

Chapter 1 : hyyovoboâ€™s blog

Adobe has started including Cycore's Cult Effects with full purchases of the Adobe After Effects Production Bundle. Cult Effects normally costs \$ by itself and will not be offered in upgrade or educational versions of the Production Bundle. Cult Effects is a collection of 27 plugins for After.

Adjusting the Randomness up or down will give you exact control over how much variance you want to see. Convenient, but it does make the filter look a bit more daunting than it is. This is great, but the empty space between the rows and columns is what matters. This is where your particles will be created. This differs from the other two filters, which use where the red lines. If you change the rows to 3 notice how the empty spaces get bigger. We can talk about the producer point as we get things setup. This is what you should have at the end of this. Click on the image to see the movie K. The thing to keep in mind if the particles were moving, is that they are only visible on the grid. If the particles go off the edge of the grid they disappear. The Producer Point controls where the particles get created. In this case we want particles to be produced all across the height of the grid, but only in a very narrow section of the grid horizontally. Imagine a radar screen with the bright line revolving around it. We want the producer point to be that bright line. Leaving a trail of particles behind it, but only creating particles along the line. Take a look at the difference between these two images, one with a thin producer point the other with a large one: This gives us a tall, thin producer point. This way particles will slowly appear across the screen. Old ones will then slowly fade off. If our grid was larger than pixels in height, the particles would still only be created in the 3 rows that the producer point occupies as it crosses the screen. This is caused by the fact that the ppoint is still only pixels high, even though the grid is larger. Move the time marker to Now you can why you sometimes may want the grid larger than the ppoint. Particles flying off the grid. Not what we want in this case. Before we deal with that, twirl down the Square Setup. Square Setup is where you set what shape you want to use, where you set up the outlines, set the direction, and set up a few other things. In this case we want circles instead of squares, so set the Shape pop-up to sided polygon. This creates circular shapes, which works really well for small to medium sized circles. If you want really large circles, go with the sided polygons. While these will appear smoother at larger sizes, the sided polys will render faster. Go down to the Color section and twirl open that section. Change the black color chip to match the blue color chip. This will create a gradient that goes from red to blue. The circles will get their colors from this gradient. Open up the Square Attributes section twirl down the arrow next to it. We need to tell GridSquares what we want the particles to look like and how we want them to behave. For the most part, this is accomplished in the attributes section. Since we want them to stay still, set the Speed to 0. Usually, if the Min Width was set to something like 5, and the Max Width was set to 20, the particles would grow from 5 pixels wide to 20 pixels wide. With them both set to 20, all particles start off and end up at So, at this point, our parameters look like this: The screen should look like this: We can usually solve that problem by cranking up the Birth Rate a little. Set Birth Rate to 3. This will cause 3 particles to be created every frame and should solve the problem. The more particles being created, the more likely one will be created in every grid space. The particles at the end of the stream the ones that were created first all seem to fade out evenly. To get them to do this, set LifeSpan Randomness to This will varying the LifeSpan just a little bit. By changing the randomness parameter we allow that to happen automatically, without having to set any keyframes. There you have it This will further vary the tail of particles. Fade Out is the number of frames that the particles fades out over when it dies off. By giving it a randomness of 65, we create a pretty wide range of possible values that each particle will get. Some will fade out over 3 frames, some over Effectively causing much more randomness in how long each particle is on screen. All this should give you an image that looks like this: That finishes off this tutorial. I hope you have a better understanding of how this stuff works. If you have any questions feel free to email me at jim.digitalanarchy. Jim Tierney is the creator of Digital Anarchy and has worked on some of the most widely known and respected After Effects plug-in packages out there. He also worked for Cycore for awhile, but was primarily involved with their 3D software and only remotely involved with Cult Effects. Please feel free to come to the Adobe After Effects Cow to discuss this technique

or others. Jim Tierney is a frequent visitor and contributor.

Ghost effects are produced when the Luminance of one color value exceeds the other to such a degree that you can actually view that color through the wrong lens of your anaglyph glasses.

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Chapter 3 : Lighting Digimation - servicsignal

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Chapter 4 : After Effects Plug-ins Super Pack

Adobe's After Effects is a software tool for creating high-impact graphics for profession-level video production. This text teaches After Effects in the context of creating broadcast-quality.

Labelflash . Digimation 5. Artisan Maya SI! , ClayStudio Digimation, . AĐ• - . Adobe After Effects Plugins Mega. D Renderer Beta 2 - 0. NewTek, , Digimation, 3ds max, , NewTek Video Toaster Discreet 3ds max. Plug- in Power pack - 0. Aist DV out - 0. Automatic Composition Import 1. Automatic Composition Import DV 1. Boris FX Title Toolkit 1. Buena Software Au Naturel 1. Buena Software Dissolve Factory 1. Buena Software Effect Essentials 1. Buena Software Swatch Buckler 1. Cognicon TILT - 1. Zeka TVzeka Frame Buffer 1. Cycore Cult Effects 1. Cycore FX HD 1. Digimation Fractal Flow 1. D Assistants Pro 1. Digital Anarchy Anarchy Toolbox 1. Digital Anarchy Aurora Sky 1. Digital Anarchy Elements of Anarchy 1. Digital Anarchy Gradient 1. Digital Anarchy Text Anarchy 2. Digital Element Aurora Water 1. Digital Film Tools 5. Digital Film Tools Composite Suite 3. Digital Film Tools ZMatte 1. Dragon Fly - 0. Ins for AE - 0. Easy Movie Colors - 0. Fish Color Palette 1. FAN Grader and Suppressor 1. Final Effects Complete - 6. Free Form FX - 0. Grain Surgery Remove Grain 2. Magic Bullet Suite 1. Magic Bullet Suite HD 1. FX Inverse Telecine 1. FX Milky Way 1. Panopticum Fire 3 - 0. Panopticum Lens Pro 3. Panopticum Rich Typing 1. Pete Warden Plug- Ins Native 0. Pinnacle Composite Wizard 1. Pinnacle Image Lounge 1. Profound Effects Gak Pak 1. Profound Effects Swim 1. Profound Effects Useful Assistants 1. Profound Effects Useful Things 1. Puffin Design Composite Wizard - 1. Puffin Design Image Longue - 1. Puffin Design Knoll Light Factory 2. Puffin Design Primate 1. Red Giant Software Commotion Roto. Red Giant Software Film Fix 1. Red Giant Software Primatte Keyer 1. FX Fields Kit 1. FX Motion Blur Pro 3. FX Shade Shape 2. FX Twixtor Pro 4. FX Video Gogh 2. Tools Moving Parts 1. Tools Moving Picture 4. Synthetic Aperture Color Finesse 1. Synthetic Aperture Echo Fire 2. Synthetic Aperture Test Gear 1. The Foundry Furnace 1. The Foundry Keylight 1.

Chapter 5 : Lighting Digimation - premiumtera

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The rest of you heathens are required to go to your local bookstore, buy a book called Dune, read it, and then you can return to this tutorial. Such is the price one must pay for not already having read one of the best sci-fi books ever. This will give you a glimpse into the power of the 3D displacement controls. You can have up to 3 other layers affect Psunami, either as a displacement map, texture, or both. Not exactly what you would expect from a filter designed to do photorealistic water simulation, but Psunami is capable of doing quite a bit more than you would think at first glance. Go grab the project file here 22K. You can either just follow along looking at the pre-made project or create your own from scratch. Click on the image to show the movie 1. You set a displacement amount, and then use a grayscale image matched up to an original image to determine which pixels in the original image will be pushed around and by how much. White pushes the pixels the maximum distance in the positive direction up or to the right, and Black pushes the pixels the maximum distance in the negative direction down or to the left. Shades of gray push the pixels some percentage of the maximum amount. Neutral gray causes no displacement at all. The same holds true in 3D. White pushes the polygons up the maximum amount, black pushes them down the maximum amount and shades of gray push them some percentage of the maximum. Notice in the image below how the flag is shifted up quite a bit where the lighter values are, her leg is shifted down where the dark values, but her face, which is around the neutral gray values, is mostly unaffected. Likewise, in the 3D Psunami image below, notice how polygons that correspond to the darker shades dip below the surface, while those that correspond to the lighter shades lift up above the surface. The reason for babbling on about this is that both the sand dunes and the swirling sand will be created using 3D displacement maps. Making Grayscale Displacement Maps The first thing we need to do is create the grayscale image that will create the dunes. This is reasonably simple. At this point, you can create your own comp, and follow the steps, or just examine the Dune Dismap comp. Whatever floats your boat. However, we do want to blur the noise a bit. We can accomplish this by applying a gaussian blur to it. Set the blur to This will smooth the noise out and give us smoother sand dunes. If we left it as is the extra detail in the noise would create a very rough surface. This might work if we wanted a rocky terrain, but for sand dunes, it helps to smooth things out a bit. This can be remedied a couple ways. By putting a solid color behind it, putting that color around the edges, we create a nice even seam. So good, so far This should plop our new solid right in the middle of the screen. Grab the Circular Mask Tool, click and drag from the upper left corner to the lower right corner while holding the shift key. Nice round circle, nice round mask. This is what we end up with: Go To Page 2 Jim Tierney is the creator of Digital Anarchy and has worked on some of the most widely known and respected After Effects plug-in packages out there. He also worked for Cycore for awhile, but was primarily involved with their 3D software and only remotely involved with Cult Effects. Please feel free to come to the Adobe After Effects Cow to discuss this technique or others. Jim Tierney is a frequent visitor and contributor.

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Cycore Product: Cycore FX, Cycore FX HD Interactive color picker and monitor-native color conversion; other great freeware, such as complete TIFF support in AE.

Chapter 7 : Using GridSquares to Create Running Circles : Adobe After Effects Tutorial

The new version includes a huge number of changes, including new 3D compositing capabilities, some new filters from the company's just-announced acquisition of Cycore's Cult Effects and bit per channel color support (in the Production Bundle only).

Chapter 8 : Sand Dune Effects with Digital Anarchy's Psunami : Adobe After Effects Tutorial

You can also change the colors of masks by clicking on the colored square to the left of their name on the timeline, which activates the color picker, and choosing an alternate color. Set aside some time to play with effects from third-party developers.

Chapter 9 : After Effects Plug-ins Super Pack (DVD)

It's a color picker that appears in the Effects Palette of After Effects. Ordinarily, when you pick a color in Photoshop or After Effects, you have to close the palette to see the change. Power Picker does not desert you, and you get realtime feedback as you move the cursor around a field of color.