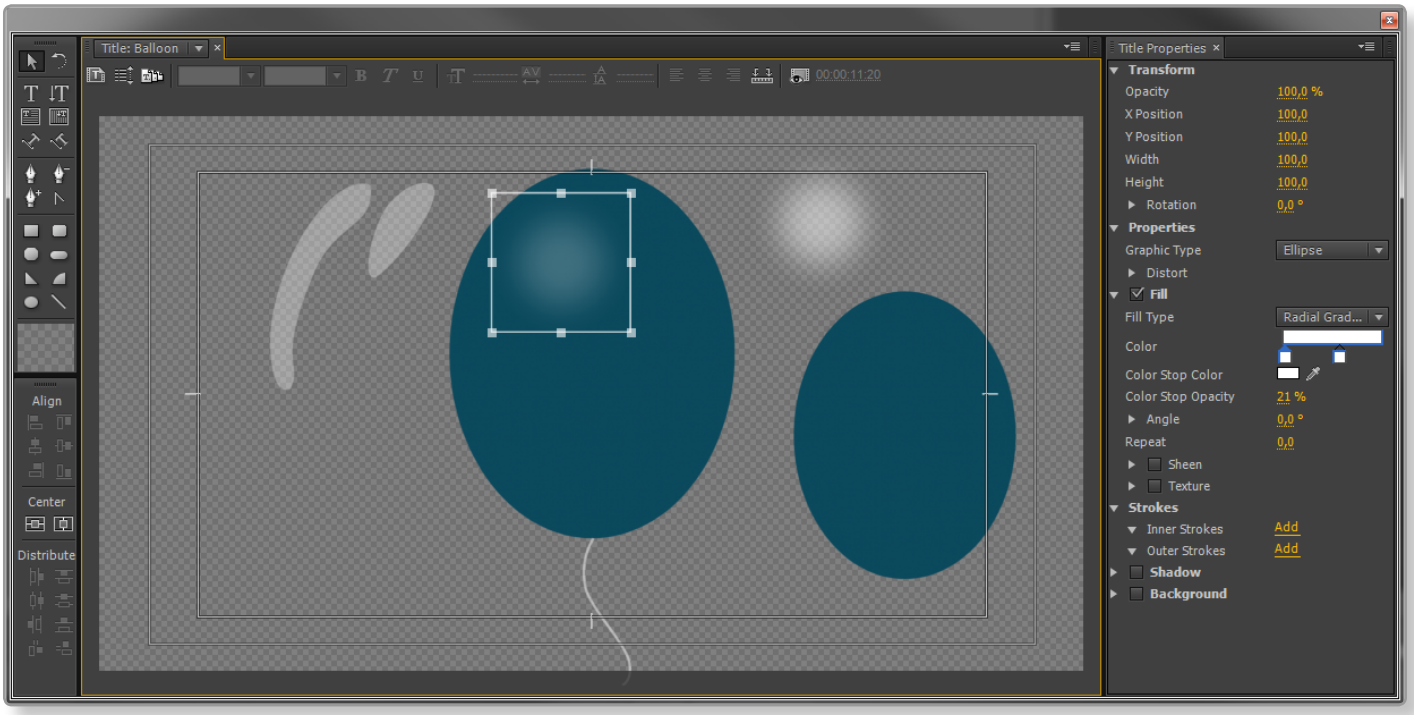


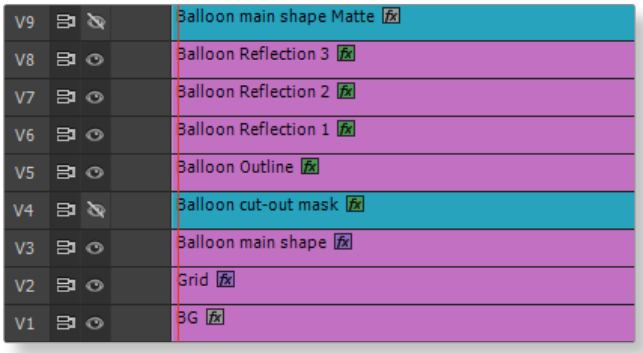
This stylized balloon is made from shapes in the Titler.

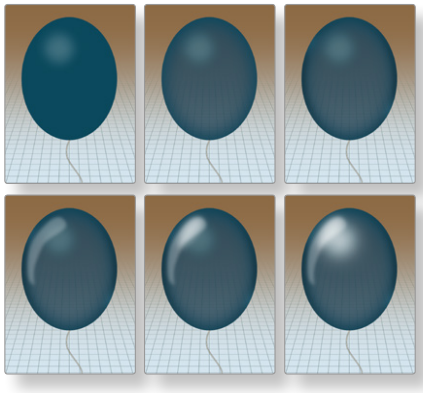
Create a Balloon

I made an Ellipse with a solid fill color and some other parts. See the screen grab from the Titler. The highlights are soft blobs of white at different Opacity levels. I split all those parts into separate layers and stacked them in the timeline. Then I used Blend modes, **Gaussian Blur** and Opacity adjustments to tweak the look of them.

I also used a copy of the main shape as a Track Matte for all the layers above so the blurs wouldn't extend beyond the balloon. The two bluish layers are mattes for the layers below them. In the finished image above I actually added another highlight layer at the lower right.



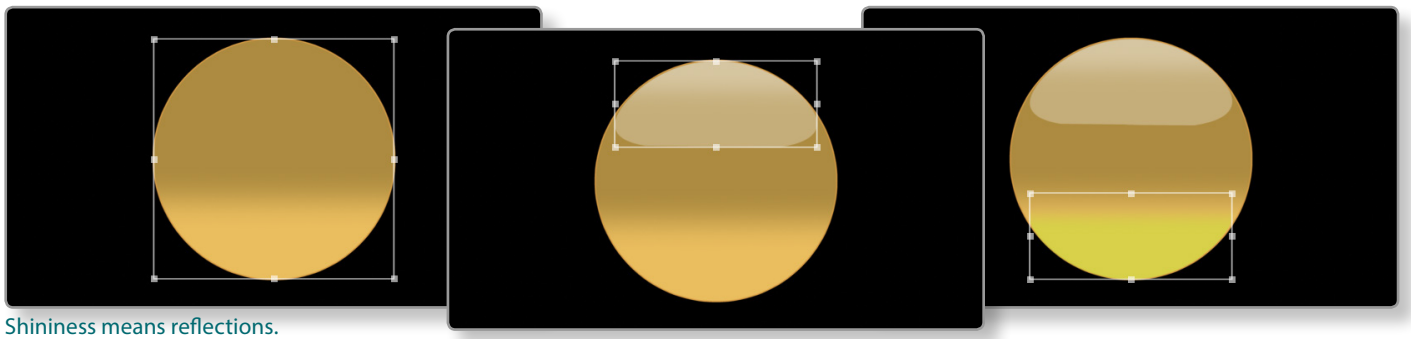




It started with a simple Oval shape. Adding some details, transparency, blurs, blend modes and gradients made it look more balloonish.

Shiny Buttons

Shiny buttons can also be easily made with just a few shapes. Start with an Ellipse or a Rounded Corner Rectangle shape and fill it with a gradient. Then copy the shape, delete a few of the anchor points and adjust the shape. My buttons were made from three shapes each. One with the basic shape, one filled with a white gradient to simulate reflections from above, and one with a lighter shade of the same color as in the main shape.



Shininess means reflections. Let's fake it.

These shiny buttons can get a nice glow if you add a copy of the clip on a track below and put on some **Gaussian Blur** and lower the opacity.

A copy with blur below the non-blurred one makes the buttons glow nicely.

Easy Button

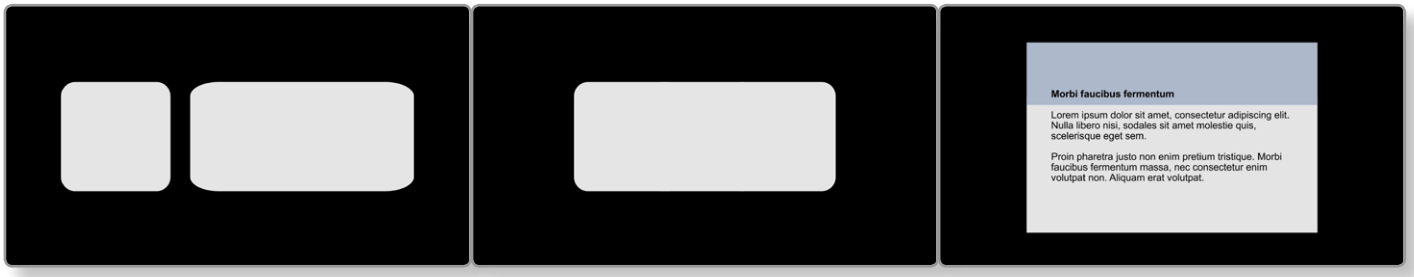
Create a circle with the Ellipse tool, click the style HoboStd Slant Gold 80. Add white text with a white shadow. Button finished!

This button can be made in seconds.

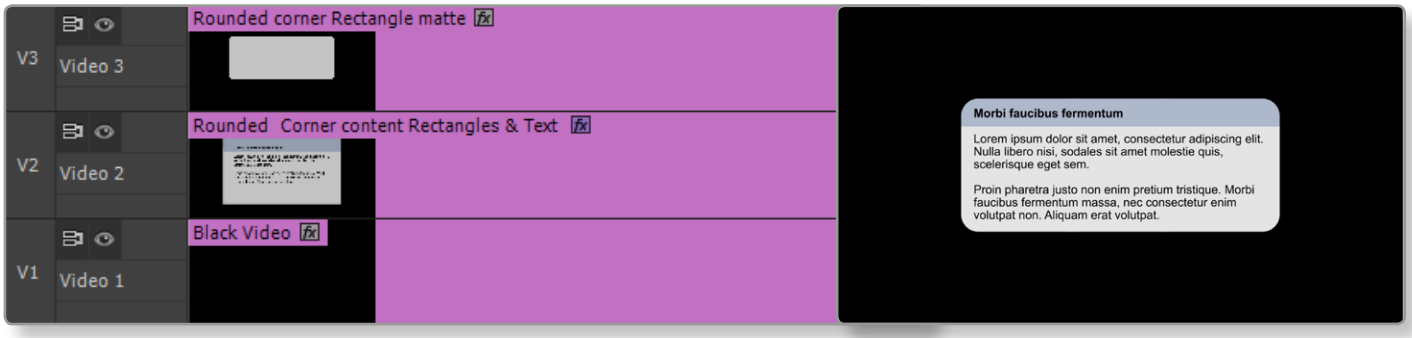
Simple Text Box with rounded Corners

The Titler can make Rounded Corner Rectangles, but they scale in a stupid way. See how the wide rectangle gets strange corners while the square has nice corners? We need to fix that. Let's make a square shape, and then copy it twice. Now we can place them side by side, perfectly aligned vertically. Now it looks like a perfect rectangle with rounded corners, but it will of course not behave like a single entity.

So we fill it with another title, again utilizing the **Track Matte Key** effect. Oh, I really love the Track Matte Key!



To make a rectangle with nice rounded corners, we make squares and put them together.



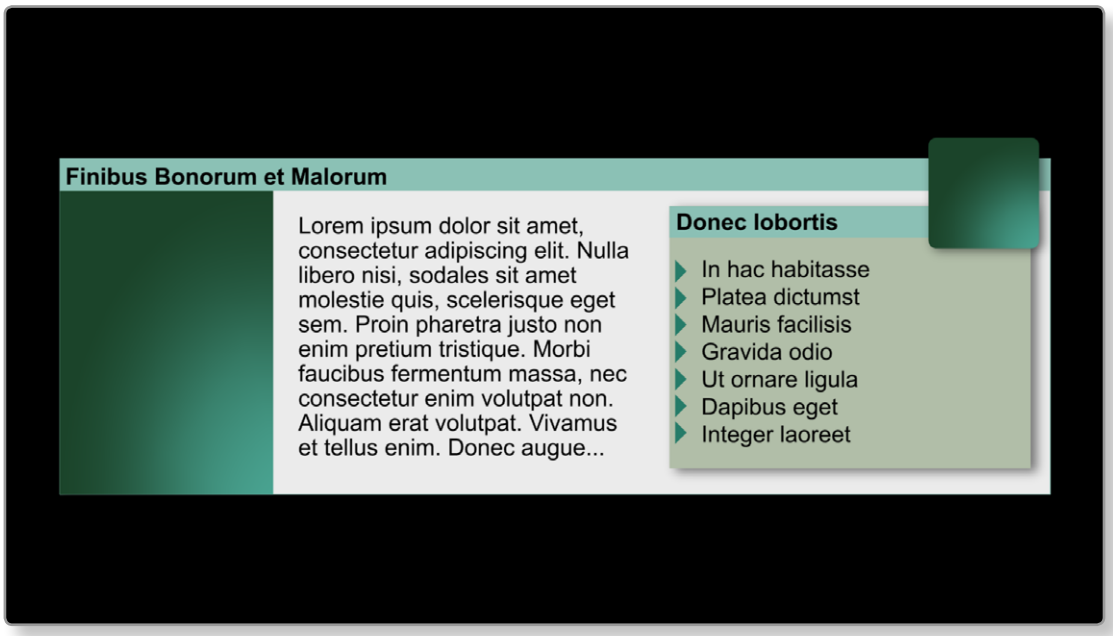
Use the rounded corner rectangle as a track matte for another title.

Place the title with the three aligned shapes on a track above the title with the fill you want, and use the **Track Matte Key** on the lower track, taking the alpha matte from the title above. Mission accomplished.

Magazine style Text Box

Here's a self-contained title with magazine type layout and style. Just shapes and text.

This one is made from one single title with a lot of shapes and some text.



Motion Graphics for non-standard Screens

These days, video can be almost any size. Strange solutions have been invented to overcome limitations in video playback hardware and software. Since Premiere is resolution independent, we can make almost any kind of video sizes we want.

> The sequence size limit is 10,240 × 8,192 px (width x height), and we can import source material up to 256 megapixels, with a maximum of 32,768 px in either direction.

The different playback systems have very different ways to achieve the playback. Extremely wide screens will be divided into four or more parts that we need to stack in the output video file. Confused? It gets worse.

Vertical Screen Ads

Many ad companies use standard HDTV sets rotated 90 degrees. Some will use all the available resolution, but it's not uncommon to use lower resolutions because the viewer distance can be quite long. Here I've made a sequence that is 1080 x 1920 px, and editing it is no different from editing a standard HD project.