

Adobe After Effects

version
3.0

New Feature Highlights

The most powerful desktop tool for compositing, 2D animation and special effects

Version 3.0 of Adobe After Effects software for the Apple® Macintosh and Power Macintosh is a formidable update to the award-winning, industry-leading special effects package that has become a standard tool in digital post-production for film, broadcast video, and multimedia. Adobe After Effects 3.0 combines high-resolution compositing controls for multilayer compositions, sophisticated motion control for high-quality, 2D animation and advanced special effects capabilities for exceptional time-varying special effects. With its professional-level feature set, Adobe After Effects 3.0 has no direct competition on either the Macintosh or Windows® platform. This is further reinforced when the special effects and compositing tools of Adobe After Effects are combined with Adobe Premiere™ software, which provides nonlinear digital video and audio editing capabilities. When Adobe After Effects 3.0 and Adobe Premiere are used in conjunction with Adobe Photoshop™ and Adobe Illustrator™, Adobe's image manipulation and illustration software, the unique combination forms the core of a professional, integrated post-production suite capable of creating and delivering every level of target content, from QuickTime® movies on CD-ROM to D-1 broadcast-quality digital video and film resolution for motion picture production effects.

Versions 1.0 and 2.0 of After Effects software quickly garnered acceptance in the professional film and video markets. With Version 3.0, Adobe is broadening its market by offering the core application to graphics designers now moving from traditional graphics tools to dynamic media-based publishing tools, while increasing the appeal to film and video professionals by offering advanced functionality in a production bundle. Both packages of Adobe After Effects 3.0 realize a significant leap forward in power and functionality, providing important new capabilities that have been added as a direct response to feedback from professional users. The level of integration between Adobe After Effects and Adobe Photoshop™ and Adobe Illustrator™ is unprecedented, including the ability to maintain vector information with files imported from Adobe Illustrator and support for all layers in Adobe Photoshop 3.0 documents. Adobe After Effects 3.0 also supports Adobe Photoshop transfer modes and native Adobe Photoshop filters.

Time Remapping delivers ultimate control over frame rates and direction of playback and opens the door to sophisticated time-based effects. Composition Flattening maximizes output quality and efficiency. Key-frame Assistants help automate the creation of a variety of special effects with keyframes, such as Image Stabilization and Motion Tracking. An expanded plug-in interface allows external plug-ins much more control over media elements, including more sophisticated interfaces for special effects filters. Multiple effects filters can be combined without additional processing, and all filter processing occurs at render time, delivering maximum render quality. D-1 aspect ratio support and 3:2 Pulldown Removal and Introduction provide important capabilities for the most professional-level applications in digital video and film. The Render Queue feature allows compositions to be in batch mode, a critical capability for serious production environments. Other new features include Be'zier masking, sophisticated motion control enhancements, high-quality frame blending, enhanced deinterlacing and alpha outline preview and more.

Two-Tiered Distribution

Version 3.0 marks the first time a retail version of Adobe After Effects software is available directly through Adobe Authorized Resellers. Customers can now purchase a retail package for \$995 that includes all the power of Version 3.0 and more than 50 special effects plug-ins as easily as they can purchase any other Adobe the Adobe After Effects 3.0 Production Bundle. It includes more advanced motion controls, keying, distortion



software application. Adobe also offers a package tailored specifically for film and video professionals, called and device control plug-in tools. This package is available through Value Added Resellers for \$1,995. Both Adobe After Effects 3.0 and the Adobe After Effects 3.0 Production Bundle include the software application on CD-ROM and floppy disk. The CD-ROM also includes Adobe Acrobat™ Reader 2.0 software, on-line documents in the Adobe Portable Document Format (PDF), sample files in Adobe Illustrator and Adobe Photoshop formats, as well as QuickTime movies.

New Features

The following pages discuss in detail the most significant new features and functions implemented in Adobe After Effects 3.0 for Macintosh and Power Macintosh.

Program Integration—Enhanced Support for Adobe Illustrator and Adobe Photoshop Programs
After Effects 3.0 now sports much tighter integration with and file support for Adobe Illustrator and Adobe Photoshop software, maximizing the use of the three programs as a full production suite encompassing bitmapped, vector and temporal-based media.

Adobe Illustrator

Images imported from the Adobe Illustrator program can be maintained in vector form until rendering time, delivering true resolution-independent results; maximum resolution and detail are fully retained through complex motion control. Users can scale, rotate and manipulate Adobe Illustrator files in a resolution-independent fashion. For example, type generated in Adobe Illustrator can be zoomed to fill the screen, with no loss of image detail. Compound paths are supported, allowing a camera to move directly through the center of the letter *O* and revealing elements underneath, with full retention of character resolution or detail.

Adobe Photoshop Transfer Modes

Adobe Photoshop 3.0 files with multiple layers and clipping groups can be imported directly into Adobe After Effects 3.0. The imported Adobe Photoshop files are available as a composite (or virtually flattened) image or as separate addressable layers that retain all layer positions, transfer modes and transparency settings that were set in Adobe Photoshop. Individual layers of a multilayer Adobe Photoshop image can be selected and imported, without importing the entire layered document.

All of the powerful interchannel transfer modes in Adobe Photoshop (such as Multiply, Screen, Hard Light, Soft Light and Difference, among others) are directly supported for layers in Adobe After Effects. Version 3.0 now allows users to select the transfer mode from a pop-up menu for each layer, with the results immediately visible on-screen.

Enhanced Motion Control and Time Remapping

The elements of time and motion have been separated into two distinctly addressable components in Adobe After Effects 3.0. This advance allows the shape of a motion path to be edited independently from the timing along the path. Using a technique that combines the best of path-based and keyframe-based animation systems, new keyframe controls allow multiple keyframes to “rove” dynamically in time to maintain spatial integrity, while allowing velocity changes that span multiple keyframes. This capability assists in designing much more complex and natural motion than is possible with standard keyframe-based systems. For example, an object animated along a complex path can have smooth acceleration and deceleration for any or all portions of motion along the path. The placement of spatial keyframes is kept completely separate from the element of time, delivering absolute control of the motion characteristics of moving elements.

In addition, time is now a fully controllable element, and changes in time/speed can be interpolated just like any other variable in Adobe After Effects. This allows the playback speed of a movie to be changed in any way, facilitating a multitude of effects, including variable slow motion, frame “stuttering,” playback delay, backward playback, hold frames and more.

Composition Flattening

Instead of applying transformation and effects to compositions as they are created, all processing is saved until final render time, allowing Adobe After Effects to intelligently analyze the composition and avoid redundant processing operations. Nested compositions are not rendered until the entire parent composition

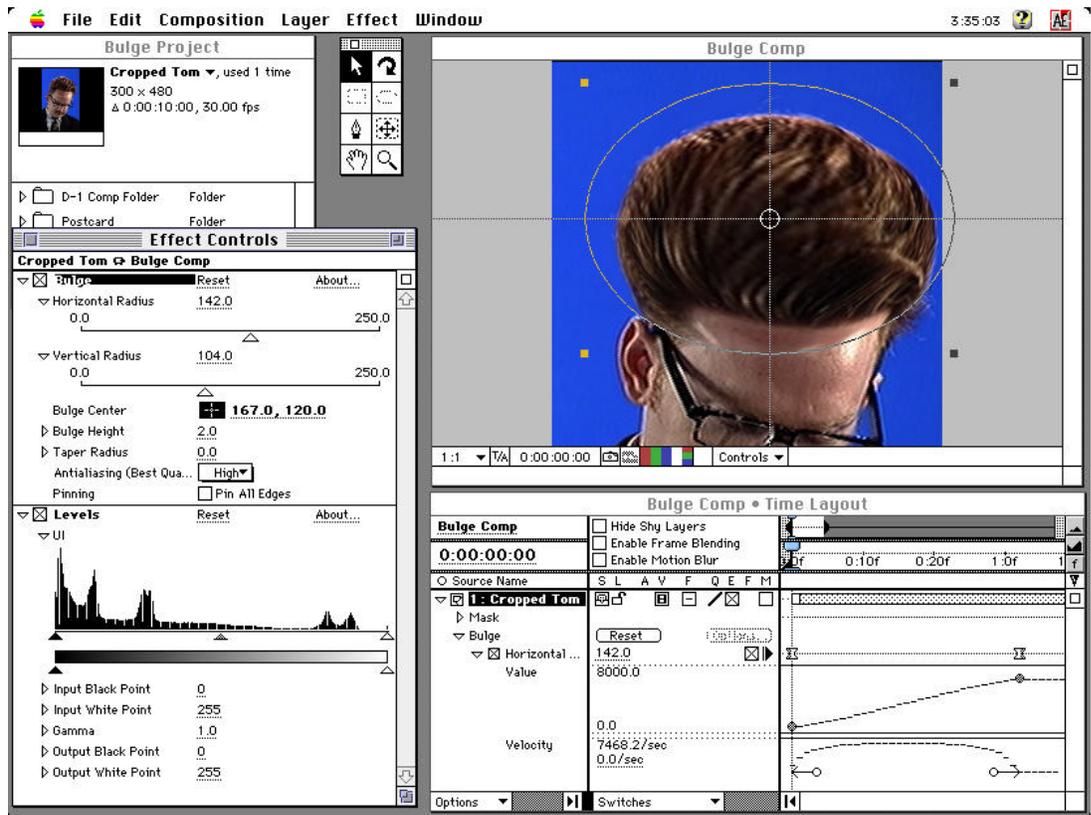
is rendered, and Adobe Illustrator files are retained as vector objects until rendering. This results in maximum render quality and optimizes processing time. This process ensures that all final rendered effects are always “first generation,” the holy grail of digital effects work.

Enhanced Plug-in Support

Plug-in code now has more access to the internal architecture of Adobe After Effects and is much more closely integrated with the tools and environment. For example, the Levels dialog box now displays histograms (as in Adobe Photoshop), and interface control elements can be superimposed on the Composition Window, expanding the interactive control potential of filters. Further, the Bulge filter now displays graphical controls directly on the element in the Composition Window, and the amount of the bulge can be adjusted by directly manipulating those controls.

Multiple Effects per Layer

An unlimited number of special effects filters can be specified for an element, without the composition nesting process required in earlier versions of Adobe After Effects. As effects filters are selected, they appear in a list in the Effect Controls window, and the order in which the effects are processed can be changed simply by dragging the desired effect to the appropriate position in the effects list. Users can test any combination of effects filters and quickly see the results. Effects can also be reordered, added or removed without any detrimental effect or generational loss on the resulting quality of the final rendered movie. This capability is unique to Adobe After Effects Version 3.0.

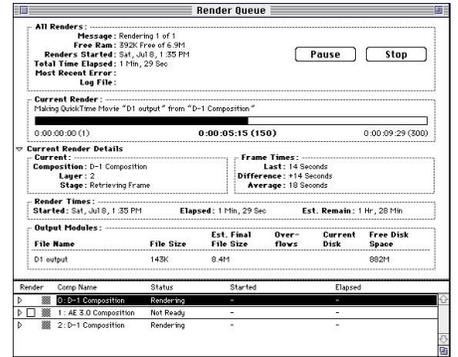


D-1 and 3:2 Pulldown Support

D-1 Pixel Aspect Ratio support allows proper processing of footage items from sources with nonsquare pixel aspect ratios, such as D-1 digital video equipment. The 3:2 Pulldown Removal and Introduction capability is an expert feature to compensate for the frame-rate differencing when 24-frame-per-second (fps) film is transferred to 29.97 fps video. It permits processing full-resolution frames at 24 fps with all of the tools in Adobe After Effects, even though their film source has been transferred to 29.97 fps video. This results in higher-quality animations and faster rendering.

Batch Rendering and the Render Queue

When rendering in Adobe After Effects, multiple versions of each composition can be created simultaneously. For example, an animation can be rendered with high-quality, D-1 output, a lower-quality QuickTime movie and a sequence of still images, all in one rendering session. In addition, multiple compositions can be queued up in any desired order. Rendering jobs are displayed in the Render Queue window, and the rendering order can be changed at any time. Specific configurations of rendering settings can be saved in template format for reuse in multiple projects. As in Adobe Photoshop, users can specify multiple output drives to accommodate overflow frames from the primary drive.



Bézier Masking

Path tools that work exactly like comparable tools in Adobe Illustrator and Adobe Photoshop are now available in Adobe After Effects and can be used for creating precise masks for imported media elements. Bézier masks can also be animated, changing shape over time, which is particularly useful for more complex traveling mask applications.

Visual Control Paths

The interactive visual path controls are available for all controls that can be interpolated, including motion, property and effects filters. These controls provide absolute, nonlinear control over ease in, ease out, acceleration and deceleration of any animated setting, such as advanced filtering and exact motion-tracking effects.

High-Quality Frame Blending

When a layer is set to best quality and frame blending is enabled, Adobe After Effects interpolates over a range of frames to generate very high-quality intermediate frames for both time-compressed and time-expanded footage.

Advanced Deinterlacing

A higher-quality deinterlace capability examines all of the frames in an imported digital video file to determine whether images are moving. It then deinterlaces only those areas that are moving, thus preserving image resolution whenever possible.

Alpha Outline Preview

When performing a real-time preview, instead of seeing just a layer's bounding box, Adobe After Effects displays a dotted line representing the edge of the layer's alpha channel.

Adobe After Effects 3.0 Production Bundle

In addition to all the features and functionality found in the retail version of the product, the following advanced sets of tools are included to round out the Adobe After Effects 3.0 Production Bundle: **Motion Pack**, **Keying Pack**, **Distortion Pack** and **Device Control Pack**. If your work requires complex motion control, high-quality keying capabilities, DDR control, or time-varying distortion effects, you'll need the After Effects 3.0 Production Bundle.

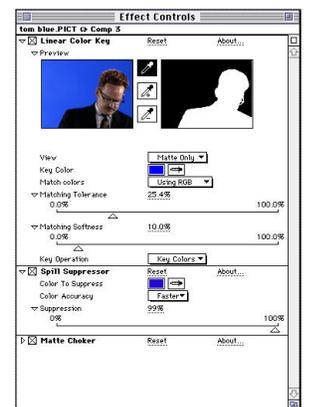
Motion Pack

This set of advanced tools for motion control includes **Keyframe Assistants**, which allow groups of keyframes to be processed with algorithmic control, yielding a wide assortment of automatic motion and interpolation effects. Two examples of the potential of Keyframe Assistants are **Motion Tracking** and **Image Stabilization**. For example, computer-generated 2D and 3D graphics and video elements can be motion-synchronized to video shot with handheld cameras with irregular motion "wobble." The same type of footage can be digitally "steadied," with all wobble removed. The package also includes **Motion Math**, for writing custom motion control equations using layers and properties as variables to generate powerful and sophisticated motion control equations; **Smoother** and **Wiggler**, for generating smoothing and wiggling motions; **Easy Ease**, which generates automatic ease in and ease out of keyframes; and **Motion Sketch**, a 2D motion capture Keyframe Assistant that allows users to create a motion path by capturing the speed and movement of the path as it is drawn on the screen. **Exponential Scale** makes extended zoom effects appear more natural, and **Time-Reverse Keyframes** reverses a range of selected keyframes in time without disturbing any other parameters.



Keying Pack

This set of advanced keying plug-ins are designed specifically for superior color-screen removal and matte manipulation. Three types of linear keys generate a full range of transparency values based on each pixel's similarity to the key criteria. This results in cleaner, more natural-looking composites often difficult to achieve with more common binary keys. **Linear Color Key** uses RGB, Hue or Chroma information to calculate pixel transparency values. **Extract** bases its matte on any single channel in the image, including luminance. **Difference Matte**, typically used for moving subject matter over a static background, calculates transparency based on the difference between the selected image and an image in another layer. **Color Difference Key** transforms the image into two partial mattes based on the key color and a contrasting color, and combines the two mattes for high-quality keys from footage or images with transparent regions (such as hair, glass or smoke). **Color Range**, based on Adobe Photoshop software's Color Range command, eliminates a range of selected colors within a layer. **Simple Choker**, **Matte Choker**, **Alpha Levels** and **Spill Suppressor** shrink, expand, adjust transparency of, and remove the key color from, pre-existing mattes generated from within After Effects or elsewhere. These tools let users handle edge treatment and fill unwanted areas of transparencies in the interior of a matte.



Distortion Pack

This special set of effects plug-ins include an enhanced user interface for greater control and ease of use. All can change over time, and all come with many controls and options for widely varied results from a single effect. This pack includes **Scatter**, **Wave Warp**, **Bulge**, **Glow**, **Corner Pin**, **Polar Coordinates**, **Ripple**, **Twirl** and **Displacement Map**.

Device Control Pack

This package includes device control plug-ins for communicating directly with digital disk recorders for high-quality, D-1 input and output from directly within After Effects 3.0. Devices supported include Accom RTD 4224 and WSD, as well as Abekas Diskus, A65 and A66 models.

System Requirements

Minimum system requirements for Adobe After Effects 3.0 software include a Macintosh II or later computer with a floating point unit (FPU); Apple System Software version 7.0 or later; 6 MB of application RAM (8 MB for Power Macintosh), an 80-MB or larger hard drive, a color monitor, and QuickTime (2.0 included). Recommended setup includes a Power Macintosh computer, Apple System Software version 7.5, 32 MB or more of application RAM, a 500-MB hard drive and two color monitors.

Price and Availability

The retail version of Adobe After Effects 3.0 is expected to be available from Adobe Authorized Resellers in the third quarter of 1995 at a suggested retail price of \$995. Customers may call 1-800-833-6687 or 1-800-521-1976 for more information. The Adobe After Effects 3.0 Production Bundle is expected to be available through Value Added Resellers in the third quarter of 1995 for \$1,995. For more information, customers may call 1-800-628-2320. Outside the United States and Canada, call 206-628-2749.

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Adobe Systems Incorporated, founded in 1982, is headquartered in Mountain View, California. Adobe develops, markets, and supports computer software products and technologies that enable users to create, display, print, and communicate electronic documents. The company licenses its technology to major computer, printing, and publishing suppliers and markets a line of applications software and type products for authoring visually rich documents. Additionally, the company markets a line of powerful, easy-to-use products for home and small business users. Adobe has subsidiaries in Europe and the Pacific Rim serving a worldwide network of dealers and distributors. Adobe's 1994 revenue was approximately \$598 million.

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