Lesson 12: Final Project

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1. 1200 x 1200
   Radar Square Pixels Dark Blue 29.97 10:00 Duration

2. Double click on Rectangle tool — creates a Shape layer —

3. Fill: in tools panel (word Fill:, not the icon)
   Fill Options
   Radial Gradient is 4th icon, last choice.

4. Stroke: — choose for no stroke

5. Shape Layer 1 > Contents > Rectangle 1 >
   Gradient Fill 1
   End Point x = 550 y = 0.0
   Highlight Length 100%

6. Colors Edit Gradient...
   or Gradient Swatch —

   100% opacity
   △ white
   Location 0%
   0% colors
   Location 100%
7. R for Rotation
8. 0°
0.000
9. 720° rotation
10. 2x+0.0°
10.000

8. Add Curly Lightning.mov to the Radar comp as new top layer. Layer > Transform > Fit to Comp
9. Effect > Color Correction > Tritone
   R = 90  G = 85  B = 70 for midtone color
10. Use F4 to toggle switches/modes
    Mode choice for Curly Lightning.mov
    Blending Mode: Screen
    - projects it on top of shape layer-
11. Set the T (preserve underlying transparency) switch - SHAPE Layers transparency is preserved

Mixing images together using BLENDING MODES is one of most creative tools AE offers.

What is the method behind mode madness?

- different methods for combining images together
**Two images**

Take some properties of one image and combine them with some properties of the underlying image — result: a new combination image.

**Screen mode**

1. The opposite of multiply mode — scales down the colors of selected layer.
2. Color values of selected layer are scaled above their original values based on color values of layer underneath.
3. Less intense version of Add mode.

**How do modes work?**

AE calculates the final image in a comp by starting with the bottommost layer (in 2D mode — at bottom of the stack) (in 3D mode — layer furthest from the camera).

AE calculates masks, effects, and transformations applied to that layer.

Then AE goes to next layer up — calculates that layer's MS, Ed, and Ta — sees what parts of layer stack underneath are revealed — what parts are covered up —
AE then combines the two layers—temporarily saves off that composite—then goes to next layer up from bottom—repeats process.

**Blending modes**

**Important concept #1:**

(Instead of straightforward mix of pixels from current layer and underlying shot (when alpha is blending modes say: before we mix, look at properties of corresponding pixels), change color values according to blending modes set to applied to, based on image from stack of layers underneath. Each mode has underlying set of rules (algorithms).)

**Important concept #2:**

Blending modes alter color values of layer they are applied to, based on image from stack of layers underneath. Each mode has underlying set of rules (algorithms).

**Important concept #3:**

Blending modes do not replace or obliterate the normal. Its differences in colors that alter transparency of a layer either—
Screen
\[ \theta = 1 - [(1-A) \times (1-B)] \]

Screen is actually another multiplicative operator—but additional step of inverting both images before the multiply and inverting the result—causes SCREEN to add light to a portion of the image.

What is Multiply?
\[ \theta = A \times B \]

What is Add?
\[ \theta = A + B \quad \text{Note: } A + B = B + A \]

What is Subtract?
\[ \theta = A - B \quad \text{Note: } A - B \neq B - A \]
Creating the Skater Comp - Page 284-286
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1. **650 x 450** size
   **05:00** duration
   **Name**: Skater

2. Add Skater.mov to the Skater comp.

3. **Ctrl + Y** (Layer > New > Solid)
   - Make Comp Size
   - Name it **Movie Grid**
   - Color **black**

4. Effect > Generate > Grid
   - Anchor **0.0**
   - Size From **Width Slider**
   - Width **50**
   - Blending Mode **Stencil Alpha**
   - Border **2.0**
   - Twirl down Feather Width and Feather Height
   - Name it **AL Black Dissolve**

5. Layer > New > Adjustment Layer
   Effect > Transition > Black Dissolve
   Scrub Transition Completion to 50% in effect controls panel.

6. Change **Black Width** and **Black Height** both to 50.

7. **Toggle off Soft Edges** option.

8. At 00:00 turn on KF for Transition Completion—
   Set it to 100%
   At 1:12, set KF to 9%

9. Select [Skater.mov] layer —
   Apply the [Cartoon] effect —
   (it's under [Stylize] group)

10. Apply Effect > Channel > CC Composite
    Set Composite Original to Color Dodge.
    Reduce CC Composite's Opacity value to tame the bright, saturated result.

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Creating the Dial Comp — page 287-290
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1. File > Import File
   Select [Dial.ai], open it
   Import Kind: [Composition]
   Footage Dimensions: [Layer Size]

2. Open dial comp —
   Change background color of comp to white
   Delete guides layer —

3. Composition settings — 600x600
   29.97 fps
   05:00 Duration

4. Adobe Illustrator is a vector-based graphics tool,
   not pixel-based.
   Vectors get rasterized to pixels when crossed border from AI to AE.

Dial comp — select [inner ring] layer —
Edit > Edit Original
5) **AI — window > layers panel needs to be open.**
   - Inner ring has 11 paths — 10 lines, 1 circle

2) **Alt + Click on inner ring layer to select all 11 paths.**
3) **Edit > Copy**
4) **Back in AE, with inner rings layer still selected, do Ctrl + V or Edit > Paste**
5) **Type M to see the 11 mask paths.**
6) **Find Mask & Shape Path visibility switch at bottom of comp panel.**

6) **Effect > Generate > Stroke**
   - Applies 2 pixel wide white stroke to 1st mask it finds —

5i) **Change color to bright red.**
5ii) **Check the All Masks checkbox.**
5iii) **To hide original pixels, change the Paint Style ▼ to **ON TRANSPARENT**

7) End parameter KF at 00:00 will be 0%
   - Set it to 100% at 02:00
   - RAM preview it —
8) Now follow same steps with outer rings layer