

PRODUCING MOTION GRAPHICS WITH ADOBE AFTER EFFECTS

WORKSHOP 1: THE FUNDAMENTALS





- Animation Intro and Getting Started with AE 1)
 - Introduction
 - **Traditional Animation**
 - AE 101
 - Setting Up a Composition
 - Linking Time and Space
 - S.T.R.A.P. Five Layer Transformations
- 2) Rows of Layers
 - Layer Basics
 - Layer Trimming
 - Stretching, Reversing and Frame Blending Layers
 - Motion Blur
- 3) Transfer Modes, Masks and Mattes
 - Transfer Modes
 - Masks and Masking
 - Track Mattes

- 4) Lights, Cameras and 3D Space Intro
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 - **Collapsing Transformations**
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INTRODUCTION TO WORKSHOP 1 – "Knowledge is the currency of the universe"



French inventor Charles-Emile Reynaud improved on the Zoetrope idea by placing mirrors at the center of the drum. He called his invention the Praxinoscope.





TRADITIONAL ANIMATION – "Study the past if you would define the future..."

Stretch and squish

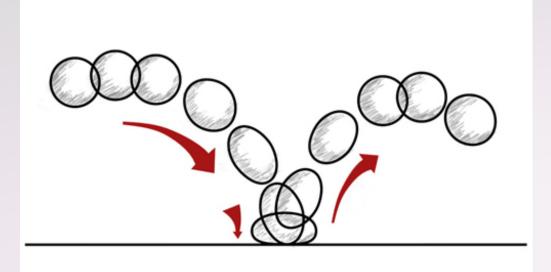


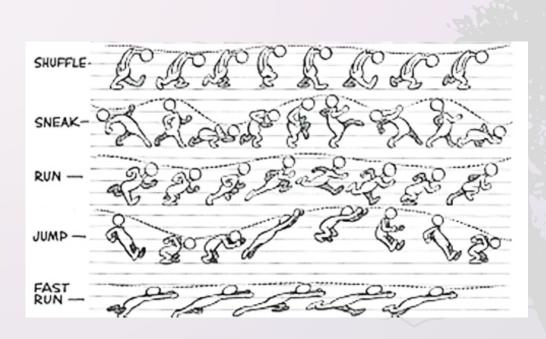


Illustration and frame based sequencing

Play with him and see what you can make him do!

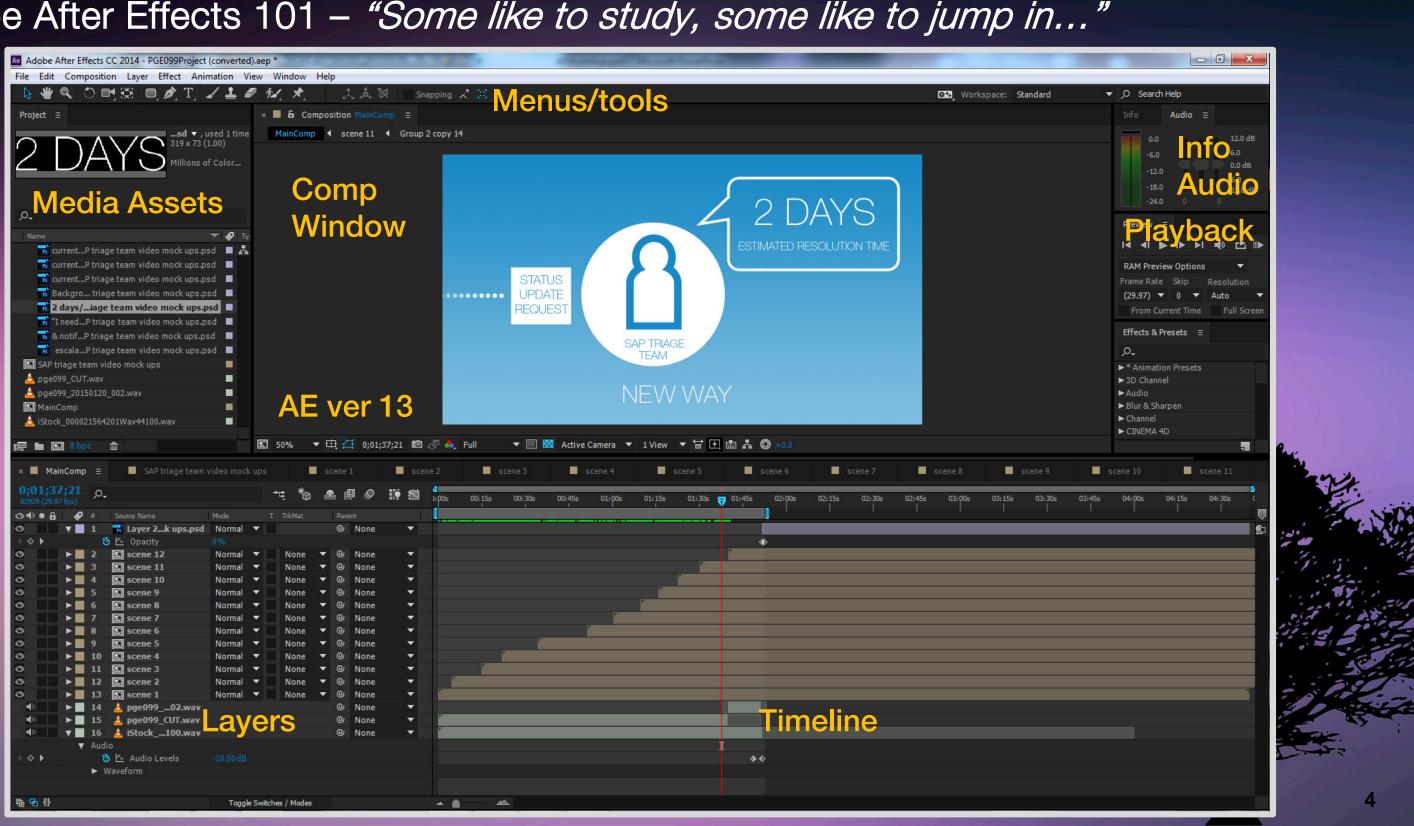


Try to keep your back shapes loose and 'organic'. FLOUR SACK has A life of his own.





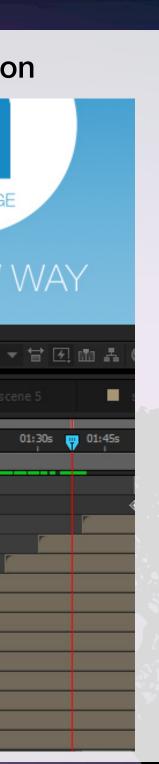
Adobe After Effects 101 – "Some like to study, some like to jump in..."



SETTING UP A COMPOSITION – The first step to every new project

At the bottom of the "Project Media Assets" window click the new comp icon

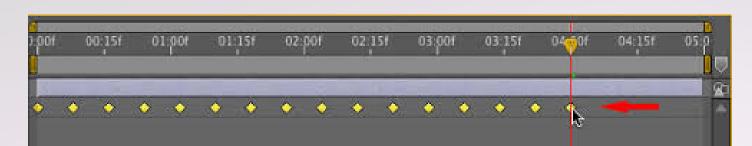
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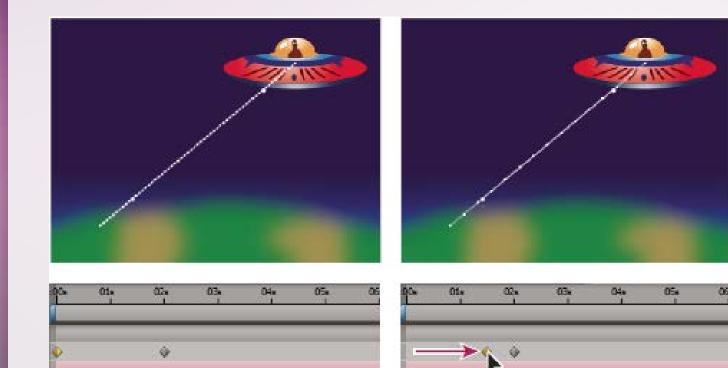


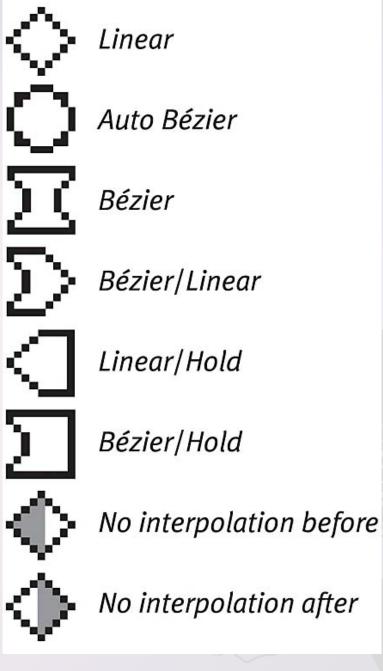


LINKING TIME AND SPACE – How to wrap your head around this concept

Keyframes and interpolation

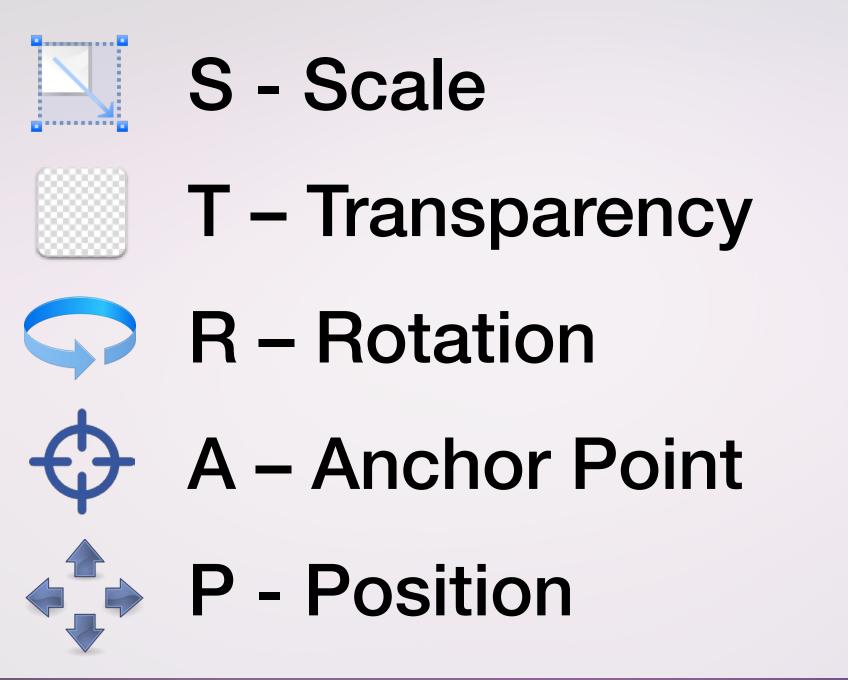


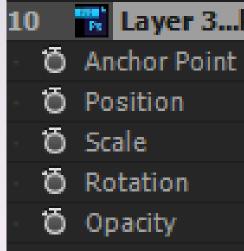


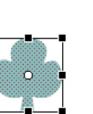


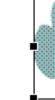
S.T.R.A.P. FIVE LAYER TRANSFORMATIONS – Remember this acronym

These are hotkeys too!









Oriainal

to change width

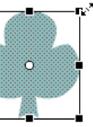
Drag left or right handle



🔣 Layer 3...k



Drag top or bottom handle to change height



Drag corner to scal proportionally



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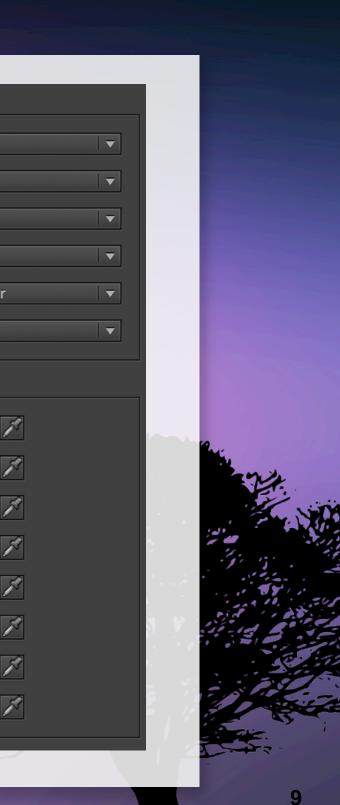
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LAYER BASICS – Tips for managing and working more efficiently

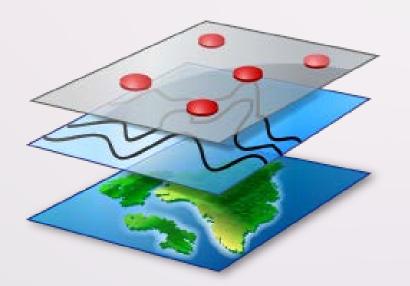
- Selecting
- Moving in time
- Stacking hierarchy
- Duplicating
- Soloing
- Renaming
- Replacing source
- Replacing footage
- Marking and Markers
- Uber view U key
- Taking snapshots
- Align and distribute
- Color coding
- Switches overview

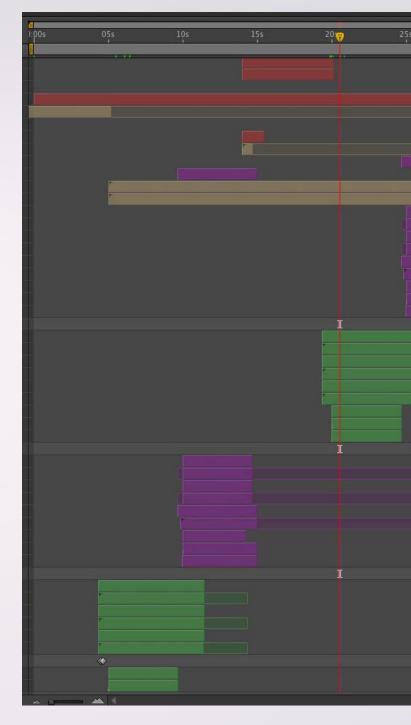
Label Defaults			
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Video:	Aqua	Camera:	Pink
Audio:	Sea Foam	Light:	Peach
Still:	Lavender	Shape:	Blue
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Null Object:	Red	Text:	Red
Label Colors Red Yellow Aqua Pink Lavender Peach Sea Foam Blue		Green Purple Orange Brown Fuchsia Cyan Sandstone Dark Green	

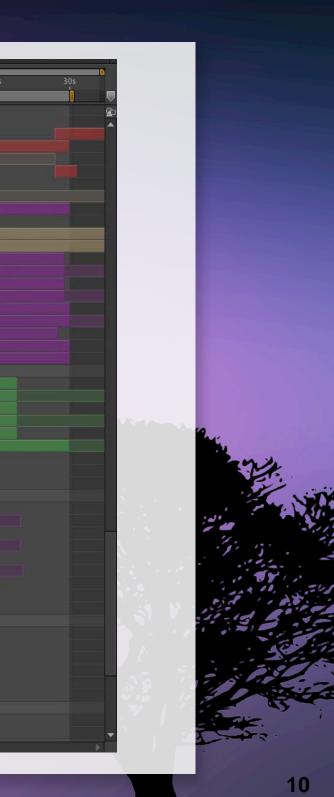


LAYER TRIMMING – Learn how to edit layers

- Nonlinear editing 101
- In and outs
- Trimming
- Moving
- Sequencing
- Sequence into new comp
- Splitting and no rejoin







STRETCHING, REVERSING AND FRAME BLENDING LAYERS

Time stretch

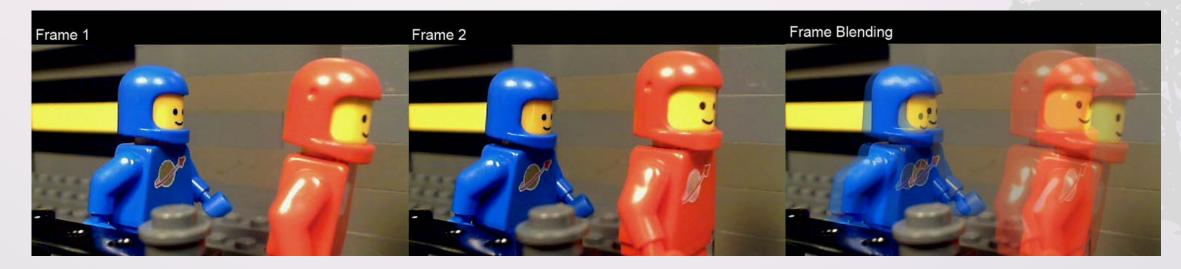
This feature can be used to speed up or slow down video, audio and comp layers. Based off of value = 100%.

Reversing

This feature can be used on video, audio and comp layers to play from back to front

Frame blending

This feature can be used on video, audio and comp layers to play from back to front

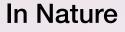




MOTION BLUR – It's created by your human brain

Applying motion blur

- This feature can be used to make motion look more natural.
- The illusion of motion blur is created by calculating motion between frames and blending them together.





In AE







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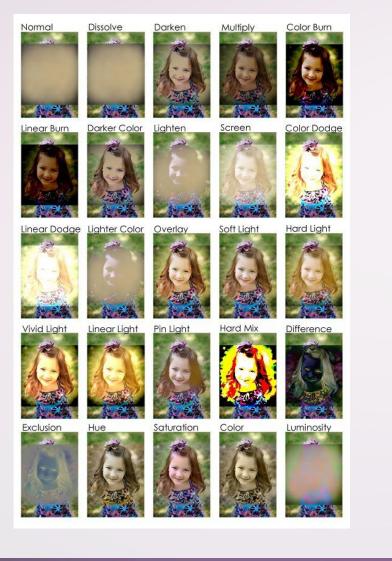
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TRANSFER MODES – AKA Blending modes

Switching transfer modes

- AE only calculates 2 layers. The current layer and the combo of everything underneath
- They only alter the layer colors in the final effect, doesn't replace masks, effects or transform

In AE





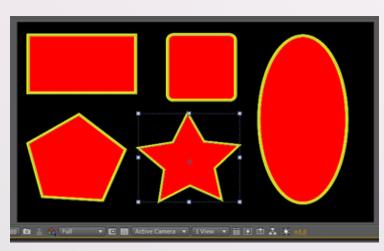
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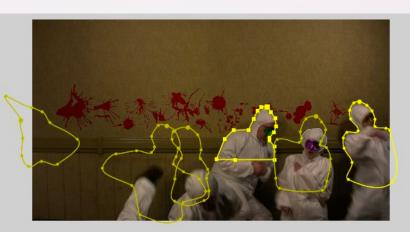
MASKS AND MASKING LAYERS – Vector based

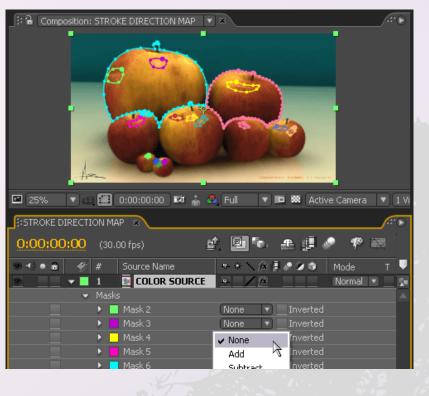
Mask basics

- Each layer can have a zero, one or stack of layer masks
- Default simple mask shapes include rectangle, oval, polygon and star
- Freeform masks are drawn with the pen tool
- Comp window mask visibility
- Mask feathering
- Mask transform
- Mask mode, invert and opacity
- Mask animation
- Multiple layer masks
- Masks from Illustrator







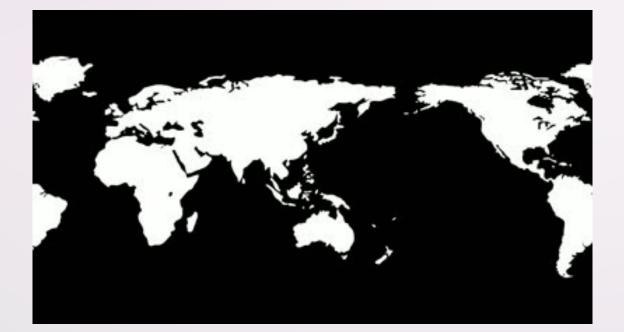




TRACK MATTES – Raster based

Track matte basics

- A traditional track matte layer in its simplest form is made up of black and white pixels (Alpha)
- Track mattes can also be greyscale (Luma)
- Either can be inverted for the opposite effect
- Track matte preview switches can be cycled to preview







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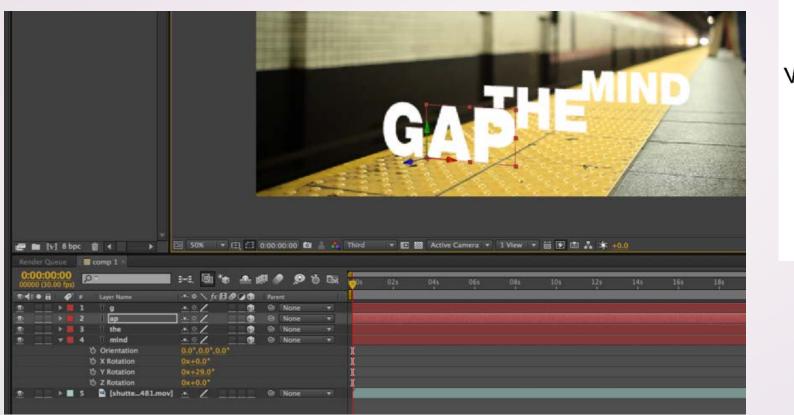
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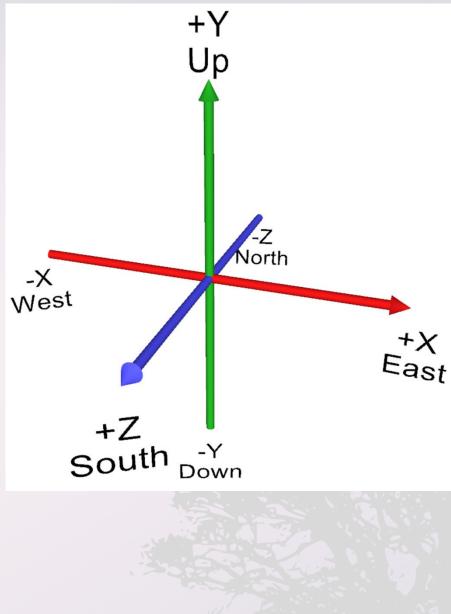
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3D SPACE – Master Z space and add depth

Z dimension instead of only x and y

- Added in AE ver 5, via layer switches
- Based off of Quaternion physics
- Rotation vs. orientation
- Comp window tricks and tips

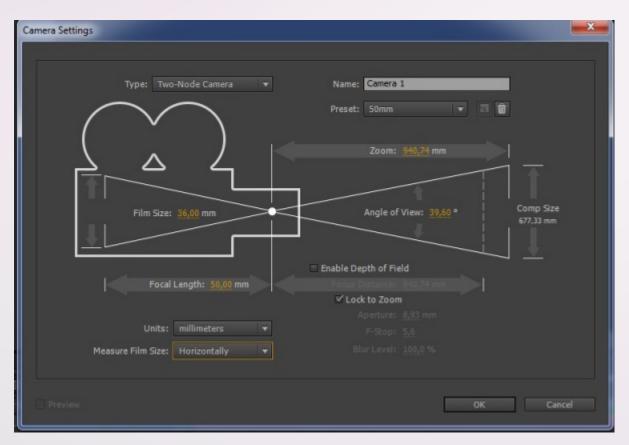


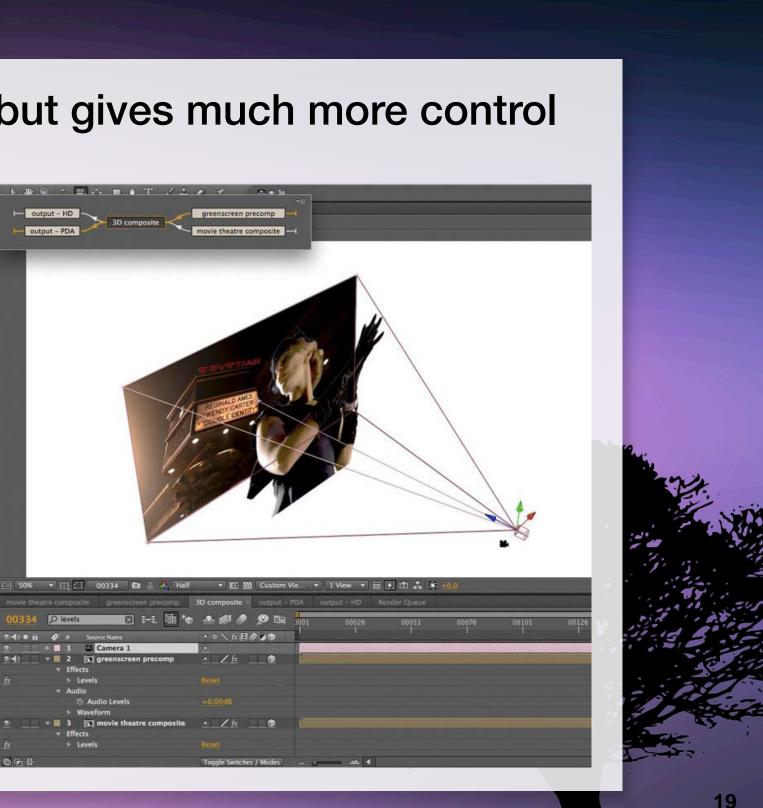


CAMERAS – A new perspective

Don't need to include cameras, but gives much more control

- Shooting script overview (wide, medium, tight)
- Adding your first camera
- Working in draft view
- Depth and lens angle
- Import/export camera data points



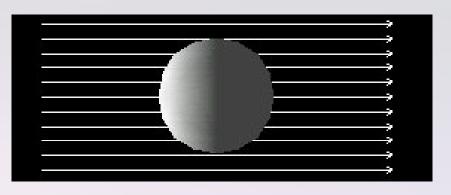


LIGHTING IN 3D – Illuminating your layers

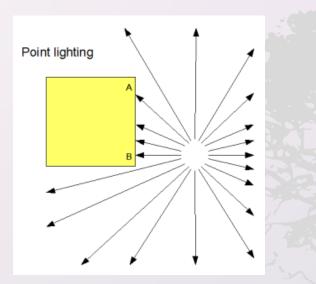
Lights 101

- Parallel, spot, point and ambient
- Intensity
- Cone angle
- Cone Feather
- Falloff













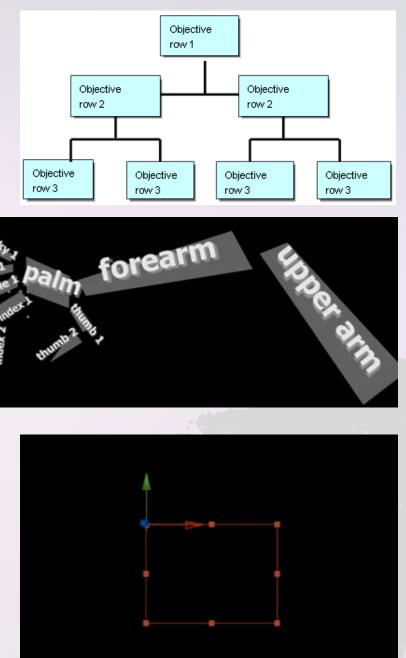
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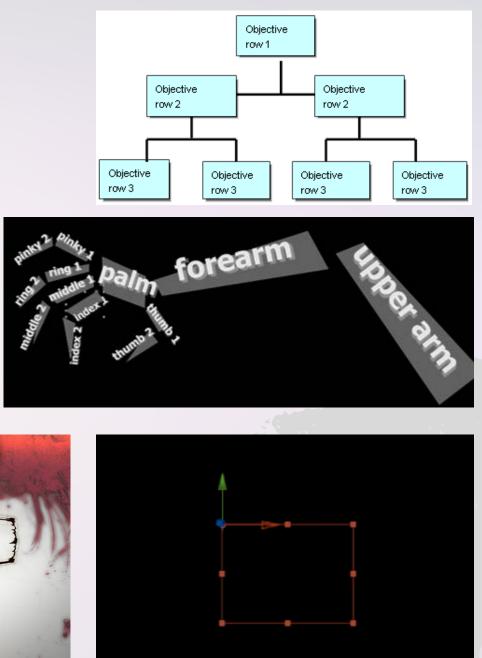
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PARENTING – Follow the leader

The ability to group layers together

- How to attach
- Family tree
- **Breaking bonds**
- **Inverse kinematics**
- Null object

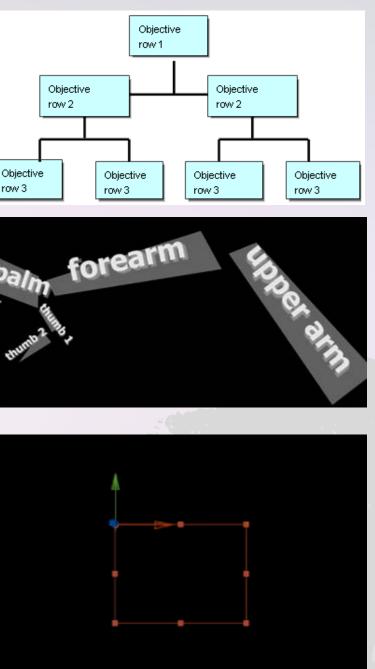








PREPARE FOR THEM BEFORE THEY COME TO YOUR WORLD



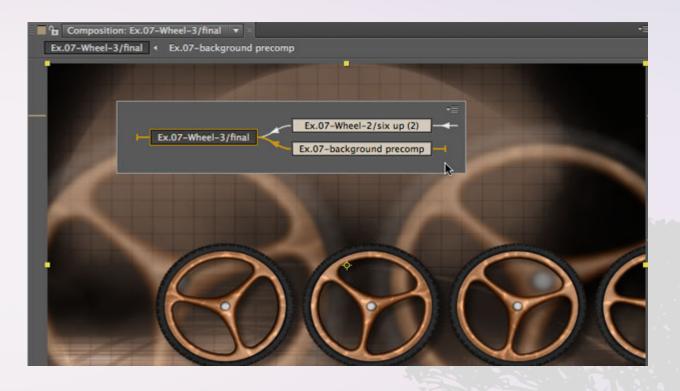


NESTING COMPOSITIONS – Comp hierarchy made easy

Nesting 101

- PreComp and useful naming
- Parenting vs. nesting
- Keeping comps in sync
- Editing nested effects
- Nest default sizes
- Flowchart view
- Render order M.E.T.



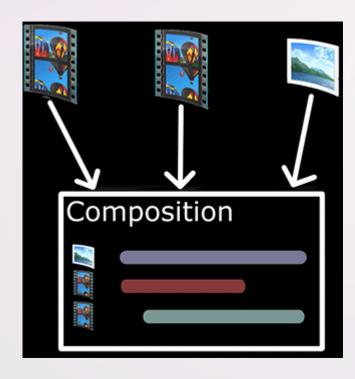




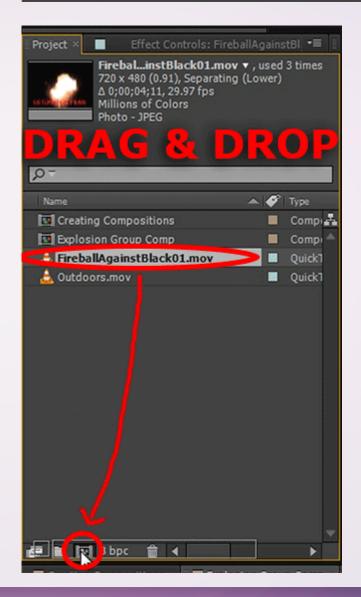
PRE-COMPOSING – Nesting in reverse order

Pre-Composing 101

- Used for grouping
- Options and all attributes
- Fixing the edge
- Trimming excess time
- Embed vs link (duplicate vs multi-use)



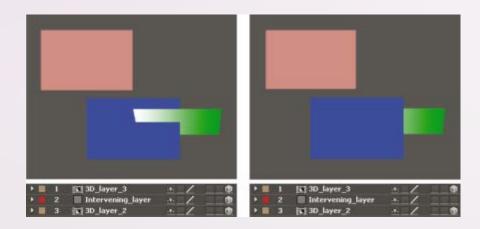
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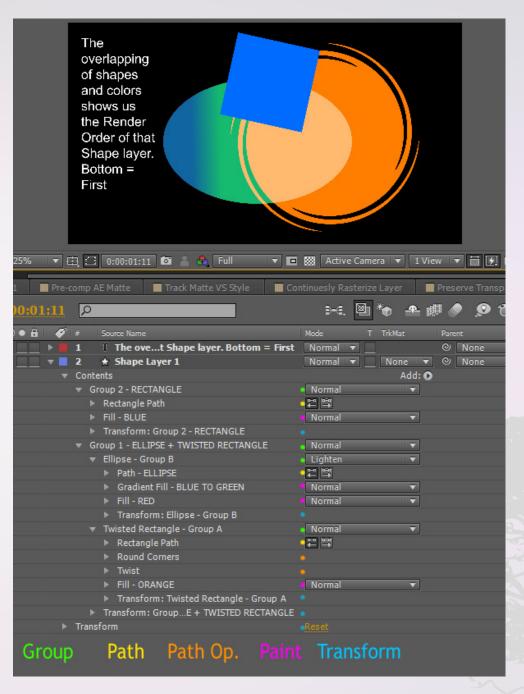




COLLAPSING TRANSFORMATIONS – Maximize your resolution

- Lost resolution
- Collapsing switches
- Motion blur
- Transfer modes
- Think ahead
- Adjustment layers
- Opacity







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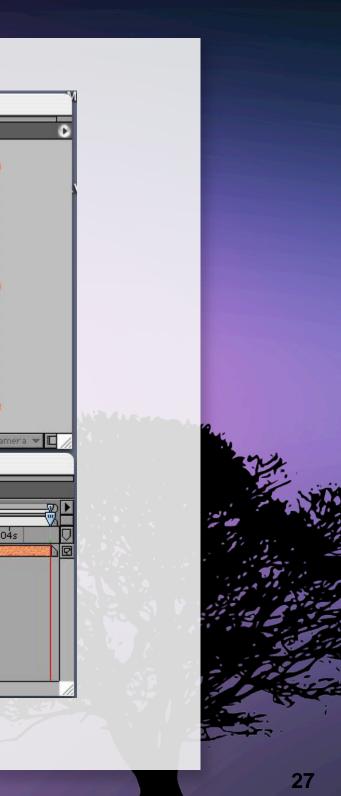
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APPLYING EFFECTS – Similar to Photoshop "filters"

- Apply and viewing effect
- Effects palette
- Search feature
- Effect parameters
- Sliders and rotary dial
- Scrubbing tips
- Color switches
- Pop ups and drop downs
- Effect point
- Custom interface
- Animating effects
- Pasting effects
- Favorites
- Masks as paths
- Render settings
- F3

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ADJUSTMENT LAYERS – The same effect for a stack of layers

- Half moon switch
- Adjustment logic
- Masking

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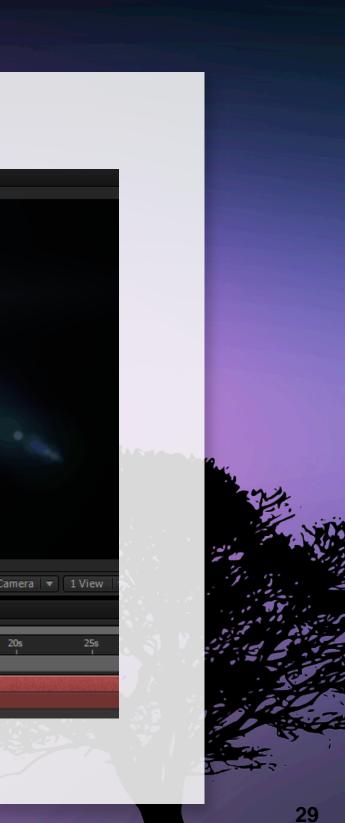
BLACK SOLID FLEXIBILITY - Many effects don't affect layers

• Lens flare

• Stroke

Position

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FAVORITE INTEGRAL EFFECTS – Everyday effects

- Color balance
- Curves
- Hue/Saturation
- Levels
- Directional blur
- Fast blur
- Gaussian blur
- Radial blur
- Polar coordinates
- Ripple
- Color balance
- Tint
- Bevel alpha
- Drop shadow
- Fill
- Lens flare
- Lightning

- Radio waves
- Ramp
- Stroke
- Vegas
- Shatter
- Mosaic
- Roughen edges
- Write-on
- Echo
- Timecode
- Free plugins
- Trapcode
- Boris Continuum Complete
- DigiEffects
- Pinnacle
- The Foundry



- 1) Animation Intro and Getting Started with AE
 - Introduction
 - **Traditional Animation**
 - AE 101
 - Setting Up a Composition
 - Linking Time and Space
 - S.T.R.A.P. Five Layer Transformations
- 2) Rows of Layers
 - Layer Basics
 - Layer Trimming
 - Stretching, Reversing and Frame Blending Layers
 - Motion Blur
- 3) Transfer Modes, Masks and Mattes
 - Transfer Modes
 - Masks and Masking
 - Track Mattes

- 4) Lights, Cameras and 3D Space Intro
 - **3D Space**
 - Cameras
 - Lighting in 3D
- Building and Managing Hierarchies 5)
 - Parenting, Follow the Leader
 - Nesting Compositions
 - **Pre-Composing**
 - **Collapsing Transformations**
- 6) Integral Effects
 - Applying Effects
 - Adjustment Layers
 - Black Solid Flexibility
 - Favorite Integral Effects
- Importing and Rendering
 - Import and Interpret
 - Render Queue, Settings, Output and Templates



IMPORT AND INTERPRET – Getting files in

- Import or linking files
- Lost links
- Importing with alphas
- Scaling vs Photoshop
- Lost codecs
- Sequencing images
- Photoshop layers, footage vs comps
- AI, PDF and EPS
- Audio
- Importing AE projects
- Old projects
- Interpret alpha and frame rate
- Fields vs progressive
- Pixel aspect

Cor	npositi	on Settin	gs
		Compositio	n Name: Comp 1
	Basic	Advance	d
		Preset:	PAL D1/DV Widescreen
		Width:	
		Height:	Lock Aspect Ratio to 5:4 (1.25) 576 px
	Pixel Asp	pect Ratio:	D1/DV PAL Widescreen (1.46) Frame Aspect R. 640:351 (1.82)
	Fr	ame Rate:	25 frames per second
	F	Resolution:	Full T20 x 576, 1.6 MB per 8bpc frame
	Start	Timecode:	0:00:00:00 Base 25
		Duration:	0:00:15:00 is 0:00:15:00 Base 25
			OK





RENDER QUEUE, SETTINGS, OUTPUT AND TEMPLATES – Saving time

- Rendering a movie, still or audio
- Saving render time, what to look for
- Render settings
- Color and alpha render
- Audio setting
- Queue window
- Progress

Message:

• Creating and editing templates

RAM:

► C	urrent Render		Elapsed:	
Ren	nder 🎻 # Comp Name	Status	Started	Render
r	29 SB_Third	Done	Fri, Apr 2, 2010, 1:04:51 AM	18 Seco
	Render Settings: 💿 Best Settings	Log	: Errors Only	
	Output Module: 🔽 Lossless with Alpha	+ - Output To	: 🔽 SB_Third.mov	
	30 Ruby	Done	Fri, Apr 2, 2010, 1:05:09 AM	17 Seco
	Render Settings: 🐨 Best Settings	Log	: Errors Only	
	Output Module: 🔽 Lossless with Alpha	+ - Output To	: 🔽 Ruby.mov	
	🗹 📕 31 SB_Third	Queued		
	Render Settings: 💌 Best Settings	Log	: Errors Only	
	Output Module: ProRes HQ	F Output To	: SB_Third_1.mov	

Renders Started

		Render Sett	ungs		-		
Composition "dynk	ka"						
Quality:	Best	-	Proxy Use:	Use No Proxies	-		
Resolution:	Current Settings	-	Effects:	Current Settings			
Size:	1920 × 1080		Solo Switches:	Current Settings	•		
Disk Cache:	Read Only	-	Guide Layers:	All Off	•		
			Color Depth:	Current Settings	•		
Time Sampling					2 4 J.		
	On for Checked Layers	-	Frame Rate				
Field Render:	Off	-	O Use comp's	frame rate 30.00			
3:2 Pulldown:			Use this fra	ime rate: 24			
Motion Blur:	On for Checked Layers	 *			3	Carlos and Carlos	
Time Span:	Work Area Only	-		0:00:00:00 0:00:29:23 Custom			4
			Duration:	0:00:30:00			K
Options						20	
	Skip existing files (allows)	multi-machi	ne rendering)				57
				Cancel	ОК	10-100	
			and the				1
						1.2.	R