

## **No Need for Plug-Ins! After Effects Classic Effects – Luisa Winters Adobe Certified Instructor**

11/14/07-Wed- 2:00 PM-3:15 PM

The majority of effects used on a day-to-day basis in most projects are pretty basic. The techniques and methods are recipes that change little from project to project. But if you don't know the basic recipes, you're in big trouble! In this session, we will run through a short-list of some of the most commonly used techniques. We will break down how they are put together, and where and how they are applied. In the end, you will see that the underlying work in the majority of effects is pretty simple and that a basic knowledge of these techniques allows you to tackle a great range of work.

Audience: Beginner to intermediate NLEs and Motion Graphic Artists looking to learn new FX.

### **1- 3D Text Using Shatter**

- Write text
- Apply Shatter Effect
- Change view to “Rendered”
- Shape>Pattern>Custom – choose the text layer
- Force 1 – change radius to “0”
- texture – choose for the front, side and back layers
- Camera system, choose 1<sup>st</sup> comp
- Add a camera to the comp. Animate at will.

### **2-Water Using Wave World and Caustics**

- Create solid layer
- Add Wave World
- Change view to height map
- Adjust waves at will
- Precompose layer (Move all attributes to new comp)
- Create new layer
- Add Caustics Effect
- Use precomposed layer for the water
- Add logo to bottom
- Adjust properties of the water at will

### **3-Masks - Growing Vines**

***This is a technique that moves the vertex points so that when the movie plays the vines look like they are growing.***

- Copy mask from Illustrator
- Paste into solid in After Effects
- Select solid and press the letter M – this will show you the mask and the mask path

Keyframe the mask at the end of the comp (later in time)

Move back a couple of frames and move the points of the mask towards the beginning on the mask (the bottom of the vines)

Move back, and keep on moving the vertex points - backwards, keyframes and moving the CTI continue with the same technique until the vine is gone

Copy the solid, stagger in time, change rotation, color, scale, etc. until comp looks like there are many vines growing.

#### **4-Masks- Breaking Through text**

Place your video in a composition

Duplicate your layer and work only in the top layer

Choose the object (person) that will “break” through text

Mask object at the beginning of the clip – keyframe the mask path

Move CTI to the end of the clip – move vertex points to mask object

Move 2-3 seconds from the beginning keyframe – move vertex points to mask object

Move 2-3 seconds from the end – move vertex points to mask object

Keep on going in this fashion until you have finished rotoscoping the object

Type text and place in between both layers (in the layer stacking order)

Move CTI to the point in which you would like for the object to break through the text

Keyframe the mask expansion from the top layer

Move back a couple of frames

Change the value of the mask expansion until you can read the text

Play your animation

#### **5-Masks as position keyframes**

Copy and paste any mask into position keyframes. You will be able to have total control of your position keyframes.

#### **6- Invisible Pen – Using a signature – class notes**

Draw a signature in Illustrator using the Pencil Tool

Copy the path and paste it onto a solid in After Effects.

(Start a new composition and go under Layer>New>solid)

Select the layer (click on it)

Go under Effect > Generate > Stroke

Look at the Effects Control Window, if you do not see it press F3

You will see the Stroke effect in here. Press the ‘Home’ key and click on the

Stop watch icon for the End property.

Change the value to zero

Move the CTI (red edit line) a couple of seconds to the right and change the value of end to 100  
Change the color of the stroke; this will be the color of the 'ink'  
Change the width of the stroke (brush Size) this will be how thick the 'pen' is  
Open a 'pencil' or 'pen' image with an Alpha  
Place it in the composition above the signature layer  
Move the anchor point so that it agrees with the part of the pen that will be use to write (the tip)  
Select the signature layer  
Press the letter 'm' on your keyboard  
Click on the words 'mask shape' and copy  
Select the pencil layer  
Press the 'home' key  
Press the letter p (for 'position')  
Click on the word position  
Paste the mask shape in here  
Play your animation (press '0' on your numeric keyboard)  
Your pencil motion and your signature will not agree, and this is because masks do not have time, so you need to select both layers and press the letter 'u', wait 2 seconds and then press the letter 'u' again. This will show you all of the keyframes related to both layers  
Click on the last keyframe of either layer and drag it. After you start dragging it left or right, press and hold the SHIFT key. This will make the keyframes snap to one another. Make sure that the first and last keyframes of both layers start and end in the same place (time).  
Play your animation and enjoy!!!

### **7-Create smoke with Particles**

Create solid  
apply Particle Playground Effect  
Change parameters at will  
Apply Fast Blur Effect  
Place on top of any layer  
You have smoke!

### **8-Displacement map with still image**

In Photoshop Paint displacement gradient onto different layer with brighter parts being more protruding places (like the nose)  
Bring into AE (Composition)  
Apply Displacement map  
Change parameters

## **9-Metal “look”**

- Create solid
- Add Fractal noise effect
  - scaled the effect very small
- Add Directional blur, so that it looks like brushed metal
- Precompose
- Add Bevel and emboss
- Add mask

## **10-Create Fire with Fractal noise**

- Create solid
- Add Fractal noise effect
  - Fractal Type – Dynamic Twist
  - Noise Type – Soft Linear
  - More Contrast- Less Brightness
- Transform – uncheck uniform scale, scale width a little, height a lot
- Complexity down
- Keyframe evolution
- Apply Colorama Effect
- Use the Fire preset
- change element of fractal Noise to taste

## **11- 3D cards**

- Create solid
- Add card Wipe effect
- Open Camera Position
- Change Y Rotation and see that it is 3D
- Have one image made up of many stills
- Specify Rows and columns
- Change Z jitter amount – this randomizes the Z position of the photos
- Randomize X and Y Position Jitters as well
- change Speed for the Jitter to 0
- Animate Camera – Layer>New>camera
- Animate Light - first Comp light
- Card Wipe and Shatter will use the Comp’s cameras and lights



Luisa Winters is an Adobe Certified Instructor in Macromedia Flash, After Effects, Photoshop, Premiere Pro, Encore DVD and Audition.

She is a Johns Hopkins University Graduate, fluent in both English and Spanish, who has been in the professional videography industry for 20 years.

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