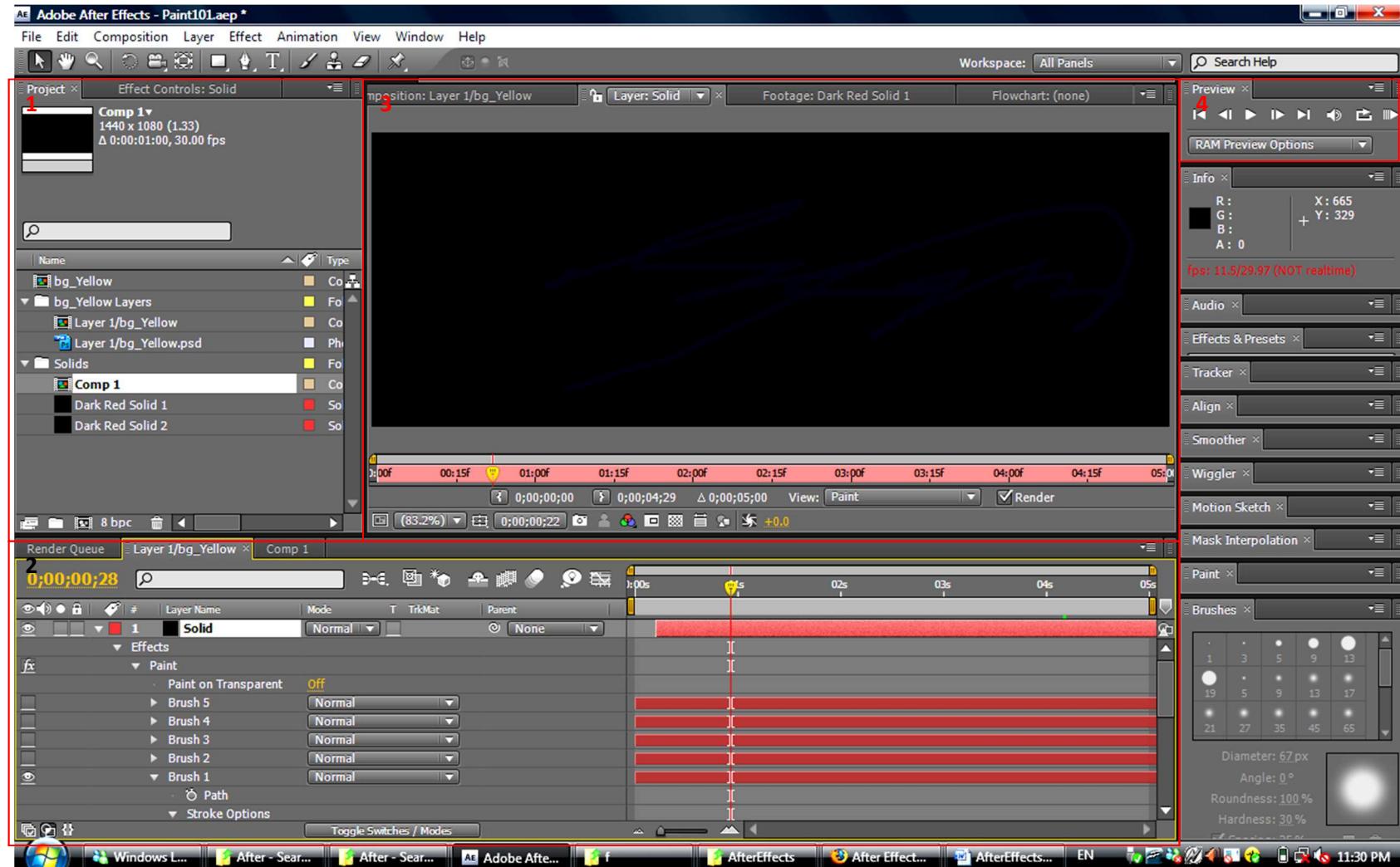


## Adobe After Effects Interface.



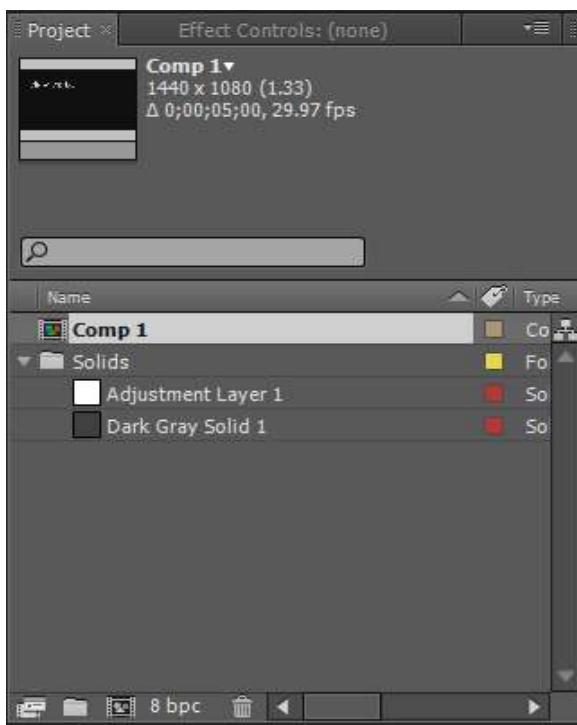
An After Effects project is a single file that stores compositions and references to all of the source files used by footage items in that project.

**Composition Time Line:** Composition Window list the number of layers with its time line.

**Composition Monitor.** Or Preview Window.

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## Project Window. (Assets window).

An After Effects project is a single file that stores compositions and references to all of the source files used by footage items in that project.

Compositions are collections of layers. Many layers use footage items (such as movies or still images) as a source, though some layers—such as shape layers and text layers—contain graphics that you create within After Effects.

A project file has the filename extension .aep or .aepx. A project file with the .aep filename extension is a binary project file; a project file with the .aepx filename extension is a text-based XML project file.

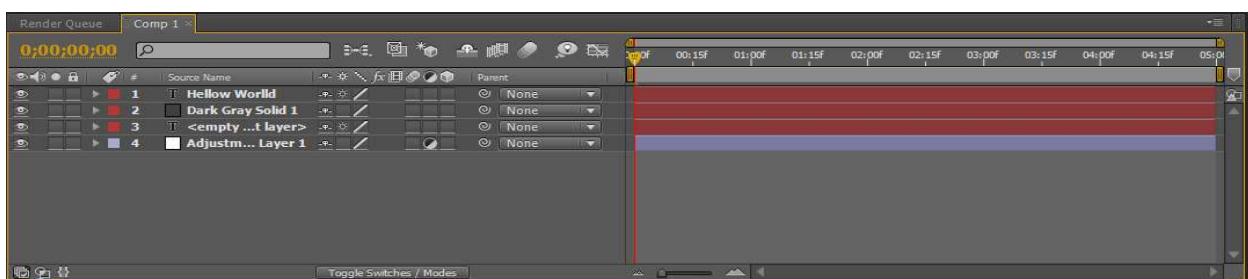
For referencing.

## Composition.

### Composition time Line.

Composition Window list the number of layers with its time line.

A composition is the framework for a movie. A typical composition includes multiple layers that represent components such as video and audio footage items, animated text and vector graphics, still images, and lights. You add a footage item to a composition by creating a layer for which the footage item is the source. You then arrange layers within a composition in space and time, and composite using transparency features to determine which parts of underlying layers show through the layers stacked on top of them. You render a composition to create the frames of a final output movie, which is encoded and exported to any number of formats.



Note: The video length is determined by the a Composition. Eg. New Composition, duration.

## Layers.

Layers are the elements that make up a composition. Without layers, a composition is only an empty frame. Use as many layers as necessary to create your composition. Some compositions contain thousands of layers, whereas some compositions contain only one layer.

Layers in After Effects are similar to tracks in Adobe Premiere Pro.

The primary difference is that each After Effects layer can have no more than one footage item as its source, whereas a Premiere Pro track typically contains multiple clips. Layers in After Effects are also similar to layers in Photoshop, though the interface for working with layers differs. Working with layers in the Timeline panel in After Effects is similar to working with layers in the Layers panel in Photoshop.

You can create several kinds of layers:

- Video and audio layers that are based on footage items that you import, such as still images, movies, and audio tracks
- Layers that you create within After Effects to perform special functions, such as cameras, lights, adjustment layers, and null objects
- Solid-color layers that are based on solid-color footage items that you create within After Effects
- Synthetic layers that hold visual elements that you create within After Effects, such as shape layers and text layers
- Precomposition layers, which use compositions as their source footage items

### Create an adjustment layer

When you apply an effect to a layer, the effect applies only to that layer and no others. However, an effect can exist independently if you create an *adjustment layer* for it. Any effects applied to an adjustment layer affect all layers below it in the layer stacking order. An adjustment layer at the bottom of the layer stacking order has no visible result.

Because effects on adjustment layers apply to all layers beneath them, they are useful for applying effects to many layers at once. In other respects, an adjustment layer behaves like other layers; for example, you can use keyframes or expressions with any adjustment layer property.

Note: A more accurate description is that the adjustment layer applies the effect to the composite created from all layers below the adjustment layer in the layer stacking order. For this reason, applying an effect to an adjustment layer improves rendering performance compared with applying the same effect separately to each of the underlying layers.

 If you want to apply an effect or transformation to a collection of layers, you can precompose the layers and then apply the effect or transformation to the precomposition layer. (See [Precompose layers.](#))

Use masks on an adjustment layer to apply an effect to only parts of the underlying layers. You can animate masks to follow moving subjects in the underlying layers.

- To create an adjustment layer, choose Layer > New > Adjustment Layer, or press Ctrl+Alt+Y (Windows) or Command+Option+Y (Mac OS).
- To convert selected layers to adjustment layers, select the Adjustment Layer switch  for the layers in the Timeline panel or choose Layer > Switches > Adjustment Layer.

### About 3D layers

The basic objects that you manipulate in After Effects are flat, two-dimensional (2D) layers. When you make a layer a 3D layer, the layer itself remains flat, but it gains additional properties: Position (z), Anchor Point (z), Scale (z), Orientation, X Rotation, Y Rotation, Z Rotation, and Material Options properties. Material Options properties specify how the layer interacts with light and shadows. Only 3D layers interact with shadows, lights, and cameras.

Any layer can be a 3D layer, except an audio-only layer. Individual characters within text layers can optionally be 3D sublayers, each with their own 3D properties. A text layer with Enable Per-character 3D selected behaves just like a precomposition that consists of a 3D layer for each character. All camera and light layers have 3D properties.

By default, layers are at a depth (z-axis position) of 0. In After Effects, the origin of the coordinate system is at the upper-left corner; x (width) increases from left to right, y (height) increases from top to bottom, and z (depth) increases from near to far. Some video and 3D applications use a coordinate system that is rotated 180 degrees around the x axis; in these systems, y increases from bottom to top, and z increases from far to near.

You can transform a 3D layer relative to the coordinate space of the composition, the coordinate space of the layer, or a custom space by selecting an axis mode.

You can add effects and masks to 3D layers, composite 3D layers with 2D layers, and create and animate camera and light layers to view or illuminate 3D layers from any angle.

All effects are 2D, including effects that simulate 3D distortions. For example, viewing a layer with the Bulge effect from the side does not show a protrusion.

As with all masks, mask coordinates on a 3D layer are in the 2D coordinate space of the layer.

# Activate a tool



Tools panel

- A. Selection
- B. Hand
- C. Zoom
- D. Rotation
- E. Camera tools
- F. Pan Behind
- G. Mask and shape tools
- H. Pen tools
- I. Type tools
- J. Brush
- K. Clone Stamp
- L. Eraser
- M. Puppet tools
- N. Controls related to active tool

# Layer switches and columns in the Timeline panel

Many of characteristics of a layer are determined by its layer switches, which are arranged in the Timeline panel in columns. By default, the A/V Features column appears to the left of the layer name, and the Switches and Modes (Transfer Controls) columns appear to the right, but you can arrange columns in a different order. (See [Columns](#).)

To show or hide columns in the Timeline panel, click the Layer Switches , Transfer Controls , or In/Out/Duration/Stretch  button in the lower-left corner of the Timeline panel. Press Shift+F4 to show or hide the Parent column. Press F4 to toggle the Switches and Modes columns.

The results of some layer switch settings depend on the settings of composition switches, which are in the upper right of the layer outline in the Timeline panel.



Quickly change the state of a switch for multiple layers by clicking the switch for one layer and dragging up or down that column for the adjacent layers.

Jeff Almasol provides a script on his website that creates a panel with which you can save and restore the layer switch settings for all layers in a composition:  
[www.adobe.com/go/learn\\_ae\\_jeffstatesman](http://www.adobe.com/go/learn_ae_jeffstatesman).

## *Switches in the A/V Features column*

Video

Toggles layer visuals on or off. (See [Toggle visibility or influence of a layer or property group](#).)

Audio

Toggles layer sounds on or off.

Solo

Includes the current layer in previews and renders, ignoring layers without this switch set. (See [Solo a layer](#).)

Lock

Locks layer contents, preventing all changes. (See [Lock or unlock a layer](#).)

## *Switches in the Switches column*

Shy

Hides the current layer when the Hide Shy Layers composition switch  is selected. (See [Show and hide layers in the Timeline panel](#).)

Collapse Transformations/Continuously Rasterize

Collapses transformations if the layer is a precomposition; continuously rasterizes if the layer is a shape layer, text layer, or layer with a vector graphics file (such as an Adobe Illustrator file) as the source footage. Selecting this switch for a vector layer causes After Effects to rerasterize the layer for each frame, which improves image quality, but also increases the time required for

previewing and rendering. (See [Render order and collapsing transformations](#) and [Continuously rasterize a layer containing vector graphics.](#))

**Quality** 

Toggles between Best and Draft options for layer quality for rendering, including rendering to the screen for previews. (See [Layer image quality](#).)

**Effect** 

Select to render the layer with effects. The switch does not affect the setting for individual effects on the layer. (See [Delete or disable effects and animation presets](#).)

**Frame Blend** 

Sets frame blending to one of three states: Frame Mix , Pixel Motion , or off. If the Enable Frame Blending composition switch  is not selected, the frame blending setting of the layer is irrelevant. (See [Apply frame blending to a layer](#).)

**Motion Blur** 

Toggles motion blur on or off for the layer. If the Enable Motion Blur  composition switch is not selected, the motion blur setting of the layer is irrelevant. (See [Motion blur](#).)

**Adjustment Layer** 

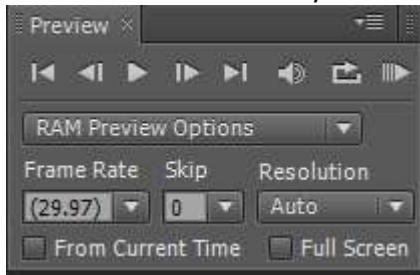
Identifies the layer as an adjustment layer. (See [Create an adjustment layer](#).)

**3D Layer** 

Identifies the layer as a 3D layer. If the layer is a 3D layer with 3D sublayers—as is the case for a text layer with per-character 3D properties—the switch uses this icon: .

**Time Controls Panel (Preview Panel).**

The ram preview button the last Button will render the composition. Also in the layers frame window underneath the frame no you can tell after effects what to render.



0 = Short Cut for playing or previewing.

~ = Zoom in any panel.

Space Bar = Move to an area.

Scroll = Zoom.

## 2. Effects.



### Generated Effects.

#### Ramp Effect.

The Ramp effect creates a color gradient. You can create linear or radial ramps, and vary the position and colors of the ramp over time. Use the Start Of Ramp and End Of Ramp properties to specify the start and end positions. Use the Ramp Scatter control to disperse the ramp colors and eliminate banding.

This effect works with 8-bpc, 16-bpc, and 32-bpc color.

Note: Ramps often don't broadcast well; severe banding occurs because the broadcast chrominance signal doesn't contain sufficient resolution to reproduce the ramp smoothly. The Ramp Scatter control dithers the ramp colors, eliminating the banding apparent to the human eye.

## 2. Apply an effect.

### Blur Effect.



### Blur Effect.

1. From the menu click Effect, Blur & Sharpen, Click Faster Blur.
2. From the Effects Setting panel, alter the Blueness to 53.
3. Tick repeat edge pixel.

Note: press f3 on keyboard to toggle project window and effects panel.

### Color Correction.

This will allow us to change the brightness and the color contrast.



1. From the menu click Effect, color correction, Curves
2. Alter the Curve.

Note: You can alter the effects of a composition within the effects panel just like photo shop layers.

### Using the Affects and Preset Pallets.

1. From the Affects and Preset Pallets.
2. Type Glow.
3. Drag to window or in time line.

Alter the following settings:

- Glow Radius: Brightness the image.
- Glow Threshold: It will only apply itself to the brightest pixel, like here dress.



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## Generate Effect.

### Ramp – Effect.

**Filename:** Simple2\_2.aep

1. From the menu click Effect, Generate.
2. Then select Ramp. As the Ramp effect is used for gradients. – For Backgrounds.
3. Alter the following settings:

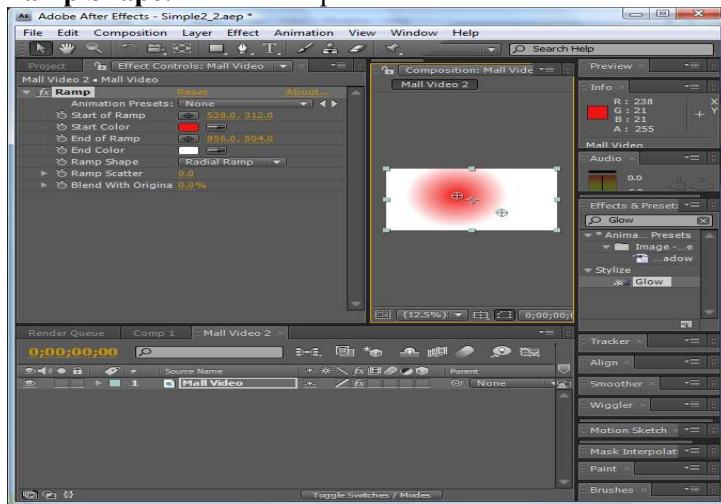
**Start of Ramp:** 520, 344.0

**End of Ramp:** 856, 504.0

**Start Color:** Red

**End Color:** White

**Ramp Shape:** Radial Ramp



**Note:** Start ramp is the Bulls eye and so is the end ramp.

### Lens Flare – Effect.

**Filename:** Simple2\_3.aep

1. From the menu click Effect, Generate.
2. Then select **Lens Flare**. As the Lens Flare effect is light blowing out effect.

Alter the following settings:

**Flare Center:** 947.0, 78.0

**Lens Type:** 105mm Prime

**Flare Brightness:** 100%



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**Note:Experiment** by experimenting with the Flare Center control from the Effects panel or the comp display window.

## More Effects – Effects.

### Color Correction – Hue Saturation.

**Filename:** Simple2\_4.aep

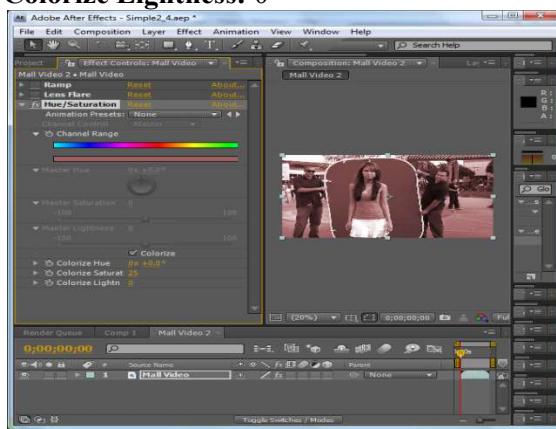
1. From the menu click Effect, Color Correction.
2. Then select Hue/Saturation. It is a good filter to colorize your footage.
3. Alter the following settings:

**Colorize:** Ticked. This enables a tint color of the Channel Range Color.

**Colorize Hue:** 0, -102 / 0, +43

**Colorize Saturation:** 25 / 15

**Colorize Lightness:** 0



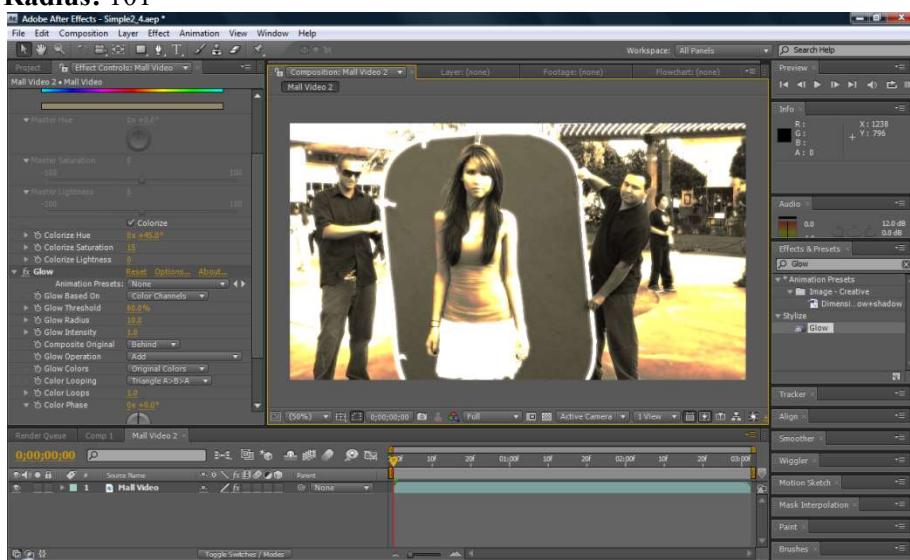
### Glow Effect.

**Then Apply the Glow affect.**

4. Then Apply the Glow affect from the effects panel and set the following Glow Settings:

**Glow Threshold:** 89.8

**Radius:** 101



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**Color Correction.****Filename:** Simple2\_5.aep

1. From the menu click Effect, Color Correction.
2. Then select Change To Color. It is a good filter to colorize your footage.
3. Alter the following settings:

**From:** Select color eg. Pink Top**To:** Pick a Color eg Blue**Change:**Hue**Change By:**Setting To Color**Tolerance.****Hue:**41.5%**Lightness:****Saturation:**

Author notes: Change to Color. Blur 0 to 50. Press F3 on Keyboard = Effects Control Panel.

## **How to Create a New After Effects Project.**

**File Name:** AE101.v.9.1.aep.

- From the menu click Composition, New Composition and set the following settings:

Composition Name: Comp 1. Preset: NTSC DV Width: 720 Height: 480 <b>Pixcel Aspect Ratio:</b> D1/DV NTSC (0.91) Frame Aspect Ratio 15:11 (1.36) <b>Frame Rate:</b> 29.97 <b>Resolution:</b> Full <b>Start Time Code:</b> 0:00:00:00 Base 30 Drop <b>Duration:</b> 0:00:30:00 is Base 30 Drop Then to Draw anything you need to create a Layer. 2. From the menu click Layer, New Solid. You have different Layer Types, such as the following: Text, Solid, Light, Null Object, Cammera, Shape Layer, Adjustement Layer. 3. Set the layer name, Set Background Color, Then Click the Ok Button. 4. a 5. b	<b>Activity: 1.1 Questions</b>
	<p><b>What is PAL, What is NTSC and there frame rates:</b>      PAL = 25 Frames (625 lines at 50 half-frames per second) Phase Altering Line – Australian TV, SECAM it is sped up to 25 FPS  <b>NTSC</b> = 30 frames (525 lines of resolution at 60 half frames per second – America TV. the rate is effectively slowed to 23.976 FPS (<math>24 \times 1000 \div 1001</math> to be exact),</p> <p>The term 525/60 refers to the analog TV system NTSC used for years in the United States. NTSC is a system of 525 scanning lines (presented as 240 scan lines (a field), interlaced, displaying 480 total lines of visible picture (a frame), at 60 hertz. This 60 hertz scanning rate results in a full frame every 1/30 of second. The 45 scanning lines not displayed is known as the VBI (vertical blanking interval), which contains certain signals that control the TV's scanning system and other functions.</p> <p><b>What are the Width, Height, Pixcel Aspect Ratio, and Frame Rate for the following Presets:</b></p> <ul style="list-style-type: none"> <li>NTSC DV Wide Screen</li> <li>NTSC DV Wide Screen 23.976</li> <li>PAL D1/DV</li> <li>HDV/HDTV 720 25</li> <li>HDV 1080 29.97</li> <li>DVCPRO HD 720 25</li> <li>HDTV 1080 29.97</li> <li>Cineon Half</li> <li>Film (2K)</li> </ul>

6. A  
7. B  
8. C

## **Write Ans to Questions Below:**

**Tutorial 0.2 - Pulse Emitting Energy Balls – Introduction to Using CC Partical World.****File Name:** AE101.v.9.2.aep.**Other Files Needed:** Smoke Element.jpg

- From the menu click Composition, New Composition and set the following settings:

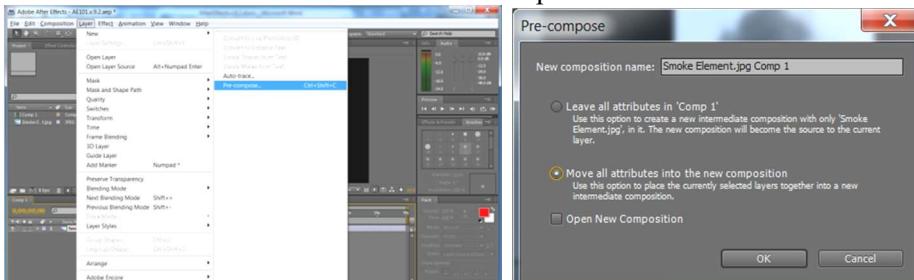
**Composition Name:** Comp 1.**Preset:** NTSC DV**Width:** 720**Height:** 480**Pixel Aspect Ratio:** D1/DV NTSC (0.91) Frame Aspect Ratio 15:11 (1.36)**Frame Rate:** 29.97**Resolution:** Full**Start Time Code:** 0:00:00:00 Base 30 Drop**Duration:** 0:00:30:00 is Base 30 Drop

- Import the Smoke Element.jpg File.

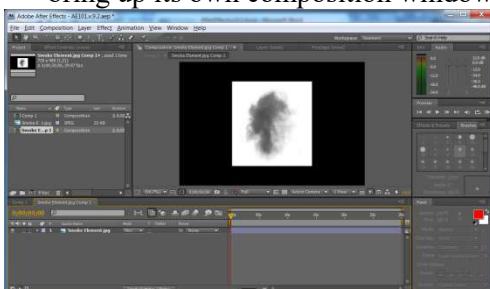
- Drag Smoke Element.jpg into the Composition Comp 1 Window.



- Then we are going to pre-compse this element. So from the menu click, Layer, Pre-compose and set the following:

**New Composition name:** Smoke Element.jpg Comp 1**Enable:** Move all attributes into the new composition.

- Double click on the composition Smoke Element.jpg Comp 1 in the time line panel layers section to bring up its own composition window.



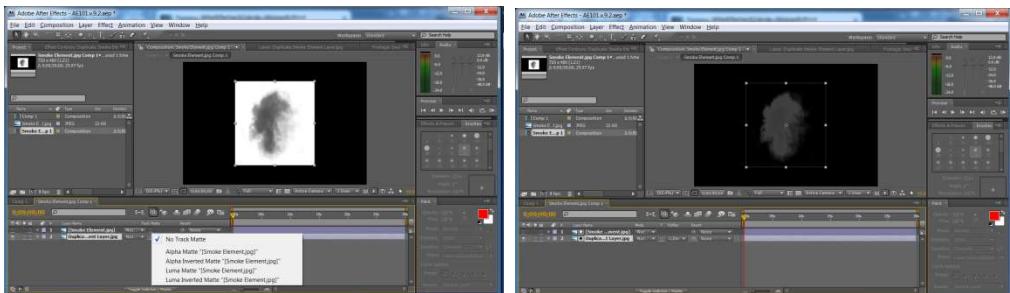
What we want to do is get rid of the white around the clouds To do that we have to matte it out.

- Duplicate the Smoke Element.jpg by pressing Ctrl + D on the Keyboard or in the menu click Edit, Duplicate.

- Rename the Bottom Layer to Duplicate Smoke Element Layer

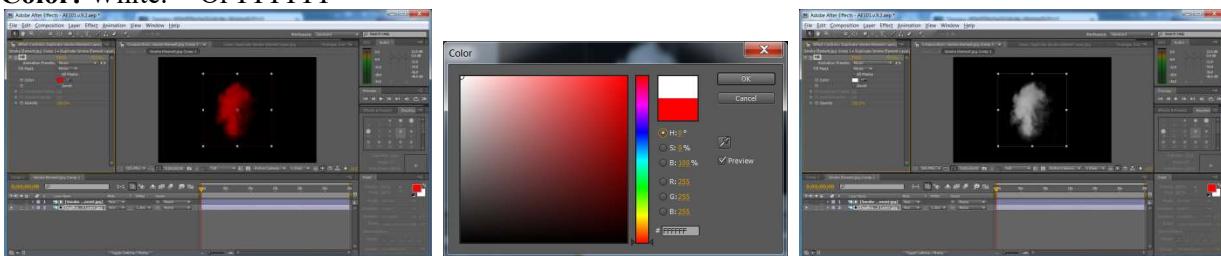
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8. Press the Toggle Switch / Mode Button at the bottom of the Time line Layers panel.
9. Click the Duplicate Smoke Element Layer then click the TrkMatte drop down box to bring up the Luma Inverted Matte “Smoke Element”.

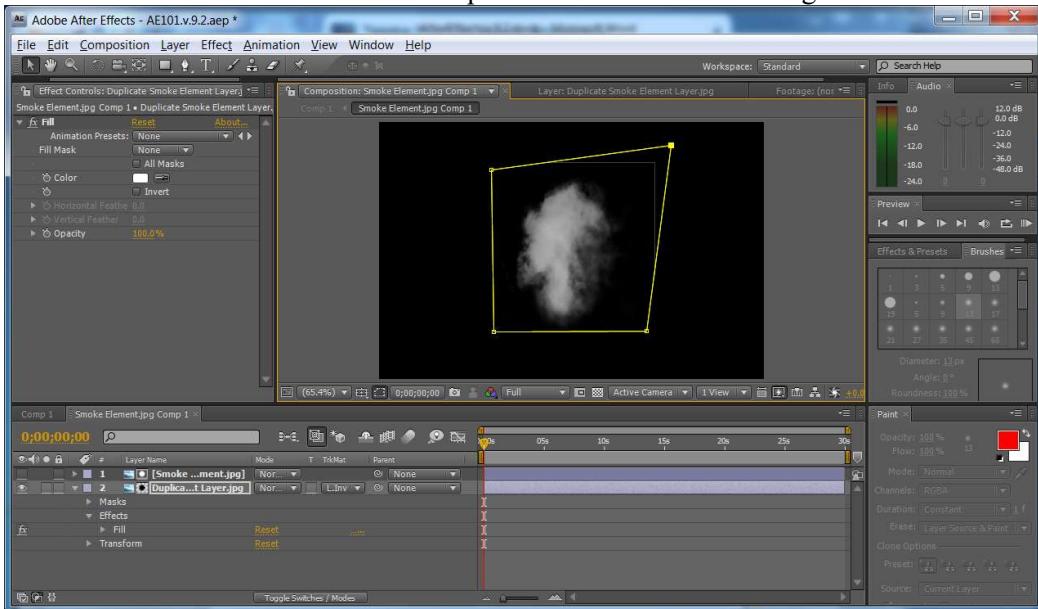


10. Click the Bottom layer, the Duplicate Smoke Element Layer then In the Menu click Effect, Generate, Fill and set the following settings:

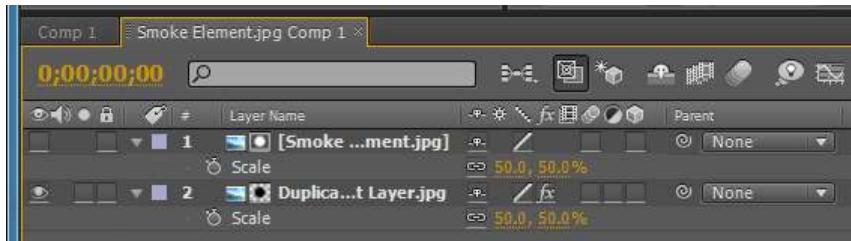
**Color:** White. - Or FFFFFF



11. Then mask out the border of the Duplicated Smoke element Image.



12. Select the 2 layers, press s on the keyboard to bring up the Scale attributes and size the images down to 50%.



13. At the top of the Time Line panel you will see a set of tabs the Comp 1 Tab and the Smoke Element.jpg Comp1, Click Comp 1 tab to get back to the main composition.



### Apply CC Partical World Effect.

14. In the menu click Effect, Simulation, CC Particle World.

15. Then in the Effects Control Panel of CC Particle World set the following settings:

#### Particle Section.

**Particle Type:** Lens Convex.

**Birth Size:** 2.419

**Change Deth Size:** 6.38

#### Main Section.

**Grid Drop Down Box:** From Floor to Off

**Birth Rate:** 0.5

#### Producer Section.

**Position X:** 0

**Position Y:** 0

**Position Z:** 0

**Radius X:** 0.5

**Radius Y:** 0.1

**Radius Z:** 0.4

#### Physics Section.

**Gravity:** 3.80

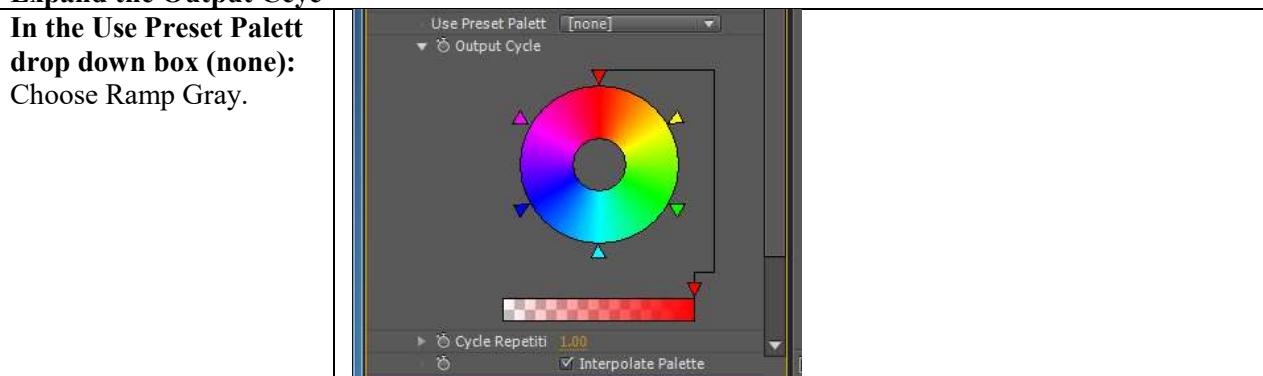
16. Then in the Effects Control Panel click the down arrow of the CC Particle World effect to minimize all the settings you have changed.

**How to colorize the effect. (Give it a color).**

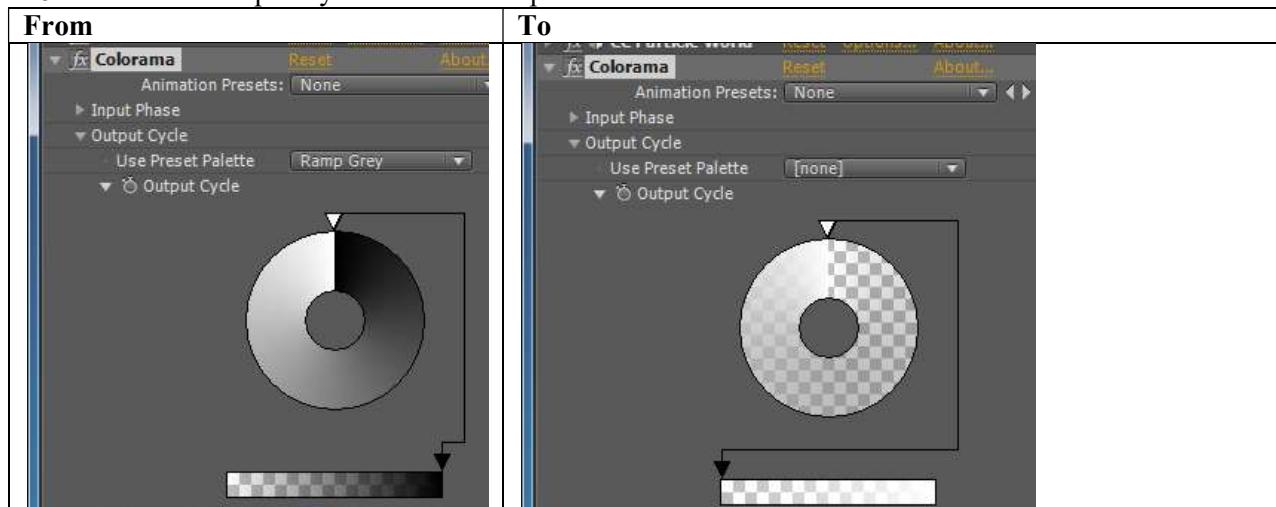
17. From the menu click Effect, Color Correction, Colorama, set the following settings:

**Input Phase Section.**

**Get Phase From:** Alpha

**Output Cycle Section.****Expand the Output Cyc**

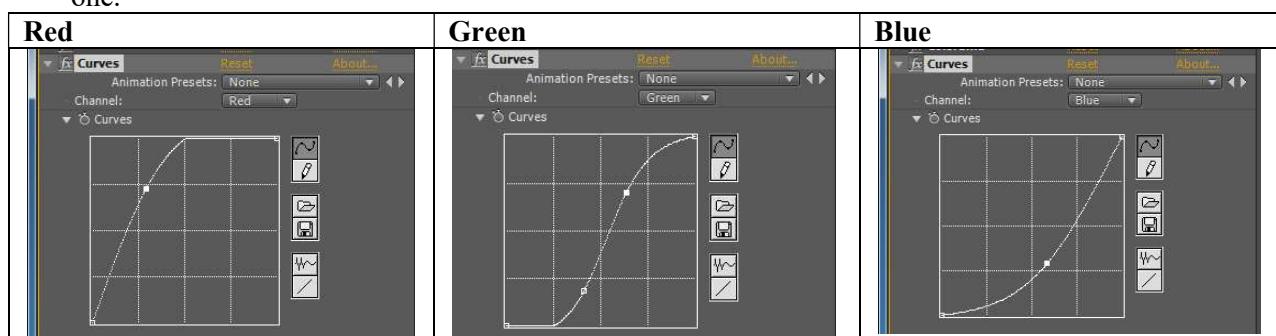
18. Then move Output Cycle color to transparent.



19. Then in the Effects Control Panel click the down arrow of the Colorama effect to minimize all the settings you have changed.

20. Then from the menu click Effect, Color Correction, Curves, and add some color.

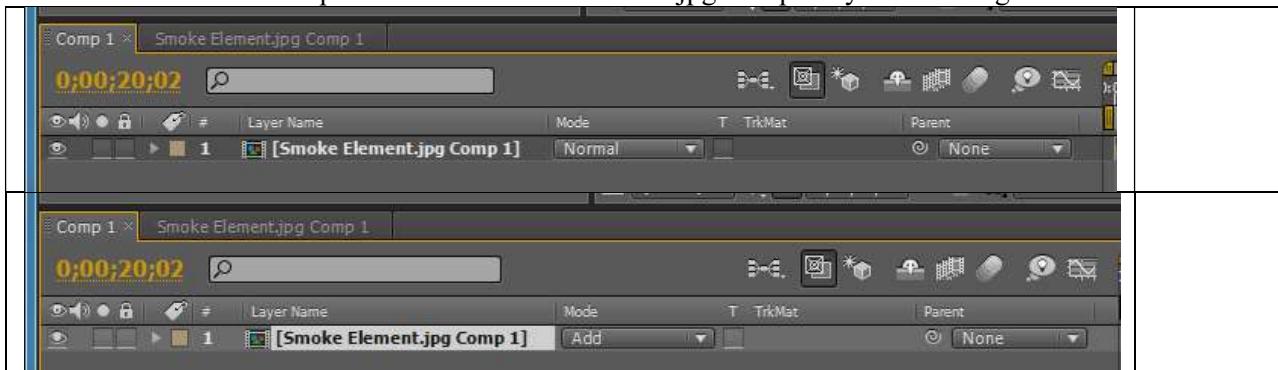
21. In the Channels List Box alter each of the Channels, Red, Green, Blue and alter the curve for each one.



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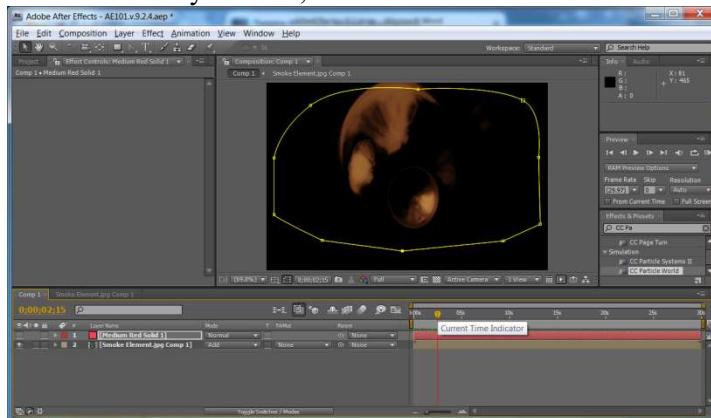
22. Then in the time line panel click the Smoke Element.jpg Comp 1 layer and change the mode to Add.



Create a new Red Solid Mask.

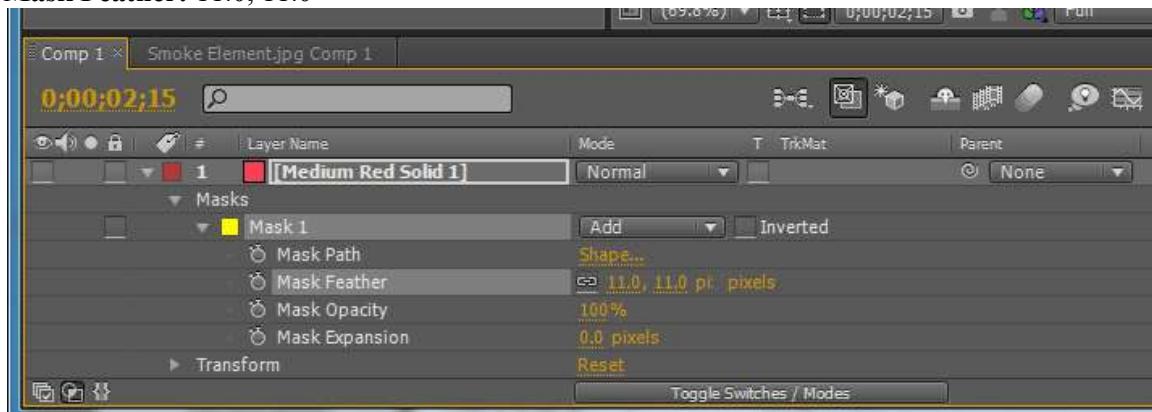
23. From the menu click Layer, New, Solid. Hex: FC3F55.

24. Hide the Layer Mask, and draw around the Pulse Emissiting Energy.



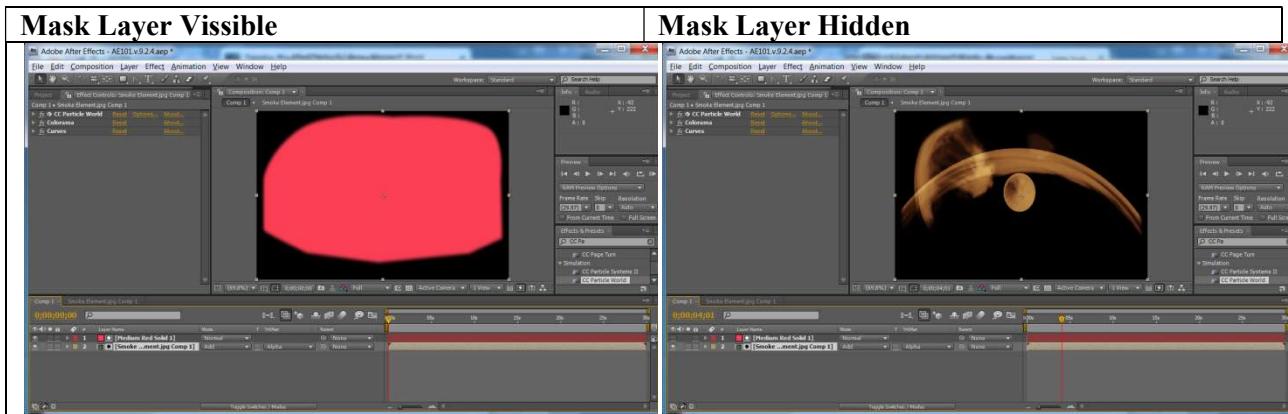
25. Then in the Time line panel expand the Solid so that you can see the solids mask settings and set the following settings:

**Mask Feather:** 11.0, 11.0



26. Then In the time line panel change the Smoke Element.jpg Comp 1 composition element TrkMat to an Luma matte or Alpha Matte.

Note: Solid Mask, layer hidden and layer visible, it does not allow effect to go over the mask we created.

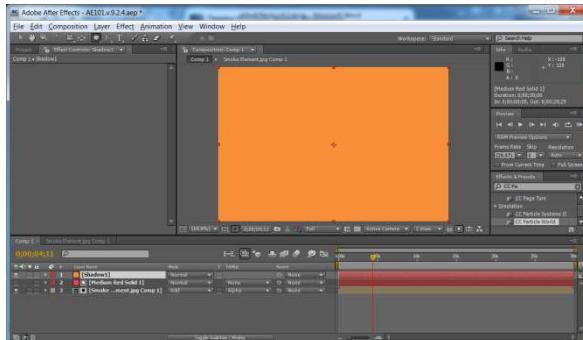


How to create light on the floor.

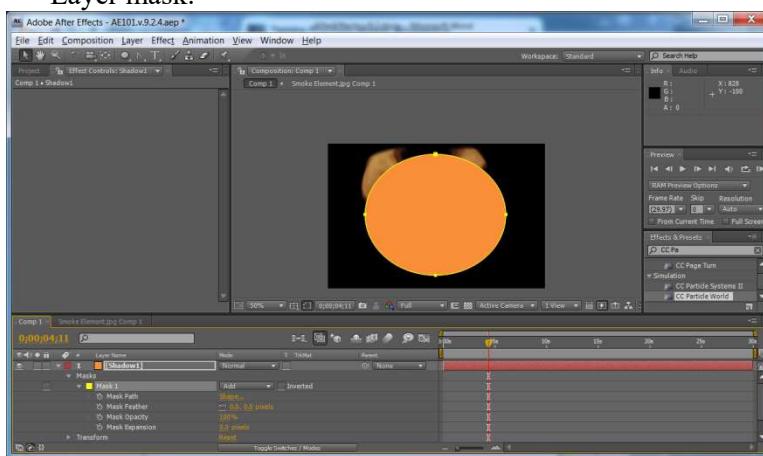
27. In the menu click Layer, New Solid,

- Set the new Solid Name to Shadow 1.
- Set the New Solid color to orange or HEX: FFBE4C

28. Then click the Ok Button.



29. Then use the circle mask tool and create a Circle mask and set the following settings for the Shadow 1 Layer mask:



**Mask Feather: 113.0**

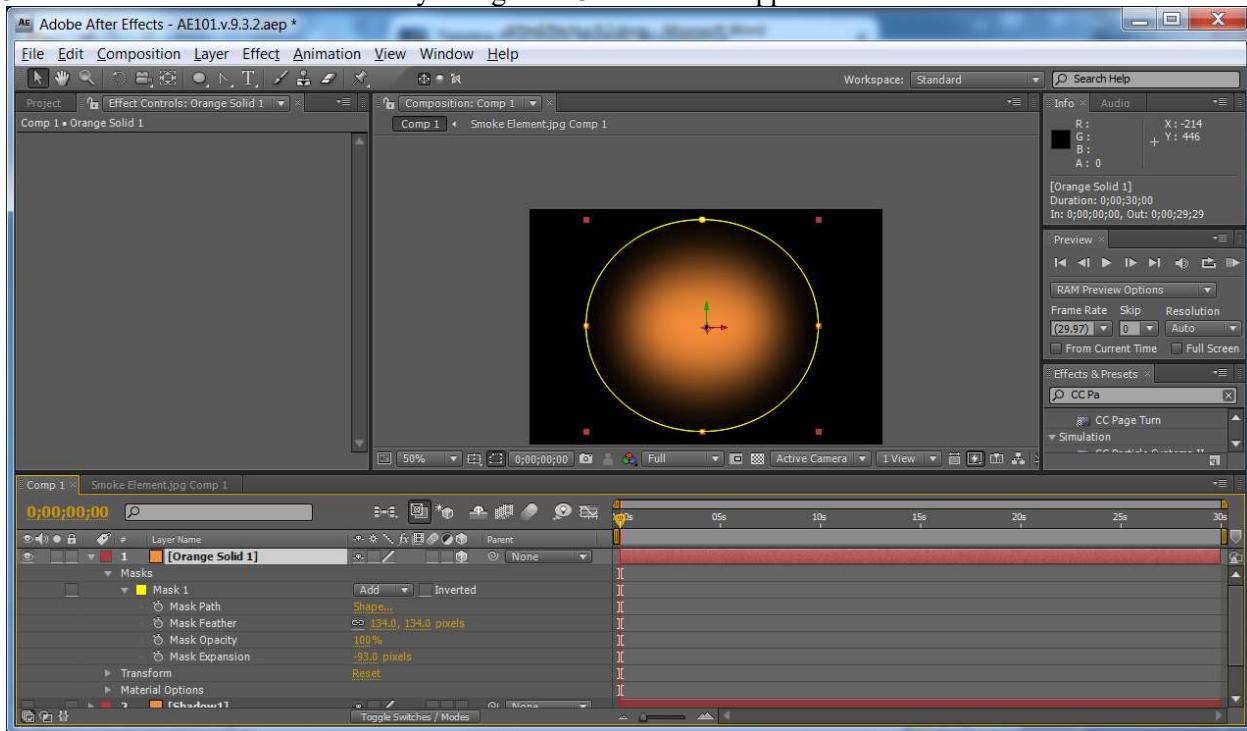
**Mask Expansion: -42.0 pixels**

30. Set Shadow 1 Mask Mode to Add.

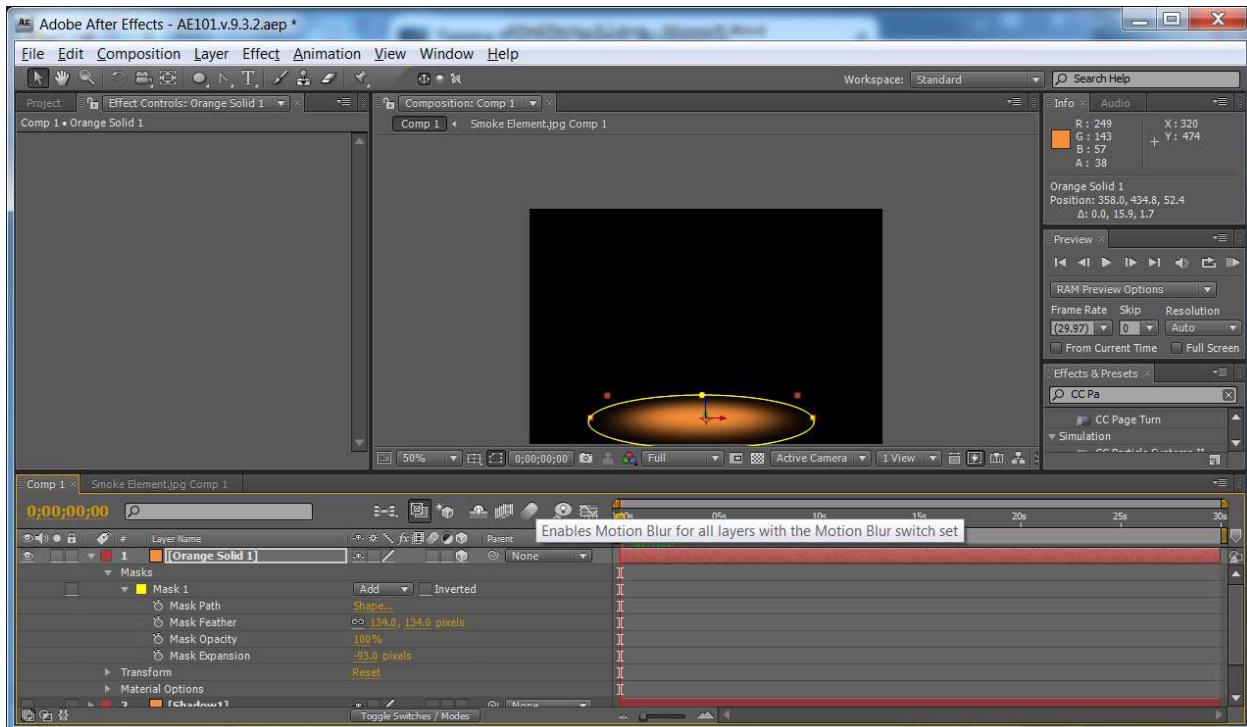
31. Make the Shdow 1 layer into a 3D Element Layer, you will need to switch modes and click the 3D icon in the Time Line Panel.

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32. Then click on the Shadow 1 Layer to get the 3D Handle to appear.



33. Change its Orientation and move it down to make it the floor, giving it a shadow emitting effect by click the Rotation Tool.



34. Then alter the Shodow layer mask Feather to 343 and Mask expansion -98 and scale the layer up, scale 168, 168, 168

35. Duplicate the layer and one the duplicated Shadow layer change its scale to 79.

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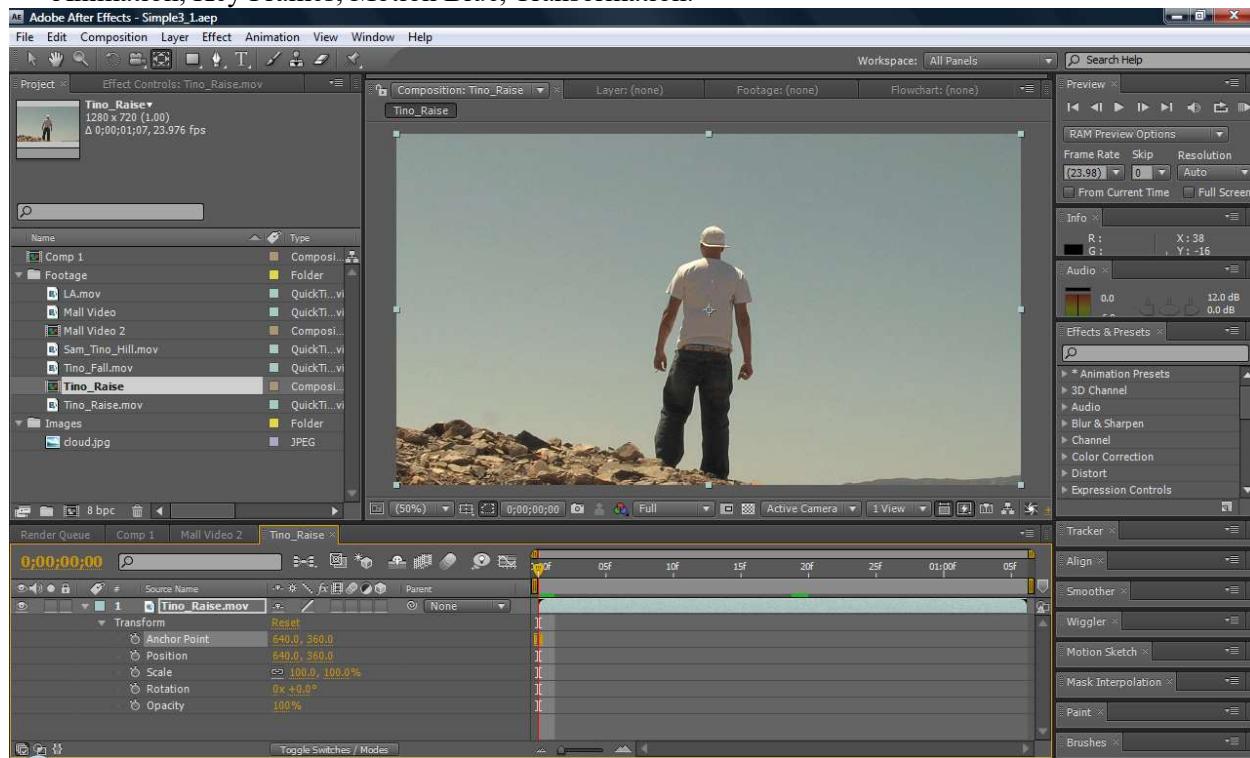
- 36. A
- 37. B
- 38. C

## 39. Animation.

Introduction.

What we are going to go through in this tutorial is the following:

- Animation, Key Frames, Motion Blue, Transformation.



### Transformation property of a Composition.

The Transformation Property.

Anchor Point, is the pivot point for the layer. Note: Pen behind tool on the Tools panel.

Position.

Scale.

Rotation.

Opacity.

#### Anchor Point.

Transformations, such as rotation and scale, occur around the anchor point (sometimes called *transformation point* or *transformation center*) of the layer.

By default, the anchor point for most layer types is at the center of the layer.

Though there are times when you'll want to animate the anchor point, it's most common to set the anchor point for a layer before you begin animating. For example, if you're animating an image of a person made up of one layer for each body part, you'll probably want to move the anchor point of each hand to the wrist area so that the hand rotates around that point for the whole animation.



Pan Behind tool

## Layers Interface.



- Making layers shy is useful for making room in the Timeline panel to show the layers and layer properties that you want to adjust.
- **(Hiding a Layer).** You can isolate one or more layers for animating, previewing, or final output by *soloing*.

### Motion Blur

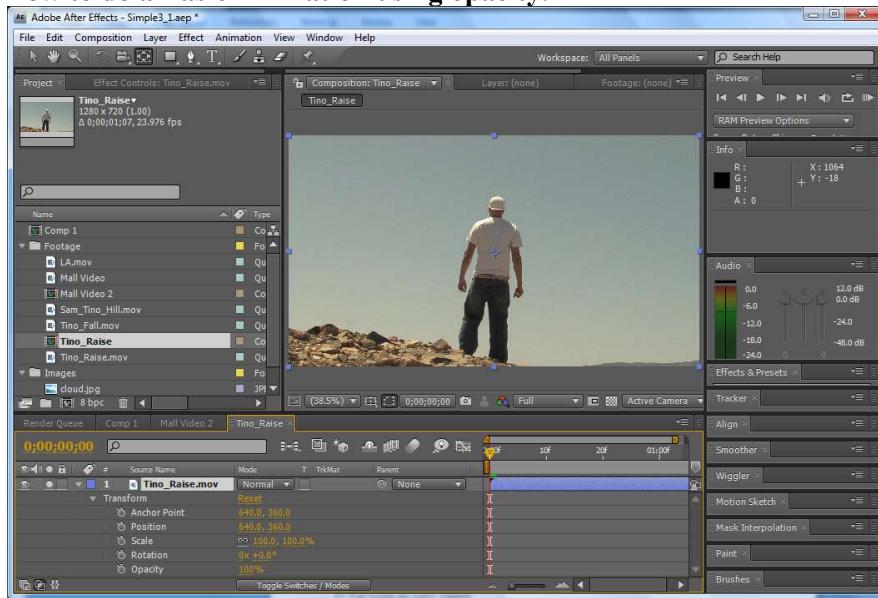
**Eye Layer to see a layer or hide a layer.**

**Lock Layer.**

**3d Layer.**

**Pick Wip**joins layers hiarcherly.

## How to do a Basic Animation using opacity.



1. From the Project window click on the Tino\_Raise.mov and Create a new Comp Composition.
2. With the layer selected in the Comp window time line click the Triangle to reveal the Transform properties for the selected composition.
3. Move the jog to the start of the frame.
4. Click the Timer Icon next to Opacity property, this will insert a key frame.
5. Set the Opacity to 0.
6. Move job to 1:00 f for 1 sec footage
7. Then Set the Opacity to 100.
8. Then preview by click the render ram preview button in the Preview Panel.

## How to do a Basic Animation using Position.

1. Duplicate the Tino\_Raise.mov in the Composition time line panel by clicking on the layer and pressing CTRL + D to duplicate Layer.
2. Hide 1 Tino\_Raise.mov.
3. Move the jog to the start of the frame.
4. Click the Timer Icon next to Position property, this will insert a key frame.
5. Using the Selection Tool move the video off frame.
6. Move the jog to 1:00 f for 1 sec footage.
7. Then preview by click the render ram preview button in the Preview Panel.

## Working with the Work Area.

**Note:** How to set the **Work Area**. if you press n it will set the work area to the jog so when you render it will only render to job selection.

Press b on the keyboard to start the job render position to the beginning point of whether ever the job point is.

The animation is a bit abrupt it comes and stops instantly. Select the key frame, the liner key frame and convert to a easier key frame. Press F9, changes the key frame from liner to an ease ease key frame.

Use Alt key and select all the key frames to stretch out your animation.

**How to do a Basic Animation using Position property with a motion blur.**

Motion Blur is when something is moving too quickly you hence a blur.

Every layer has a motion blue switch.

Also every composition has a composition motion blur.

**Note:** Key Framing: Easy ease or Bezier key fame allows you to slow the animation down.

1. Duplicate the Tino\_Raise.mov in the Composition time line panel by clicking on the layer and pressing CTRL + D to duplicate Layer.
2. Hide 2 Tino\_Raise.mov.
3. Move the jog to the start of the frame.
4. Click the Timer Icon next to Position property, this will insert a key frame.
5. Using the Selection Tool move the video off frame.
6. Move the jog to 1:00 f for 1 sec footage.
7. Then preview by click the render ram preview button in the Preview Panel.
8. Click the end key frame and press the F9 button on the key board to enable Easy ease key frame to make animation look a bit smoother.
9. Click the Blur icon in the layer.
10. Select the Global Blur icon.
11. Then press the RAM preview button to preview animation.

**Experiment 1.**

1. Try and select the key frames for the Position property layer.
2. Copy the frames, then rearrange the middle one to the other side and see what happens.

**Experiment 2.**

**Note:** If you select all of them and press the ALT key on the key board then stretch it the end key frame, this will stretch the animation out.

**Short Cut Keys.**

F3: Full Screen any active window.

n: move the end point to the jog.

b: moves the beginning point of the jog.

P: Position

S: Scale

R: Rotation

T: Opacity

Shift + r, t: This will open a number of layer combinations eg Rotation property, Opacity.

UU= to show modified properties

U = to show properties with keyframes or expressions.

u = Reveal all the properties that have key frames.

uu = Reveal all the properties that have been altered from its default settings.

Aa: 3d options, material options.

~ Full Screen of item selected.

Page Up = Next Frame

Page Down = Previous Frame

**Note:** Shannon So.

Create Rain.

Fire.

Explosion.

Green Screen Light Saber.

Gun Shot, blow back.

**Tutorial 98.****What is a Mask, is a cookie.****Mask Feather to soften the edges of your images.****Expansion. Will grow the bounds****4. Keying & Transparency Session.****Tino\_Fall.mov****Keying Light.****Affect, Keying (Keying ½)****Screen Matte****Clip Black****Screen Gain****Masks.****What is a Mask, is a cookie.****Mask Feather to soften the edges of your images.****Expansion. Will grow the bounds**

Background stuff so we use a mask.

Using the pen tool draw a shape so everything outside the shape is blocked out.

Mask path.

What is track Mate (TrkMat) – F4 on keyboard. It allows you to add transparency to a piece of video footage.

**Tutorial 4.1 Keying and Transparency of After effects.**

Plugin for Blue and Green Screen.

1. Create a New After Effects Project File.
2. Import the File Tino\_Full.mov
3. Drag Tino\_Full.mov



4. From the Menu click Effect, Keying, Keylight (1.2)
5. Click the Screen Color, eye dropper button and click the green screen to get rid of the green screen, it should now become transparent or checkered.



6. Click the Toggle Transparency button.
7. In the Effects control Panel for Key Light (1.2) set the following settings:

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- Under Screen Matte
- Clip Black: 39
- Clip White: 88
- Screen Gain: 111

8. Turn off the Key Light (1.2) Effect from the Effects Panel.

### Tutorial 4.2 Masking.

Masking is like a cookie Cutting.

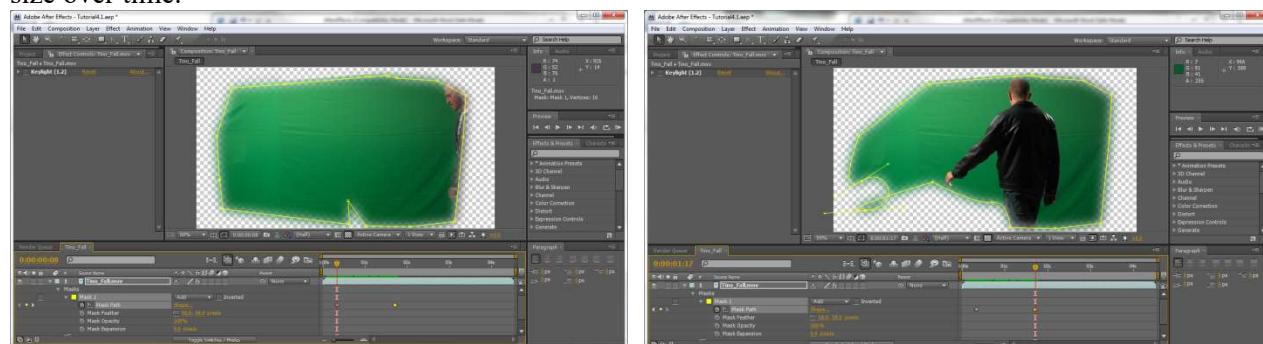
1. Using the pen tool draw around the person so that the lights and the person holding to green screen is marked out.



2. In the Time line panel Expand the Trino\_Fall.mov so that you can now see the Masks properties of the movie clip. You have the following settings:

- Mask Path: Where you can alter the shape.
- Mask Feather: where you can alter the blending if you were making a montage. E.g. 58
- Mask Opacity:
- Mask Expansion:

Experiment, add a key frame then move the job or slider and add a key frame in mask path shape to adjust size over time.



3. Then Delete the Mask layer from the time line of the Movie Trin\_Fall.mov.

### Tutorial 4.3. Pen tool and Key Framing

Description:

A

1. Using the pen tool draw around the person so that the lights and the person holding to green screen is marked out.



2. Import the Explosions\_01.mov into the project window.
3. Add the Explosions\_01.mov into the time line, and synchronize the explosion when the person falls.



4. Click the Toggle Transparency button to preview what it will look like.

### Transfer Modes.

#### Tutorial 4.4.

Transfer modes gives us Different ways to blend or work with layers beneath it. Press F4 on keyboard.

1. Delete the Tino\_Fall.mov mask and Key Light (1.2) Effect.
2. Import the Paint\_01.mov into the project window.
3. Add the Paint\_01..mov by dragging it from the project window into the preview panel.
4. Change or try different Screen Modes:
  - Multiply: show through anything that is white.
  - Screen: all the back get keyed out and now we just have the white.
5. Next experiment and see what all the transfer modes do.



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**Tutorial 4.4.2**

1. Turn off Paint\_01.mov so that it is not visible.
2. Import Grunge\_Gray\_06.jpg
3. Add the Grunge\_Gray\_06.jpg into the time line.
4. Change the transfer mode of the Grunge\_Gray\_06.jpg layer in the time line to Multiply.

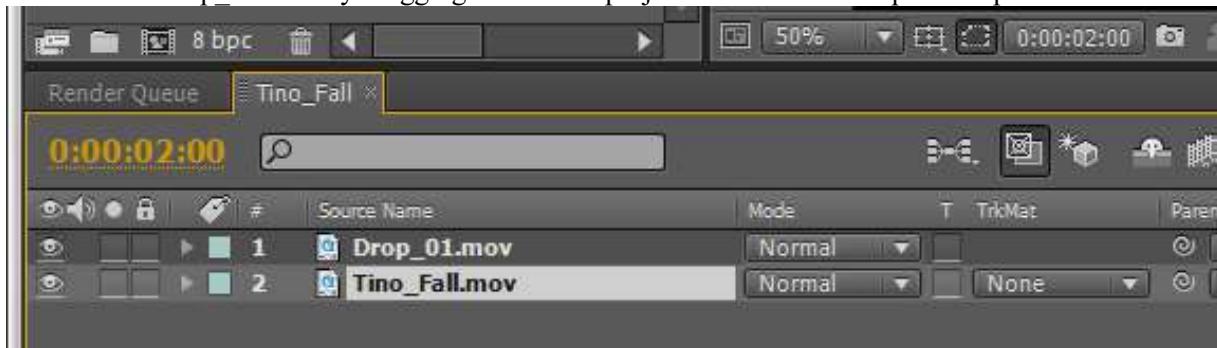


5. Change the transfer mode of the Grunge\_Gray\_06.jpg layer in the time line to Screen.
6. Change the transfer mode of the Grunge\_Gray\_06.jpg layer in the time line to Overlay.
7. Save the File.
8. Then in the Menu click File, Save As Tutorial4.5.1.aep

### Tutorial 4.5.1 Track Matte.

Track Matte. Function allows you to add transparency to a layer that does not already have a transparent background.

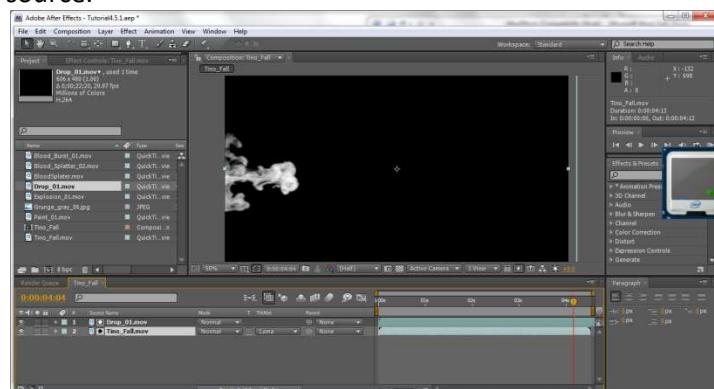
1. Open the File Tutorial4.5.1.aep
2. Delete all the layers in the timeline panel except for the Tino\_Fall.mov
3. Import the movie Drop\_01.mov into the project.
4. Add the Drop\_01.mov by dragging it from the project window into the preview panel.



The Drop\_01.mov is perfectly matted, we have black in the background and white in the foreground and.

What we can do with the tino layer is set the TrackMatte so that it uses this layer as the transparency source directly above it as the transparency source.

Or We can use the Tino Layer so that layer above it the Drop\_01.mov can be used as the transparency source.

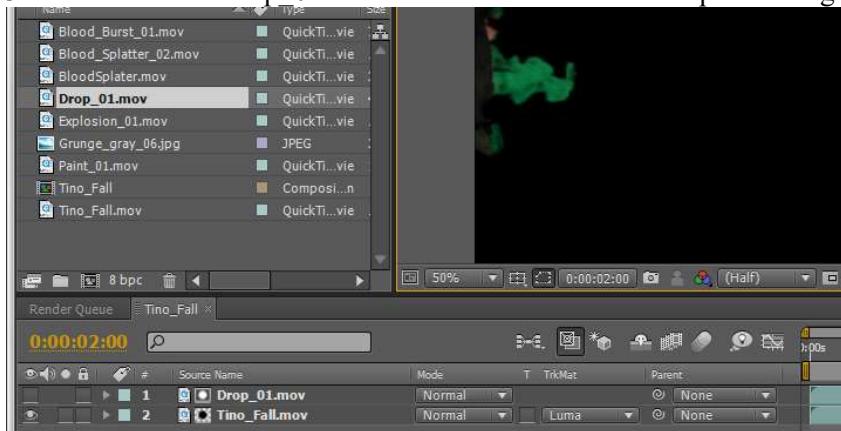


5. Make sure you are in screen mode to bring up the **Screen mode** and Track Matte mode. (TrkMat) and set the following if not already done.
  - Set the Deep\_01.mov
    - Screen Mode: Normal
    - TrkMat: -
  - Set Tino\_Full.mov
    - Screen Mode: Normal
    - Trk Mat: Normal
6. In the Time line panel click on the Tino\_Fall.mov layer.
7. Change the Trk Mat setting to the following:
  - Set Tino\_Full.mov
    - Screen Mode: Normal
    - **Trk Mat: Luma Matte "Drop\_01.mov"**

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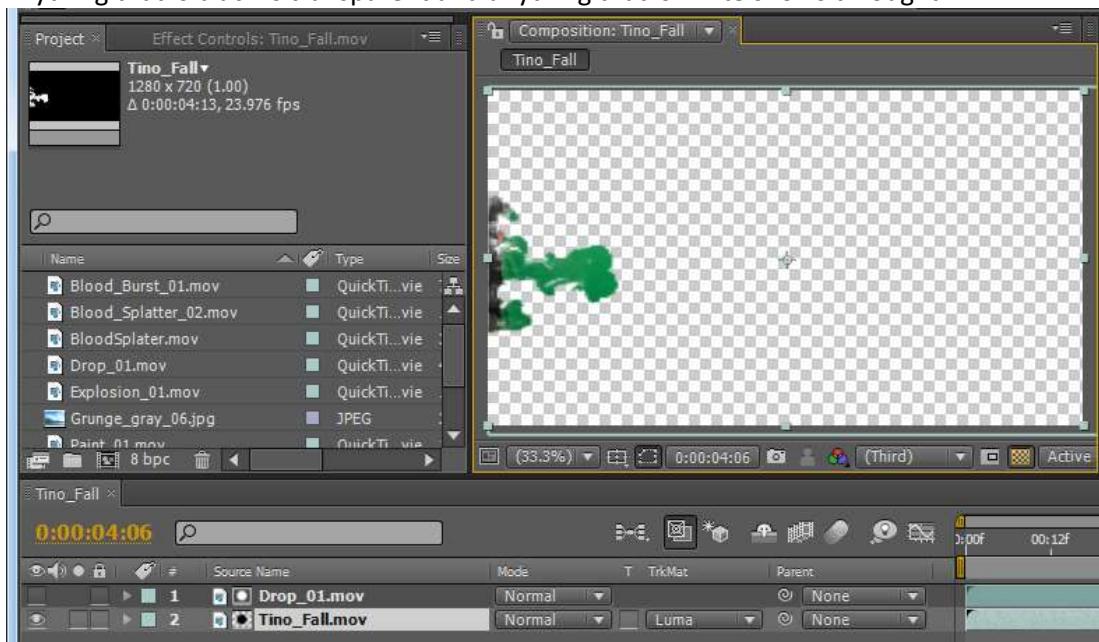


8. Then hide the Drop\_01.mov movie to view the Ink Drop become green, and not white.



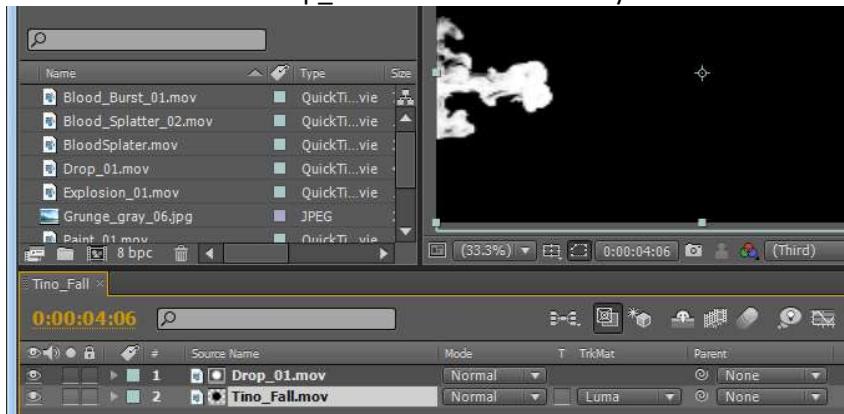
9. Then if you click the Transparent Button on the Composition Panel.

Anything that is black is transparent and anything that is white shows through.



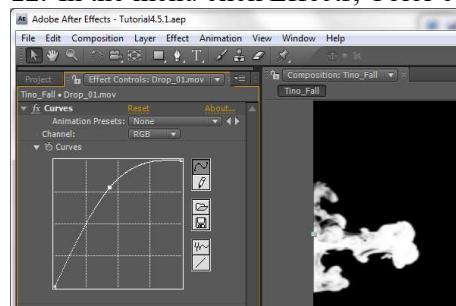
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10. Then un hide the Drop\_01.mov file to set the layer back to normal.



11. Click on the Drop\_01.mov layer in the time line.

12. In the menu click Effects, Color correction, Curves. Adjust it so that the Ink drop becomes brighter.



13. Click on the Tino\_Full.mov and Change the Trk Mat setting to the following:

- Set Tino\_Full.mov
  - Screen Mode: Normal
  - Trk Mat: Luma Inverted Matte “Drop\_01.mov”

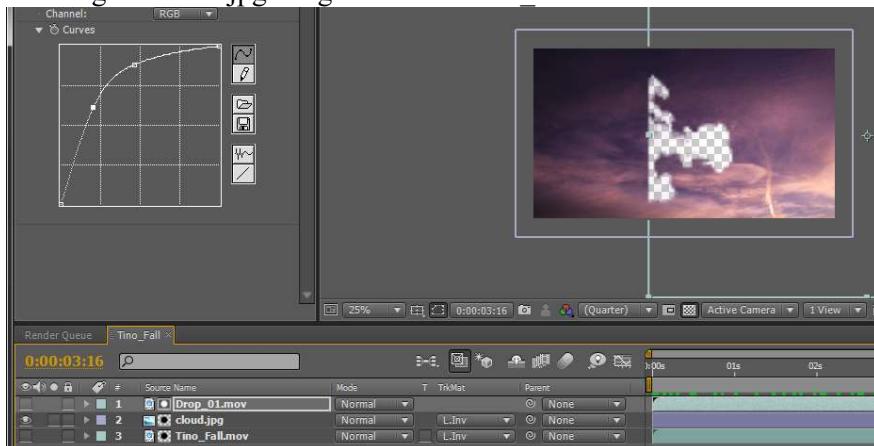


14. In the Menu Click File Save as Tutorial 4.5.2.

**Tutorial 4.5.2**

Note to Trainer: File name is Tutorial4.5.1.2.aep, Press F4 on Keyboard to alter transfer modes.

1. Open the File Tutorial 4.5.2.aep
2. Import the movie cloud.jpg into the project.
3. From the Project Window click the Cloud.jpg then hold down the Alt button on the keyboard and drag the cloud.jpg image onto the Trino\_Fall.mov.



4. Drag the Mall Video down into the Time Line panel so that is at the bottom of all the other layers, to get the Mall video to Show through.

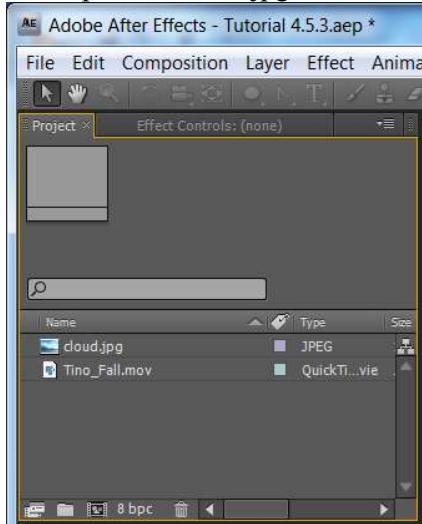


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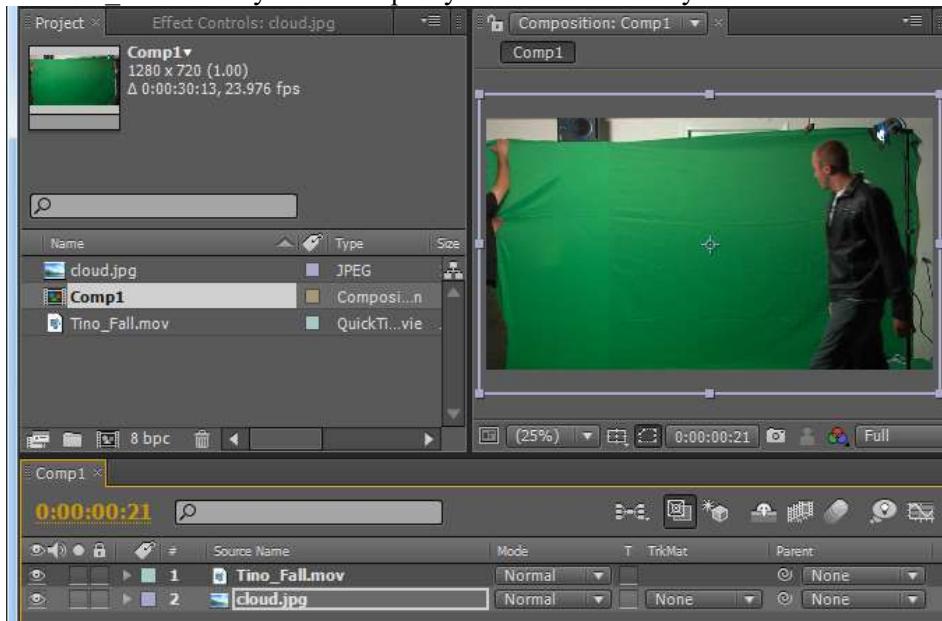
## Other Masking Effects.

### Tutorial 4.5.3. – Alpha Matte Effects 1.

1. From the menu click File, New Project.
2. Click File, Save as, In the file name dialog box type the following Tutorial 4.5.3.aep then click the ok button.
3. Import the cloud.jpg and the Tino\_Fall.mov into the project.

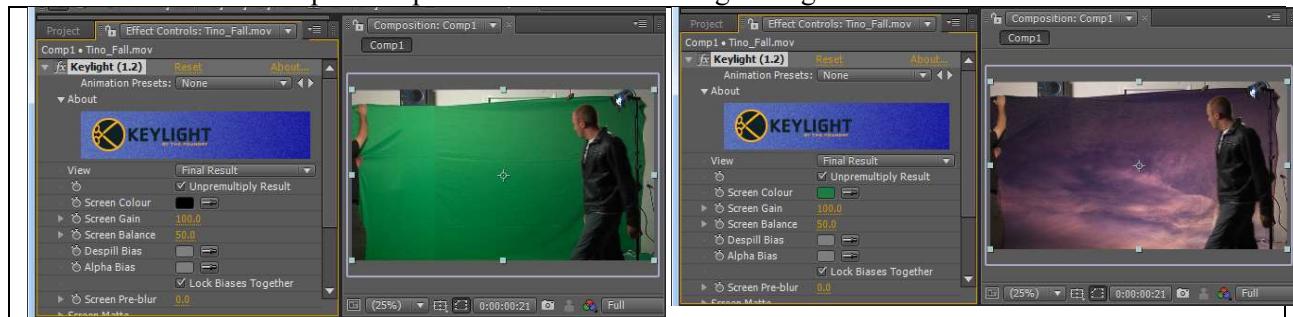


4. In the menu Composition, New Composition, In the Composition Name type Comp1 then click the ok button.
5. Drag the cloud.jpg and the Tino\_Fall.mov into the Comp1 main time line panel so that the Tino\_Fall.mov layer is the top Layer and the Cloud layer is on the bottom layer.



6. Then key out the green screen using the Keylight (1.2) effect, Click on the Tino\_Fall.mov, Then From the menu click Effect, Keying, Keylight (1.2).

7. Select the Screen color from the Keylight (1.2) from the Effects control Panel and select the green screen from the composition panel and set the following settings:



### Screen Matte Section.

**Clip Black:** 23.0

**Clip White:** 81

8. Hide the Cloud Layer for now.

9. Then click on the pen tool to Mask out the Tino\_Fall.mov extras, leave only the green screen. I.e take out the person and the light stand. So that we only focus on our main character.



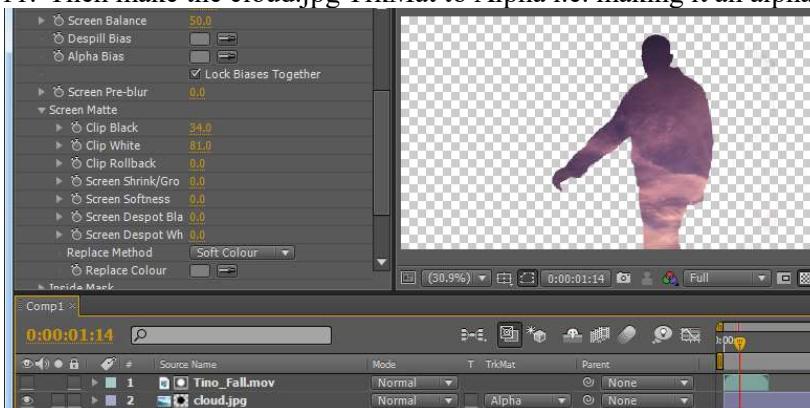
Note: So what we are going to do is use the Tino\_Fall.mov as the track mate for the Cloud.jpg.

10. Then Make the Cloud.jpg layer now visible.



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11. Then make the cloud.jpg TrkMat to Alpha i.e. making it an alpha channel rather than a Luma Chanel.



This effect setup uses the Tino\_Fall.mov alpha channel or the negative space of the transparency.

12. Then if you toggle the transparency mode you will get a black background and the Persons movements will have the color of the cloud.jpg shown through.



13. Go to the Menu, Click File, Save.

14. Then in the Menu Click File, Save As, Save the File as Tutorial 4.5.4.aep

15. C

#### Tutorial 4.5.4. – Alpha Matte Effects 2.

1. With file Tutorial 4.5.4.aep Still open from the previous tutorial delete the Cloud.jpg Layer.
2. In the Menu Click Layer, New Solid, and in the Solid settings dialog box set the following settings:  
**Color:** Black or Hex: 000000  
**Name:** BlackSolid1
3. Then click the ok button.
4. In the Menu Click Layer, New Solid, and in the Solid settings dialog box set the following settings:  
**Color:** Purple or Hex: E121DA  
**Name:** PurpleSolid1
5. Then click the ok button.
6. Then make the PurpleSolid1 the last layer in the list.
7. Then put the BlackSolid1 layer under the Tino\_Fall.mov
8. Set the BlackSolid1 TrkMat to Alpha Matte.

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So what it does is it uses the tino dancing around as a Matte.

Track Matte is about transferring transparency from one source to another.

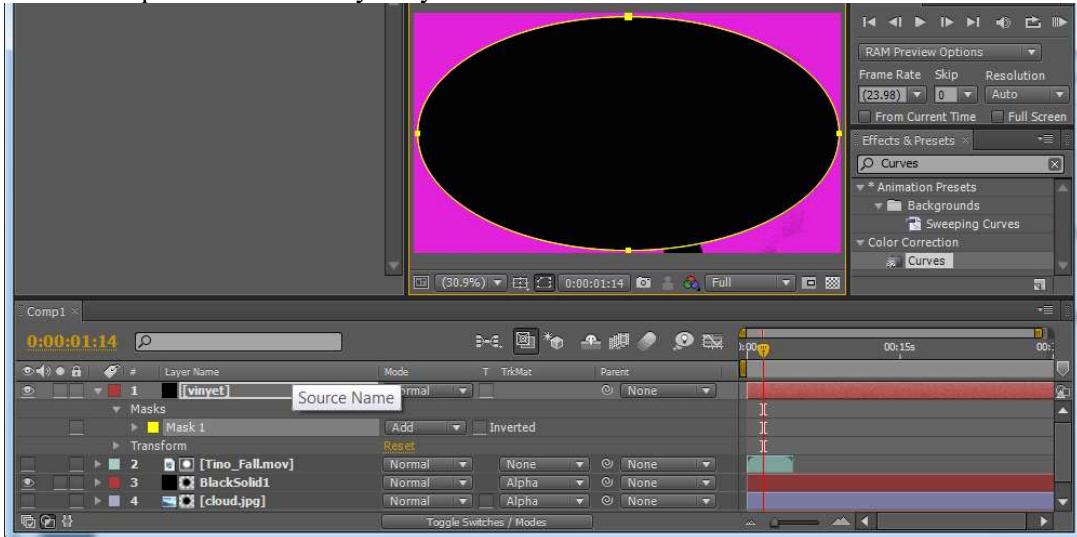
### How to create a vinyeta effect using masks.

9. In the Menu Click Layer, New Solid, and in the Solid settings dialog box set the following settings:

**Color:** Black or Hex: 000000

**Name:** vinyet

- Then from the tools panel up in the menu click the mask and shape tool to create a Ellipse around the composition of the vinyet layer.



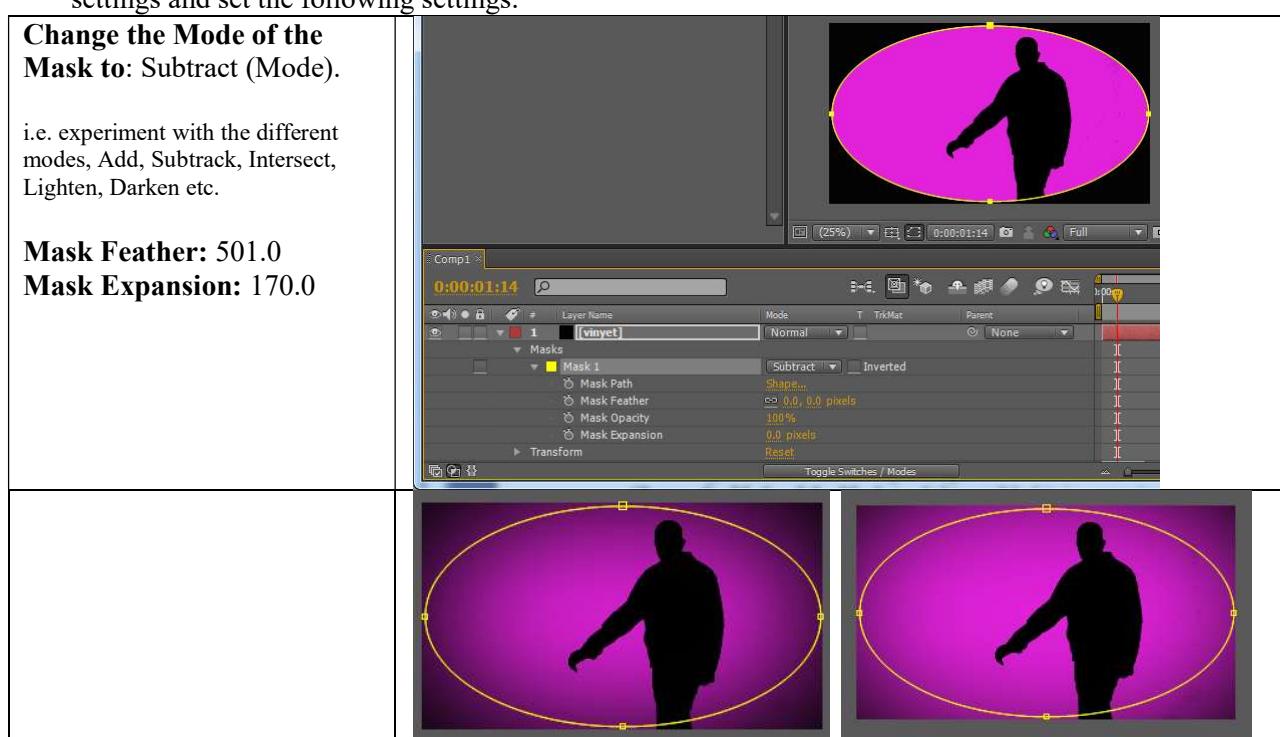
- Then in the Time line panel click the vinyet layer, and expand the Mask 1 properties to view the mask settings and set the following settings:

**Change the Mode of the Mask to:** Subtract (Mode).

i.e. experiment with the different modes, Add, Subtract, Intersect, Lighten, Darken etc.

**Mask Feather:** 501.0

**Mask Expansion:** 170.0



- A

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## 99. More Tutorials.

### 0. Light Rays – Tutorial.

**Light coming out of the text.** AKA (Light Rays)

You can do this effect with filters and changing settings but a simpler way is to use the CC Light Ray effect.

Step 0. Open the Exper\_2.aep file.

Step 1: Create a new composition with a size of 500 x 400, 25fps and with a length of 10 seconds,

Step 1.1 Then add a new text layer by doing a right click on the timeline panel and selecting New > Text, choose a nice font and write 2 lines of text, ensure that the text is visible in the monitor window and the textcolor should be white, on this example I just wrote:

“this is the text i’m going to use  
for our example.”

Step 2. Next we need to tilt our text a little bit, it would also work without but I believe that with it you give a slightly better look.

Therefore check the 3D layer checkbox besides the text layer and press the R key on your keyboard to access the rotation parameters, assign a value of -57 to the Y Rotation Axis, as well please try to keep the text on the lower half of the screen and be sure that the text is readable otherwise I can’t guarantee that everything will work out smoothly.

**Step 3.** Select the text layer, do a right click or from the menu click Effects, Generate, CC Light Rays as soon as the effect has been applied you shouldn’t see any big changes on the monitor besides that a small cross mark has appeared. Grab that cross mark and drag it on top of the text forth and back, I really love to play with those cross marks during my work, just to see what the effect really does and how it could behave for future animations (in case you don’t have a storyboard).

**Note:** The CC Light Rays Effect appears in the Effects panel or in the project panel section.

Step 4. Here we’re creating our little magic and make the text look really nice and animated. Set the following CC Light Ray Effect settings:

Intensity: 209

Radius: 85

Warp Softness: 40

Shape: Square

Colour from the Source: unchecked

Color: #004EFF

Transfer Mode: Add

If the center crosspoint is still outside of the text boundaries you will not notice any changes on the text but drag the crosspoint above the text and you will see that you really changed something to the effect

But.. That’s not it.. There are a few more things to come which really can make this effect look interesting.

What I love about working with After Effects is the possibility to apply multiple effects and link them together to achieve various looks, you can also apply the same filter over and over again and by mixing

them together you can get a really nice “global” effect which you then can save as a preset for further use, check the help file out on how to save your presets.

**Step 5:**

Let's add a new instance of the CC Light Rays effect, by now you should know where you can find it . you can also select the effect on the effect control panel, do a right click on it and choose the 2nd Item on the context menu, that will repeat the last chosen effect. You can also press CTRL+ALT+SHIFT+E to do the same, I prefer to use keyboard shortcuts then to use the mouse, maybe because I'm afraid of mice

With the new Light Ray effect created change the parameters to these values:

Intensity: 209

Radius: 789

Warp Softness: 180

Shape: Square

Color from the source: checked

Color: #FFFFFF

Transfer Mode: none

You will notice that the original text you wrote is actually gone, instead depending on the position of your crossmark there is a huge text with a blue shimmer on the screen.



You will notice that the original text you wrote is actually gone, instead depending on the position of your crossmark there is a huge text with a blue shimmer on the screen. Below you can see how my project looks like:

Drag the the little crossmark of the newly created effect and see how the text behaves, pretty cool huh? But where did the blue light go? Remember that you also have a center parameter on the first light ray effect? yeh.. that needs to be animated as well to be able to animate the blue shimmer. But how do you want to do that? moving both crosspoints at the same position might work but it's such an hassle when you have a really big animation with multiple layers, there must be a better, more effective way for this. There is, it's called **Expressions** now don't jump out of the building, as I started to work with After Effects I wasn't a big friend of Expressions, they looked very abnormal to me I'm used to ActionScript or Lingo but not this stuff.. After a while I really got to know Expressions and they can be fun, even the basic ones can help you during your day-to-day work. Let me show you how I've done it.

**Step 6:**

We need to bind our 2 center parameters to each other, After Effects has a nice little tool called the pick whip tool which looks like a small hairline below the parameter, by default you are not able to see it, but you can bring it upfront just by **holding the ALT key and clicking on the small stopwatch** besides the center parameter.



You will notice that you can't change the center values of the effect you pick whipped, you can't change it because it's being controlled by the original effect where the pick whip derived from. If you now move the crossmark of the original effect, by clicking once on the crossmark at the effect panel, you will see that both light rays are being moved together.



Now I leave it up to you to create a cool animation, try to extend it even further by using masks or even think about going real 3D.

Moving masks would work great of this example, I've seen an introduction for a movie this weekend which used a similar effect.

Even using only these 2 effects, animate the strength of the light play with the settings, master them

### 23. Moving 3D Lines— Tutorial.

**Filename:** Simple23\_1.aep

- From the Menu click Composition, New Composition.
- Set the following composition settings:

**Duration:** 300 sec.

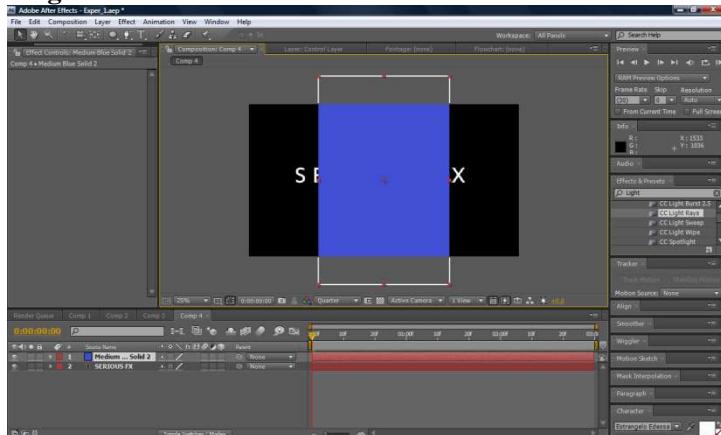
**Dimensions:** **Width:** 720 **Height:** 480

**Frame Rate:** 29.97

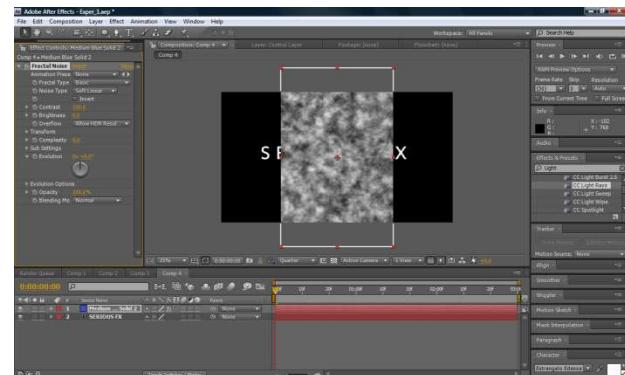
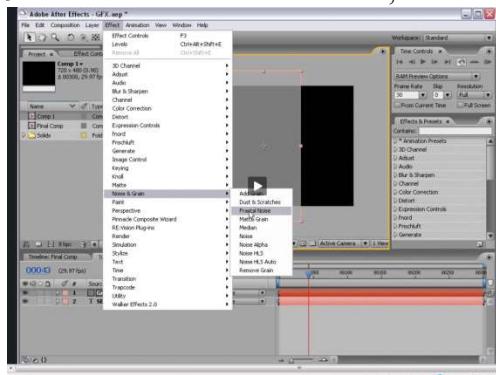
- Click the Text tool and type SERIOUS FX.
- Create a New Solid, and set the following dimensions:

**Width:** 300

**Height:** 600



- From the Menu click Effects, Noise & Grain, Fractal Noise.



- In the Fractal Noise Effect Panel Set the following settings:

Expand the Transform properties and set the following:

**Uniform Scale:** Un ticked.

**Scale Height:** 3000

**Scale Width:** 75

Set the other Fractal Noise Settings:

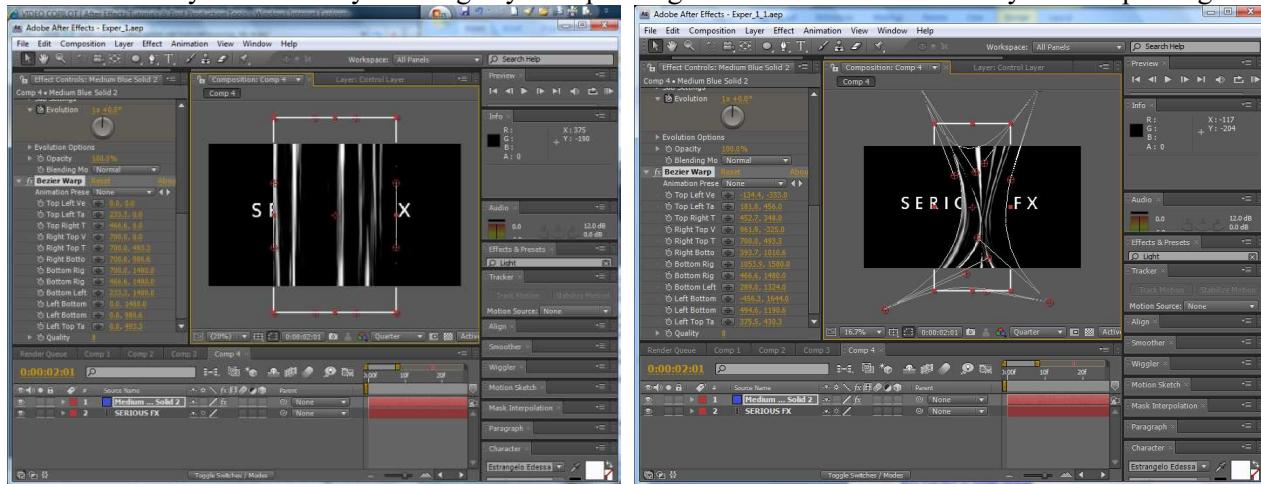
**Contrast:** 500

**Brightness:** -85.



7. Go to the first frame in the time line.
8. In the effects panel, the Fractal Noise Effect Set the following settings:
  - In the Fractal Noise Effect, under Evolution, Click the evolution stop watch (timer) to add a key frame.
  - Set the first parameter to  $0 \times +00.$  to set its parameters to one revolution.
9. Then go to the 200 frame and set the following settings.
10. In the Fractal Noise Effect, under Evolution, Set the first parameter to  $1 \times +00$  to set its parameters to one revolution.
11. From the menu click Effect, Distort, Bezier Warp.

This will allow you to distort your image by manipulating the Bezier Points marked by a circle plus sign.



12. In the effects panel, looking at the Bezier Warp effect set the following settings:  
**Quality:** 10

13. Click on the layer of the solid and change the mode of the layer or composition to screen.
14. From the Menu Click Hue, Color Correction, Hue / Saturation.

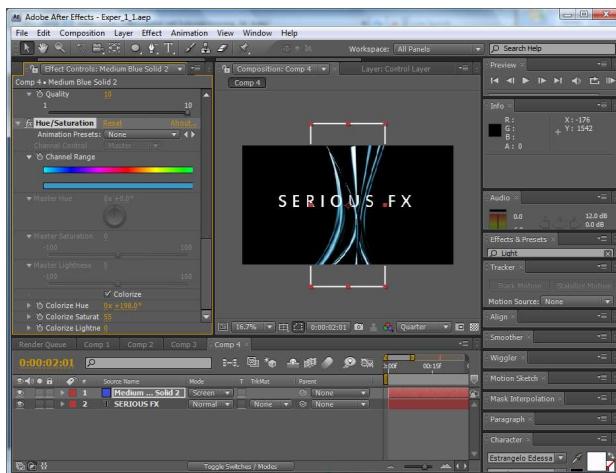
15. In the effects panel of the Hue / Saturation panel set the following settings:

**Colorize:** Ticked.

**Colorize Hue:** set the second parameter to: 199 for the color blue.

**Colorize Saturation:** 56

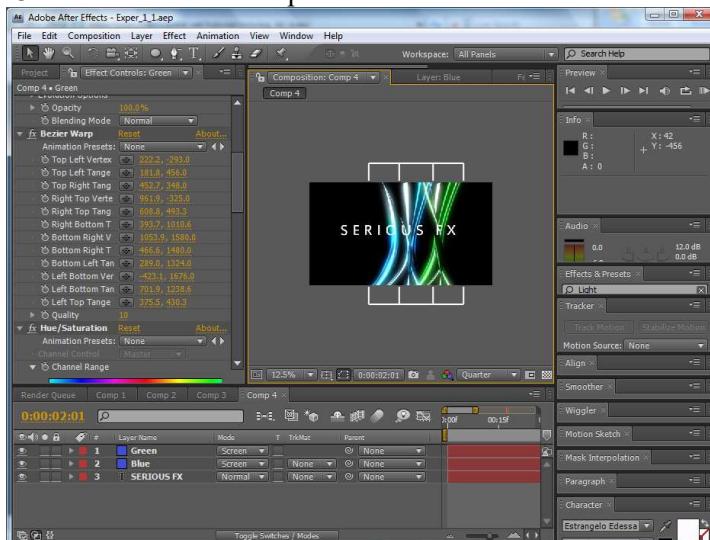
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16. From the menu click Effect, Stytlize, Glow.
17. In the effects panel, looking at the Glow effect set the following settings:  
**Glow Radius:** 80 Increase the Radius
18. Then brighten up the Fractal noise by going the the Fractal Noise effect and set the following settings:  
**Brightness:** 85
19. Now duplicate the Layer by pressing Ctrl + d.
20. Rename the second layer to Green.
21. Rename the first layer to Blue.

### Alter the Green Layer Shape.

22. Select the Green Layer and go to the Hue and Saturation effect in the effects panel and set the following settings.  
**Colorize Hue:** + 128°  
Colorize Saturation: 42
23. Go to the Bizer Warp and alter the Nodes and alter the shape.



24. Move the Green layer into the same place as the blue layer.
25. Then offset the time frames for the green layer, you can do this in the time line of the frames panel.
26. Go to the Noise Effect of the green layer in the effects panel and set the following settings:  
**Contrast:** 562

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**Brightness:-111.0**

27. Select the Blue layer then go to the Noise effect and set the following settings:

**Contrast:531****Brightness: -97.0****Now we are going to work on the text.**

28. Select the Text Layer, the SERIOUS FX Layer.

29. From the menu click Effect, Generate, Ramp.

30. Alter the Start Ramp point which is a circle with a plus sign, move the start ramp closer to the text.

31. Alter the End Ramp point which is a circle with a plus sign, move the start ramp closer to the text.

32. Click the Start Color, color picker and alter the color to gray.

33. From the menu click Effects, Perspective, Drop Shadow.

34. In the effects panel, looking at the Drop shadow effect set the following settings:

**Distance: 2.0****Softness: 0.0****Opacity: 100**

35. Duplicate the Drop Shadow Effect by pressing, Ctrl + D.

36. In the effects panel, looking at the Drop shadow effect set the following settings:

**Distance:0.0****Softness: 30.0****Opacity: 100****Create Partial effect.**

37. From the menu click Layer, New, Solid, then click Make Comp Size button.

38. Rename the new layer to Particle.

39. Then go to the Effects and Presets Panel and type particle and select CC Particle World.

40. Solo the layer.

41. In the effects panel, looking at the CC Particle World effect set the following settings:

**Grid:Off.****Birth Rate: 2.0, various.\*****Expand the following Properties:**

Producer.

Physics.

Particle.

**Set the following Settings:****Producer.**

Radius X: 0.6, width

Radius Y:0.3, height

Radius Z: 1, 3D -Dimensional

**Physics.****Velocity: 1.0****Gravity: 0 Note:** This effect can also create rain, gravity to 1.**Particle.****Particle Type:** Lens Bubble.**Birth Size:** 0.150, various.\***Death Size:** 0.150**Note: To create a Rain Effect.**

Change the following settings for rain.

**Gravity:** 1

**Birth Rate:** 0.2

To Change the Color go to menu layer, Solid Settings then choose your color.

42. From the menu click Effects, Color Correction, Hue / Saturation.

43. In the effects panel, looking at the Hue / Saturation effect set the following settings:

**Colorize:** Ticked.

**Colorize Hue:** +203.0°

**Colorize Saturation:** 100

**Colorize lightness:** -21

### **How to create a 3D Camera. (Cammera Layer)**

Once I create Camera I can orbit around the particles in 3D space.

44. From the menu click layer, New Layer, Camera Layer.

45. We now need to make all our other layers 3D Layers. So click on each layer and convert to a 3D layer.

46. Then using the orbital tool click on the text layer and alter the z orientation, move it to the front.

47. Then using the orbital tool click on the Green and alter the z orientation move it to the back.

48. Then using the orbital tool click on the Blue Layer and alter the z orientation move it to the back.

### **Touch ups.**

49. Off set the Particle Layer so that they appear at the beginning of the scene.

### **How to create a simple 3D camera Movement.**

50. Select the Cameral Layer.

51. Move the job to the first frame.

52. Press the letter p on the Key board to bring up the position property.

53. Click the stop watch for the position property of the Cameral layer.

54. Move the Jog to the 150 frame.

55. Then using the orbit camera tool and holding down shift click on the comp preview window and rotate the comp. The shift key will make all the objects rotate together.

### **One last effect creating as simple lens flare effect.**

56. From the Menu click Layer, New, Solid Layer. Select the Color Picker color to black then click the ok button.

57. From the Menu click Effect, Generate, Lense Flare.

58. Then from the Menu click Effect, Color Correction, Hue / Saturation

59. In the effects panel, looking at the Hue / Saturation effect set the following settings:

**Colorize:** Ticked.

**Colorize Hue:** +212.0°

**Colorize Saturation:** 33

**Colorize lightness:** -54

## 18. Light Streaks – Tutorial.

**In this tutorial you will learn how to use the following:**

- Adjustment Layer.
- Light layer.

**Note:** You will need Trapcode effect you need to download and install it.

Location of effects: C:\Program Files\Adobe\Adobe After Effects CS4\Support Files\Presets

Location of Trapcode:

1. From the Menu click Composition, New Composition, and set the following composition settings:

**Width:** 720

**Height:** 480

**Duration:** 300 frames @ 30 fps

2. Create a new Solid and make it black and name is **BG**.
3. Duplicate the BG layer and rename it to **Particles**.
4. From the Menu click Layer, New, Adjustment Layer.
5. Name the Adjustment Layer to **Color FX**

The adjustment layer allows us....

6. From the Menu click Layer, New, Light Layer.
7. Name the Light layer to, **Emitter**
8. From the Menu click Layer, New, Camera Layer and set the preset to 35mm
9. Name the Camera layer to, **Camera 1**
10. Click the **Particles Layer** from the layer Time line window.
11. From the menu click Effects, Trapcode, Particular.
12. Expand the Emmiter property and set the following settings.

### Emitter property.

**Particle/sec:** 260

**Emitter Type:** Light.

**Velocity:**0

**Velocity random:**0

**Velocity from motion:**0

**Emitter Size X:**0

**Emitter Size Y:**0

**Emitter Size Z:**0

### Particle property.

**Life [sec]:** 5.0

Particle Type: \*\*\* We Need to create one elses \*\*\*

### Create a Particle Type.

13. From the Menu click Composition, New Composition, and set the following composition settings:

**Composition Name:** Particle\_50

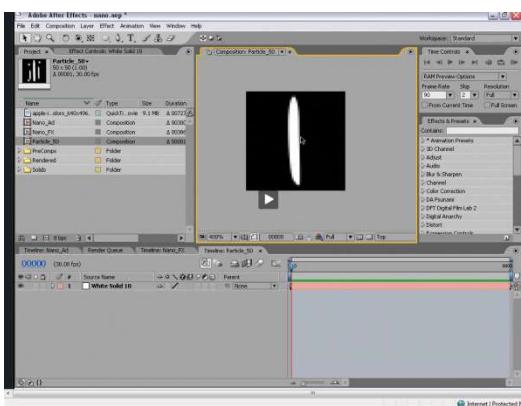
**Width:** 50

**Height:** 50

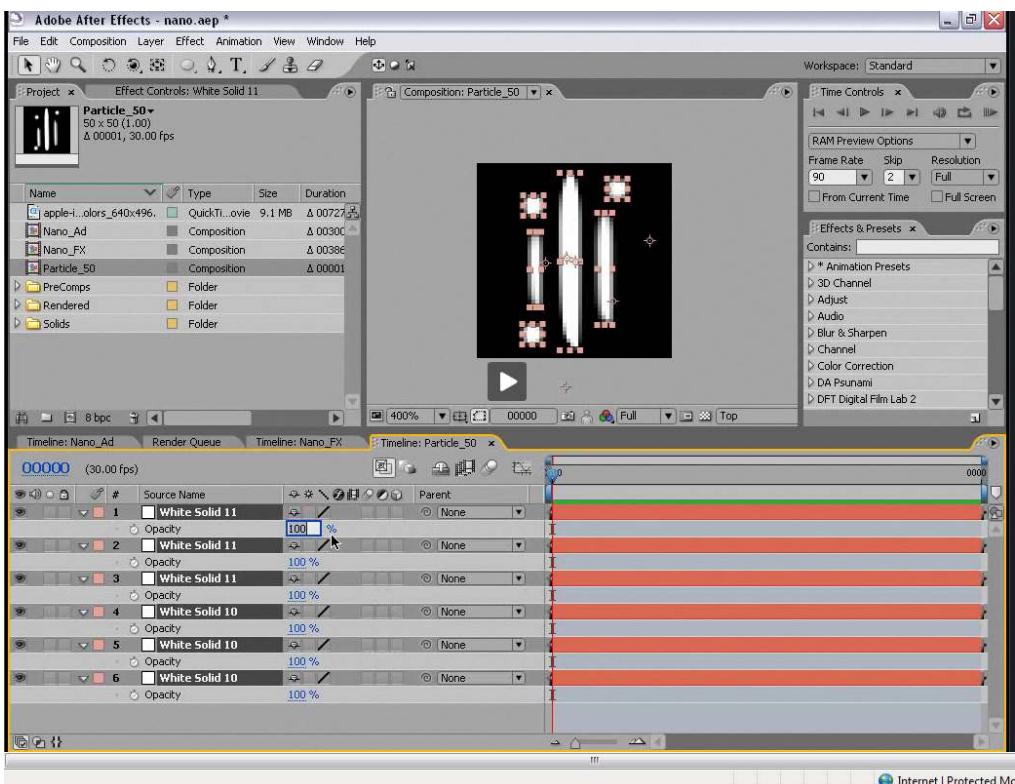
**Duration:** 1

14. From the menu Click Layer, New, Solid, and set the color white.

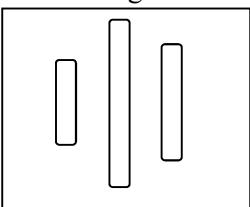
15. Then using the Pen tool draw a oval shape vertically.



16. Duplicate the White Solid layer twice.
17. Then take the first duplicated layer and rename it to line 2
18. Then take the second duplicated layer and rename it to line 3

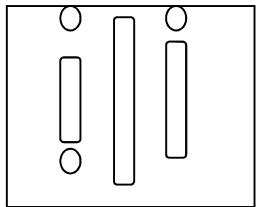


Then arrange the lines as shown below:



19. From the menu click new, Layer, Solid and set its color to white.
20. Then click the Elliptical tool and create a circle.
21. Duplicate the circle twice and arrange them as show below.

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22. Select all the Layers, then press the t button to bring up the opacity property for all the layers, set the first layer in the list, opacity to: 10

23. Then select all the circle layers and set there opacity to: 25

Then click the project window and you will see the Particle\_50 comp in your project.

24. Drag the Particle\_50 into your Comp window and make it the last layer in the list then hide the layer.

25. Click the Particles Layer and set the following Particle properties.

**Particle type:** Custom.

#### Custom Properties.

**Layer:** Particle\_50 Layer \*\*\*

**Time Sampling:** Start at Birth – Loop

#### Set up the Light or emitter.

26. Click the Emitter Layer.

27. Press the P button on the keyboard to bring up the position property.

28. Hold down the Alt key on the keyboard click the stop watch to bring up the expression builder for that properties of the Emitter layer and type the following:

**Code expression:** Wiggle(.5, 100).

It will wiggle the light ever 5 sec of a period of time.

29. Click the Particle liayer in the Comp time line.

30. In the effects panel click Particular, Particle and set the following settings:

Life: 15.0

Size: 20, is the thickness of the line.

Opacity: 50

#### Color our Particles.

31. Click the Color FX Layer.

32. From the menu click Effect, Color Correction, Hue / Saturation.

33. In the effects panel, looking at the Hue / Saturation effect set the following settings:

**Colorize:** Ticked.

**Colorize Hue:** +203.0°

**Colorize Saturation:** 43

34. From the menu click Effect, Stylize, Glow.

35. In the effects panel, looking at the Glow effect set the following settings:

**Glow Radius:** 47 Increase the Radius

**Glow Intensity:** 3.0

**Glow Threshold:** 50

#### Animate sequence.

36. Click the Cammera Layer.

37. Then press Shift on the keyboard then press P, A

38. Then using the

39. a

40. D

41.

42. B

43. C

44.

45. D

46. E

47. F

48.

Tip how to create your own particle flow.

1. go to Create

2. go to Space warp (6th icon below command panel)

3. drag out wind

4. now in your PFlow chart, you will need to drag an "Force" into your event

60. From the menu click Effect, Color Correction.

61. Then select Change To Color. It is a good filter to colorize your footage.

62. Alter the following settings:

**From:** Select color eg. Pink Top

**Help Ref:**

[file:///C:/Program%20Files/Common%20Files/Adobe/Help/en\\_US/AfterEffects/9.0/WSB8612141-8D31-4796-8825-AC495860C350.html](file:///C:/Program%20Files/Common%20Files/Adobe/Help/en_US/AfterEffects/9.0/WSB8612141-8D31-4796-8825-AC495860C350.html)

**Tutorial 98.****Fire.****Rain.****Snow.****Tutorial 98. - Basics.****Background Gradient.****File name: Basic101.**

1. From the Menu click Composition, New Composition.

2. Set the following composition settings:

**Composition Name:** Basic101**Duration:** 15;00 sec.**Dimensions:** Width: 720 Height: 480**Frame Rate:** 29.97**Resolution:** Full**Create new Solid.**

3. From the menu click Layer, New, Solid, then click Make Comp Size button.

4. Rename the new layer to BG.

5. Then from the Menu click Effect, Generate, Ramp and set the following settings:

**Start Color:**#DEDCAF**End Color:**#0621A9**Ramp Shape:** Radial Ramp.**Background Blocks. – Moving background.****Create new Solid.**

1. From the menu click Layer, New, Solid, then click Make Comp Size button and set the following settings:

**Width:** 500**Height:** 500

2. Rename the new layer to Blocks.

3. Then from the Menu click Effect, Noise & Grain, Fractical Noise and set the following settings:

**Create Square Blocks.**

4. From the Effects & Presets Search Panel Type Mosaic, then drag and drop the mosaic effect onto the composition preview window.

5. In the Mosaic effect set the following mosaic parameters:

**Horizontal Blocks:** 10**Vertical Blocks:** 10

6. Now if you click the render preview button in the preview panel you will see the and blocks color alternate.

**Generate Grid.**

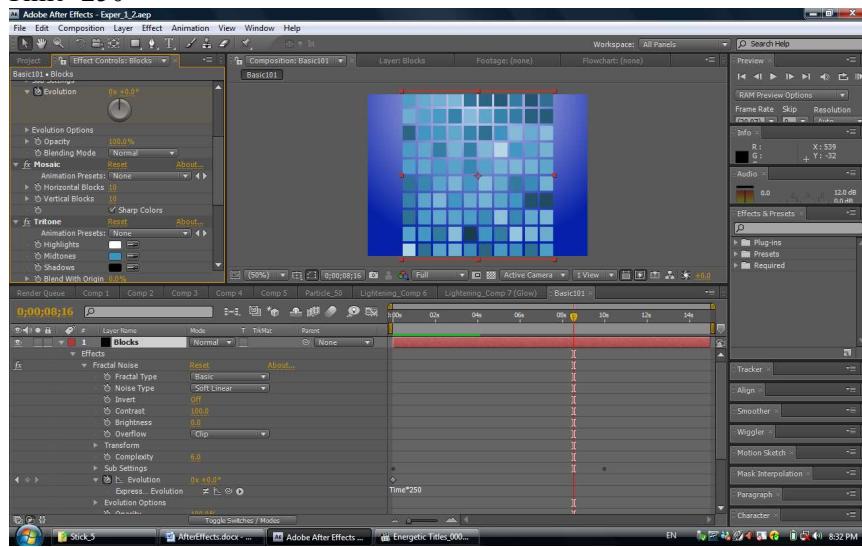
7. Then from the Menu click Effect, Generate,Grid and set the following settings:

**Blending Mode:** Stencil Alpha.**Invert Grid:** Ticked.**Border:** 7.5**Animate the Mosaic or alter the Fractal Noise.**

8. From the Effects Control Panel under Fractal Noise,Press the Alt button on the keyboard and Click on the Evolution Stop Watch.

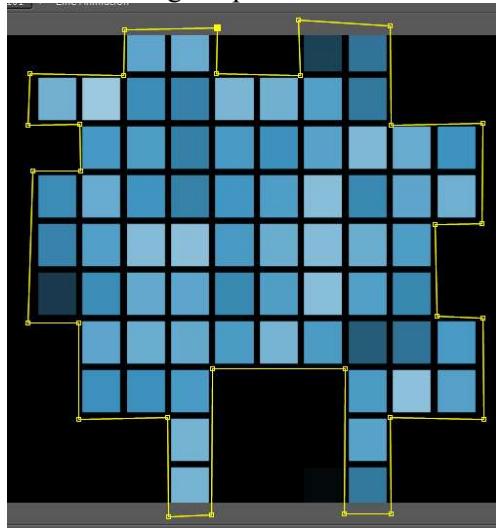
9. Then in the expression section of the Composition layers panel type the following (*effect("Fractal Noise")*(24)):

Time\*250

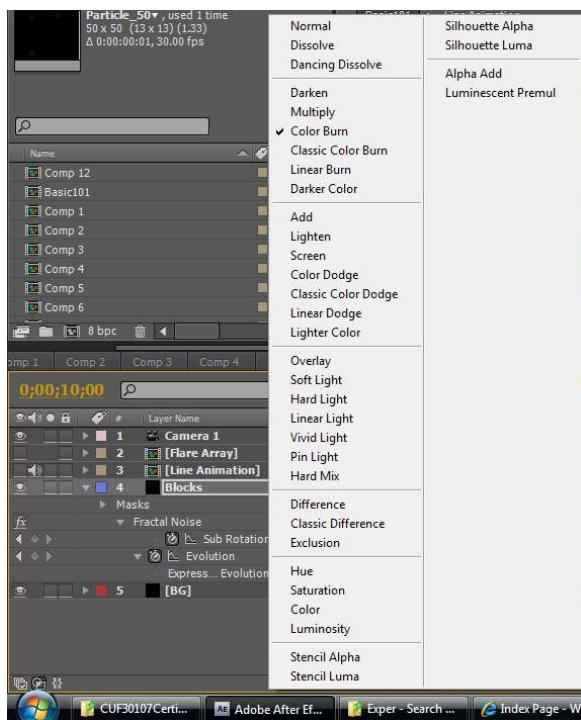


Now mask out the Full Block to create randomizes.

10. Then using the pen tool mask out the following shape.



11. Change Transfer mode to color burn.

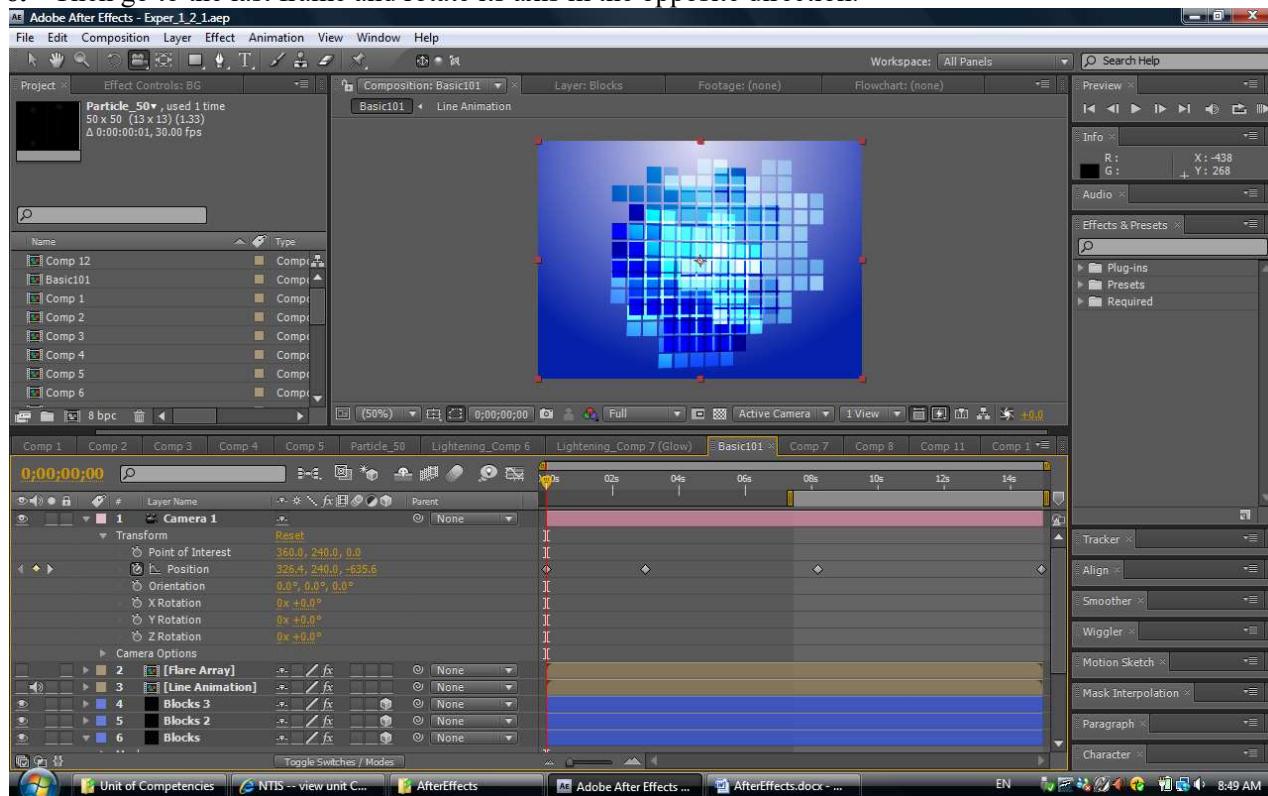


12. Duplicate the Blocks layer, and rename to Blocks 2.
13. Change the transfer mode to screen, then change to color dodge
14. Change the brightness of the fractal effect.
15. Move the Job to the beginning of the layer and click the evolution top watch parameter and insert a key frame.
16. Then move the jog to the end of the layer and under the evolution parameter of the layer frame click the key frame for evolution then alter the evolution parameter to the following 1x, +250.
17. Then Duplicate the Blocks 2 Layer and call it Blocks 3.
18. Then make the 3 block layers 3d and alter each of them, change the scale, position of each x, y, z, position.

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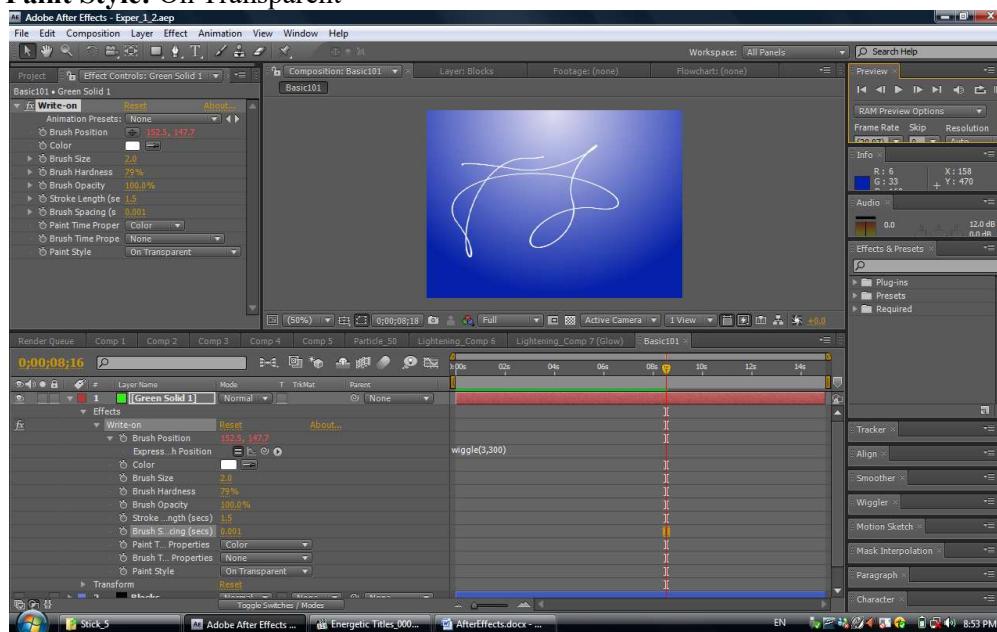
## How to make your background move.

1. From the Menu click Layer, New Camera.
2. Make the Camera layer a 3d Layer.
3. Click the Orbit Camera Tool.
4. Go to the first frame in the composition, expand the Camera layer so that you see the position Stop watch and insert key frame.
5. Rotate the axis
6. Then go to the last frame and rotate its axis in the opposite direction.



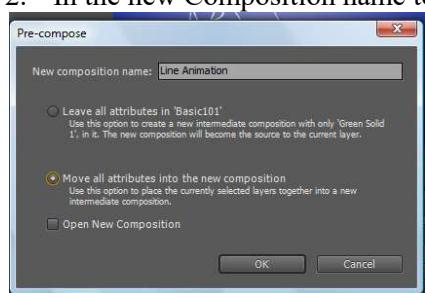
**File name: Basic102.****Line Movement. – Glowing Line.****How to create animating line.**

1. From the menu click Layer, New, Solid, then click Make Comp Size button and using the color picker choose the color Green then set the following settings.
2. Then from the Menu click Effect, Generate, Write On Press the Alt button on the keyboard and Click on the Brush Position Stop Watch.
3. Then in the expression section of the Composition layers panel type the following (effect("Write-on"))(1):

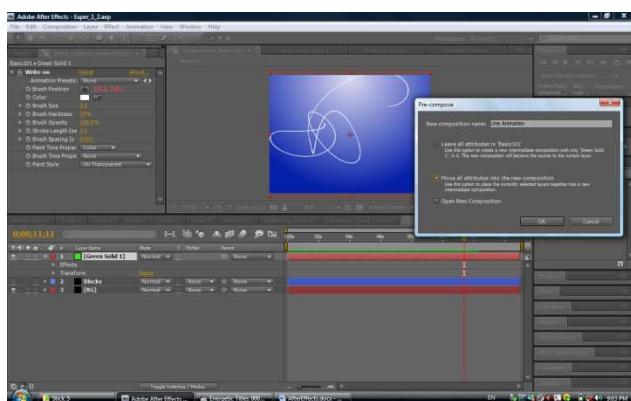
**Expression:**wiggle(3,300)**Stroke Length (sec):** 2.5**Brush Spacing (sec):** 0.001**Paint Style:** On Transparent**How to Precompose an animation sequence after we are finished in creating our animation sequence.**

**Note:** You precompose an animation sequence to create your different effects which you can add to other bigger animations.

1. From the Menu click Layer, Precompose, Click Move all attributes into the new composition check box so that it is selected.
2. In the new Composition name text box type: Line Animation



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**Note:** You create Compositions so that you can alter them later if you need to, as it will hold all the layer settings etc.

### How to Render an Composition.

1. Now you will need to Render your composition, from the project Panel you will see your composition, Line Animation.
2. Right Click on composition in the Project Panel and Click Create Proxy then select movie.
3. You can alter the settings and the data path for this example set the following settings:, once finished click the Render Button.

**Render Settings:** Best Settings.

4. Click Output Module and set the following Settings:

**Format:** Quick Time Format.

5. Click the format options button and set the following settings:

**Compression type:** PNG, so that it keeps its transparency.

**Channels:** RGB + Alpha

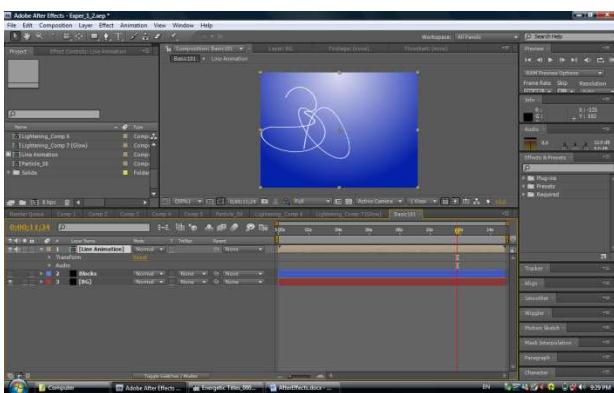
6. Then Click the Render Button to render the animation.

**Note:** output path e.g.

Also if you notice in our project window you will see our line animation has a little black box to indicate it has been rendered.



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**BREAK – Student have a short 2 min break.**

**Apply a better effect to the procompose line animation.**

4. From the Effect Search Panel type CC Light Burst 2.5 and play with the settings and see what it does.
5. Then Apply a Glow if not already done.

**Note:** Now in our composition we have 3 layers,

- Line Animation
- Blocks
- BG

**How to Create a lenses flare, array effect.**

- From the menu click Layer, New, Solid, then click Make Comp Size button and using the color picker choose the color Black then set the following settings:

**Width:** 250**Height:** 250

- From the Menu click Effect, Generate, Lens Flare then in the effects panel set the following settings: Center the flare to the center.

- Move the jog to the beginning of the time line.

- Go to the Effects panel and Alter the Lens Flare and set the following settings:

**Flare Brightness:0**

- Move the jog to 01:00f

- Press u on the keyboard, Click the add and remove key frame in the layers to add a key frame at frame 1:00f

- Go to the Effects panel and Alter the Lens Flare and set the following settings:

**Flare Brightness: 100**

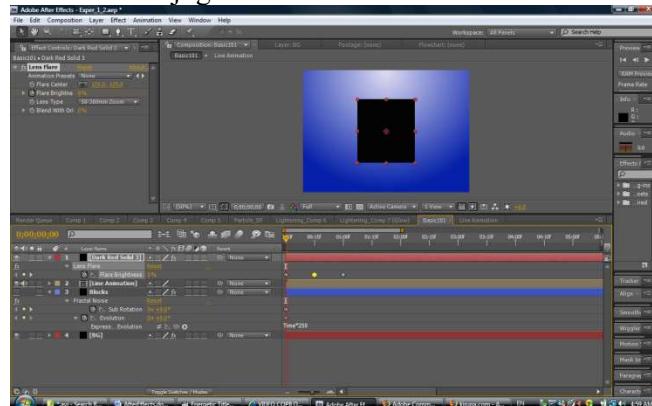
- Move the jog to 02:00f

- Click the add and remove key frame in the layers to add a key frame at frame 2:00f

- Go to the Effects panel and Alter the Lens Flare and set the following settings:

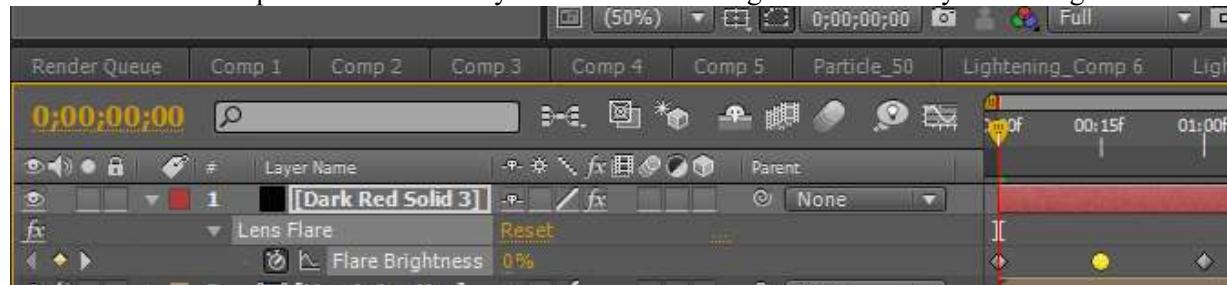
**Flare Brightness:0**

- Move the jog to 01:00f



- Hold down the Ctrl Key on the keyboard then click on the Key frame in the frame layers panel.

- Then alter the sequence so that the key frames are closer together and is only 1:00f long.



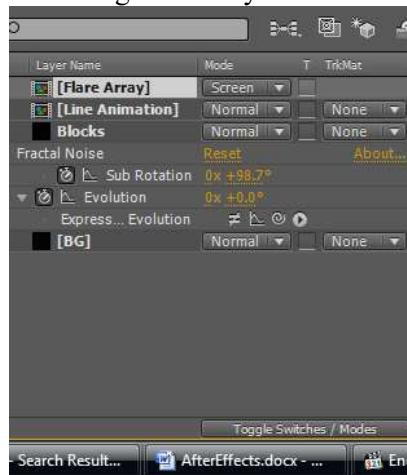
Now Precompose the animation of the lens flare.

- From the Menu click Layer, Precompose, Click Move all attributes into the new composition check box so that it is selected.
- In the new Composition name text box type: Flare
- Change the mode to Screen.
- Then duplicate it a few times, 5 times and off set its time line by shifting the layers.
- Then select all the flare layers and duplicate the layers and off set them.

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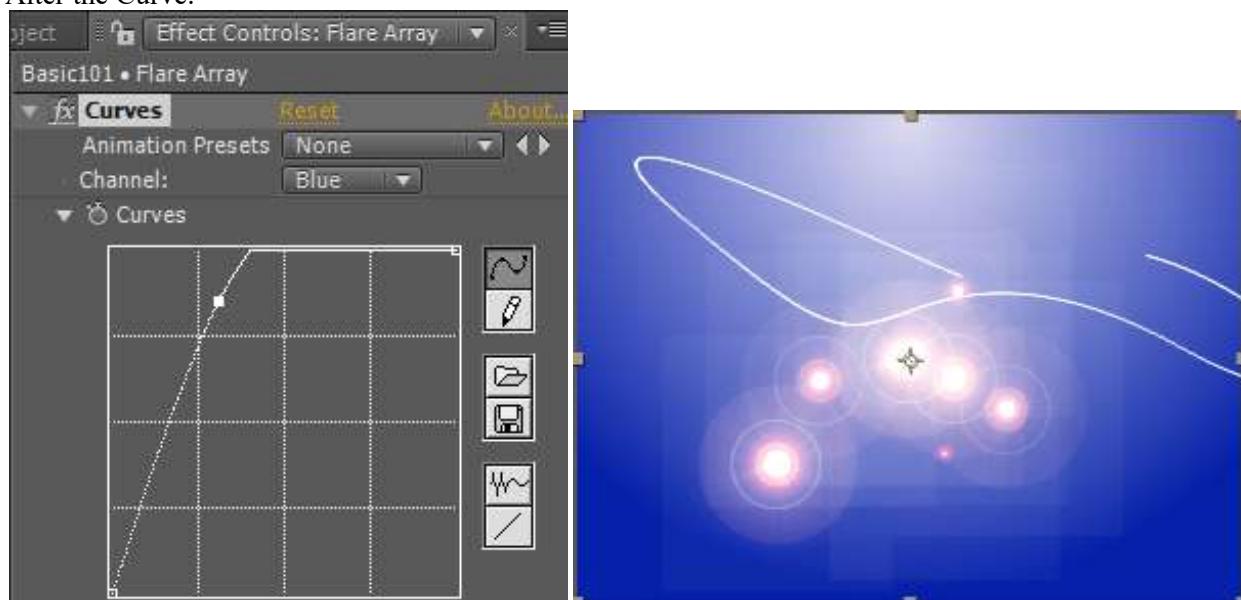
19. Select all the Flare layers and precompose the flare layers, go to Layer, Precompose, Click Move all attributes into the new composition check box so that it is selected.
20. In the new Composition name text box type: Flare Array
21. Change that's layer mode to screen.



22. To add a Tintcolor of Blue, Effect from the menu, Color Correction, Tint.
23. To alter the color click Effect from the menu, Color Correction, Curves and set the following parameters:

**Channel:** Blue

Alter the Curve.



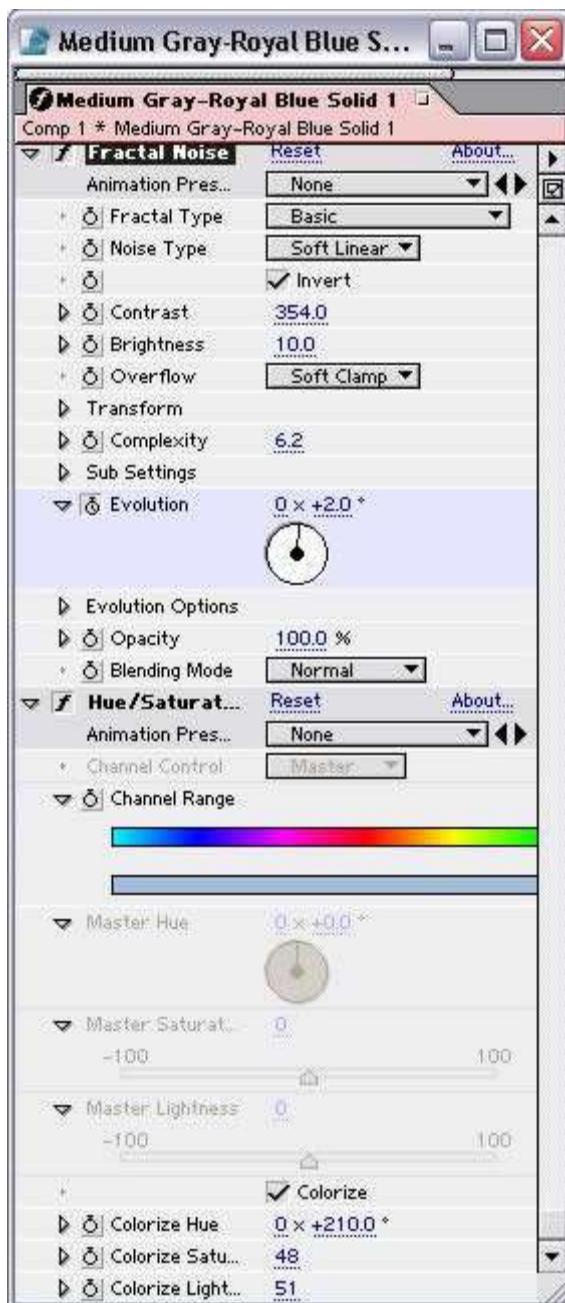
24. To a Glow, Click Effect from the menu, select Stylize, Glow and set the following parameters:  
Glow Radius: 129.0  
Glow Insensitivity: 2.5

## How to create a Sky Effect.

### Sky

In this tutorial I'll show you some things that can be done easily, even if you open After Effects for the first time:

1. Create a new project with a new composition about 5 seconds long and about the size you want the sky to be. I created mine at 640 width/480 height.
2. Then insert a new solid layer and click on Make comp size to make it the same size as your composition. Then go to effect/noise/fractal noise and use these settings:
  - Fractal type: Basic
  - Noise type: Soft Linear
  - Invert- checked
  - Contrast: 354
  - Brightness: 10
  - Overflow: soft clampNow go to Effects, Adjust, Hue Saturation, check colorize and move the sliders of the Hue, Saturation and contrast till you get the color you desire for the skies. Mine are:
  - Hue: 210
  - Saturation: 48
  - Lightness: 51



Now in the timeline go to the drop-down menu of effects to the Fractal Noise effect. Set a keyframe for evolution at frame 1 with the default value 0x0.0 and at the last frame set another key frame, making the value 1x0.0.

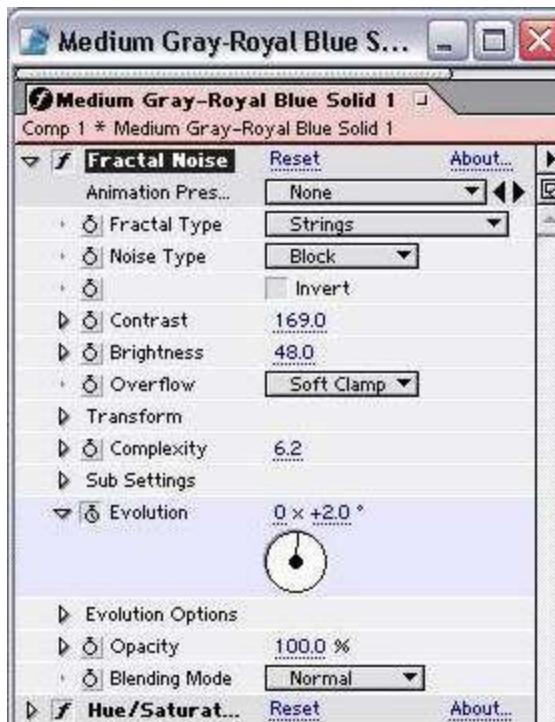
However if you want your clouds to move faster, you can set it to 2x0.0 etc.

## Moving Waves

Now some variations to create other stuff. In the same composition, on The Fractal Noise effect change the following values:

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- Fractal Type: Strings
- Noise type: Spline (uncheck the invert)



Now you have moving waves!

**How to create a Line animation.**

1. From the Menu click Composition, New Composition.
2. Set the following composition settings:

**Composition Name:** Basic106

**Duration:** 15;00 sec.

**Dimensions:Width:** 720 **Height:** 480

**Frame Rate:** 29.97

**Resolution:** Full

3. From the menu click Layer, New, Solid, then click Make Comp Size button and using the color picker choose the color white then set the following settings:

**Width:** 720

**Height:** 480

4. From the Menu click Effect, Simulation, CC Particle World then in the effects panel set the following settings:

**Grid:** off

**Birth Rate:** 2.0

**Longevity:**

**Producer:**

**Position X:** 0

**Position Y:** 0

**Position Z:** 0

**Radius X:** 0

**Radius Y:** 0

**Radius Z:** 0

**Physics:**

**Animation:** Explosive

**Velocity:** 0

**Inherit Velocity:** 0

**Gravity:** 0

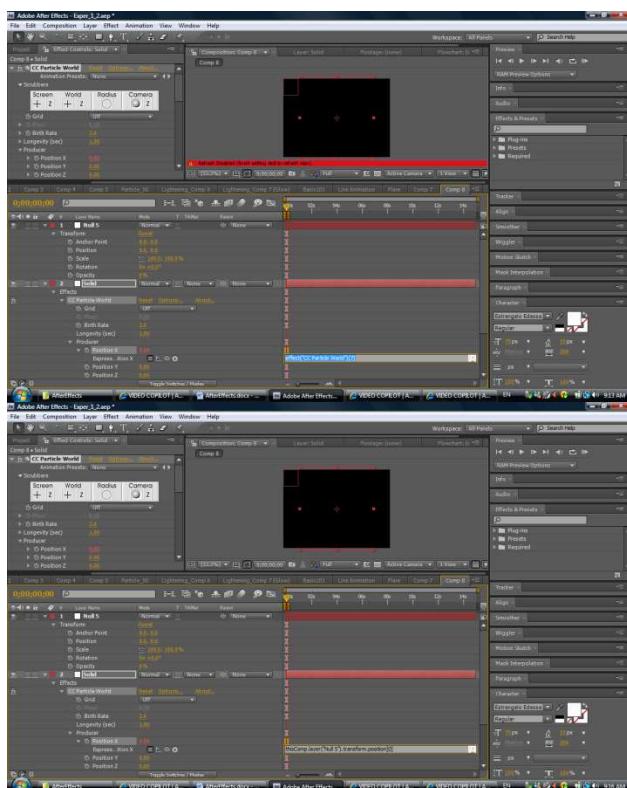
**Extra:** 0

**Extra Angle:** 1 x 0.0°

Particle.

**Particle Type:** Lens Convex.

5. From the menu click Layer, New, Null Object. Is the source point for our partial.
6. Convert the Null Object layer to a 3d layer.
7. Rename the Null object to Null 5.
8. In the Layers panel expand the null 5 object layer so that you see the Position parameter.
9. Then in the Solid layer expand the CC Particle World parameter, Position X, Position Y, Position Z
10. Then Holding down on the Alt key on the keyboard click Position X of the Solid Layers, CC Particle World Effect. This brings up the expression builder.
11. Pick whip Position X of the Solid Layers, CC Particle World Effect to the Null 5 objects, Position Parameter.



12. Then go the Position X of the Solid Layer, CC Partical World Effect and alter the expression to the following code:

```
x=thisComp.layer("Null 5").transform.position[0]-thisComp.width/2;
x=x>thisComp.width
```

13. Then holding down the Alt button on the keyboard click the timer of the Position Y of the Solid Layer, CC Partical World Effect and alter the expression to the following code:

```
y=thisComp.layer("Null 5").transform.position[1]-thisComp.height/2;
y=y>thisComp.height
```

14. Then holding down the Alt button on the keyboard click the timer of the Position Z of the Solid Layer, CC Partical World Effect and alter the expression to the following code:

```
z=thisComp.layer("Null 5").transform.position[2];
z=z>thisComp.height
```

15. Then holding down the Alt button on the keyboard click the timer of the Position parameter of the Null 5 Object and type the following expression code:

```
wiggle(3,120)
```

16. Click the Solid Layer and then click the CC Particular World Effect and alter the following settings:

**Birth Size:**90

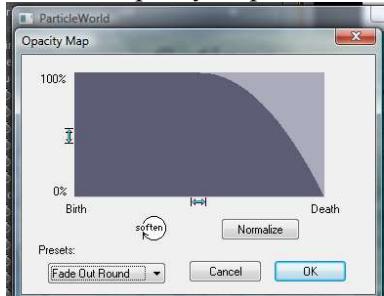
**Birth Rate:** 75

**Death Size:** 0

17. In the CC Particular World Effect, there are buttons like hyperlinks called Reset, Options, About, click options to bring up Particle World Options.



18. Click opacity map under Presets, combo box Select Fade Out round.



#### How to add a Glow effect to a Object.

19. From the menu click Effect, Stylize, Glow and set the following settings:

**Color B:** Select Orange.

**Color A:** Select White.

**Glow Colors:** A & B Colors.

**Glow Intensity:** 2.3

**Glow Radius:** 17.0

20. Center the flare to the center.

21. Move the jog to the beginning of the time line.

22. Go to the Effects panel and Alter the Lens Flare and set the following settings:

**Flare Brightness:** 0

**How to make an Energy ball.****File name:** Simple601.aep**Location:** H:\root\ms\Stick\_4\AfterEffects\

1. From the Menu click Composition, New Composition.

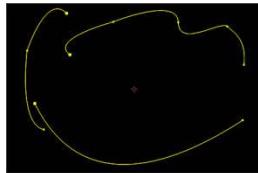
2. Set the following composition settings:

**Composition Name:** Basic106**Duration:** 00:03;00 sec.**Dimensions:** Width: 720 **Height:** 480**Frame Rate:** 29.97**Resolution:** Full

3. Create a New Composition.

4. Create a New Solid, and rename it to OrbLines

5. Click the Mask Tool or the Pen Tool in this case and make some strings. Eg.



6. Create 3 mask lines.

7. From the menu click effects, Generate, Vagas and set the following parameters.

**Stroke:** Mask / Path.**Mask / Path:** Mask 1. Select one of the mask name that you have drawn**Color:** Blue**Segments:** 1**Length:** 1**Mid point opacity:** 1**Start opacity:** 1**Hardness:** 650.8. Duplicate the Vegas Effect and alter the **Mask / Path; Path:** Mask 29. Duplicate the Vegas Effect and alter the **Mask / Path; Path:** Mask 3

10. From the menu go to Layer Pre Compose or Ctrl + Shift + C and set the following settings:

**Composition name:** OrbLines**Move All Attributes into new Composition:** enabled.

11. From the menu Click effects, Distort, Offset.

12. Move the job to the start of the Time line.

13. Then in the Distort Offset Effect from the effects panel click the Shift Center To Stop Watch.

14. Then move the Jog to the End of the Time line and set the Shif Center To property to the following:

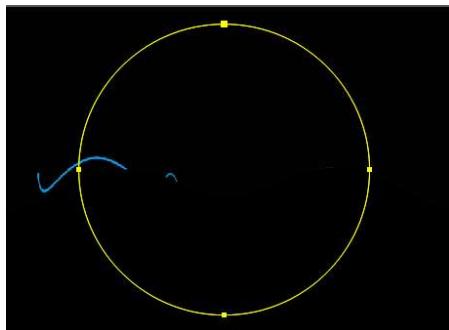
**Shift Center To:** Point 360, 2110.0

15. Then in the Effects Panel Type Polar Coordinates, and double click on it to apply to the OrbLines Layer and set the following settings:

**Type of Conversion:** Polar to Rectangle**Interpolation:** 100

16. Create a New Solid.

17. Now Choose the Eclipse Tool and make it twice the size of what you want your energy ball to be.  
Eg.



18. Expand the Eclipse mask layer to view all the parameter and set the following:

**Mask Path:Shape**

**Mask Feather:** 0.0, 95.0 pixels

**Mask Opacity:**

**Mask Expansion:** -84 Pixels

19. Set the Mask 1 layer mode to Bleeding mode Subtract.

20. Then click the OrbLines Layer and change the Track Matte mode to Alpha Inverted Luma Matte

21. Select Both Layers.

22. From the Menu click Layer, Pre-Compose (the 2 layers) or Ctrl + Shift + C on the keyboard and set the following pre-Compose Settings:

**Composition name:**StringEnergy

**Move All Attributes into new Composition:** enabled.

23. From the Menu Click Layer new Solid and drag the new solid underneath the String Energy Composition.

24. Make your String Energy layer 3D

25. Press CTRL + D 4 times to duplicate the String Energy Composition

26. Select each one and alter its orbit by selecting one of the String Energy Compositions in the list. Remember to alter the orbit Click the Rotation tool and alter the axis of that String Energy for each of the 4 String Energy compositions.

27. select all 5 String energy compositions in the layer panel and set the mode to screen.

28. Then select all 5 String energy compositions in the layer panel, precompose them and set the following settings:

**Composition name:**

**Move All Attributes into new Composition:** enabled.

29. Create a new solid and make the color the color in which you want the center of the energy ball, in this case set the color to blue.

30. Choose the Eclipse tool and make a very small point then expand the Mask properties of the Eclipse Mask and set the following settings:

**Mask Path: Shape**

**Mask Feather:** 0.0, 7 pixels

**Mask Opacity:** 100%

**Mask Expansion:** 0.0 Pixels

31. Duplicate Mask 1.

32. Then set the following settings for Mask2

**Mask Path: Shape**

**Mask Feather:** 0.0, 70 pixels

**Mask Opacity:** 100%

**Mask Expansion:** 0.0 Pixels

33. Then set the Eclipse Mask layer to Add. (Bleeding mode Option).

34. Duplicate the Eclipse Mask layer and scale that layer down.

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35. Create a new solid and set the color to blue but a bit darker than the first.[Medium... Solid 1] [Medium... Solid 2] and set the opacity of that layer to 30%.

36. Then using the

37. Eclipse tool make the mask bigger than [Medium... Solid 1], the first Eclipse solid and set the following mask settings:

**Mask Path:** Shape

**Mask Feather:** 0.0, 150 pixels

**Mask Opacity:** 100%

**Mask Expansion:** 0.0 Pixels

**Opacity:** 100.

38. Then set the Eclipse Mask layer to Add. (Bleeding mode Option).

39. Make a new Null object and rename the layer to [Null 1] then make the layer 3d.

40. Make all the rest of the layers 3d layers except for the Last one the black solid.

41. Select all the Layers expect the Null object and the last layer the black layer.

42. Then pick whip all the layers to your null object.

**Next we will add a few particles.**

43. From the Menu Click Layer, Solid and set the color to black and rename the layer to Particles.

44. Then set th Particles Bleeding mode option to Add.

45. From the menu click Effects, Simulate, CC Particle World and set the following settings:

**Grid:** off

**Birth Rate:** 0, 11

**Longevity:** 1.0

**Producer.**

**Position X:** 0

**Position Y:** 0

**Position Z:** 0

**Radius X:** 0

**Radius Y:** 0

**Radius Z:** 0

**Physics.**

**Animation:** Explosive

**Velocity:** 0, 43

**Inherit Velocity:** 0

**Gravity:** 0.0

**Resistance:** 2,9

**Extra:** 0.50

**Extra Angle:** 1 x 0.0°

**Particle.**

**Particle Type:** Faded Sphere

**Birth Color:** Light Blue (#5EC8E3)

**Death Color:** Dark Blue (1B40B9)

**Death Size:** 0, 0.01

46. From the Menu click Layer, New Camera select 35 mm.

**Lightening Tutorial.**

1. From the Menu click Composition, New Composition.
2. Set the following composition settings:

**Composition Name:** Lightening

**Duration:** 15;00 sec.

**Dimensions:Width:** 720 **Height:** 480

**Frame Rate:** 29.97

**Resolution:** Full

3. From the menu click Layer, New, Solid, then click Make Comp Size button and using the color picker choose the color white then set the following settings:

**Width:** 720

**Height:** 480

4. Move the Jog to the first frame.

5. From the Menu click Effect, Generate, Advanced Lightening, then in the effects panel set the following settings:

**Lightning Type:** Strike

**Composite on Original:** Ticked

Click the Origin stop watch.

Click the Direction stop watch.

Click the Conductivity State stop watch.

6. Move the jog to the end of the first frame or end of the frame footage, then set the Conductivity State value to the following:

**Conductivity State:** 100.

7. In the Advanced Lightening Effects panel expand the Glow settings and set the following:

**Glow Radius:** 50

**Glow Opacity:** 30.00

**Glow Color:** Blue

**Turbulence:** 3

**Forking:** 50

**Decay:** 0.35

8. Then render the file.

9. Save the Project File.

**How to create Rain Effect.****Create Partial effect.**

1. From the menu click Layer, New, Solid, then click Make Comp Size button.
2. Rename the new layer to Particle.
3. Then go to the Effects and Presets Panel and type particle and select CC Particle World.
4. Solo the layer.
5. In the effects panel, looking at the CC Particle World effect set the following settings:

**Grid:** Off.

**Birth Rate:** 2.0, various.\*

**Expand the following Properties:**

Producer.

Physics.

Particle.

**Set the following Settings:****Producer.**

Radius X: 0.6, width

Radius Y: 0.3, height

Radius Z: 1, 3D - Dimensional

**Physics.**

**Velocity:** 1.0

**Gravity:** 0 **Note:** This effect can also create rain, gravity to 1.

**Particle.**

**Particle Type:** Lens Bubble.

**Birth Size:** 0.150, various.\*

**Death Size:** 0.150

**Note: To create a Rain Effect.**

Change the following settings for rain.

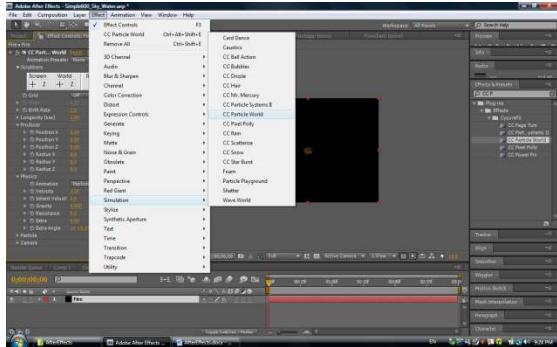
**Gravity:** 1

**Birth Rate:** 0.2

To Change the Color go to menu layer, Solid Settings then choose your color.

## How to create a Fire.

1. From the menu click Composition, New Composition, and in composition name enter Fire.
2. From the menu click Layer, New, Solid, then click Make Comp Size button and in the Composition text box type Fire.
3. From the Menu click Effect, Simulation, CC Particle World or From the Effects panel search for CC Particle World.



4. In the effects panel, looking at the CC Particle World effect set the following settings:

**Grid:** Off.

**Birth Rate:** 2.0, various.\*

### Expand the following Properties:

Producer.

Physics.

Particle.

### Set the following Settings:

#### Producer.

Position X: 0.0

Position Y: 0.36

Position Z: 0.0

Radius X: 0.2, width

Radius Y: 0.0, height

Radius Z: 0

#### Physics.

Animation: Fire

**Velocity:** 0.51

**Gravity:** 0 **Note:** This effect can also create rain, gravity to 1.

Particle.

**Particle Type:** Bubble.

**Birth Size:** 1.6, various.\*

Create an Adjustment Layer.

5. From the menu click New, Adjustment Layer.
6. From the menu click Effect, Blur & Sharpen, CC Vector Blur.
7. In the CC Vector Blur Effect set the following Settings:

Amount: 10

8. Amount

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9. From the menu click effect, Blur & Sharpen, Fast Blur and set the following settings:

Animation Presets: None

Blurriness: 5.0

10. Apply an Glow effect and set the following settings.

Threshold: 90

Radius: 50

**How to crate fire with a FractalNoise.**

1. From the menu click Composition, New Composition, and in composition name enter Fire2.
2. From the menu click Layer, New, Solid, then click Make Comp Size button and in the Composition text box type Fire2.
3. From the Menu click Effect, Noise & Grain, Fractal Noise and set the following properties:

**Fractal Type:** Dynamic Twist.

**Contrast:** 206

**Brightness:** -25

Expand the Transform parameter and set the following settings:

**Scale:** 58.7

**Uniform Scaling:** Un Ticked

**Scale Height:** 224.4

**Complexity:** 6.0

Set the following parameters and click the stop watch timer for both these parameters:

**Off Set Turbule:** (Point) 360 = x, 240 = y

**Evolution:** 0x +0.0<sup>0</sup>

Sub Settings.

**Sub Offset:** (Point) 0 = x, 61 = y

4. Move the Jog to the end of the animation and alter the following settings:

Alter following for Animation.

**Off Set Turbule:** (Point) 360 = x, 393 = y

**Evolution:** 0x -1330<sup>0</sup>

Sub Settings.

**Sub Offset:** (Point) 0 = x, 61 = y

5. From the Effects panel Search panel type Colorama and apply to layer.

Note: It is remapping every color of the shade gray then remaps in the gray to a different color.

6. Expand Output Cycle and set the following settings:

**Use Preset Palette:** Fire.

Other Resources: <http://www.chadandtoddcast.com>

Hint for snow use Particular Play Ground.

**How to Make an exploding planet.****File name:** Simple603\_Eplosion.aep**Location:** H:\root\ms\Stick\_4\AfterEffects\

1. Import the SpinninWorld.avi to Time Line layers panel.
2. Impot the Space\_image.jpg to Time Line layers panel.
3. From the Menu click Layer, New, Camera and select 35 mm.
4. Click the SpininWorld Layer.
5. From the Effects panel search for Shatter once found simply double click effect to apply to SpinnWorld Layer.

**DistortMap**

Fractile noise

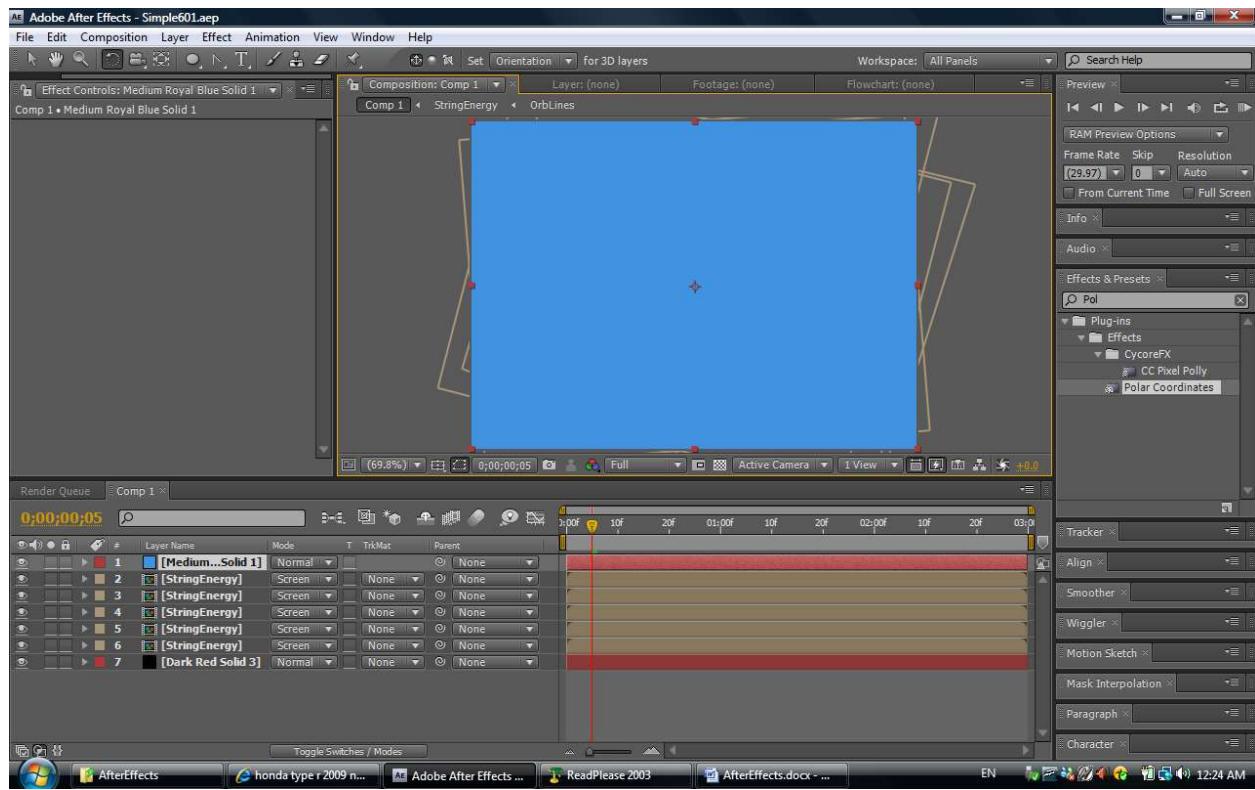
Dynamic

Times\*300

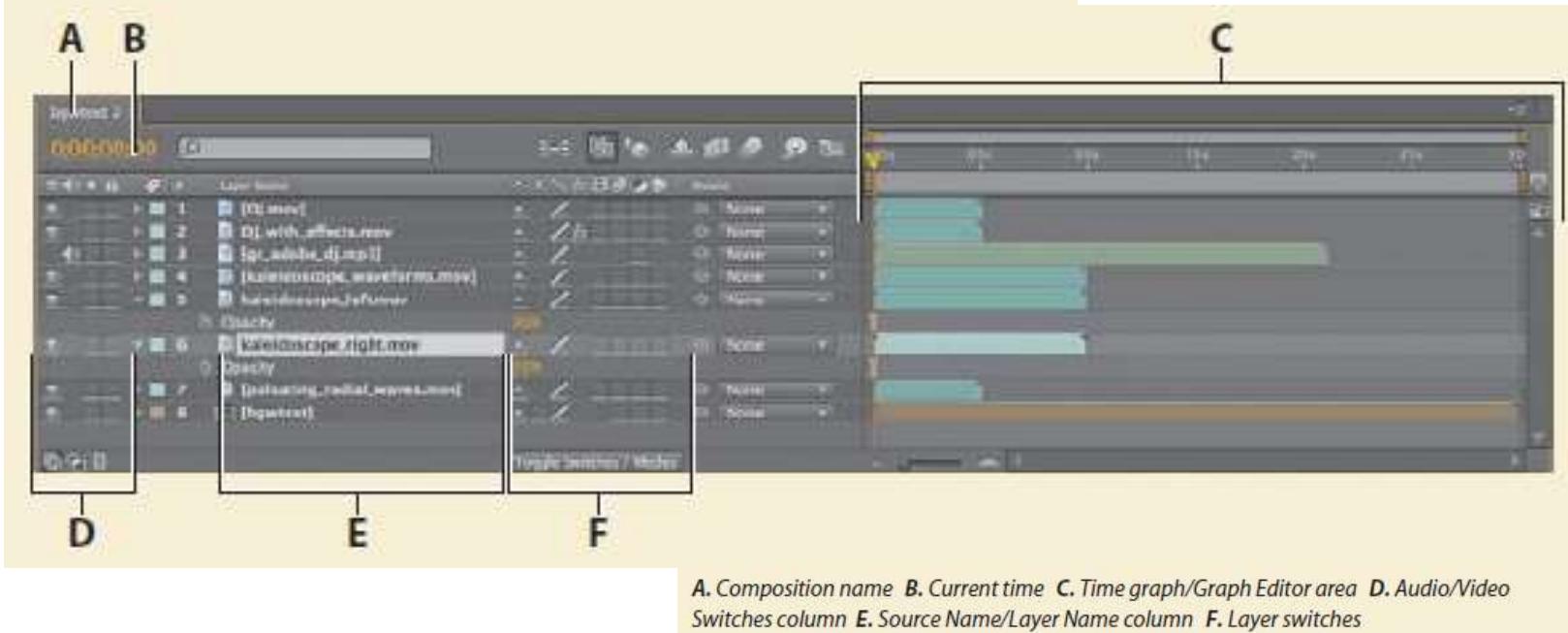
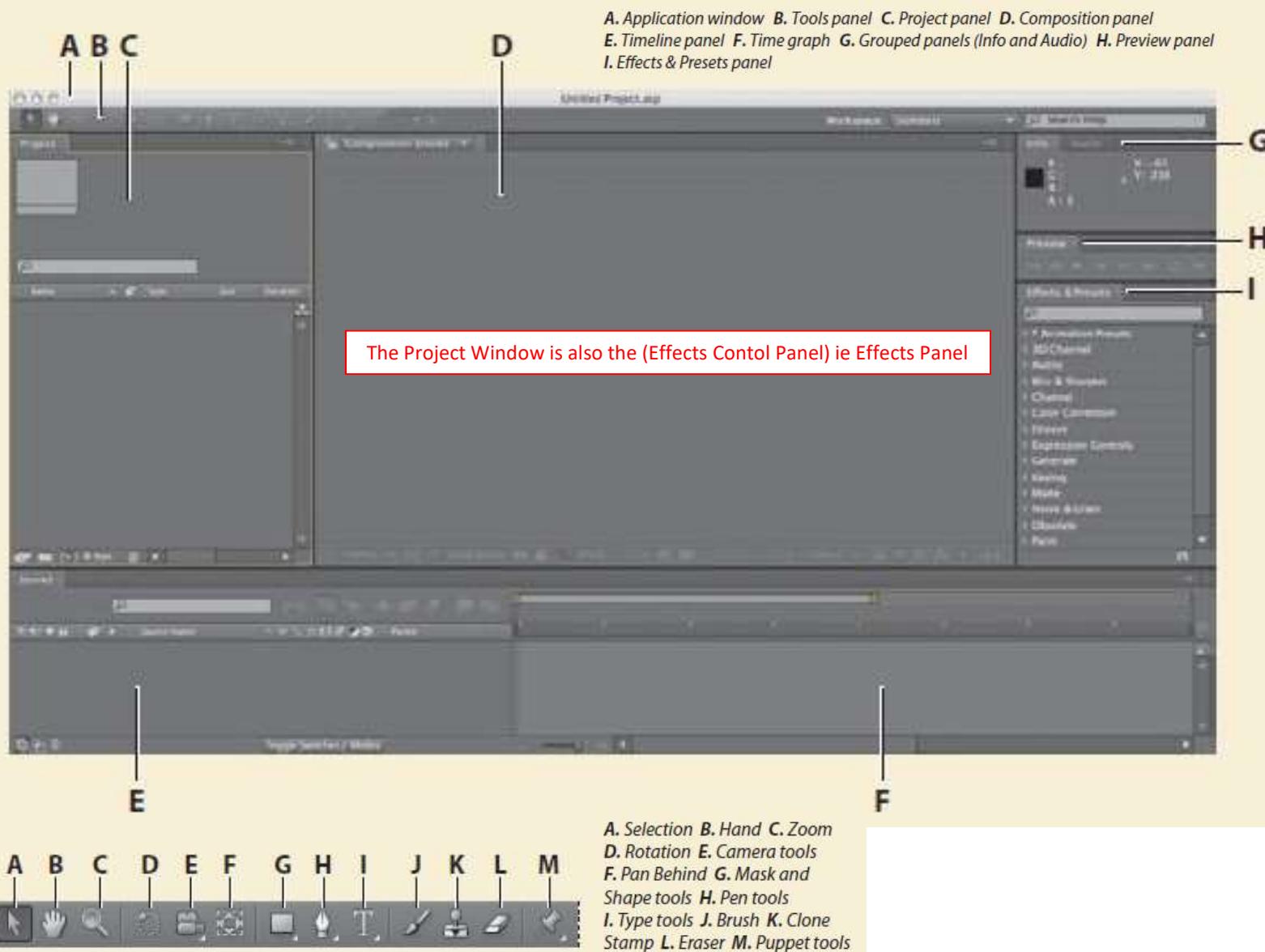
Adjustment Layer. Distort.

Displacement

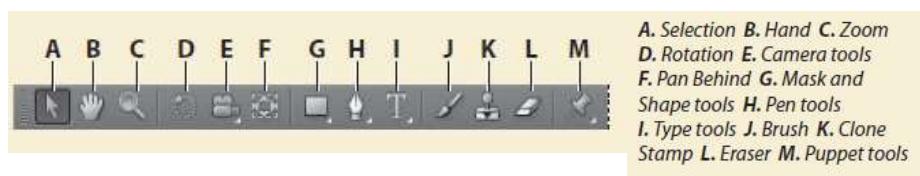
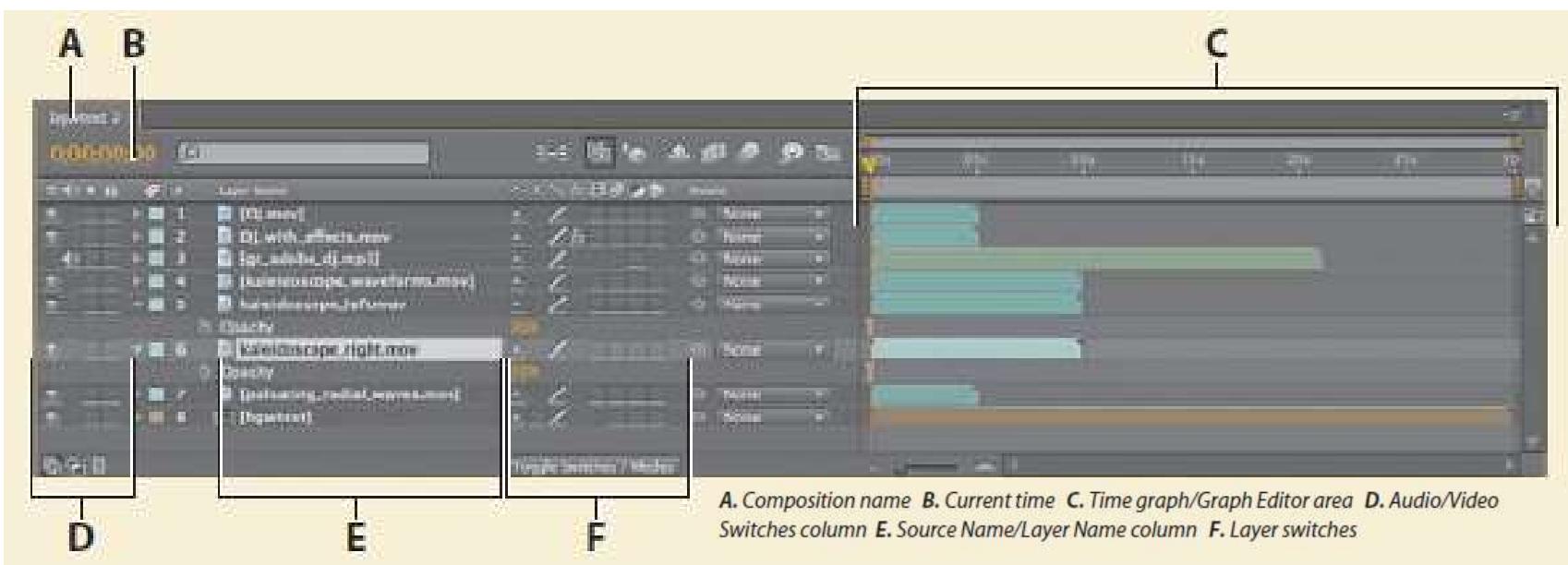
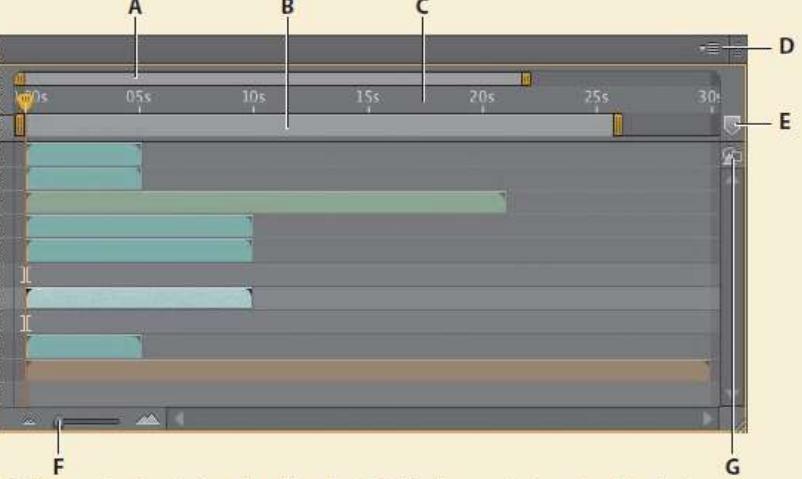
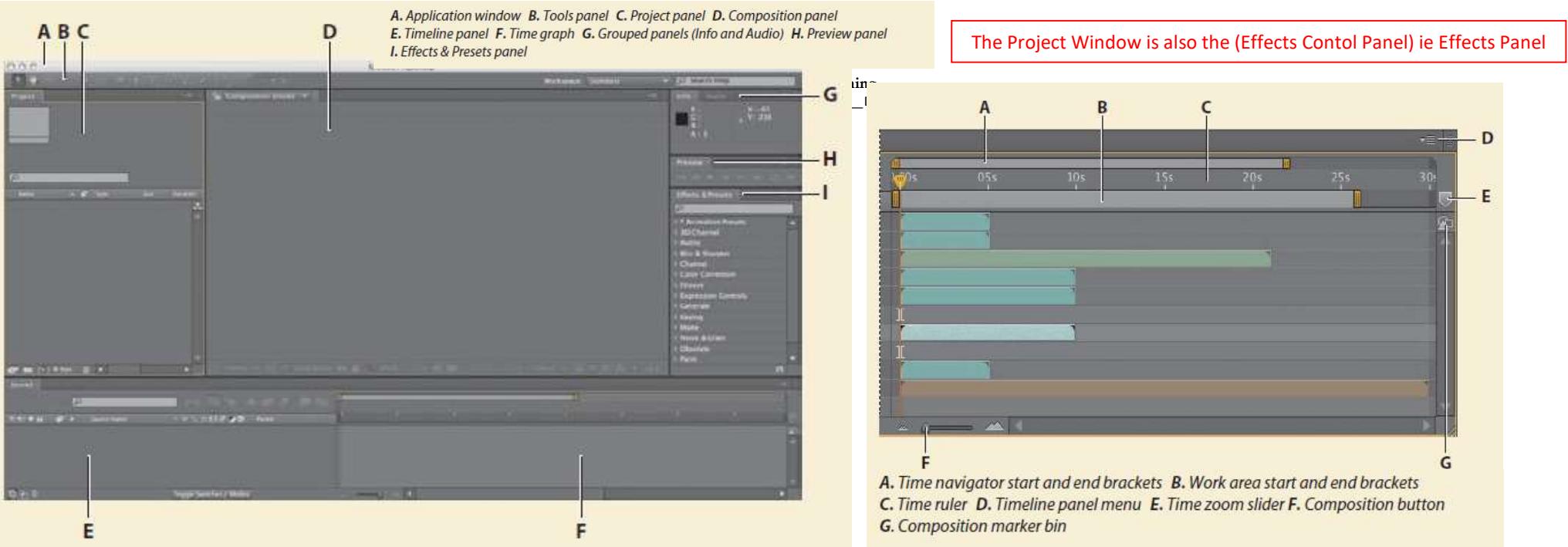
Motion Tile



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Student Name: \_\_\_\_\_

**KAL Multimedia Training**

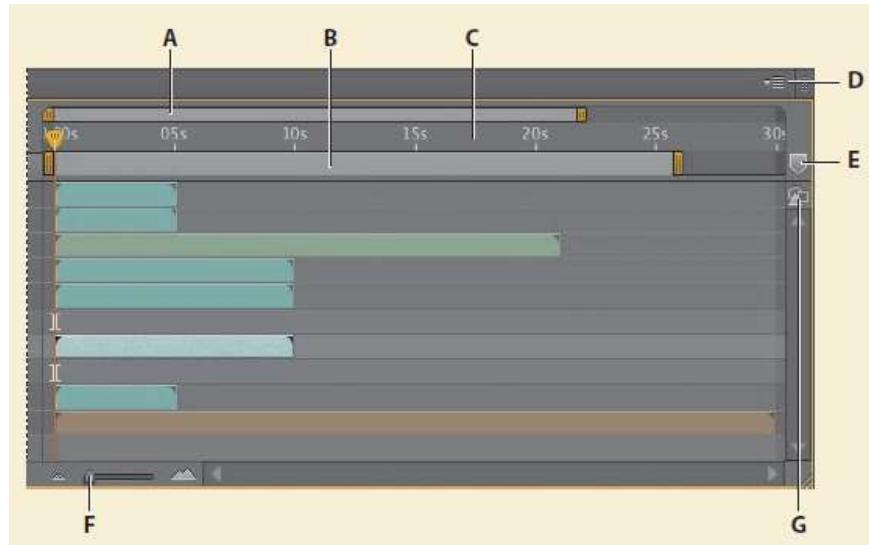
Date: \_\_\_\_\_

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Page **81** of **101**



A. Time navigator start and end brackets B. Work area start and end brackets  
C. Time ruler D. Timeline panel menu E. Time zoom slider F. Composition button  
G. Composition marker bin

The Project Window is also the (Effects Control Panel) ie Effects Panel

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**Particle World – Introduction.**

**Note:** U = Brings up all the key frames for that animation.

- UU = Bring up all the changed properties for that layer.
- Adding a camera allow you to use a orbit tool on a composition. But a CC Particle World has its own 3d effect button that allows you to orbit the effect in 3D Space.

**Tutorial: Introduction To Partical World.**

Create a New Cammera.

Create a New Solid.

Add a new Layer, Rename Layer as Particles.

**CC Particle World. – Project 3.1**

**Animaiton Presets:** None

**Scrubbers** – A way to navigate the system.

**Grid:** Floor, (off).

**Floor:** 0.02,

**Birth Rate:** 2.0, (No of particles born per second.)

**Longevity:** 1.0, (How long do the particales last or live)

**Producer (Emiter)**, this is the cannon what particles are shooting from.

**Position x:** 0

**Position y:** 0

**Position z:** 0

**Radius x:** 0 (0.5)

**Radius y:** 0 (0.3)

**Radius z:** 0 (2.2)

**Physics.**

**Animation:** Explosive, Direction Axis, Cone Axis, Viscouse, Twirl, Twirly, Vortex, Fire, Jet Sideways, Fractal Omni, Fractal Uni.

Explosive - The particles are shooting out from a single source.

Twir – Flys around crazly.

**Velocity:** 1. (Specifies the initial speed of particles in pixels per second as they emanate from the Cannon.) (0) If you set Velocity to 0 the particales will stand still. Except for gravity change it to 0 to create rain.

**Inherit Velocity:** 0

**Gravity:** 0.50 (Forces particles down if > 0) if 0 then particles stand still. But if you change the particle type they will do something different, they will animate. (0.170)

**Resistance:** 0

**Extra:** 0.50

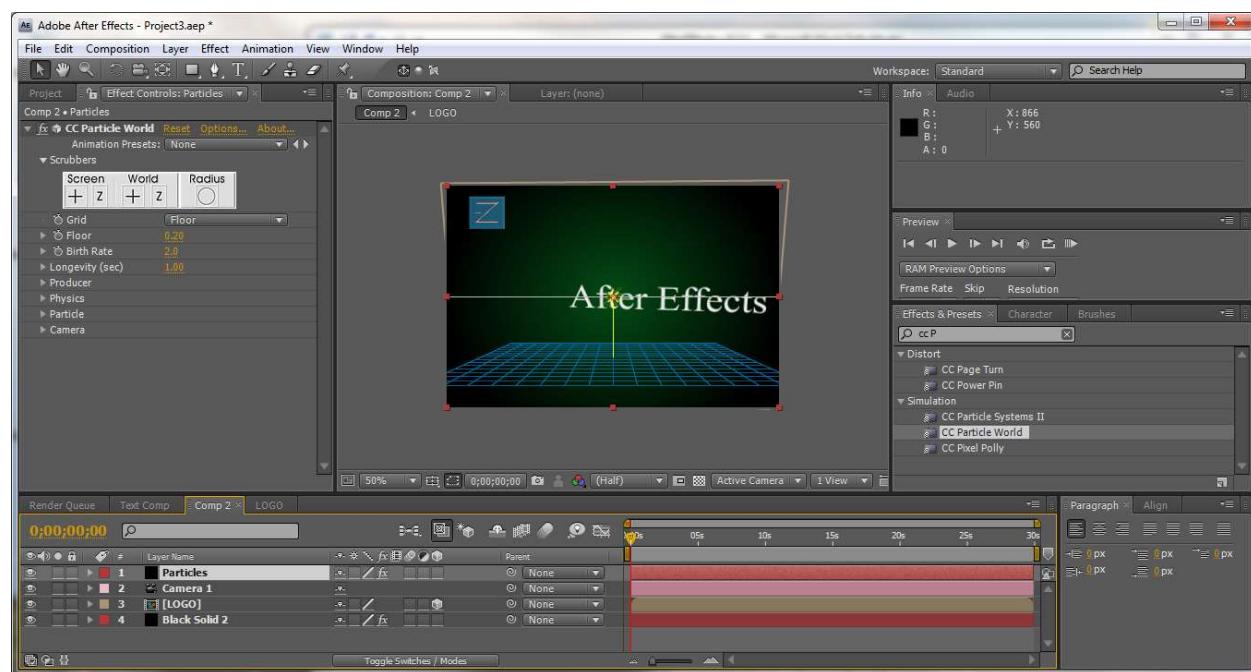
**Extra Angle:** 1x + 0.0<sup>0</sup>

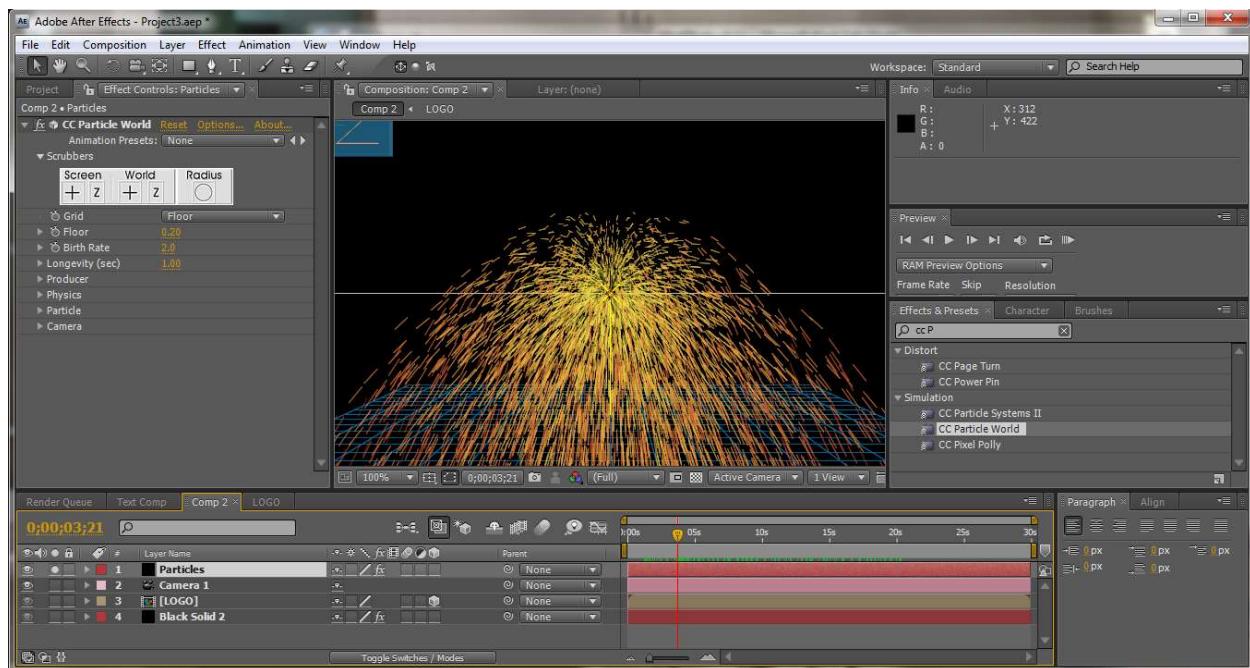
**Particle.**

**Particle Type:** Line, Line, Star, Bubble, Cube, Lens Convex, (Shaded Sphere, Faded Sphere, DarkenFaded Shpere, Motion Polygon, Motion Square, TriPolygon, QuadPolygon, Textured TriPolygon, Tetrahedron, Cube, Lens Convex, Len Concave, Lens Fade, Lens Darken Fade, Lens Bubble, Textured Square, Textured Disc, Textured Faded Disk)

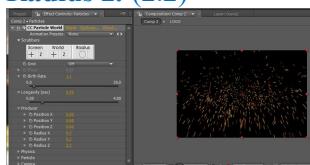
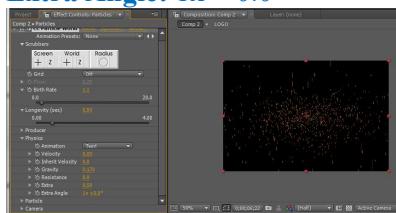
**Texture.**

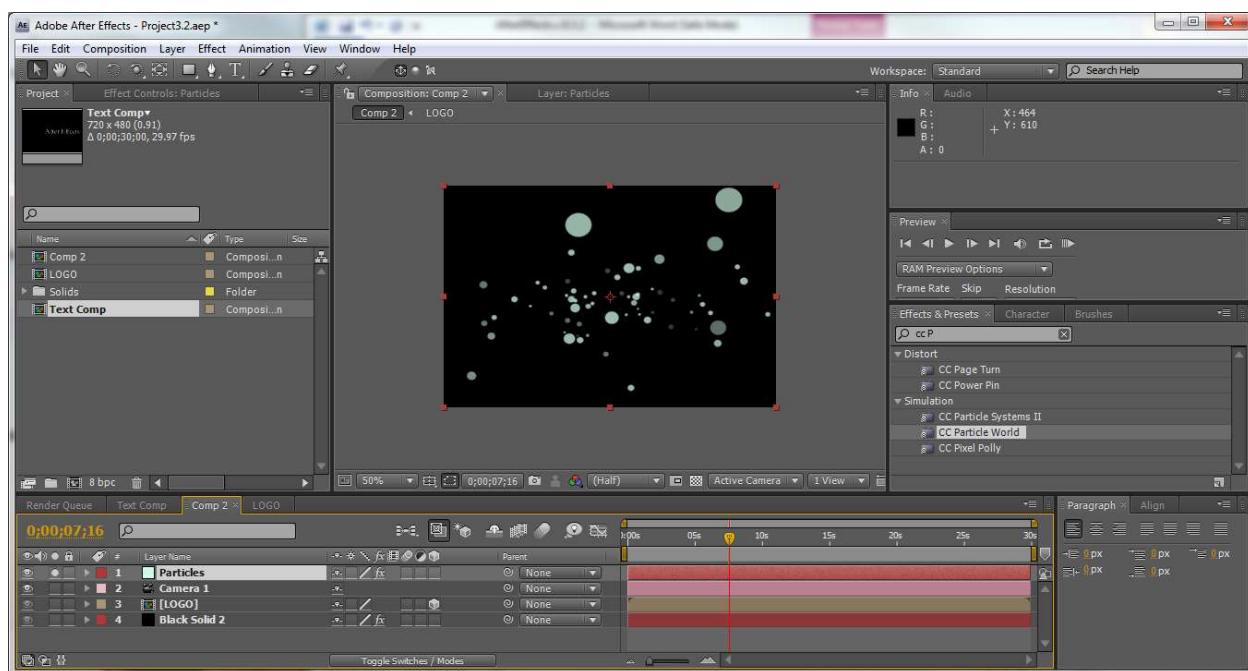
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**Rotation Speed:** 180.**Initial Rotation:** 360.**Birth Size:** 250. (How big are the particles when they are born)**Death Size:** 250. (How big are the particles when they die)**Max Opacity:** 75%**Color Map:** Birth to Death,**Birth Color:** Yellow**Death Color:** Red**Volume Shade:** 0.0**Transfer Mode:** Composite.**Camera.****Distance:** 1.0**Rotation x:** 0x + 0.0°**Rotation y:** 0x + 0.0°**Rotation z:** 0x + 0.0°**FOV:** 45.00

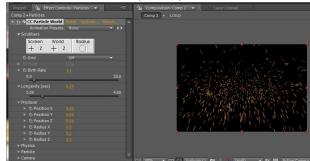
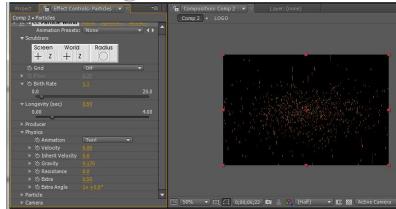


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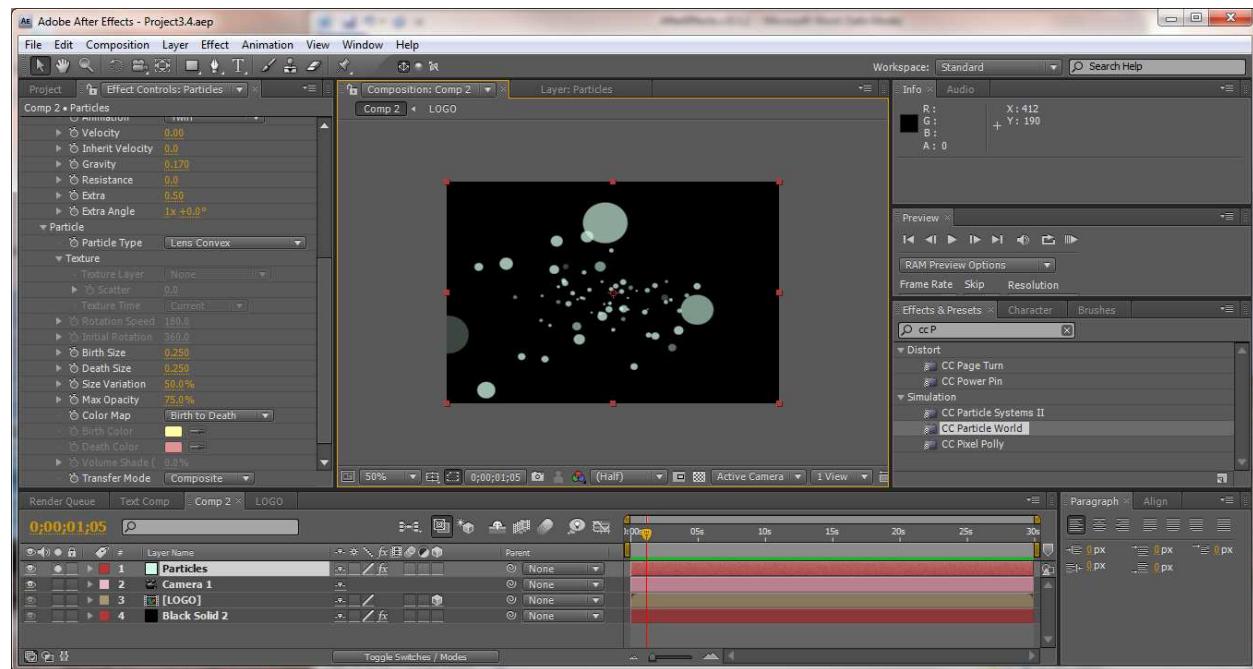
**CC Particle World. – Project 3.2 – Rain Effect. – Rain. Color Change Project 3.1.2****Animaiton Presets:** None**Scrubbers** – A way to navigate the system.**Grid:** Floor, (off).**Floor:** 0.02, - Disablde**Birth Rate:** (No of particles born per second.) 1.1**Longevity:** 0.59, (How long do the particales last or live)**Producer (Emiter),** this is the cannon what particles are shooting from.**Position x:** 0**Position y:** 0**Position z:** 0**Radius x:** (0.5)**Radius y:** (0.3)**Radius z:** (2.2)**Physics.****Animation:** Twirl**Velocity:** 0. (Specifies the initial speed of particles in pixels per second as they emanate from the Cannon.) If you set Velocity to 0 the particales will stand still.**Inherit Velocity:** 0**Gravity:** 0.170**Resistance:** 0**Extra:** 0.50**Extra Angle:** 1x + 0.0°**Particle.****Particle Type:** Line, Star, Bubble, Lens Convex.**Texture.****Rotation Speed:** 180.**Initial Rotation:** 360.**Birth Size:** 250**Death Size:** 250**Max Opacity:** 75%**Color Map:** Birth to Death,**\*Birth Color:** #340DDE**\*Death Color:** #FFFFFF**Volume Shade:** 0.0**Transfer Mode:** Composite.

**Camera.****Distance:** 1.0**Rotation x:** 0x + 0.0°**Rotation y:** 0x + 0.0°**Rotation z:** 0x + 0.0°**FOV:** 45.00

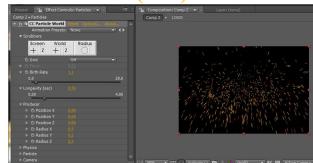
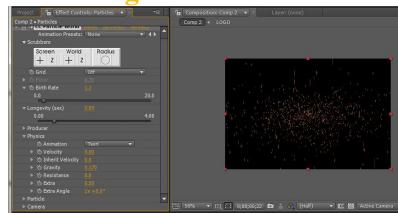
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I the trainer authenticate this document has been produced by the indicated Student in the Header and is authentic in nature. I.e. has been completed by the student. Trainer name: Shannon So Date: 4/9/2019  
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**CC Particle World. – Project 3.3 - Snow****Animaiton Presets:** None**Scrubbers** – A way to navigate the system.**Grid:** Floor, (off).**Floor:** 0.02, - Disablde**Birth Rate:** (No of particles born per second.) 1.1**Longevity:** 0.59, (How long do the particales last or live)**Producer (Emiter),** this is the cannon what particles are shooting from.**Position x:** 0**Position y:** 0**Position z:** 0**Radius x:** (0.5)**Radius y:** (0.3)**Radius z:** (2.2)**Physics.****Animation:** Twirl**Velocity:** 0. (Specifies the initial speed of particles in pixels per second as they emanate from the Cannon.) If you set Velocity to 0 the particales will stand still.**Inherit Velocity:** 0**Gravity:** 0.170**Resistance:** 0**Extra:** 0.50**Extra Angle:** 1x + 0.0°**Particle.****Particle Type:** Lens Convex. – Note Change the color see **How to Change a Particles Color using CC****Particla World. Color:** #D3FCE8**Texture.****Rotation Speed:** 180.**Initial Rotation:** 360.**Birth Size:** 250**Death Size:** 250**Max Opacity:** 75%**Color Map:** Birth to Death,**\*Birth Color:** Yellow**\*Death Color:** Red**Volume Shade:** 0.0**Transfer Mode:** Composite.I Shannon So certified the work produced for this activity has been done by the person indicated in this document Date: 12/10/2010I the trainer authenticate this document has been produced by the indicated Student in the Header and is authentic in nature. I.e. has been completed by the student. Trainer name: Shannon So Date: 4/9/2019

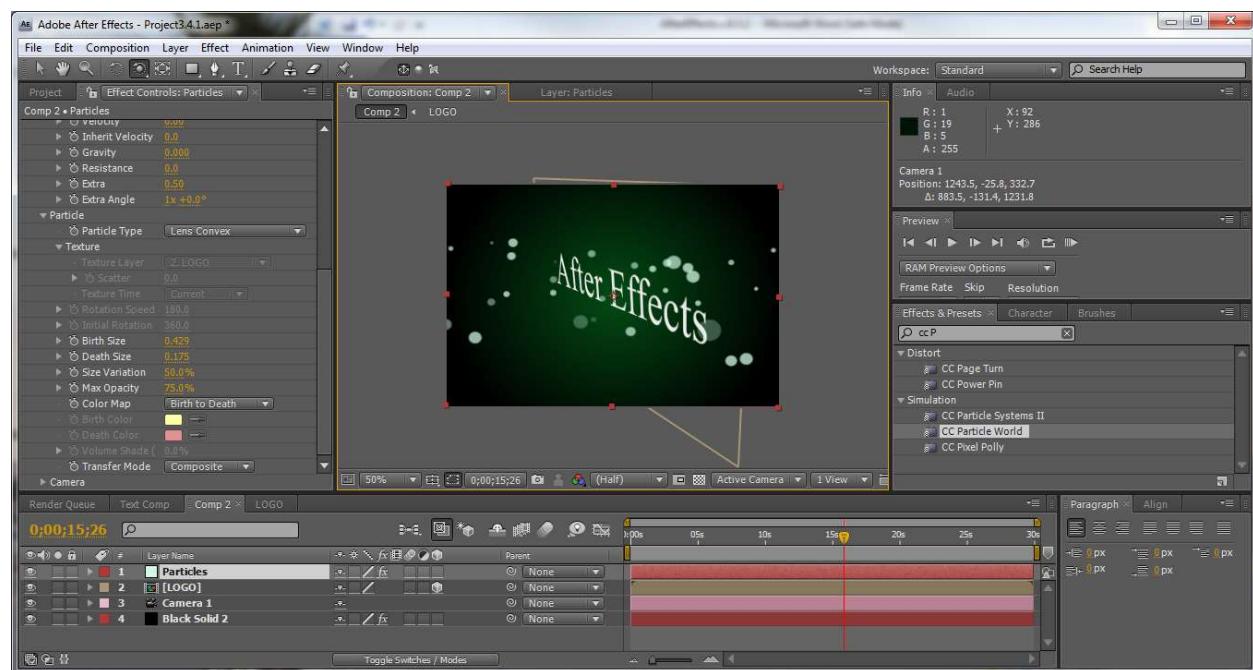
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**Camera.****Distance:** 1.0**Rotation x:** 0x + 0.0<sup>o</sup>**Rotation y:** 0x + 0.0<sup>o</sup>**Rotation z:** 0x + 0.0<sup>o</sup>**FOV:** 45.00

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**CC Particle World. – Project 3.4 - Emitting****Animaiton Presets:** None**Scrubbers** – A way to navigate the system.**Grid:** Floor, (off).**Floor:** 0.02, - Disablld**Birth Rate:** (No of particles born per second.) 1.1**Longevity:** 0.59, (How long do the particales last or live)**Producer (Emiter),** this is the cannon what particles are shooting from.**Position x:** 0**Position y:** 0**Position z:** 0**Radius x:** (0.5)**Radius y:** (0.3)**Radius z:** (2.2)**Physics.****Animation:** Twirl**Velocity:** 0. (Specifies the initial speed of particles in pixels per second as they emanate from the Cannon.) If you set Velocity to 0 the particales will stand still.**Inherit Velocity:** 0**Gravity:** 0.00**Resistance:** 0**Extra:** 0.50**Extra Angle:**  $1x + 0.0^{\circ}$ **Particle.****Particle Type:** Lens Convex. – Note Change the color see **How to Change a Particles Color using CC Particla World. Color:** #D3FCE8**Texture.****Rotation Speed:** 180.**Initial Rotation:** 360.**Birth Size:** 0.429**Death Size:** 0.175**Max Opacity:** 75%**Color Map:** Birth to Death,**\*Birth Color:** Yellow**\*Death Color:** Red**Volume Shade:** 0.0**Transfer Mode:** Composite.I Shannon So certified the work produced for this activity has been done by the person indicated in this document Date: 12/10/2010I the trainer authenticate this document has been produced by the indicated Student in the Header and is authentic in nature. I.e. has been completed by the student. Trainer name: Shannon So Date: 4/9/2019

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**Camera.****Distance:** 1.0**Rotation x:** 0x + 0.0°**Rotation y:** 0x + 0.0°**Rotation z:** 0x + 0.0°**FOV:** 45.00

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## How to Find Text Animations.

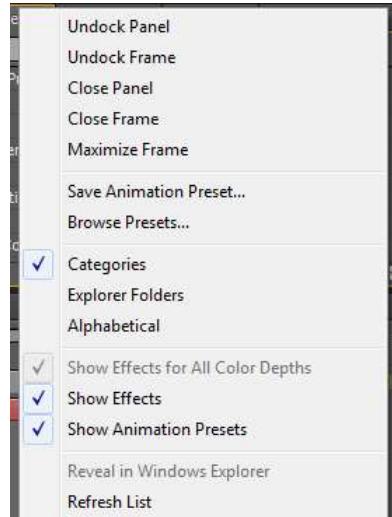
1. In the Effects & Presets Panel click Animaiton Presets then look for a Folder called Text and this will bring up a number of Text effects.
2. Drag and drop your effect on the Text in the Composition window or drag the effect onto the Layer in the Time graph/Graph Editor area (Frame Time Line).

## How to Browse Presets.

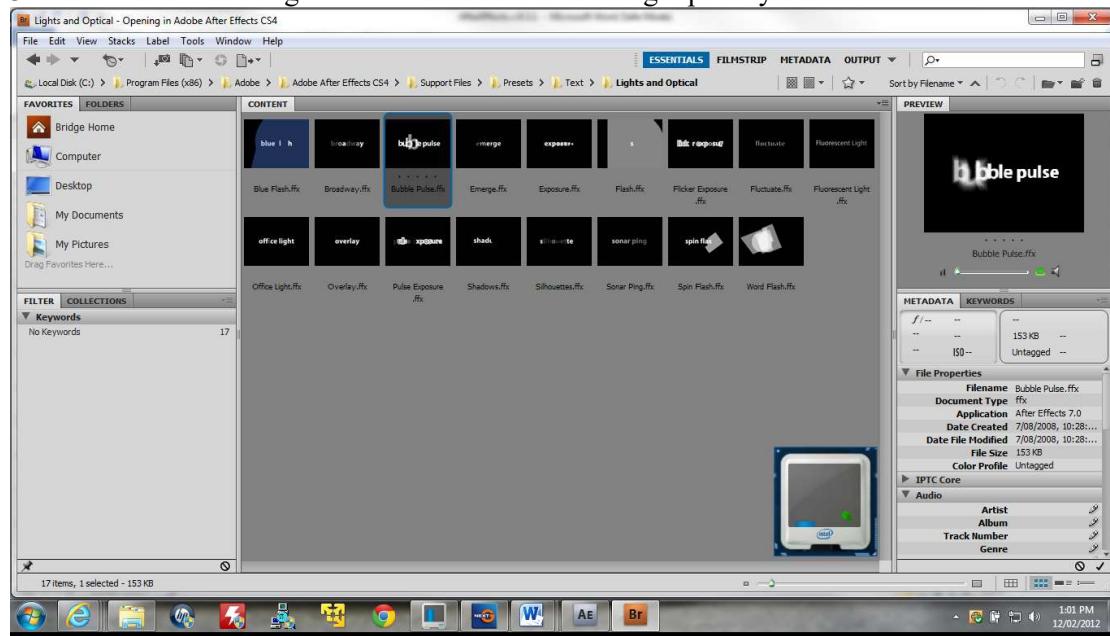
1. In the Effects & Presets Panel Click the Options Button for that panel to bring up short cut menu for that panel.



2. Then Click the Browse Presets Button to bring up the Adobe Bridge Program.



3. Then Browse through the Presets and in the far right panel you can view what effect does.



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**KAL Multimedia Training**

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

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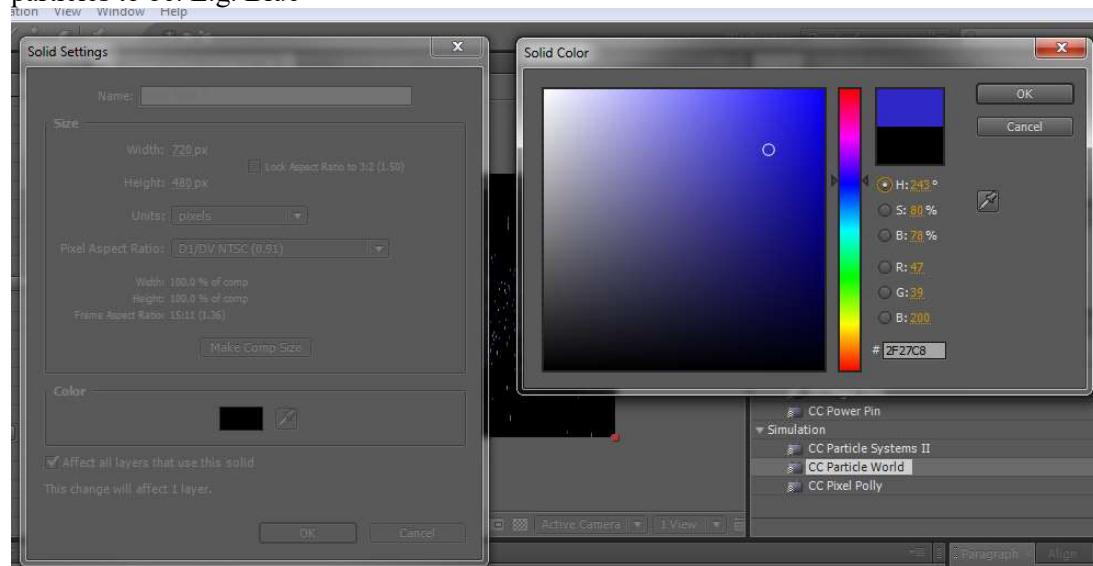
## How to Change a Particles Color using CC Partical World. (How to Change CC Partical Worlds partical color).

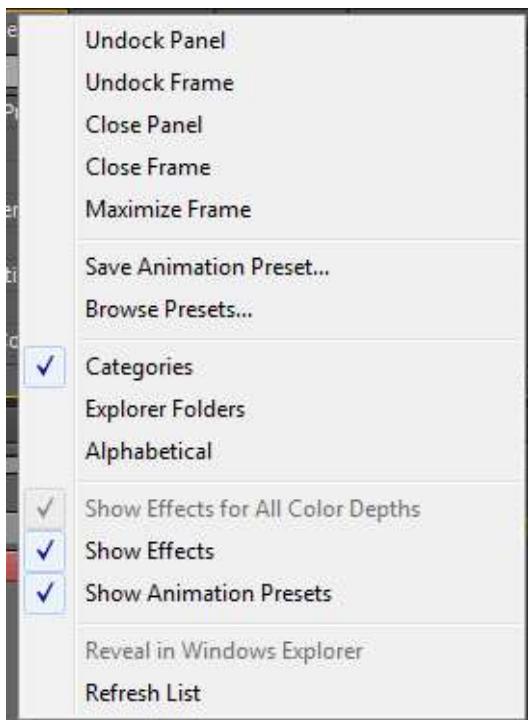
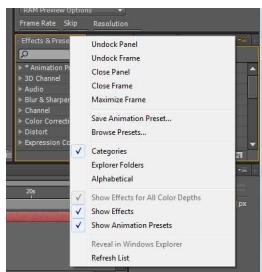
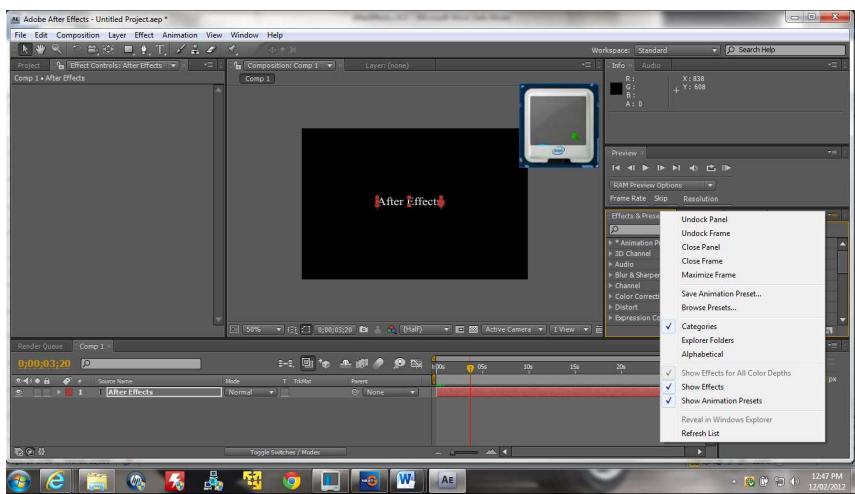
To change the color you need to change the solid color.

1. Right click on the Partical Layer.

2. Click on the Layer.

3. In the Menu Click Layer, Solid Settings, Choose color and change the color that you want your particles to be. E.g. Blue

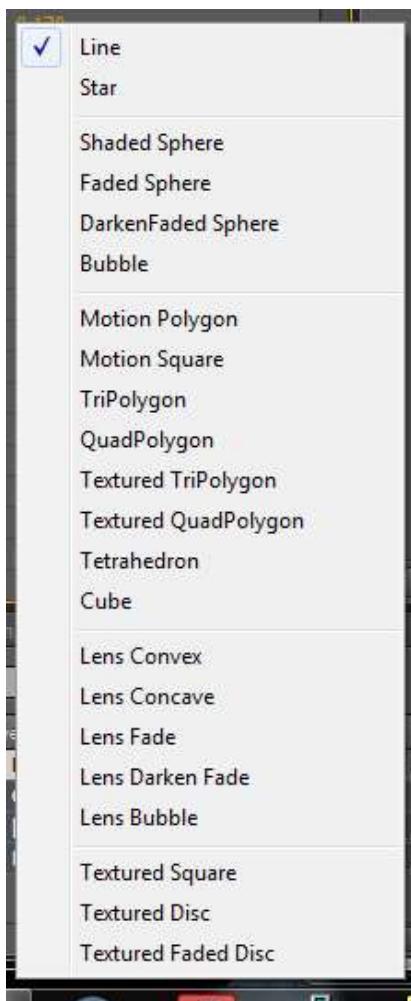




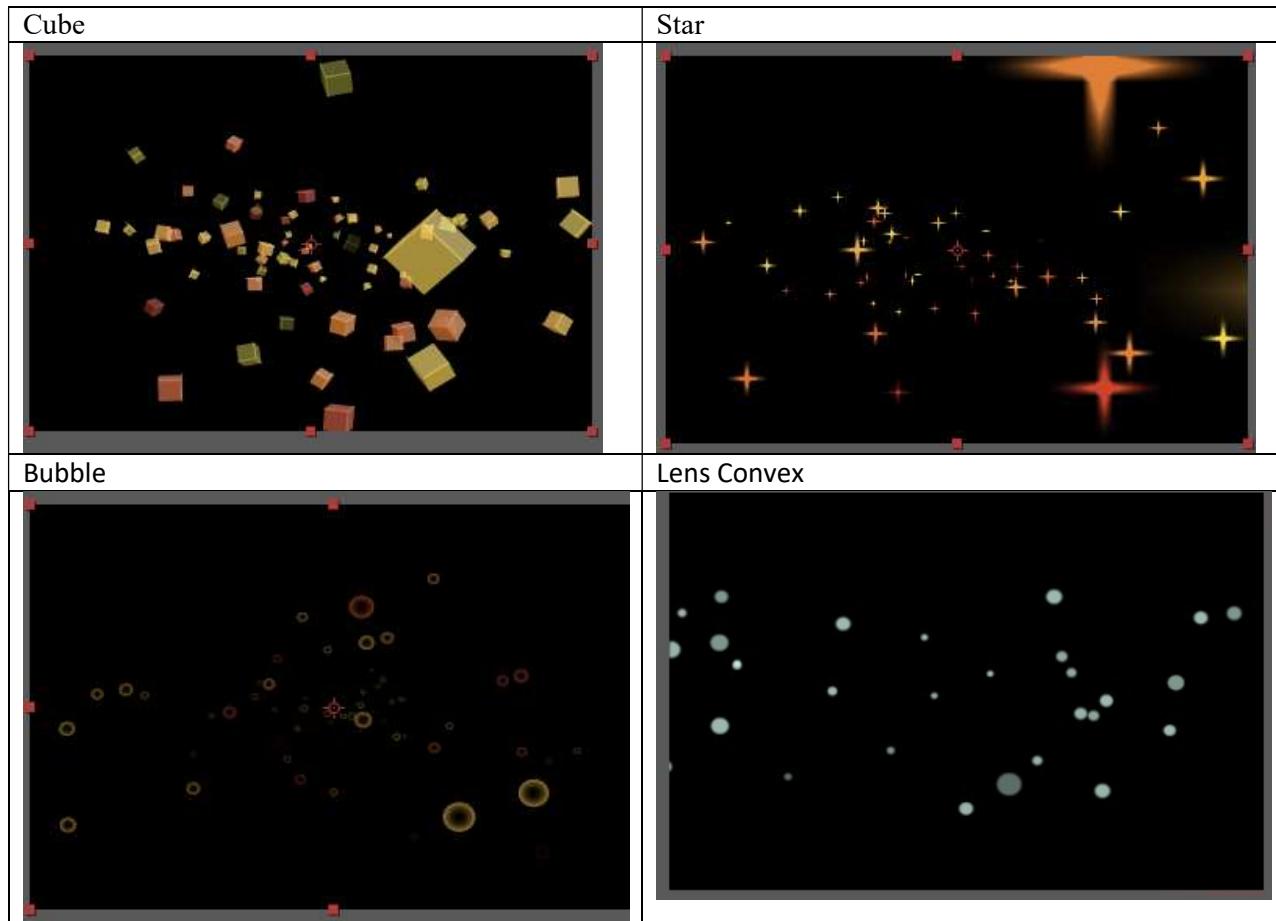
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Partical Type.



**Reference Notes.**

## Animate and edit paint strokes

You animate a paint stroke by setting keyframes or expressions for its properties. After Effects animates paint stroke properties—even the Path property of a paint stroke—by interpolating values for all frames between keyframes.

By modifying and animating the Start and End properties of a paint stroke, you can control how much of a stroke is shown at any time. For example, by automatically animating the End property from 0% to 100% with the Write On setting, you can make a paint stroke appear to be drawn on over time.

As with all properties, you can link paint stroke properties to other properties using expressions. For example, you can make a paint stroke follow a moving element in your footage by tracking the moving element and then linking the Position property of the paint stroke to the Attach Point property of the tracker.

**Rotoscoping** is a special case of painting or drawing on individual frames in which some item in the frame is being traced. Often, rotoscoping refers to drawing animated masks rather than paint strokes. (See [Rotoscoping introduction and resources](#).)

Scott Squires provides a pair of movies on his Effects Corner website that show how to roto-scope, both painting and masking:

- [Rotoscoping - Part 1](#)
- [Rotoscoping - Part 2](#)

Eran Stern provides a video tutorial on the [Creative COW website](#) that shows how to animate a set of paint strokes to interpolate between several hand-drawn pictures so that each morphs into the next.

## Animate a paint stroke by sketching with Write On

If you choose Write On from the Duration menu in the Paint panel, the End property is automatically animated to match the motion that you used to draw the stroke.

**Note:** After Effects also includes a Write-on effect. (See [Write-on effect](#).)

1. Select a paint tool in the Tools panel.
2. In the Paint panel, choose Write On from the Duration menu.
3. Drag in the Layer panel to apply a paint stroke to the layer.

As you paint, your movements are recorded in real time and determine the rate at which the resulting stroke is drawn to the screen for output. Recording begins when you click within the layer in Layer panel. When you release the mouse button, the current time returns to the time at which you started painting; this behavior is so that you can record more paint strokes for animated playback starting from the same time.



You can animate the Trim Paths operation on a shape path to accomplish a similar result as animating a paint stroke with Write On. (See [Alter shapes with path operations.](#))

## Animate a paint stroke path

1. Select a paint tool in the Tools panel.
  2. In the Paint panel, choose Single Frame, Constant, or Custom from the Duration menu.
  3. In the Layer panel, drag to create a paint stroke.
  4. Using the Selection tool, select the paint stroke.
-  To momentarily activate the Selection tool, press and hold V.
5. Press SS to show the selected paint stroke in the Timeline panel.
  6. Click the triangle next to the paint stroke name to expand its list of properties.
  7. Click the stopwatch for the Path property to create an initial Path keyframe.
  8. Drag the current-time indicator to another time.
  9. While the stroke is still selected, drag in the Layer panel using a paint tool to create a paint stroke. A second Path keyframe appears in the Timeline panel.

By creating a stroke while a stroke is selected, you replace the selected stroke, which is sometimes referred to as **stroke targeting**.



If you are not satisfied with the way that the path is interpolated, consider creating your path as a mask, using Smart Mask Interpolation to fine-tune the interpolation, and then copying the Mask Path property keyframes to the paint stroke Path property. (See [Animate a mask path with Smart Mask Interpolation.](#))



After Effects interpolates a paint stroke (center) between two different shapes created with the same brush (left and right).