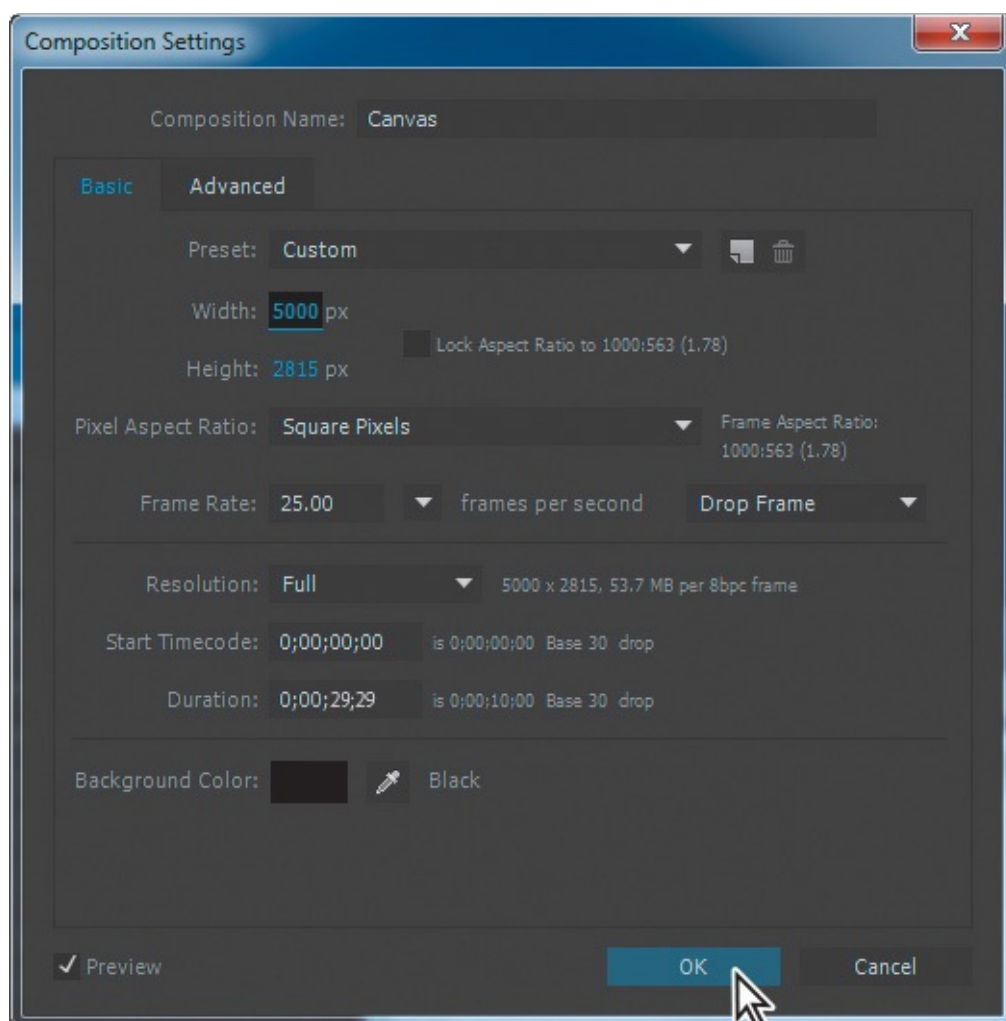
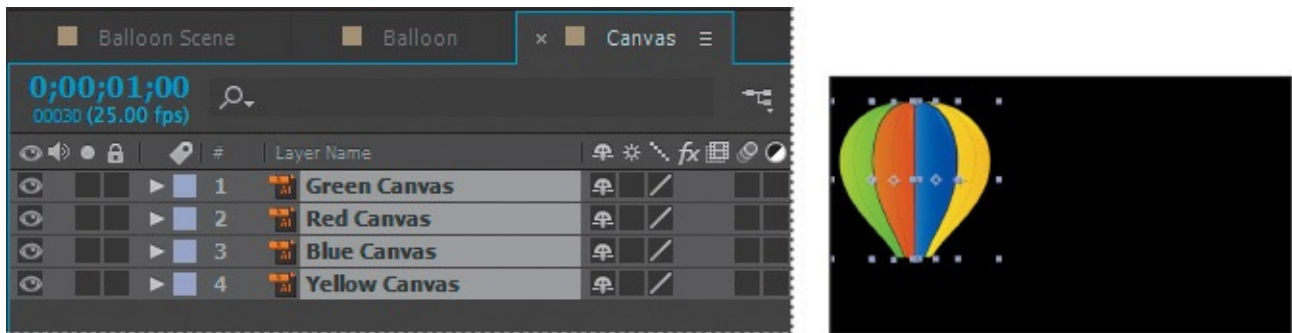


The four layers you selected in the Timeline panel are replaced by a single Canvas composition layer.

4. Double-click the Canvas layer in the Timeline panel to edit the composition.
5. Choose Composition > Composition Settings.
6. In the Composition Settings dialog box, deselect Lock Aspect Ratio, change the Width value to **5000** px, and click OK.



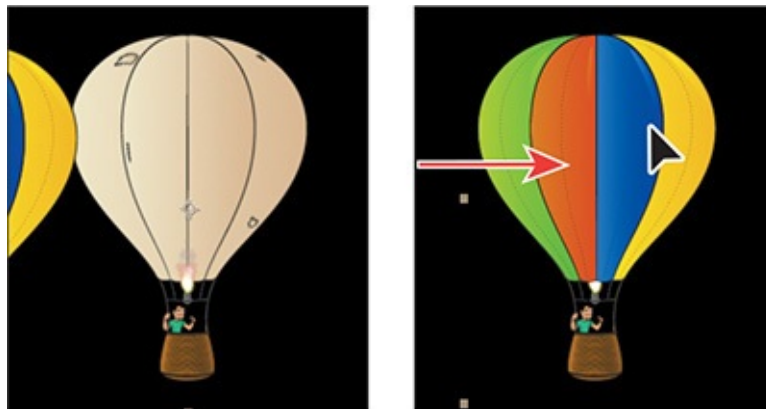
7. Shift-select all four layers in the Timeline panel, and then drag them to the far left side of the Composition panel. You may need to change the magnification.



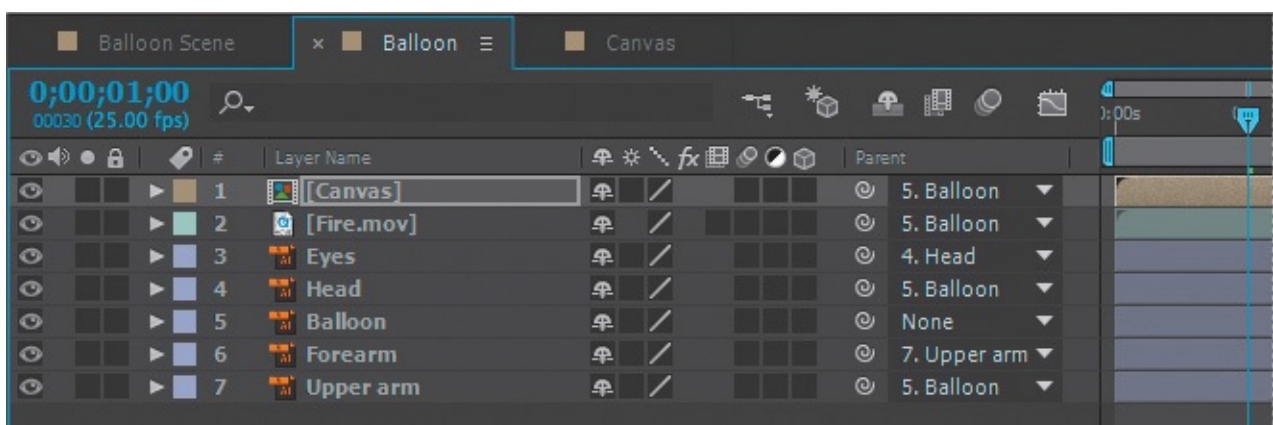
Increasing the width of the composition and then moving the canvas to the far left side will give you room to animate the canvas layers later.

### 8. Switch to the Balloon Timeline panel.

You moved the canvas to the far left side of the Canvas composition, revealing the uncovered balloon in the Balloon composition. At the beginning of the animation, though, the canvas should be *on* the balloon. You'll reposition the Canvas layer.



9. Choose Fit from the Magnification Ratio pop-up menu in the Composition panel so you can see the full balloon.
10. Select the Canvas layer in the Timeline panel, and then drag the layer so that it covers the bare balloon in the Composition panel.
11. In the Parent column of the Canvas layer, choose 5. Balloon from the pop-up menu so that the canvas will follow the balloon.



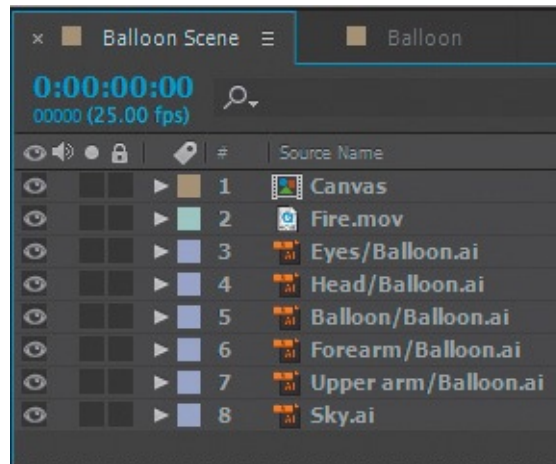
## Keyframing a motion path

Now that all the initial pieces are set up, you're ready to animate the balloon and the character using position and rotation keyframes.

## Copying layers into a composition

You've worked with the balloon, character, and fire layers in the Balloon composition. Now, you'll copy those layers into the Balloon Scene composition.

1. In the Balloon Timeline panel, Shift-click the Canvas and Upper arm layers to select all the layers in the composition.
2. Press Ctrl+C (Windows) or Command+C (Mac OS) to copy all the layers.
3. Switch to the Balloon Scene Timeline panel.



4. Press Ctrl+V (Windows) or Command+V (Mac OS) to paste the layers.
5. Click an empty area in the Timeline panel to deselect all layers.

The layers appear in the same order they were when you copied them, and they retain all the properties they had in the Balloon composition, including parenting relationships.

## Placing initial keyframes

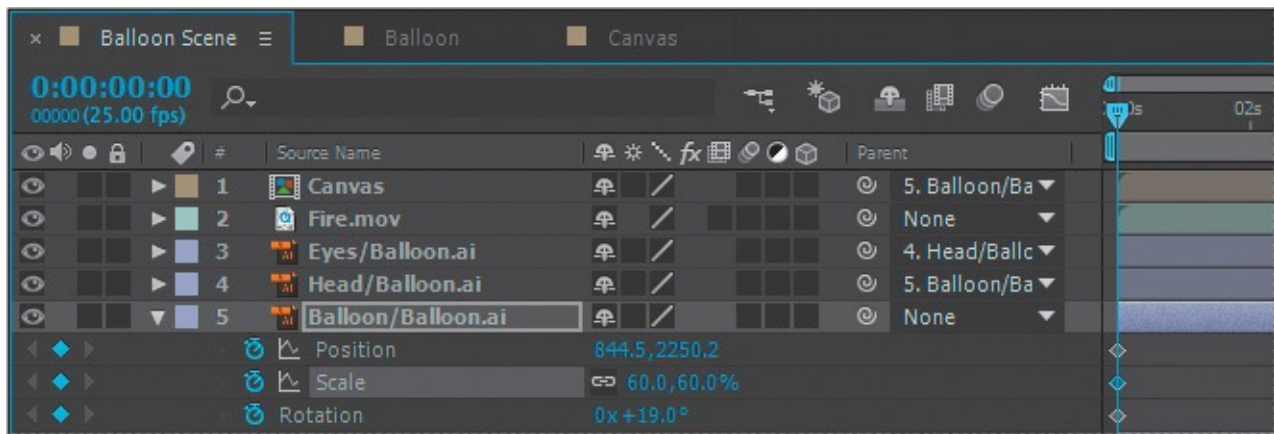
The balloon will enter the scene from the bottom, drift through the sky, and eventually depart from the upper right corner of the frame. You'll keyframe the balloon's starting and ending points first.

1. Select the Balloon/Balloon.ai layer, and press S to reveal its Scale property.
2. Press Shift+P to display its Position property, and then press Shift+R to display the Rotation property.
3. Change the Scale property to **60%**.

The balloon and all of its child layers scale to 60%.

4. Choose 25% from the Magnification Ratio pop-up menu in the Composition panel so that you can see the pasteboard around the composition.
5. In the Composition panel, drag the balloon and its child layers offscreen, below the scene. (We used Position values 844.5, 2250.2.)
6. Drag the Rotation value to rotate the balloon so it tilts to the right. (We used 19 degrees.)
7. Click the stopwatch icons (⌚) for the Position, Scale, and Rotation properties to

create initial keyframes.

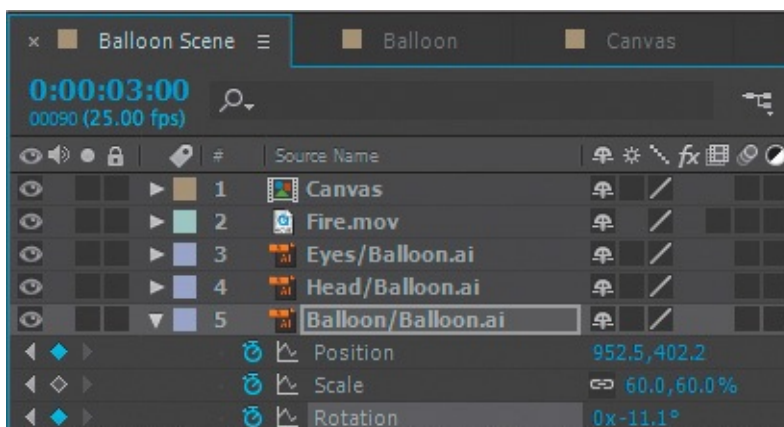


8. Go to 14:20.
9. Scale the balloon to about one-third its original size. We used 39.4%.
10. Drag the balloon off the upper right corner of the frame, tilted slightly to the left. We used the following values: Position 2976.5, -185.8; Rotation -8.1 degrees.
11. Move the current-time indicator across the timeline to see the animation so far.

## Customizing a motion path

The balloon moves through the scene, but its path isn't very interesting, and it isn't onscreen long. You'll customize the path between its starting point and end point. You can use the values we used or create your own path, as long as the balloon stays fully visible on the screen until a little after 11 seconds, and then slowly makes its way offscreen.

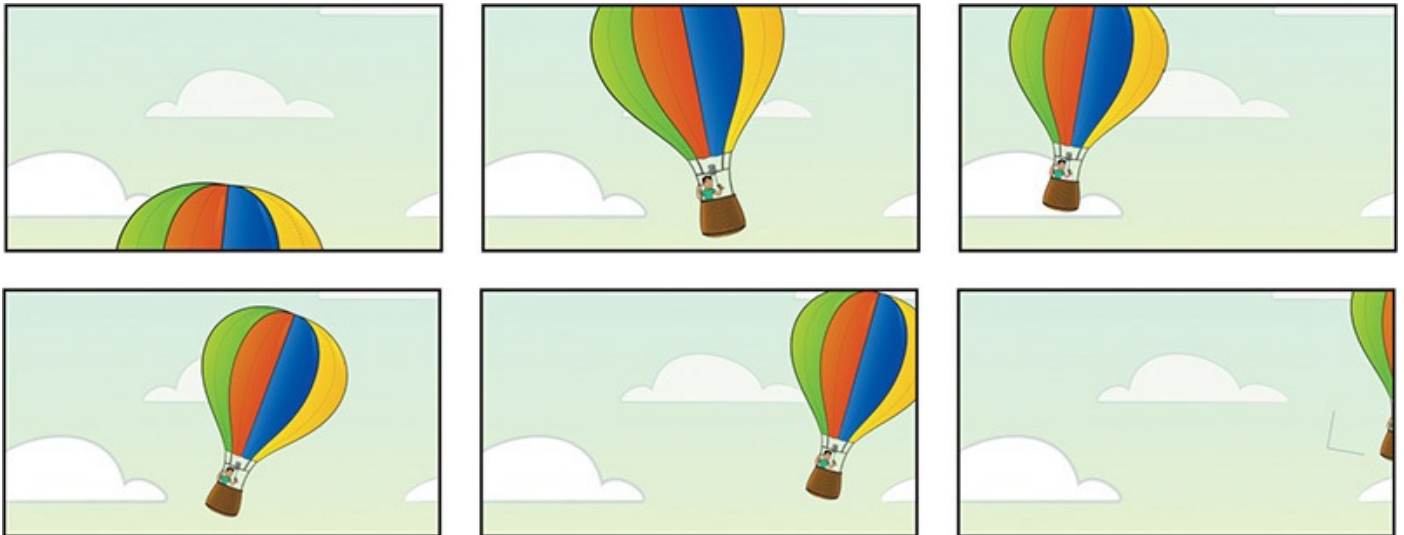
1. Go to 3:00.
2. Drag the balloon straight up so that the character and the basket are fully visible, and then rotate it slightly to the left. (We used Position: 952.5, 402.2; Rotation: -11.1 degrees.)



3. Go to 6:16.
4. Shift the balloon's rotation the other direction. (We used 9.9 degrees.)
5. Move the balloon to the left side of the scene. (We used Position: 531.7, 404.)
6. Go to 7:20.
7. Change the scale to 39.4%.



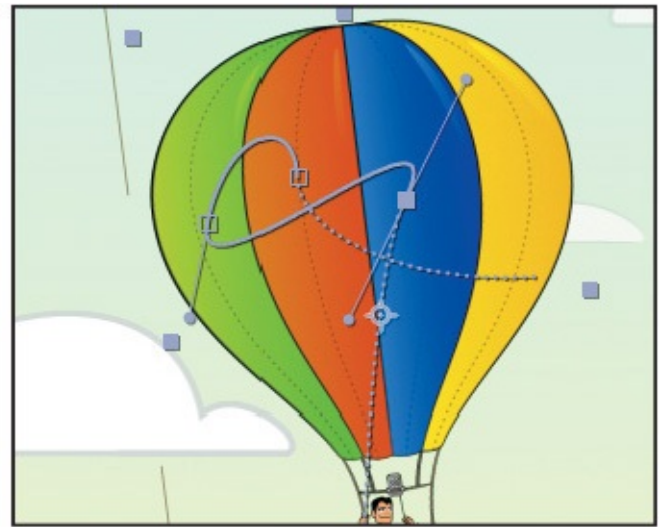
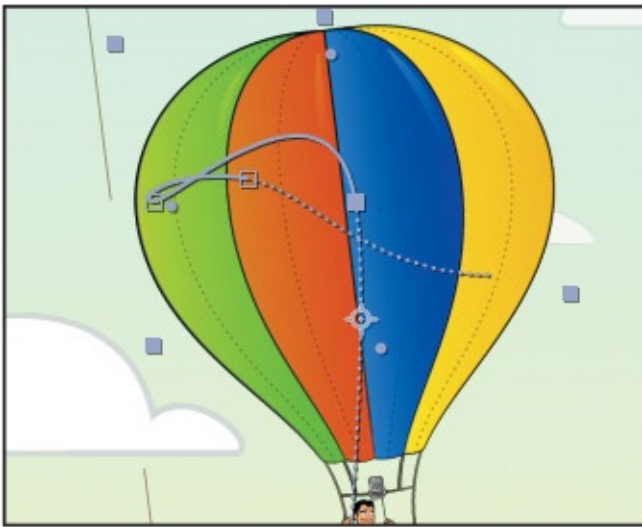
8. Set additional Rotation keyframes to create swirling motions. If you're using our values, do the following:
  - At 8:23, change the Rotation value to **-6.1**.
  - At 9:16, change the Rotation value to **22.1**.
  - At 10:16, change the Rotation value to **-18.3**.
  - At 11:24, change the Rotation value to **11.9**.
  - At 14:19, change the Rotation value to **-8.1**.
9. Set additional Position keyframes to move the balloon. If you're using our values, do the following:
  - At 9:04, change the Position to **726.5, 356.2**.
  - At 10:12, change the Position to **1396.7, 537.1**.
10. Press the spacebar key to preview the balloon's current path, and then press the spacebar to stop the preview. Save your work so far.



## Using Bezier handles to smooth a motion path

The basic path is in place, but you can smooth it out a bit. Each keyframe includes Bezier handles that you can adjust to change the angle of the curve. You'll learn more about Bezier curves in [Lesson 7](#).

1. Make sure the Balloon/Balloon.ai layer is selected in the Timeline panel.
2. Move the current-time indicator to a position where you can clearly see the motion path in the Composition panel.
3. Click a keyframe point in the Composition panel to reveal its Bezier handles, if they aren't already shown.
4. Drag a Bezier handle to change the curve for that keyframe.
5. Continue to drag Bezier handles for the keyframe points until you achieve the path you want. Our final path is shown below in the image on the right.



6. Preview the balloon on the path by moving the current-time indicator across the time ruler. Make any adjustments you want. You can also make adjustments later, after you've animated the canvas and sky.
7. Hide the properties for the Balloon layer, and save your work so far.

## Animating additional elements

The balloon swoops and swirls through the sky, and its child layers go with it. But the character is currently static in his balloon. You'll animate his arm tugging on the cord to ignite the burner.

1. Go to 3:08.
2. Choose 100% from the Magnification Ratio pop-up menu in the Composition window so that you can see the character clearly. Use the Hand tool to adjust the image in the Composition window if you need to.
3. Shift-select the Forearm/Balloon.ai layer and the Upper arm/Balloon.ai layer.
4. Press R to reveal the Rotation property for both layers.
5. Click the stopwatch icon next to one of the Rotation properties to create an initial keyframe for each.



6. Go to 3:17, the point at which the character will tug the cord to ignite the burner.

7. Deselect the layers.

8. Change the Rotation property for the Forearm layer to **-35** and the Rotation property for the Upper arm layer to **46**.

The character tugs the cord down. You may need to deselect the layers so you can see the action clearly in the Composition window.

9. Go to 4:23.

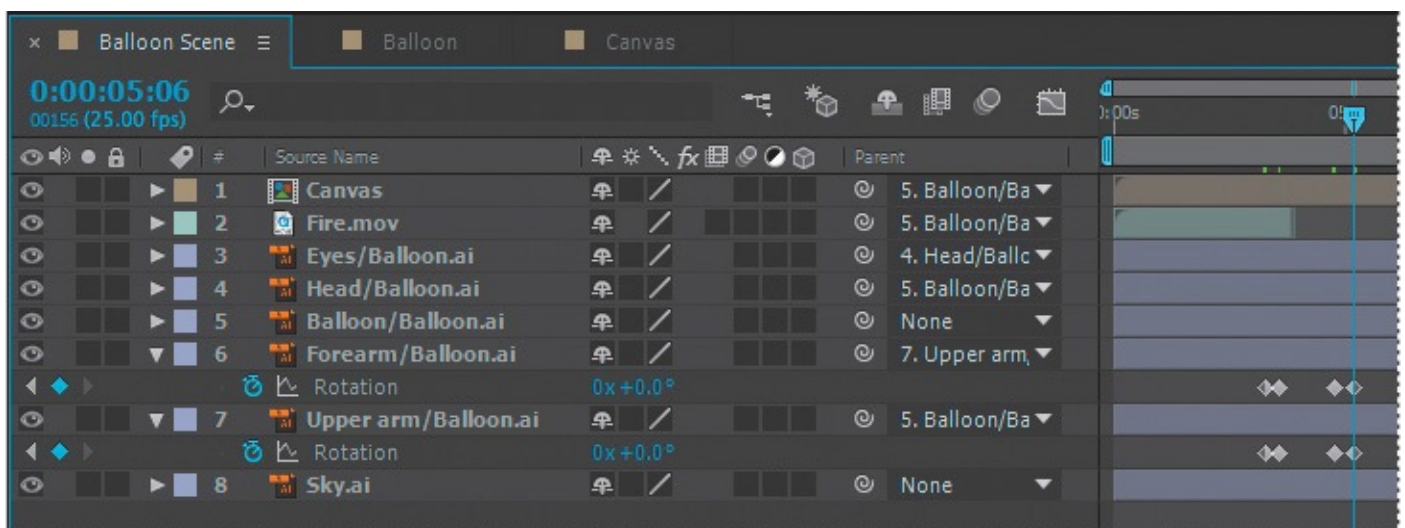
10. Change the Rotation property for the Forearm layer to **-32.8**.



11. Click the Add Or Remove Keyframe At Current Time icon for the Rotation property for the Upper arm layer.

12. Go to 5:06.

13. Change the Rotation value for both layers to **0**.



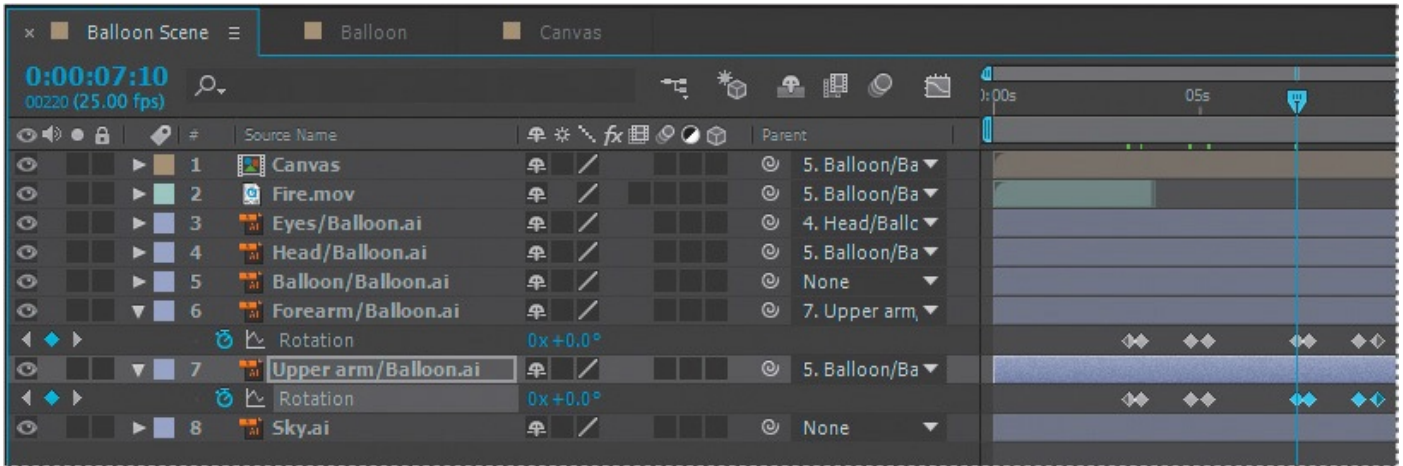
14. Deselect both layers, and then manually preview from 3:00 to 5:07 to see the character tug the cord. You may need to zoom out to see the animation.

## Duplicating keyframes to repeat an animation

Now that you've created the initial movements, you can easily repeat them at different times in the timeline. You'll duplicate the tugging arm, and then create corresponding head and eye movements.



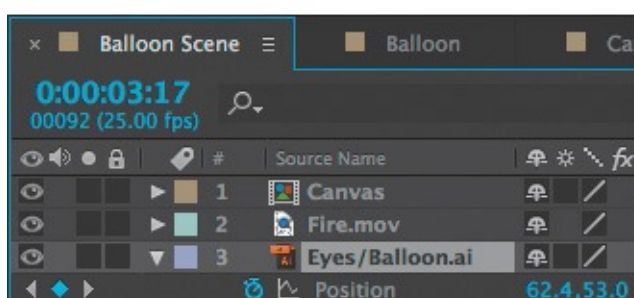
1. Select the Rotation property for the Forearm layer to select all its keyframes.
2. Press Ctrl+C (Windows) or Command+C (Mac OS) to copy the keyframes.
3. Go to 7:10, the point at which the character tugs the cord again.
4. Press Ctrl+V (Windows) or Command+V (Mac OS) to paste the keyframes.
5. Repeat steps 1–4 to copy the Upper arm Rotation property keyframes.



6. Hide the properties for all layers.
7. Select the Head layer, and press R to reveal its Rotation property.
8. Go to 3:08, and click the stopwatch icon to create an initial keyframe.
9. Go to 3:17, and change the Rotation property to **−10.3**.
10. Go to 4:23, and click the Add Or Remove Keyframe At Current Time icon to add a keyframe at the current value.
11. Go to 5:06, and change the Rotation property to **0**.
12. Select the Rotation property to select all of its keyframes, and press Ctrl+C (Windows) or Command+C (Mac OS) to copy them.
13. Go to 7:10, and press Ctrl+V (Windows) or Command+V (Mac OS) to paste them.
14. Press R to hide the Rotation property for the Head layer.

Now the character tilts his head up each time he tugs the cord. You'll also animate the position of his eyes to create a subtle change each time he tilts his head.

15. Select the Eyes layer, and press P to reveal the Position property.





16. Go to 3:08, and click the stopwatch icon to create an initial keyframe at the current value (62, 55).
17. Go to 3:17, and change the Position value to **62.4, 53**.
18. Go to 4:23, and create a keyframe at the current value.
19. Go to 5:06, and change the Position value to **62, 55**.
20. Select the Position property to select all its keyframes, and then copy them.
21. Go to 7:10, and paste the keyframes.
22. Hide all layer properties, and then deselect all layers.
23. Choose Fit from the Magnification Ratio pop-up menu in the Composition window so that you can see the entire scene. Then preview the animation.



24. Save your work.

## Positioning and duplicating a video

When the character tugs the cord, flame should emerge from the burner. You'll use the four-second Fire.mov video to represent the flame each time the cord is tugged.

1. Go to 3:10.
2. Drag the Fire.mov video in the Timeline panel so that it starts at 3:10.
3. Select the Fire.mov layer, and choose Edit > Duplicate.
4. Go to 7:10.
5. Press the left bracket key ([) on your keyboard to move the In point of the duplicate Fire.mov layer to 7:10.

## Applying an effect

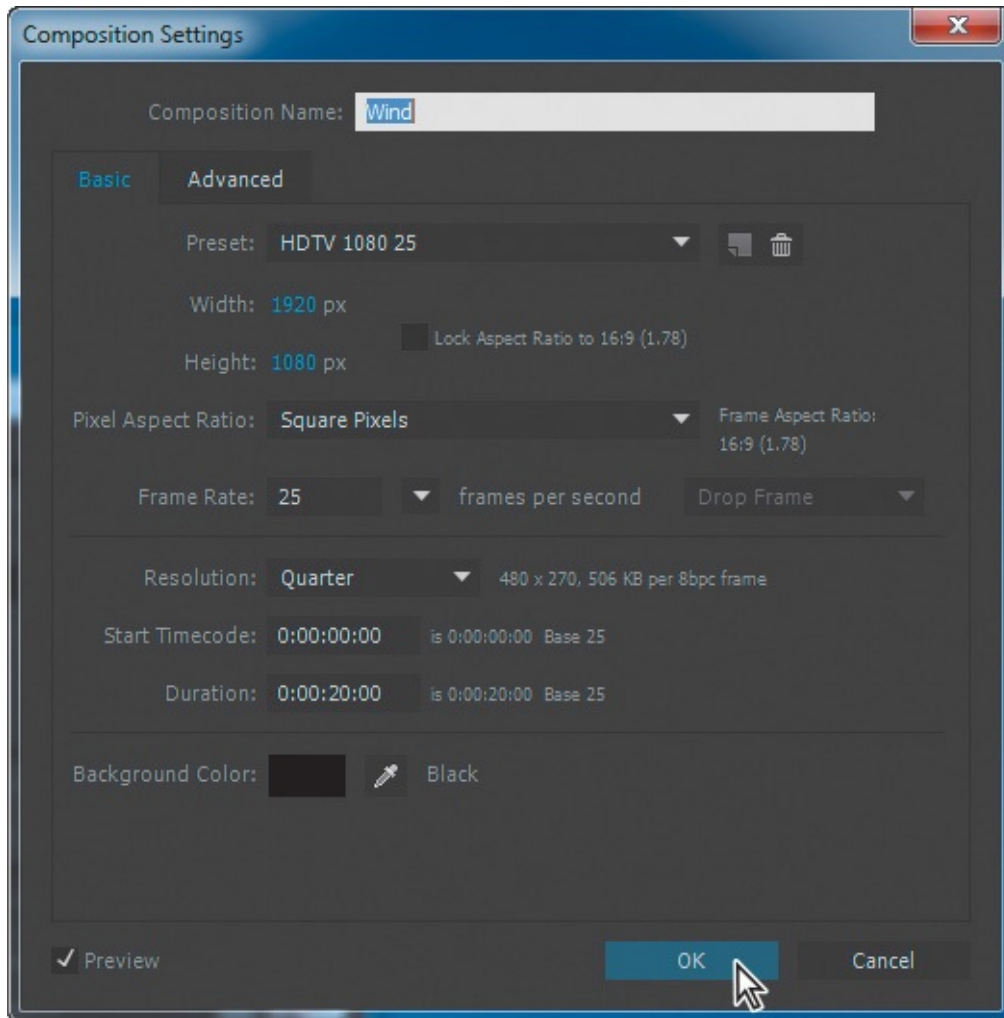
Now that the balloon and character are taken care of, you'll create the gust of wind that blows the canvas off the balloon. The Fractal Noise and Directional Blur effects will work well.

## Adding a solid-color layer

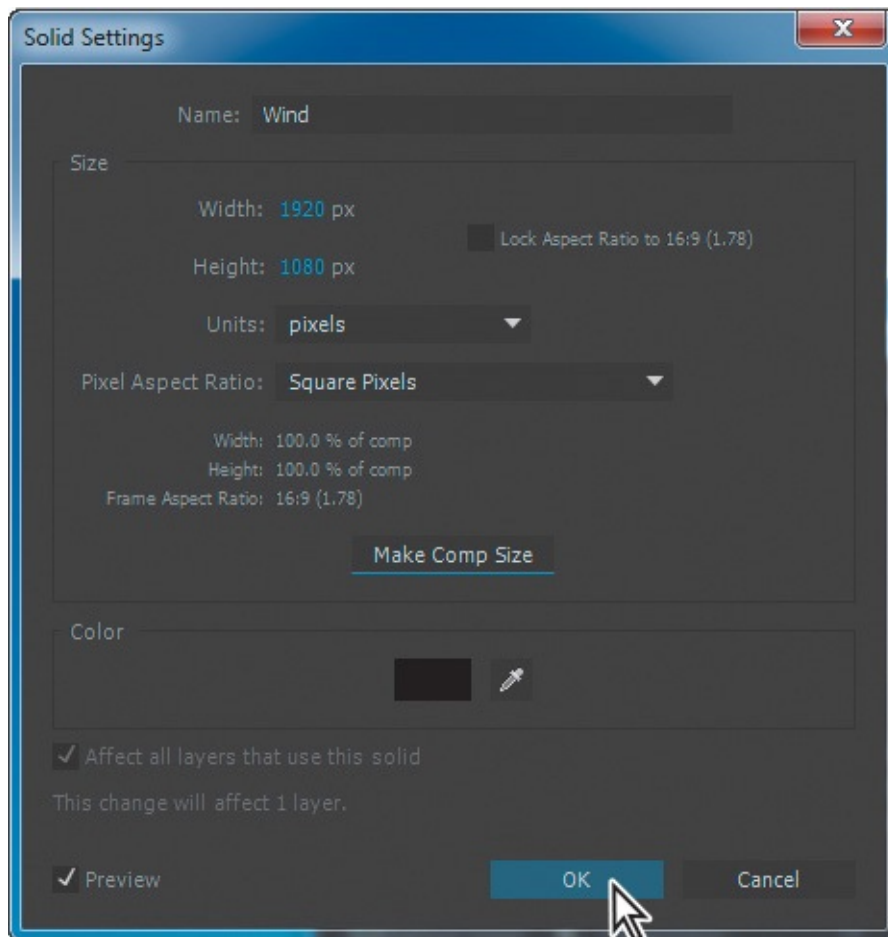
You need to apply the effects on their own layer, which will be a solid-color layer. You'll create a new composition for the layer.

1. Press Ctrl+N (Windows) or Command+N (Mac OS) to create a new composition.
2. In the Composition Settings dialog box, do the following:

- Name the composition **Wind**.
- Make sure the width is **1920** px.
- Make sure the height is **1080** px.
- Make sure the duration is **20** seconds.
- Make sure the Frame Rate is 25 fps to match the Balloon Scene composition.
- Click OK.



3. Right-click in the Timeline panel, and choose New > Solid.
4. In the Solid Settings dialog box, do the following:
  - Name the layer **Wind**.
  - Select black for the color.
  - Click the Make Comp Size button.
  - Click OK.



### About solid-color layers

You can create solid images of any color or size (up to 30,000 x 30,000 pixels) in After Effects. After Effects treats solids as it does any other footage item: You can modify the mask, transform properties, and apply effects to a solid layer. If you change settings for a solid that is used by more than one layer, you can apply the changes to all layers that use the solid or to only the single occurrence of the solid. Use solid layers to color a background or to create simple graphic images.

## Applying the effects

You're ready to apply the effects to the solid layer. The Fractal Noise effect will create the gust of wind. The Directional Blur effect will create a blur in the direction the canvas flies.

1. In the Effects & Presets panel, search for the Fractal Noise effect; it's in the Noise & Grain category. Double-click the Fractal Noise effect to apply it.
2. In the Effect Controls panel, do the following:
  - Choose Smeary for the Fractal Type.
  - Choose Soft Linear for the Noise Type.
  - Set the Contrast to **700**.
  - Set the Brightness to **59**.