Exercise 3 Video As Material

Due Date
One week from when assigned, posted on your Vimeo site for presentation

Input
Read the AE Help or learning book sections on Importing and Interpreting Video Footage, IN/OUT points, Keys, Time Remapping, TrackMatte, etc. Descriptions of various AE transparency features are in AE Demo Notes on class website. Other notes are also at the end of this document.

AE QuickPro Guide CS4 / Safari Techbooks Online (via your library account):
(See link on 427 main class page)
Chapter 2: “Motion Footage” section
Chapter 3: “The Footage Panel” and “Adjusting Exposure” sections
Chapter 6: “Changing a layer’s speed” section
Chapter 14: 3 sections on Time Remapping, and Blending Modes

Concept
Demonstrate technical competence in processing video in AE.

Task
Create a short video comprised on 4 sequential nested Comps. Each of the Comps should do what is specified below. You can use the clip provided, jump.mov, or use one of your own, but it should be SHORT and contain ONE, BIG action.

PREPARATION:

a. Download the sample video clip, jump.mov, from the class website or find another to use that contains a similar, single large movement.
b. Open AE, import the clip, then Right/Control Click the clip in the Project Window to open the contextual menu and select "Interpret Footage". Set the Pixel Aspect Ration to D1/DV (0.9) if it isn’t already.
c. Create one Main comp for rendering and 4 other comps (320x240, 15fps) for processing, drag the clip into each of the comps, and scale them to fit, etc.

Key Info
* AE In/Out Points: You can set custom IN and OUT points for each layer-instance of a clip by double-clicking on the instance-layer in the timeline. That opens the Layer Window which has the menubar for setting IN/OUT points. The clip-layer also becomes a new tab along with the Composition Window. You can move the blue timeline marker on that window to go to a particular frame, click the left-curly-bracket icon (IN point) and then move the marker and set the right-curly-bracket (OUT point). Now, only the frames between the IN and OUT point will be included in the final rendering of the timeline. Look in the timeline window and you will see that your clip-layer is now shortened.
COMP 1  Use IN/OUT points (see Key Info, above) to edit the layer instance of the source content clip multiple times and produce a short sequence composed of those bits and pieces.

a. Drag the source clip to the comp once, scale it to fit, and then duplicate it at least 6 times giving you at least 8 layers with the same content in each.
b. Customize each layer in terms of the portion of the source it uses. Do this by D-clicking on each layer > in the layer window, set IN/OUT points to determined what portion of the source that layer will use.
c. Then, stagger your layer content, so the layers play in sequence to produce a non-linear collage in time. Play with overlaps, fragments, repeats (by duplicating a layer you have already processed), etc. Different layers can be scaled up or down, moved, etc.
d. Preview. Note that you can also render this comp to a video file that can be reimported, e.g. clip1.mov.

COMP 2  Create a Key that drops out dark areas to transparency.
Note: You can read in the AE Demo Notes on the class website about the various features for using transparency, including Key.
a. Set In/Out points (see * below) around the jump action
b. AEv7.0: Use Effect > Stylize > Threshold to get a high-contrast, all black and white result. Tune where it makes that cut.
c. Use Effect > Keying, set to Key Darker and adjust the Threshold parameter so that the black areas of the image are transparent.
d. Place some static image or illustration information in the layer below (it should show through the keyed-out areas.
e. Preview. Note that you can also render this comp to a video file that can be re-imported, e.g. clip2.mov.

COMP 3  Change the relationship of frames to time during the course of the clip.
See diagrams below.
a. First use Layer > Time > Stretch to stretch the clip’s duration by about 200% (set comp duration to match)
b. Then use Layer> Time > Enable Time Remap and select the new Time Remap node of that layer.
c. Open the value graph of the Remap node. Add key frames where you want the timing to change – forward/reverse, freeze frame, slow motion, etc.
d. Preview. Note that you can also render this comp to a video file that can be reimported, e.g. clip3.mov.

Note: Open AE Help and search on “Time-remapping parts of a motion footage” to learn how this works. You are basically rearranging the relationship between time and frames.
using the **Time Remap “Value” graph**. See the diagram below for a visualization of how this works.

**Graphs of Time / Horizontal Axis and Frames / Vertical Axis**

| Standard time-to-frames relationship in a linear ramp. | Action now starts faster than normal, holds, then continues faster to the end. |

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**COMP 4** *Use Trackmatte and Pre-Comp layers to develop a synthesized version of the video.* Use ONE of the following options:

**Option 1: Trackmatte the video motion with shapes**

a. Use a Solid layer with a box or other shape or a closed, free-hand shape (pen tool) drawn in it (becomes a mask)
b. Animate the position/scale of that layer to make the shape track a part of the figure.
c. Set the TrackMatte mode of the video layer (beneath) to *Alpha Matte “nameofsolidlayer”* so the video layer is masked (revealed) by the shape on the solid layer.
d. Now, create select the pair of layers and Layer > Pre-Compose to create 3-4 duplicate pre-comps.
e. Edit each Pre-Comp to vary the position, rotation, and size of the shape, maybe the text content, and/or the scale or position of the video layer. Aim for a rough variety at the beginning.
f. Now in Comp 2, loosely “reconstruct” the video through content of the Pre-Comps. Once you see them all together, you can refine each Pre-Comp.

**Option 2: Use a Text Layer(s) to mask video over other content (made up of 3 subcomps)**

a. Similar to Option 1, put a type layer above the video layer, set video layer to trackmatte to the type layer so the video only shows through the type shapes.
b. Now, create select the pair of layers and Layer > Pre-Compose to create 3-4 duplicate pre-comps.
c. Edit each Pre-Comp to vary the position and point size of the type, maybe the text content, and/or the scale or position of the video layer. Aim for a rough variety at the beginning.
d. Now in Comp 2, loosely “reconstruct” the video through content of the Pre-Comps. Once you see them all together, you can refine each Pre-Comp.

**FINAL STEP - RENDER:**
Drag each of these 4 comps into the “main” comp, stagger the layer content so it previews in a sequence, one after the other, and Render (320x240 and 30 fps), H.264. Zip and post on your class website.

Optional Extra Credit: There are many other things to do with video, including motion tracking – look at the opening credits for the movie Stranger Than Fiction. If you google “motion tracking stranger than fiction opening credits” you will find some tutorials. This requires a fair amount of setup, so attempt something simple and limited and do it well.