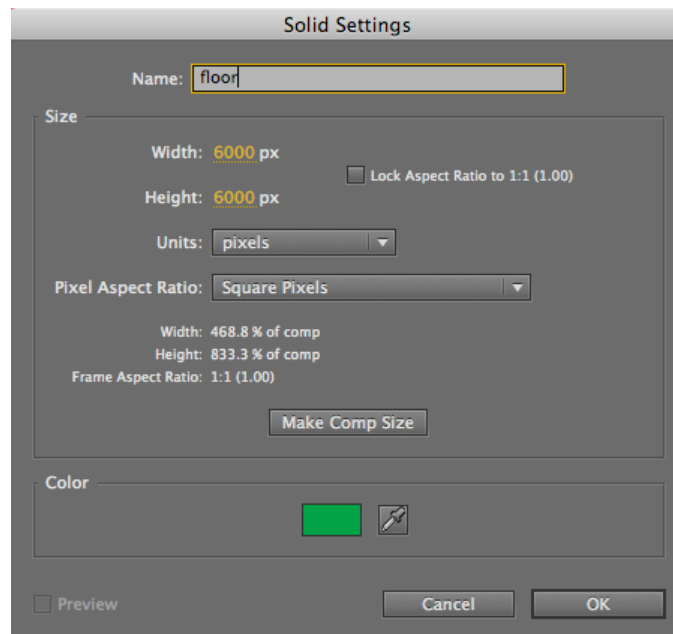


### After Effects – Exercise 3

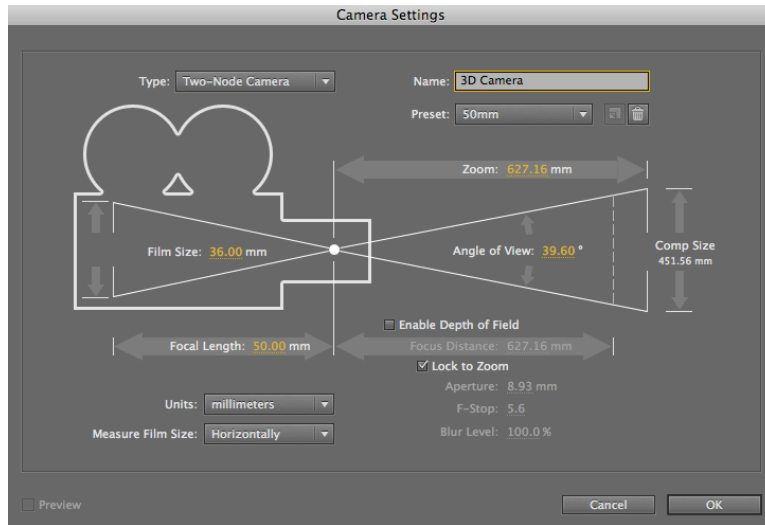
1. Create a composition that is HD HDTV 720p 29.97. Background color is unimportant at this point, but I set mine to white. Duration is 10 seconds.
2. Create 3 shapes using the shape tool in the tools palette: a red circle, a blue square and a yellow star.



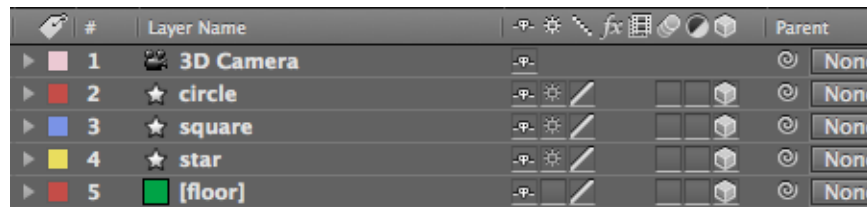
3. Create a new solid (Layer > New > Solid or Command + Y). As shown below, the solid, “floor,” should be 6000px X 6000px and be green.



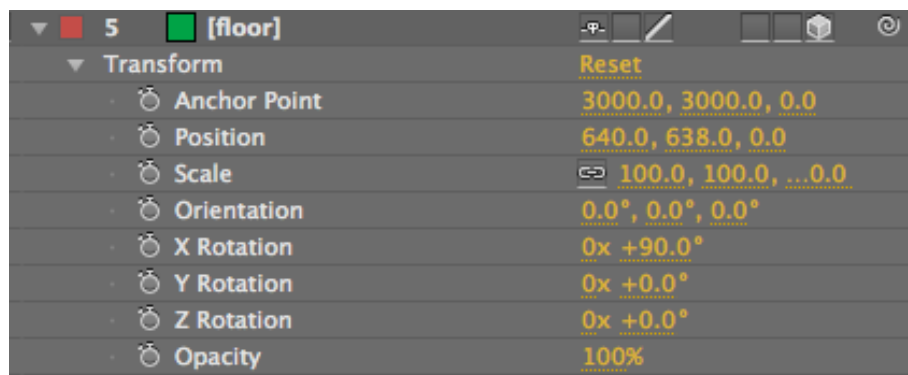
- Next, add a camera (Layer > New > Camera). The below window will pop up. You can simply name the camera 3D camera and click “OK.”



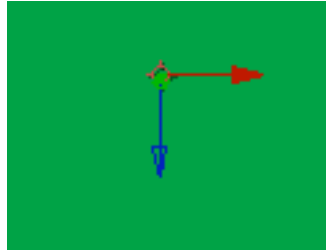
- A camera layer should appear in your timeline.
- Click the empty grey square under the cube icon for the circle, square, star and floor layers as pictured, below. This transforms each of the layers into a 3D layer.



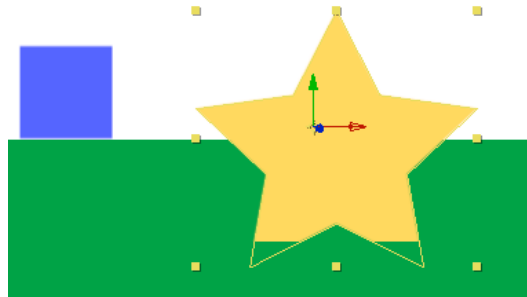
- Lock all layers except floor and expand the floor layer so that you are able to see all the Transform parameters. You will notice in addition to the Anchor Point and Position having numbers for X (horizontal) and Y (vertical) values, there is an additional Z (depth) value. Change the X rotation to 90 degrees. This should make the floor recline.



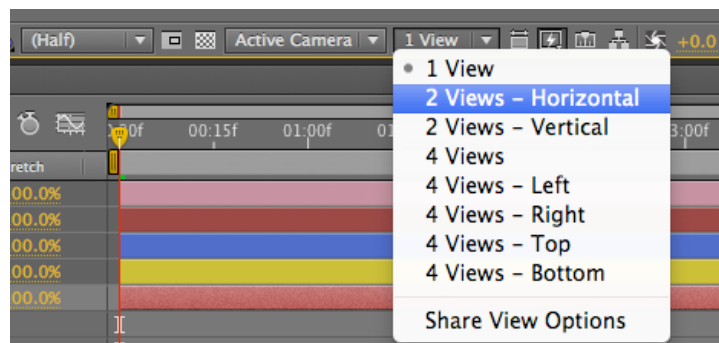
8. Raise or lower the floor so that is about 2/3 of the way toward the bottom of the comp window. You can do this by either changing the Y (middle numbers) values in position or selecting the floor layer in the timeline grabbing the down arrow in the comp window (see below) and dragging the floor down. Lock the floor layer when finished.



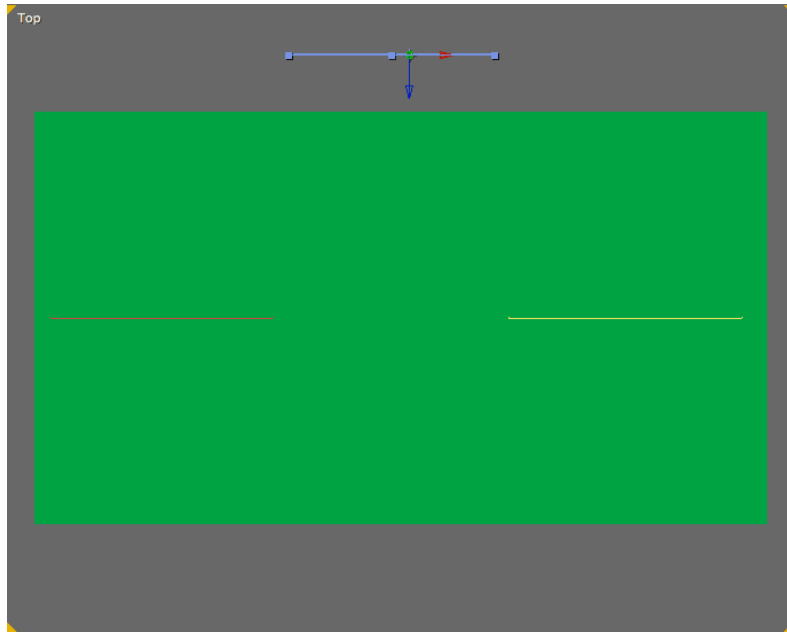
9. Then, adjust each of the shapes so that they sit just on the floor's surface and neither float above the floor or sink into the floor (see below).



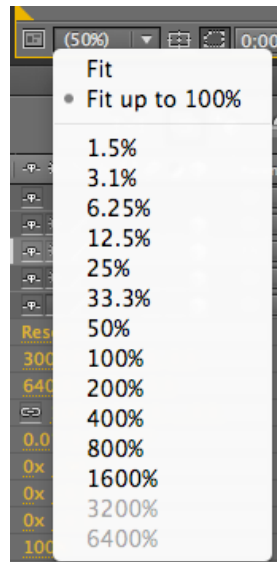
10. Now you are ready to move each of the three shapes back (or forward) in the Z space (depth). To do this, it is easiest to have two views available in your composition window ( 1: Camera View 2: Top View). To get two views, click on the drop-down menu marked "1 View," and select "2 Views – Horizontal." Select top view for the left window and keep your 3D camera view for the right window. You can



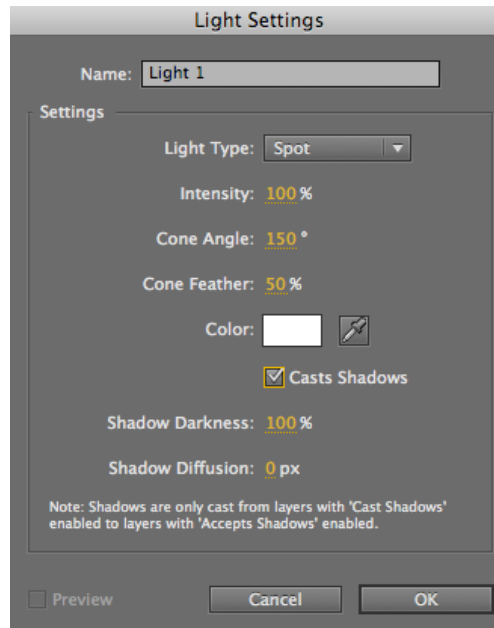
11. You will notice in your top view, your three shapes will be represented as lines. This is because they have no depth. Adjust each of the shapes so that they are staggered from one another. See below how the square (blue line) has been pushed back along the z-axis.



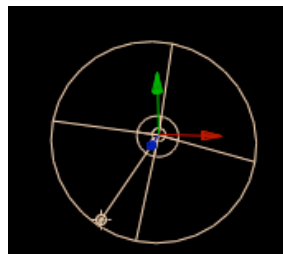
Note that even though the square has been seemingly pushed off the stage, it is still visible by your 3D camera. It is just further back in the z-space. You will now push it back even further but to do this it is easier to zoom out. Click on the drop-down window at the lower left corner and choose 6.25% or 12.5%.



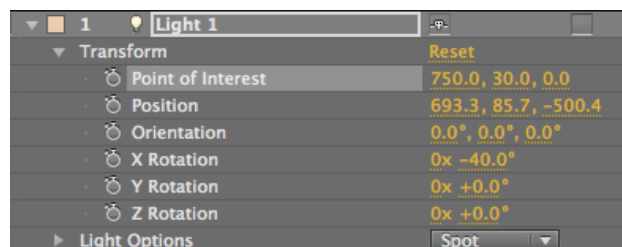
12. Move the other shape(s) back or forward so that all three shapes are staggered along the z-axis.
13. Add a light to the stage by clicking Layer > New > Light. In the pop-window (see below) choose "Spot" for Light Type, set the Cone Angle to 150 degrees and the Cone Feather to 50% (to soften the edges of the light).



Click “OK.” You will notice the outlines of a virtual light on stage (see below).

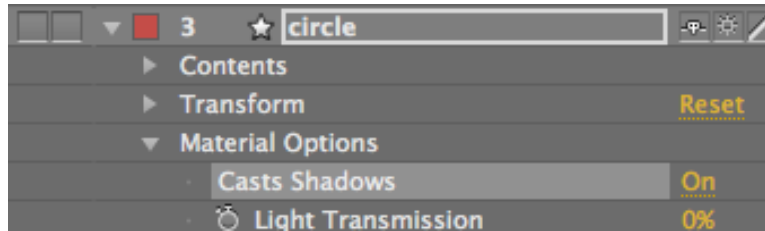


14. You can move the light on stage by moving the red/green/blue arrows and the direction of the cast light by moving the point of interest (the cross-hairs icon in the 7 o'clock position in the above image) or by adjusting the value numerically in the timeline (see below image).

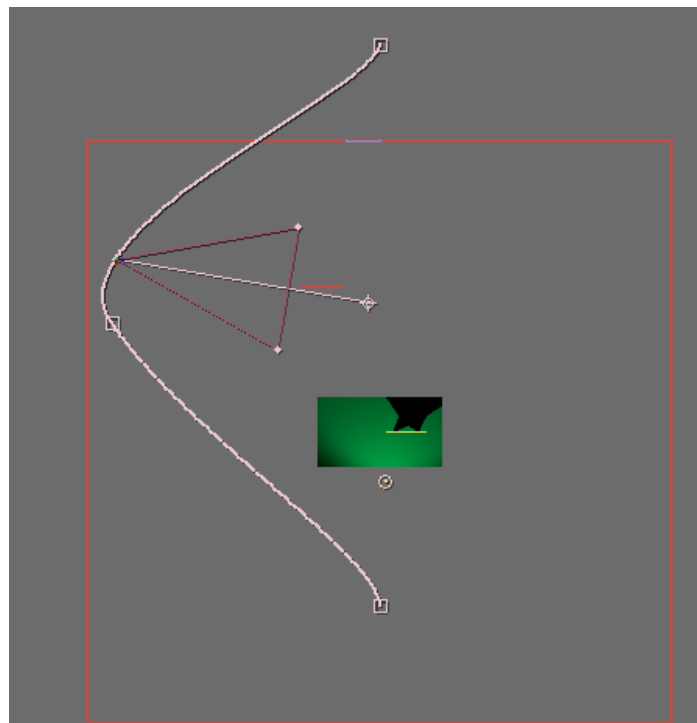


15. Create a second light ~ an ambient light and set the intensity to 25%. Because ambient lights add general illumination, there is no need to place or aim the light. The purpose of this light in your scene is just to provide a little fill light.

16. Select all three of the shape layers and expand one of the layers so that the Cast Shadows parameter shows (see below image). Turn the shadows on. Because you selected all three layers, all layers should have the Cast Shadows option on. Collapse and lock all three shape layers.






17. Create an initial keyframe on the 3D camera layer at the beginning of the timeline. Move the current time indicator to the end of the end of the timeline with the 3D camera layer still selected. In the top view, move the camera so that it is behind (on the z axis) whichever shape you pushed furthest back.
18. Then choose a midpoint on your timeline (it doesn't have to be exactly 5 seconds). Move the camera either to the left (like I have in the below image) or the right, so long as it arcs around all three shapes.
19. Finally, shift the camera's point of interest (the cross-hairs in the top view, so that it roughly bisects the arc.



\*Note in the above image: a) the camera view – depicted by the triangle, b) the camera point of interest – depicted by the cross-hairs extending from a line, c) the camera path (the bold pink line), d) the three shapes – depicted by short colored lines and e) the floor size – depicted by a red square outline.

18.5 Preview your work, by clicking on the 3D camera view from the 2 views. You know that this view is selected from the triangles that appear at the 4 corners of the view window.



20. Once you have animation that shows all three shapes, the shapes' cast shadows and the floor, and you are happy with your camera movement, import your "AE3background" file. Drag and drop this file into the bottom of your timeline. Do NOT turn on the 3D layer icon  for this layer.
21. Move the background panorama all the way to the left or right (depending on your camera movement) so that the edge of the panorama almost enters the comp window and create an initial keyframe at the beginning of the timeline.
22. Then go to the end of the timeline and move the background layer all the way to the opposite edge so that an end keyframe is created. Upon preview your camera should logically pan across the night-sky image.
23. Adjust the opacity to your liking. I "darkened" my sky by selecting black as my background color and taking the opacity down so that the sky wasn't so bright and thus didn't compete with the foreground.
24. We're almost there! Time to add a little motion blur. Click on the icon in the switches column  in your timeline that looks like this  (motion blur) for each of your object layers (i.e. not lights and camera) including the background sky.
25. Render out that bad boy as HD 720 24p and you're finished!