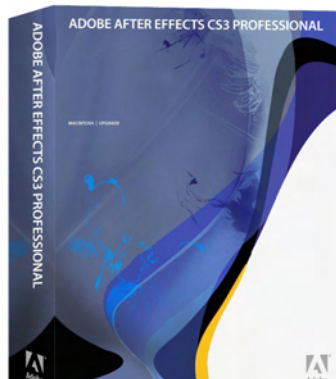


ADOBE® AFTER EFFECTS® CS3 PROFESSIONAL

CREATE MOTION GRAPHICS AND VISUAL EFFECTS WITH THE INDUSTRY STANDARD



Adobe After Effects CS3 Professional is also available as a component of:

- Adobe Creative Suite 3 Production Premium
- Adobe Creative Suite 3 Master Collection

Adobe After Effects CS3 Professional software helps you bring your vision to life with blockbuster visual effects and compelling motion graphics for film, video, DVD, the web, and mobile devices.

Take your inspiration to new heights: Create beautiful, sophisticated animations and effects more effectively than ever with Adobe After Effects CS3 Professional. Whether you design from scratch or jump-start projects from any of the hundreds of customizable templates and presets, the latest version of After Effects lets you exceed expectations with less effort. Use innovative new features like Shape Layers, the Puppet tool, Brainstorm, and Clip Notes to design, animate, and review with greater creative freedom.

After Effects is available as a standalone product, or as a component of Adobe Creative Suite® 3 Production Premium and Master Collection software. Eliminate re-rendering and move easily between After Effects, Adobe Premiere® Pro CS3 and Encore® CS3 software using Adobe Dynamic Link, part of Production Premium. Adobe Creative Suite 3 Production Premium is a complete digital video production solution in which Adobe After Effects CS3 provides the ability to generate animations and composites of all kinds, from stylized motion graphics to realistic visual effects. Adobe Creative Suite 3 Master Collection combines the powerful components of Production Premium with those of Creative Suite 3 Design Premium and Web Premium.

Whether you are a motion graphics designer, visual effects artist, video editor, or a designer of rich media for the web, Adobe After Effects CS3 Professional lets you:

Innovate visually—Unleash your creative vision with responsive controls and amazing effects. Animate freely and with even more flexibility using new Shape Layers and the new Puppet tool. Use the new Brainstorm interface to naturally evolve animation variations based on parameters you choose.

Maximize your time—Deliver your best work on schedule. The intuitive interface in Adobe After Effects CS3 Professional lets you accomplish even the most complex tasks faster while keeping you focused on your vision. Enhanced multi-core and multi-processor support enables faster renders; powerful integration allows you to move quickly and efficiently between After Effects and Adobe Photoshop® CS3 Extended, Adobe Premiere Pro CS3, Adobe Flash® CS3 Professional, Adobe Illustrator® CS3, and Adobe Encore CS3.

Top ten features

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Design for tomorrow, today—Adobe After Effects CS3 Professional delivers on tomorrow's challenges today, with flexible tools that anticipate the future of design and animation. Work with tools that enable you to deliver professional results on virtually any type of media. Create QuickTime and Flash video for the web and work with a wide range of formats from HDV to OpenEXR, H.264, and Camera Raw. Ensure output quality for an array of supported mobile devices. After Effects is available for Intel and Power PC Mac, or for Microsoft® Windows® XP and Windows Vista™.

Top new features of Adobe After Effects CS3 Professional

Following are highlights of the most important new features of this powerful new release.

Shape Layers

Vector graphics have long been a common element in motion graphics animations created in After Effects. In the past, however, the shapes themselves were often created outside of After Effects, typically using software such as Adobe Illustrator.

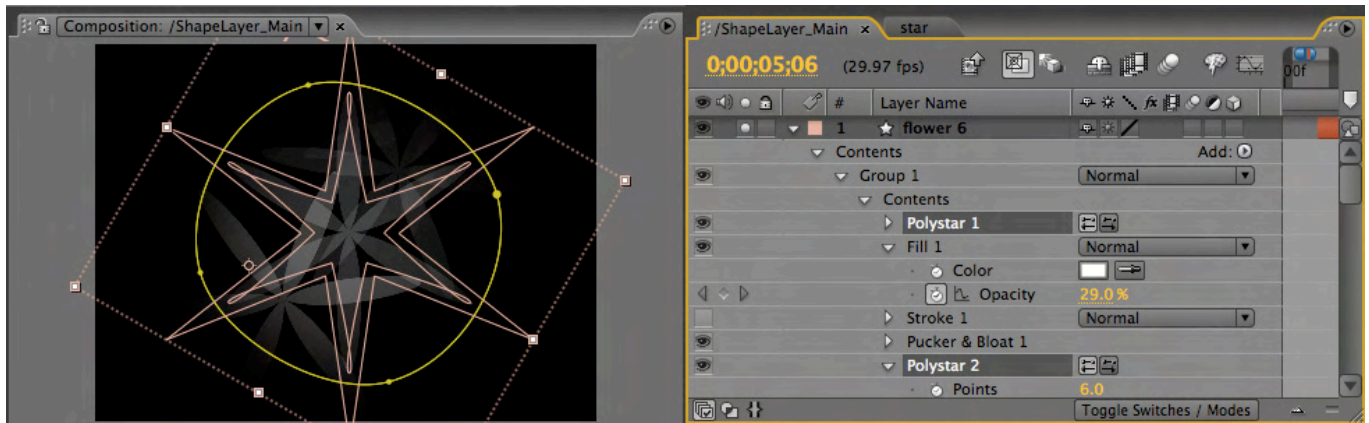
Now there's a powerful vector graphic creation tool available within After Effects itself: Shape Layers. Based on the vector drawing standards of Adobe Illustrator, the Shape Layers feature makes it simple to create and animate shapes. Built-in shapes include polygons and stars (with any number of sides and points) as well as rounded rectangles; you also have the option of drawing your own shapes with the Pen tool. But After Effects takes vector graphics to the next level, adding the ability to replicate and add animation, similar to features available for After Effects text. This offers you unprecedented speed and control to help you quickly and easily create sophisticated, beautiful shape-based animations.



An elaborate animation made up of multiple variations on a six-pointed star is easy to create; the Repeater feature makes it possible to offset variations on a theme. All properties of the shape can also be keyframed.

Shape Layers comprise many powerful capabilities:

- Preset tools create rectangles, rounded rectangles, ellipses, polygons, and stars. Just as in Illustrator, these shapes can be adjusted as they are drawn (using the same keyboard shortcuts) to modify the rounding of the corners or the number of sides or points, respectively. You can also draw your own shapes with the Pen tool.
- Type can be converted to a Shape Layer, allowing you to animate and warp its shape.
- Not only the shapes themselves, but all of their component parts, including strokes, fills, dashes and gradients, as well as various types of warps and repeating patterns, can be adjusted and animated.
- A Shape Layer can contain a compound shape, a group with any number of component shapes. All settings and animations for the Shape Layer are applied to the compound shape.
- The paths of a compound shape can be merged to create new shapes.



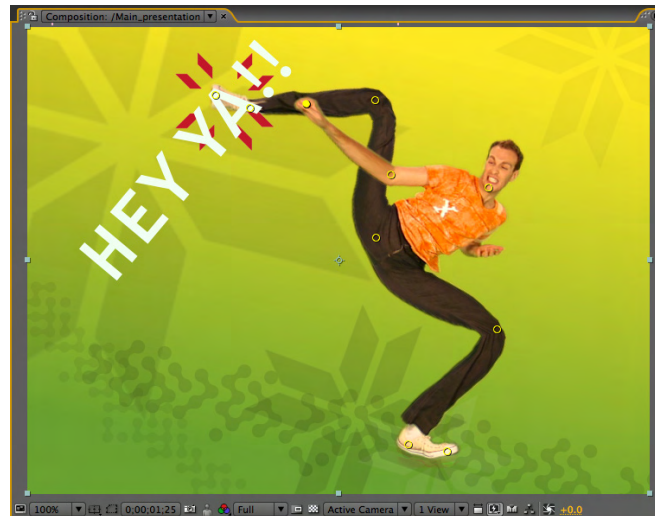
A single Shape Layer containing a compound shape makes it possible to control what appear to be multiple shapes with a single set of controls.

- A wide selection of shape animation presets are included to get you started making full use of shapes and help you explore the full possibilities of using this tool.
- Refinements such as dashes, Miter Limit, Line Cap and Line Join as well as the inner and outer radius and roundedness of the shape, can be edited or animated.
- You can even add effects such as Twist, Zig Zag, Pucker and Bloat, trim paths (for write-on effects), and wiggle paths.

Puppet tool

Add life to any shape or layer with the easy, fun and addictive Puppet tool. Words don't do it justice—try it, and imbue a 2D image with lifelike squash-and-stretch characteristics.

Click to add pins to the layer or figure, typically at the “joints” of the layer where movement should be constrained. Animate the layer simply by dragging a pin; keyframes are set automatically.



The pins on the arms and legs control the figure; currently selected pins appear as solid circles, deselected pins hollow. Simply by dragging the pins at the knees, hand and head, a highly stylized effect can be achieved (although subtler animations are possible too). Pins that aren't repositioned hold surrounding areas in place.

Virtually any layer is a candidate for Puppet tool animation. Puppet adds exciting possibilities to text animation: individual letters and words take on the life of an animated character. Shape Layers can be manipulated to create organic motion with just a few drags of the mouse.

Photoshop integration

After Effects CS3 Professional takes powerful features from Photoshop—Layer Styles, Video Layers, and Vanishing Point—to new heights of creativity, increasing operability and functionality when using After Effects and Photoshop together.

Layer Styles

In Photoshop, Layer Styles have long given you the ability to add texture and shading to even the most basic layer instantly. Now you can find that same ability in After Effects, with the following styles available for application to any layer:

- Drop Shadows and Inner Shadows
- Inner and Outer Glow
- Bevel and Emboss, Satin, and Stroke
- Color and Gradient Overlay



Layer Styles can transform the look of text with just a few clicks. Here, Outer Glow and a Drop Shadow add visual interest and dimension. Styles can be toggled on and off, even animated.

After Effects allows you to animate Layer Styles and their individual properties at will. Need to create glow inside of a layer? No problem. Want the intensity and color of the glow to change over time? Easy. Not only that, but the Layer Styles that you create in Photoshop are fully preserved in After Effects. They are also fully interoperable with Adobe Encore, so that DVD motion menus can include them while remaining fully editable.

Video Layers

PSD files created with Photoshop CS3 Extended can include Video Layers—entire layers of full motion video. Photoshop files containing these layers can be imported into After Effects seamlessly, bringing the entire Photoshop toolset to your rotoscoping and animation tasks.

3D compositions from Vanishing Point

3D scene data that you create with the Vanishing Point feature in Adobe Photoshop CS3 Extended can then be exported as a file which can be imported into After Effects for 3D compositing. Vanishing Point lets you specify arbitrary planes of perspective in a 2D image, including angled planes. Once you've established the 3D planes in your Photoshop image, you can use that data as 3D layers in After Effects.

Flash integration

After Effects CS3 offers new support for Flash designers. In After Effects, you can create and export cue points in Flash video files, enhancing the interactive potential of the animations you create. Not only that, but any stream of keyframes in the After Effects timeline can be used to generate cue points; for example, you can export motion tracking keyframe data into Flash.

Flash video files can be batch rendered and even created simultaneously with other types of output thanks to the ability to export multiple formats in one render pass. These files can

Timeline navigation

A button has been added to open the parent composition, making it more possible to navigate nested compositions directly from the timeline.

also contain alpha channels, so that keying or other transparency data that you generate in After Effects can be put to full use in Flash.

After Effects also allows you to enable continuous rasterization of vector shapes and to preserve alpha channels from Flash, just as you would with Photoshop and Illustrator files—a huge boon to animators who also work in Flash.

Per-character 3D text

Choreography of text is the art of creating visual interest by how you make the words and letters move. In After Effects CS3 Professional, individual characters of text can be individually positioned and animated in 3D space while still maintaining editability.

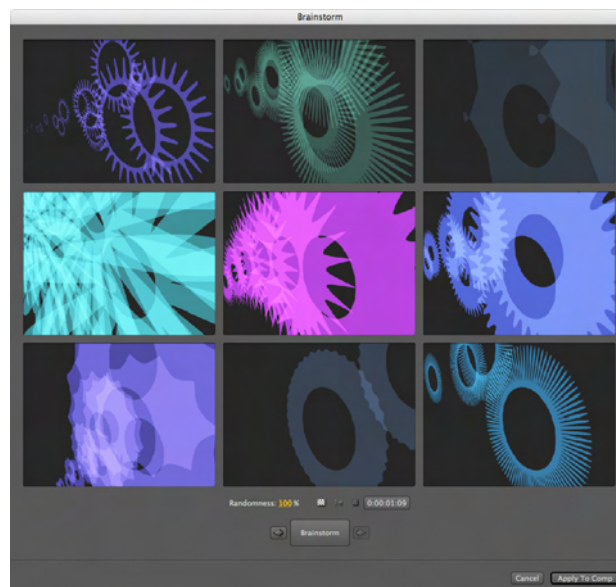


It's easy to preview the available 3D text animation presets in Adobe Bridge CS3. Shown here are just a few examples of what is possible with per-character 3D text.

Animating individual characters in 3D greatly enhances the types of text animations you can create in After Effects. Characters can zoom one by one toward the camera. They can flutter and flip in 3D space like individual leaves on a tree. And no matter what antics they perform they interact fully with each other, casting shadows and receiving light.

Brainstorm

The process of creating motion graphics and effects typically includes a period of experimentation—trial and error are, after all, vital to the creative process. After Effects has always offered a tremendous set of visual possibilities, with more available in each new release. However, with the number of possible combinations and results being so large, even experienced professionals often try only a small subset of the full range of possibilities when animating layers, text, and shapes.



Brainstorm offers an array of possibilities; you can select one you like and apply it, or you can choose to evolve it further by clicking Brainstorm below the preview area. The possibilities are endless.

Extended expressions

For artists who use expressions, there are two major additions:

- Masks, Shape Layers and paint strokes can now all be linked to one another using expressions and the Pickwhip.

A paint stroke can follow a mask path, a shape can double as a mask, or a mask to be instanced and used multiple times, with each instance updating with the master mask or shape.

- Sample the color and alpha channel values of a layer within a region that you specify, down to single pixel level, with the new `sampleImage()` expression.

Brainstorm changes how the game is played. With Brainstorm, After Effects allows you to interactively create a wide range of animation possibilities very quickly, and preview them instantly. Brainstorm's interface consists of a grid of preview animations, each with its own unique variations based on whichever parameters you decide to explore. Creating these previews is as simple as selecting the properties you want to vary and clicking the Brainstorm button located at the top of the Timeline panel.

The Brainstorm panel appears, with theme and variations previewing in full motion. See a variation you like, but not quite satisfied? Select any previews that you think are working, and ask Brainstorm to try again. In response you get a new array of possibilities, related to the specified style. Once you see the right variation, you are only a click away from applying it in the timeline.

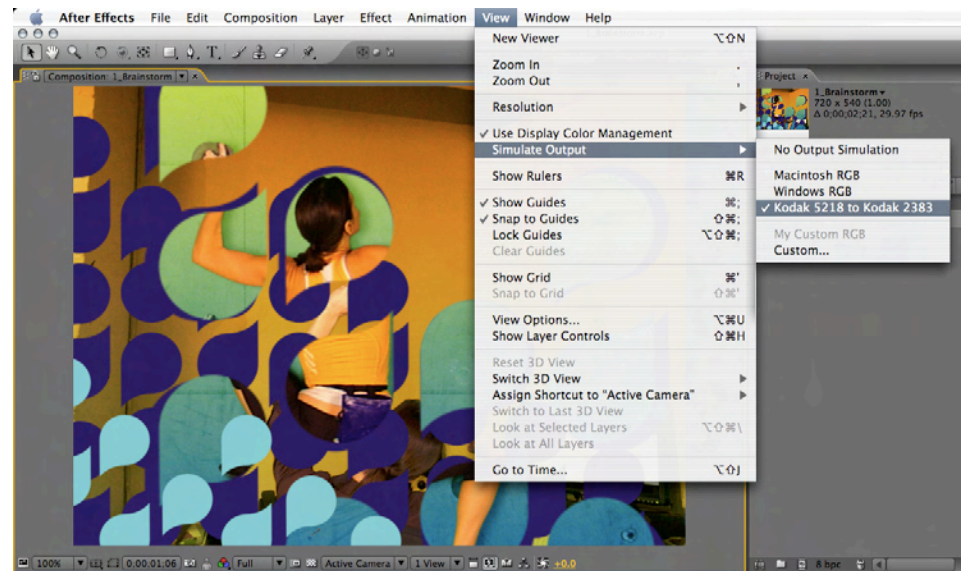
Brainstorm is an innovative feature for beginners and veteran users alike. Beginners can quickly explore possibilities to combine effects, or animate text and layers, in ways that they might not even realize are possible. Experts will be able to break old habits and creative logjams, explore new workflows, and discover unexpected results.

Color management

Adobe is known as the standard bearer for color management, thanks to a long history of innovation in this area. And just as the print industry has benefited from standardization that didn't exist before it began in Photoshop, video is overdue for color management standards as digital technology proliferates film and television.

Color management can be enabled in any After Effects project simply by selecting a Project Working Space, and, with a properly adjusted monitor, the color accuracy of imported files is ensured as they are displayed and rendered. You can even preview how color will look on a variety of broadcast monitors and common film stocks.

Color management in After Effects CS3 goes beyond making color footage look correct on your own monitor. It also lets you simulate how your final output will look on a wide range of displays, from mobile devices to television to film. You can even create your own custom simulations.



Like Photoshop, After Effects uses ICC profiles. Files whose formats allow embedded color profiles, or whose color profile is otherwise standardized, are color managed upon import into After Effects—whether or not those files were created with Adobe software.

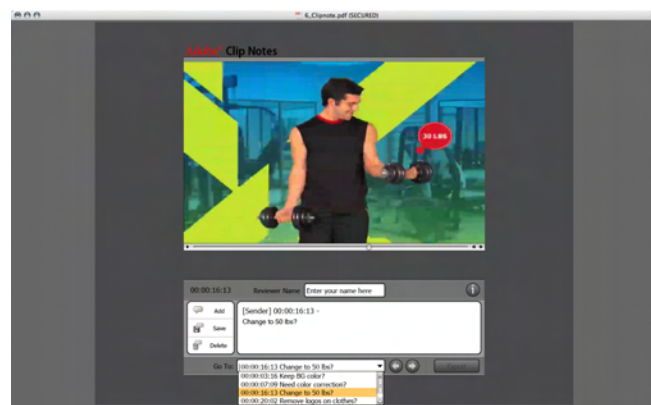
Color Management uses the graphics processor for a performance boost. Files created with 32-bit linear light color spaces, such as 32 bit PSD, TIFF or EXR files, composite accurately in a 32-bit linear high-dynamic-range project workspace. Any working space can be linearized for 32-bit high dynamic range linear light compositing.

Color management can benefit any artist who needs consistent color, whether the target medium is feature film, broadcast television, a handheld device, or all of these and more. You can match colors precisely even when the same scene was shot with different devices, since it is no longer uncommon for a single shoot to employ still images, video, and film.

Clip Notes

Creating dynamic animations and videos is almost always a collaborative process, sometimes involving a director and artist, sometimes a remote client, and so on. In all cases there's going to be a review process, and the people reviewing the footage have specific things to say about what they see and hear at specific points in time. Collecting and managing that feedback can be a daunting task for any creative professional.

Enter Adobe Clip Notes and its ability to attach comments directly to a composition. The Clip Notes feature creates an Adobe PDF file containing an embedded or streamed movie of your After Effects composition and text fields for the reviewers' names and comments. As the movie plays in the PDF file, the reviewer can pause the action, insert a comment, and resume. The document can be secured with password protection so that only those who are supposed to see it, do.



This is how a Clip Notes PDF appears to the reviewer. It contains the video and audio from the composition, as well as fields below to specify who is making a comment and at what point in the timecode. The saved PDF file can then be imported back into After Effects and the comments seen at the correct points in the timeline.

When the Clip Notes file is saved and imported back into After Effects, each individual comment (along with the reviewer's name) is attached to a marker and displayed at the specified point on the timeline. When it comes to corrections and comments, Clip Notes ensures that everyone really is on the same page.

Performance improvements

Adobe After Effects CS3 Professional has added performance improvements throughout. Most notably, previews can now take advantage of multi-processor and multi-core machines, rendering more than one frame at a time, thus offering a speed boost which scales per core or processor.

Display previews have also been optimized, with features such as color management running much faster than in previous versions. There is no delay when rendering audio for previews, and use of HDV and MPEG clips is significantly improved.

Video for mobile devices

After Effects has long proven itself on the big screen, but what about the tiniest screens? More and more, animations and video are created or repurposed to play on mobile devices—not just mobile phones and PDAs, but the Sony PSP and the Apple iPod.

Adobe Device Central CS3 technology enables you to preview and test the appearance, performance, and behavior of web and Flash Lite™ content, video, and images, including screen savers and wallpapers, in the context of a wide range of mobile and consumer device skins, right on your desktop. After Effects includes Device Central, with support added for rendering with 3GPP codecs, in addition to existing support for MPEG and h.264 codecs.

Motion blur sample settings

Motion blur can now be adjusted on a per-composition basis for Samples Per Frame and Adaptive Sample Limit. By raising these, you can refine the appearance of motion blur even for elements that move very fast. Other improvements make motion blur behave better when keyframed for high-speed motion.

System requirements

Macintosh

- Multi-core Intel processors; Power PC G4 or G5
- Mac OS X v. 10.4.9
- 1 GB of RAM or more recommended for DV; 2 GB of RAM or more recommended for HDV and HD
- 500 MB of available hard disk space, plus 2 GB of space for optional content (additional free space required during installation)
- DVD-ROM drive
- 1280x1024 monitor resolution with 24 bit color adapter; Adobe recommended graphics card for GPU-accelerated playback*
- Intel® Pentium 4, Intel Centrino®, Intel Xeon®, or Intel Core™ Duo (or compatible) processor

Windows

- Intel® Pentium 4, Intel Centrino®, Intel Xeon®, Intel Core™ Duo or compatible
- Microsoft Windows XP with SP2; Windows Vista Home Premium, Business, Enterprise, Ultimate (certified support for 32-bit editions only)
- 1 GB or RAM or more recommended for DV; 2 GB of RAM or more recommended for HDV and HD
- 500 MB of available hard disk space, plus 2 GB of space for optional content (additional free space required during installation)
- DVD-ROM drive
- 1280x1024 monitor resolution with 24 bit color adapter; Adobe recommended graphics card for GPU-accelerated playback*

- QuickTime 7.5.1 required to use QuickTime features
- Internet or phone connection required for product activation

*For Adobe recommendations, compatibility lists and updates to system requirements, visit www.adobe.com.

Expected Ship Date

Third Quarter 2007

For more information

For more details about Adobe After Effects CS3 Professional, visit www.adobe.com/aftereffects.



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Device Central displays realistic skins that show you what devices look like, and how your content is displayed on those devices. You can interact with the emulated devices in a way that simulates real-world interactions, and you can control emulation options that let you create a range of testing scenarios. Device Central provides a library of devices to choose from, each with a profile that contains information about the device and the content types it supports. You can search through available devices, compare multiple devices, and create custom sets of the devices you use most.



In Device Central, not only the screen, but the entire device is previewed. The preview is interactive, allowing you to capture the look and feel of your design on a given device without requiring that you have the device itself.

Availability and pricing

In the United States and Canada, Adobe After Effects CS3 Professional for Mac OS X on Intel-based or PowerPC-based systems and for Windows XP and Windows Vista is expected to ship in the third quarter of 2007. Adobe After Effects CS3 Professional will be available in North America starting in Q3 2007 for an estimated street price of US\$999, directly from Adobe or through Adobe Authorized Resellers. To order directly from Adobe, visit the Adobe Store at www.adobe.com, or call 1-800-833-6687.

Licensed owners of After Effects 7.x Professional or Standard; After Effects 6.x Professional or Standard; or After Effects 5.x Professional or Standard can upgrade to Adobe After Effects CS3 Professional for US\$299. Licensed owners of the above-listed previous releases of After Effects are also eligible for special upgrade pricing to Adobe Creative Suite 3 Production Premium. A complete description of upgrade eligibility and pricing is available in the Pricing Overview document.

Estimated street prices do not include taxes, shipping, handling, or other related expenses. Information on pricing and support policies outside of North America and for Education customers will be available separately.

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