

# Aurora Water for Adobe After Effects Tutorial Series



## Radial Waves | Part 2

### Object Layer Effects

## Radial Waves in Aurora Water | Part Two

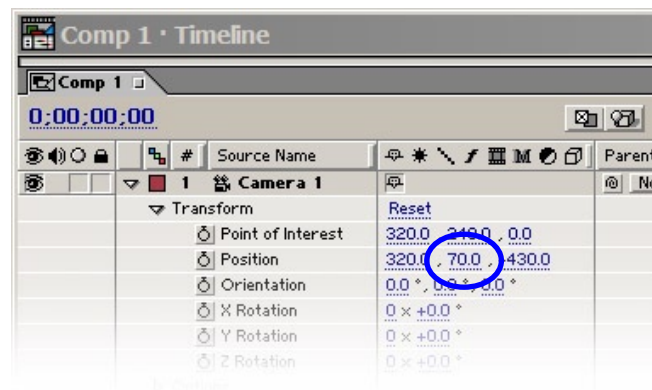
Welcome to Part 2 of our Aurora Water tutorial. In this portion, we will use Radial Waves to produce surface ripples beneath a walking character.

**Note:** *This tutorial assumes the reader has a basic working knowledge of After Effects 5.0 or later.*

For this scene, we want to create a composite image of a roughly humanoid figure (we'll call him 'Box Guy') rising from beneath the water surface. Then we'll have him walk across the surface of the water and exit the right side of the frame. This action should take 4 seconds.

In order to follow the steps in this tutorial, you will need a sequence of 32-bit frames (with alpha channel). You can use your own frames, or you can download the frames accompanying this tutorial.

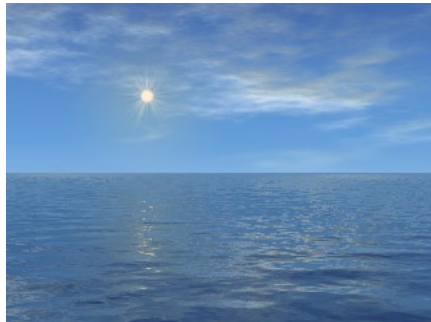
1. In After Effects, and create a *New Project* and a *New Composition*.
2. In the *Composition Settings* window, use the **640 x 480 preset**, and change resolution from **Full** to **Half**. Use the default *Duration* value of **0;00;04;00**. Leave the other settings at their default values and click **OK** to continue.
3. In the *Timeline*, **Add** a new Camera and Solid layer.
4. In the Effects pull-down menu, apply **Aurora Water** to Solid 1.
5. Let's make a few minor adjustments to the Water controls. First, let's enable *World Coordinates* (just as we did in Part 1). Now let's set the *Water Plane* at **100**.
6. To compensate for our altered Water Plane, set the Camera's *Y Position* to **70**.



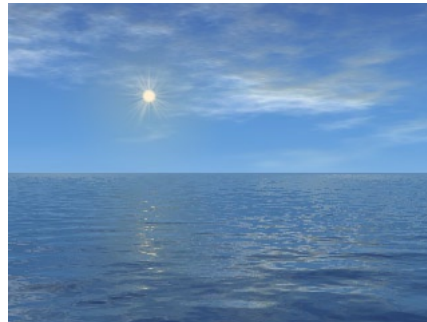
7. Set the Camera's *X Rotation* to **+7**.

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8. Back in the Water controls, under *Wind Waves*, change the *Amplitude* from its default value of **19** to **7**. This will smooth out the water slightly, and make our ripples more easily seen.



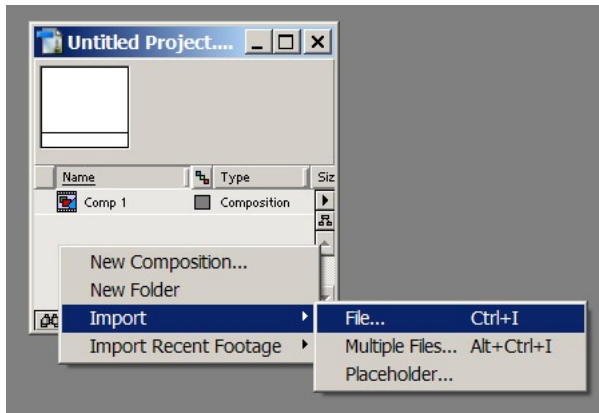
**Amplitude 19**



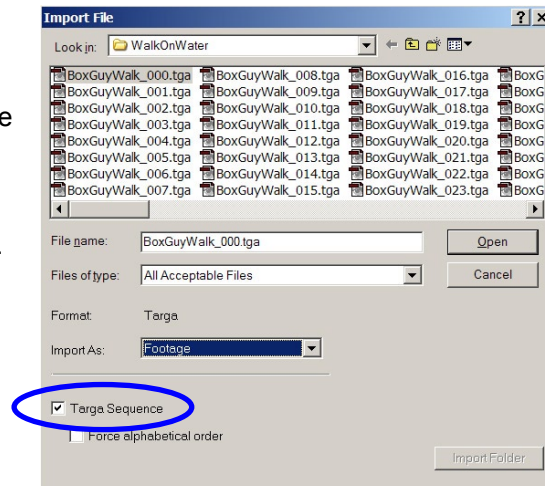
**Amplitude 7**

9. Let's give our Wind Waves a little motion. In *Animation Time*, keyframe a value of **882** at frame **0;00;03;29**.

10. Now it's time to add our walking figure to the scene. Right-click in the *Project Window* and select **Import > File**.

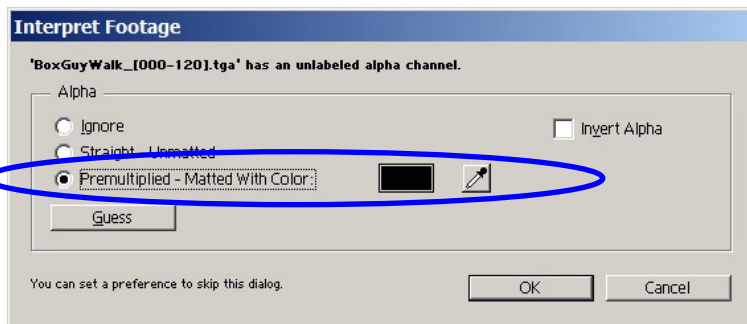


11. In the *Import File* window, navigate to the unzipped frame sequence (or your own frames, if you prefer). Select the first file –'BoxGuyWalk\_000.tga'– and click on the *Targa Sequence* checkbox. This will allow After Effects to load all of the frames. Click **Open** to continue.



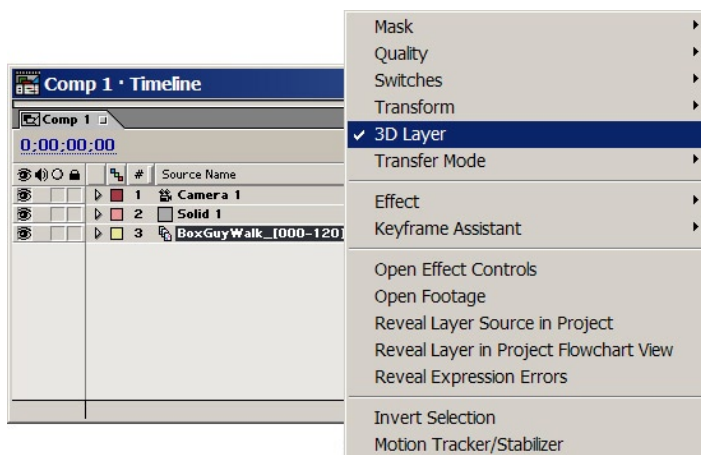
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12. In the *Interpret Footage* window, click on the **Premultiplied – Matted with Color:** button, and make sure the color is set to black (use the Color Picker or eyedropper if you are not sure). This will remove the original background color (which in this case happens to be black) from any semi-transparent edges, and prevent the appearance of a 'halo' around the opaque parts of the image. Click OK to continue.

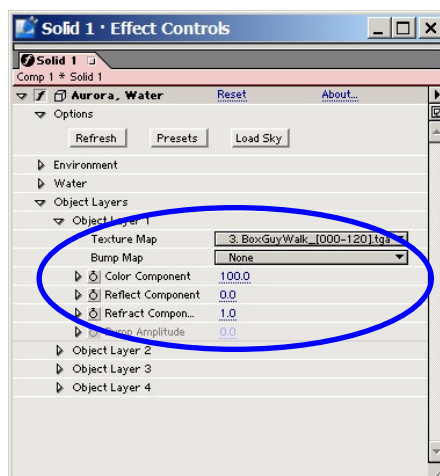


13. Observe that the frame sequence now appears in the Project Window, and is labeled as *'BoxGuyWalk\_[000-120].tga'*.

14. Drag *'BoxGuyWalk\_[000-120].tga'* into the *Timeline*. Right-click on the sequence and select **3D Layer**. This will allow us to move the sequence around in the Aurora Water environment.



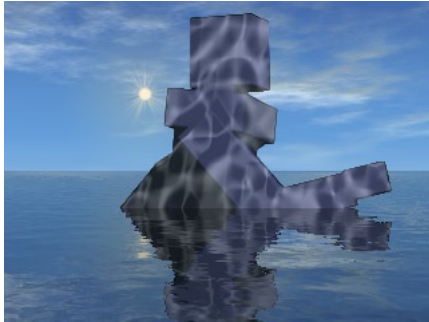
15. Now we need to make our new 3D Layer visible in Aurora Water. In Effects Controls, expand the *Object Layers* control group, and then expand *Object Layer 1*. For *Texture Map*, use the pull-down to select *'BoxGuyWalk\_[000-120].tga'*. Leaving the *Color Component* at its default value of **100**, set the *Reflect Component* to **0** and the *Refract Component* to **1.0**. This will preserve the original appearance of the sequence in the Object Layer.



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16. In the Timeline, use the *Transform* or *Position* controls to move the 3D layer around in the Aurora Water environment.

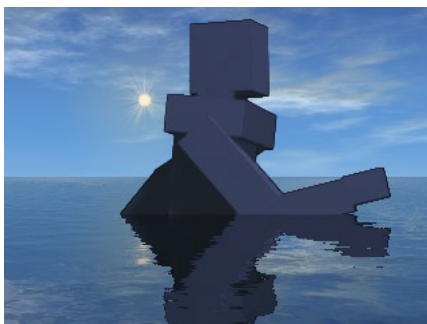
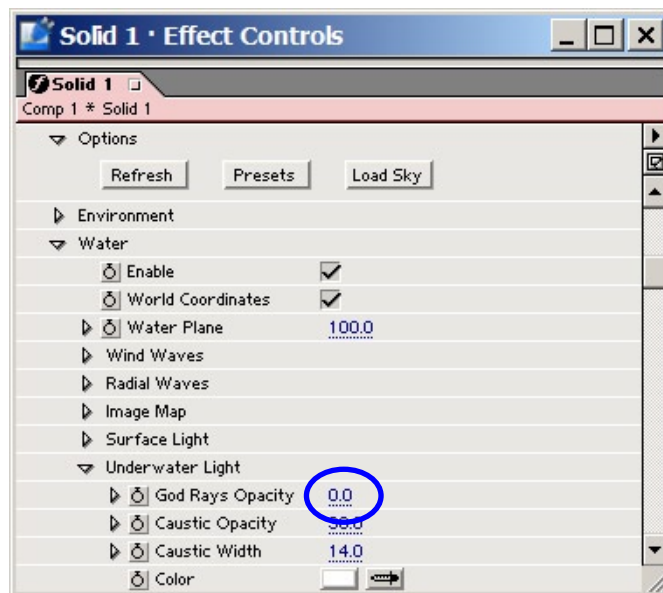
17. At a Position setting of **160, 120, 0**, the 3D layer is about two-thirds 'submerged' beneath the water level. We can also observe that the water's caustics effect is covering the entire layer, even the portion that above the water line.



While this would work in an underwater setting, this isn't quite the effect we are after.

**Caustic Opacity 30**

In the *Underwater Light* controls, set the Caustic Opacity to zero.



**Caustic Opacity 0**

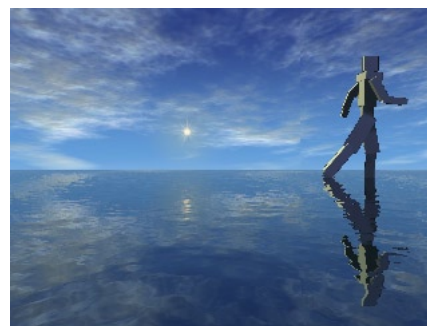
18. We are now ready to animate our 3D layer, so that the figure in the frame sequence will appear to rise up out of the water and exit at frame left.

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At frame **0;00;00;0**, keyframe the following Position values: **382.6, 194.4, 561.6**;

at frame <b>0;00;01;29</b> ,	<b>374.2, -100.7, 561.6</b> ;
at frame <b>0;00;02;14</b> ,	<b>575.1, -113.1, 561.6</b> ;
at frame <b>0;00;02;20</b> ,	<b>374.2, -130.5, 561.6</b> ;
at frame <b>0;00;02;29</b> ,	<b>769.3, -130.1, 561.6</b> ;
at frame <b>0;00;03;03</b> ,	<b>821.1, -144.8, 561.6</b> ;
at frame <b>0;00;03;29</b> ,	<b>1147.4, -119.6, 561.6</b>

Make a RAM Preview of this animation, to check your results.



19. Our animation looks pretty good. The 'Box-Guy' figure is rising up and casting reflections on the water surface. Now we need to have the figure's movement 'disturb' the surface.

Under the Water controls, expand the *Radial Waves* control set.

For the *Wave Source*, use the pull-down to select **Object Layer**.

*Amplitude* = **95.1**

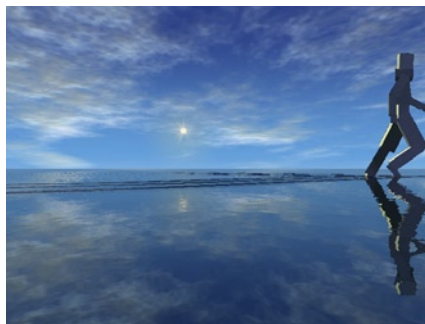
*Wavelength* = **93.1**

*Period* = **0.4**

*Number of Waves* = **3**

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20. Let's see how our scene looks now by making a new RAM Preview.



Our scene is complete! The 'Box-Guy' figure now appears to be walking across the water and kicking up ripples.

This concludes Part 2 of the Radial Waves tutorial. Keep watching Digital Element's website for upcoming tutorials, tips and tricks for getting the most out of Aurora Water.