



LME COLLECTIONS

PARTICULAR PROJECTS VOL 2 LIGHT SHOW TUTORIAL

105 Particular Projects VOL 2 Light Shows
(For After Effects 7.0 and higher- Mac and Win.
Trapcode Particle 1.5 or higher)

This collection of 105 projects and 44 original particle graphics (not presets) is an array of flamboyant light displays. Will deliver impact for your presentation or broadcast design project that will get noticed. And with all our collections they're adjustable so you can make each one your own with minor alterations.

In addition, the collection includes 20 projects that uses a movie as a particle creating unique configurations of dozens to hundreds of screen using only one short Quicktime file. (This tutorial explains further)

The other graphic elements include special glow balls, snowflakes, circles medallions, bubbles, spindles, light sprites, and 16 variations on a light twinkle that can be used to create dozens of glowing particles flourishes that will give the needed punch to backgrounds, title and graphic reveals.

This collection also includes the 3 Special Holiday Trapcode Particle Effects that were given away by Toolfarm in December '07.

To view an animated gallery for each of our collections go to **GALLERIES**.
www.little-men.com/GALLERIES_GENERIC.html)

The numbering of the Quicktime animations correspond to the numbering of the comps in the master comp for each collection.)

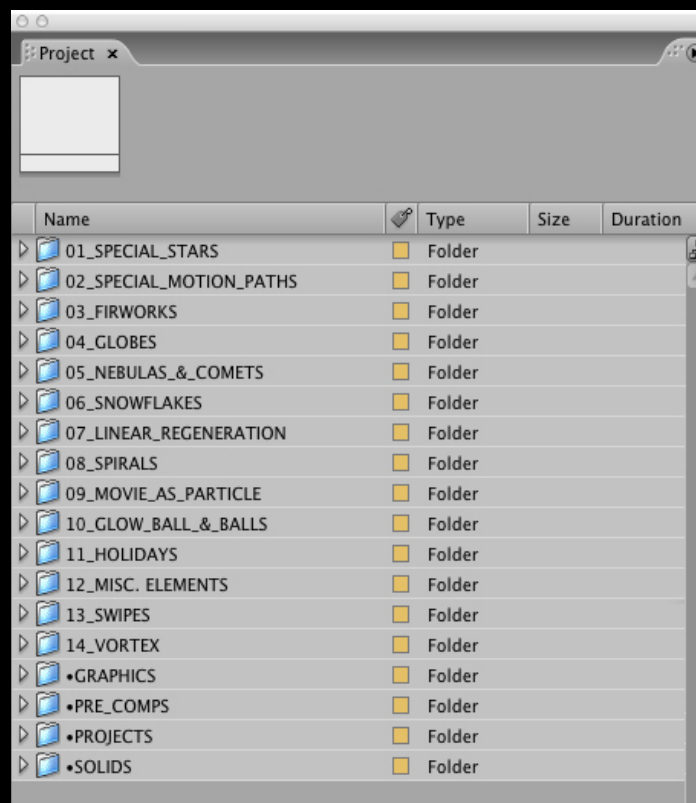
BACKING UP AND ISOLATING A SPECIFIC COMP

1

Before using or isolating any of the projects/comps in the collection make sure you have a back-up of the entire collection folder and all the elements.

Open up the master comp. You will see 14 folders of various categories. Inside each folder there are comps.

You can see what all the different comps look like by looking at the Quicktime animation gallery associated with the collection. The numbering of the Quicktime files correspond to the numbers of the comps in the master project.



USING A LIGHT AS AN EMITTER

2

To create multiple effects in the same project sometimes we used light emitters and other times duplicated the solid the Particular effect was applied to and adjusted each one differently.

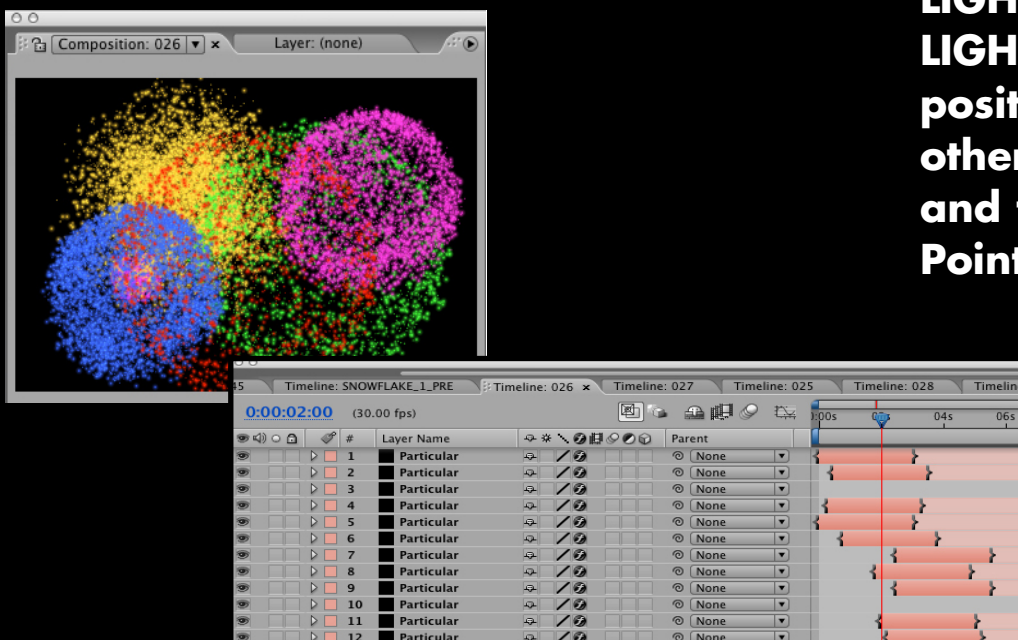
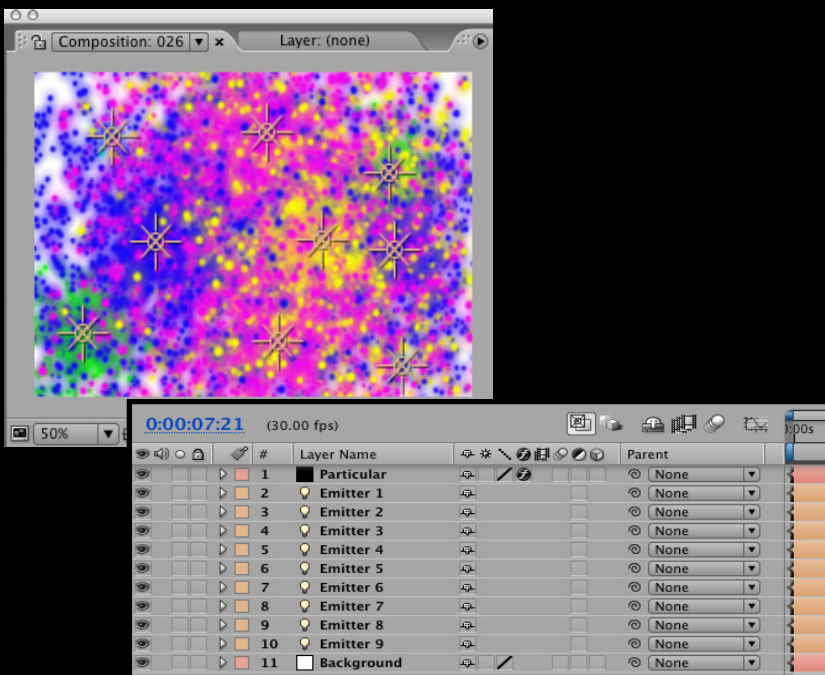
The light emitters only give you a couple of parameters that you can adjust. Using a black solid with the effect applied to it gives you a lot more options.

USING A LIGHT AS AN EMITTER

1. Go to **LAYER** in the AE menu, then **NEW** and create a **LIGHT**. Call it **Emitter**.

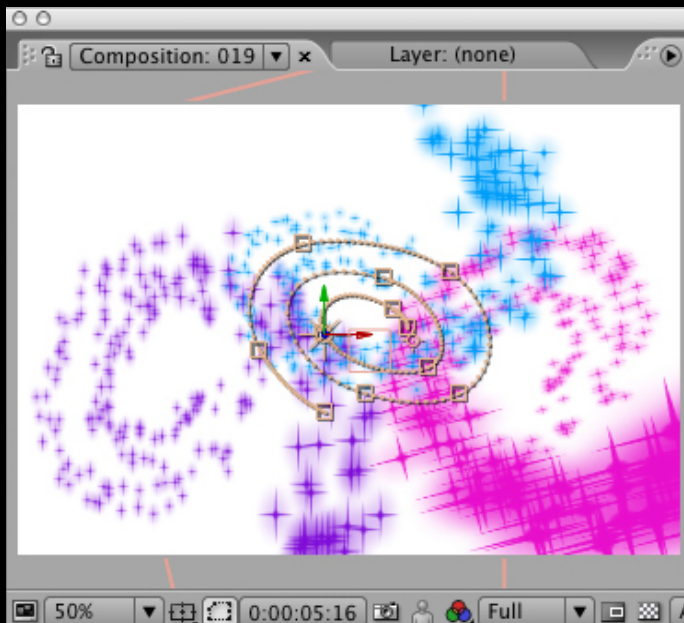
2. Open up the **EMITTER** controls in the **Particular** control panel and under **EMITTER TYPE** select **LIGHT**.

If you want more than one **LIGHT** emitter duplicate the **LIGHT** and then change it's position if you want and other parameters: **Intensity** and type of light: **Spot** or **Point**.



CREATING A MOTION PATH FROM A LIGHT

3



1. Create a light under LAYERS in the AE menu and name the light motion path 1.
(If you use more than one motion path number them consecutively.)

2. Open up PHYSICS in the control panel and select AIR. Below that to the left toggle AIR controls. To the left of MOTION PATH select a light. In this case it would be #1. You can have 10 in total.

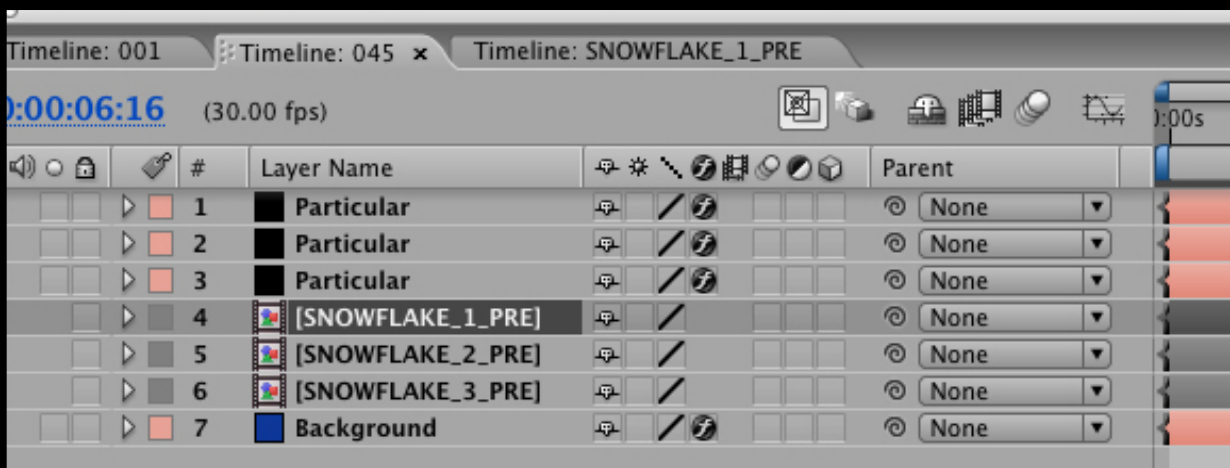
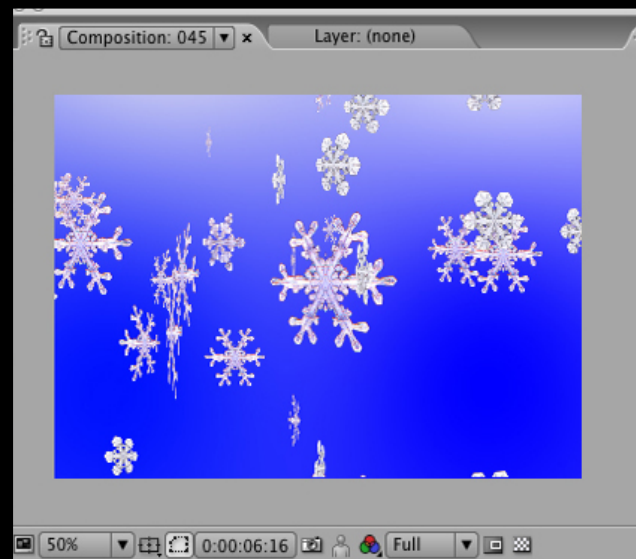
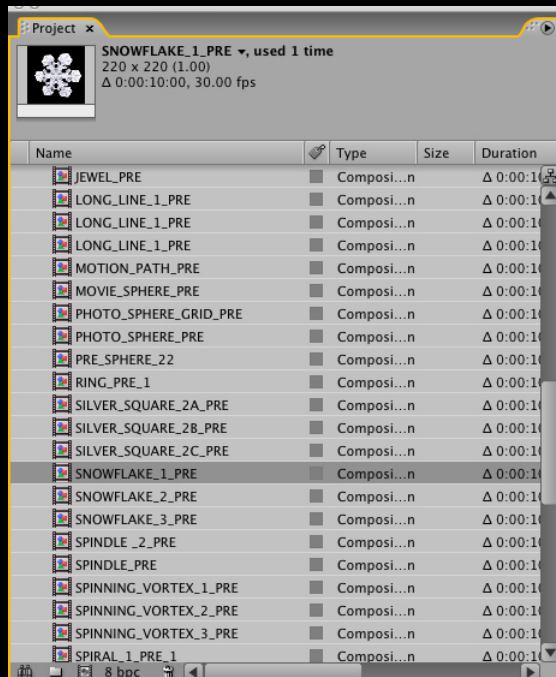


USING SEVERAL 3D PRECOMPS TO CREATE VARIATION

4

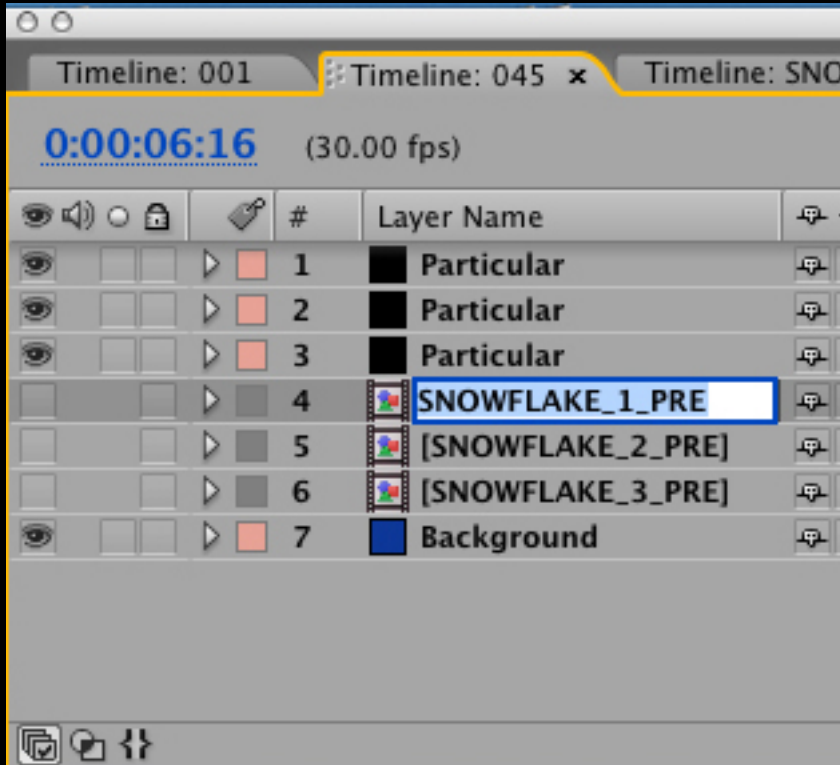
To create a stylistic snow scene we used 3 different snowflakes that we put into individual 3D comps and then dropped them into the final comp as precomps.

To use a custom graphic as a particle, follow the directions on page 8.



HOW TO FIND A PRECOMP THAT IS USED IN A COMP

5

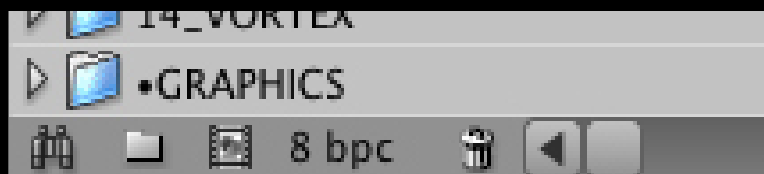


A. Select the pre-comp layer you want to find.

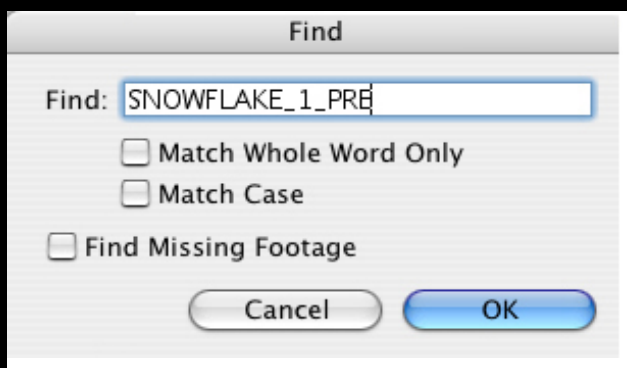
B. Hit return on the keyboard.

C. Copy.

D. Click on the binoculars at the bottom of the project bin.



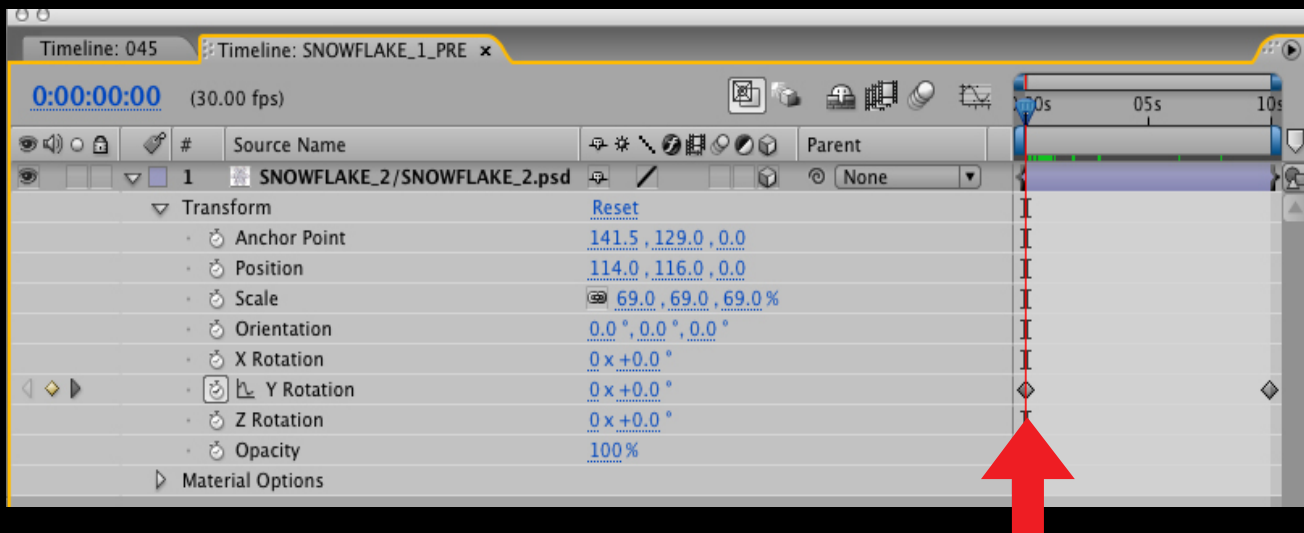
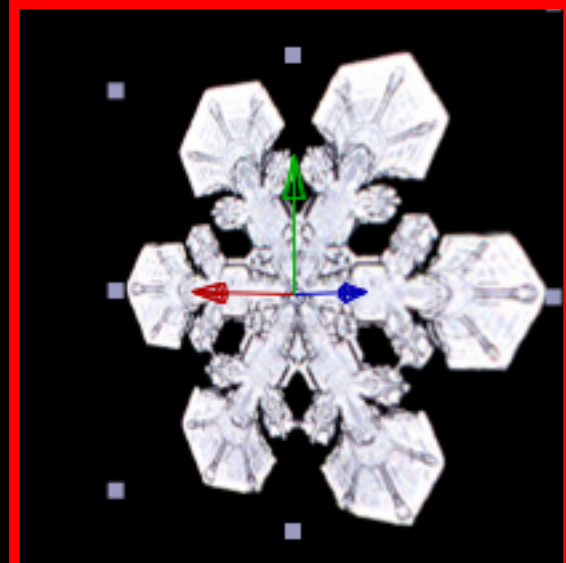
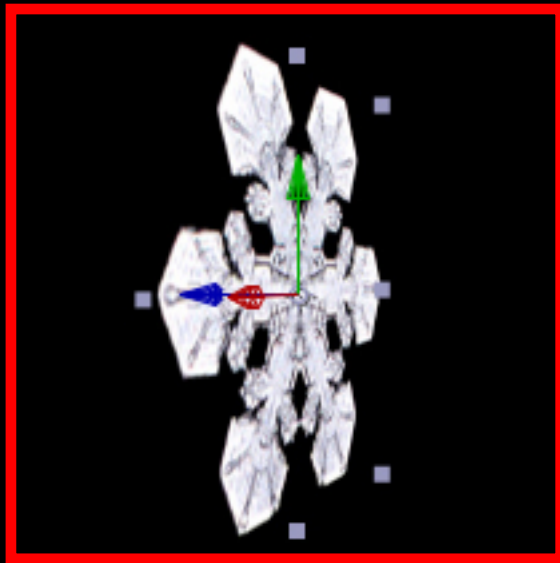
E. The find it function opens. Paste in the name of the precomp and toggle OK.



ADJUSTING THE PRECOMP

6

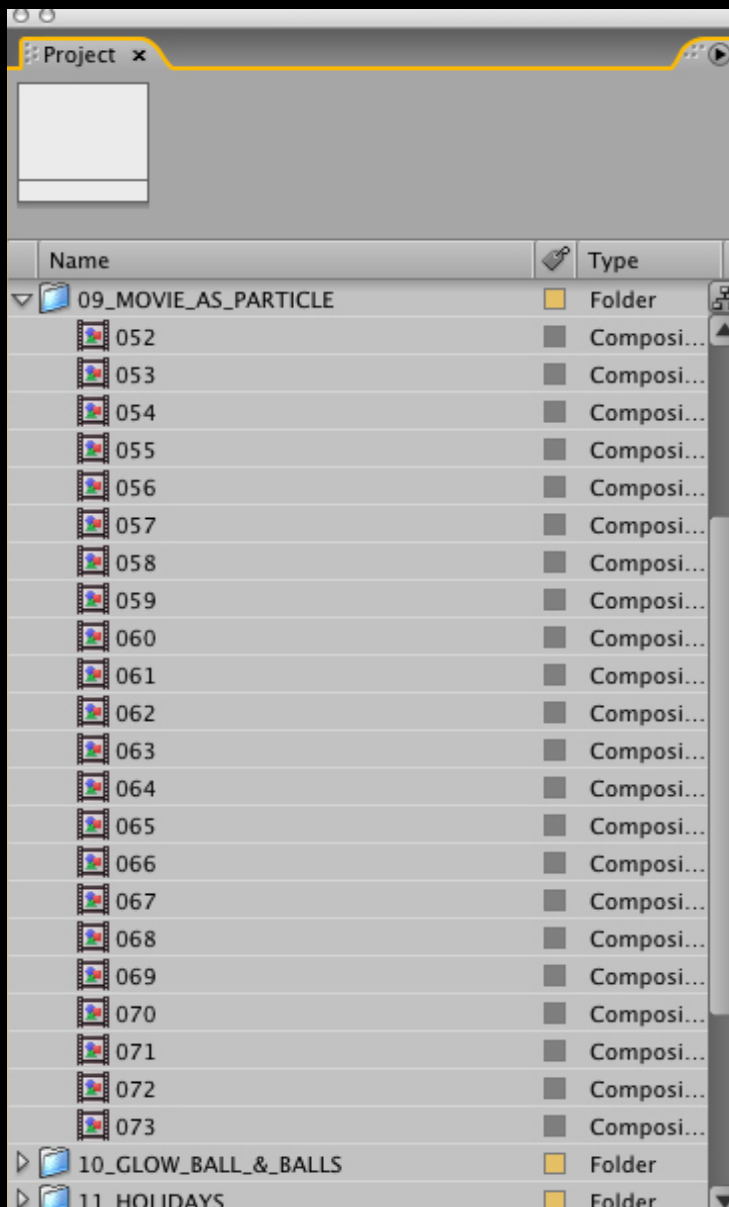
In each different 3D precomp we gave the snowflake a different rotation setting.



We created 21 comps using a Quicktime movie as a particle. The Particular guide says not use custom art that is bigger than 100 by 100 pixels. We used Quicktime files that were 360 x 240 and it worked find for us even when there

were there were hundreds of particles in the configuration.

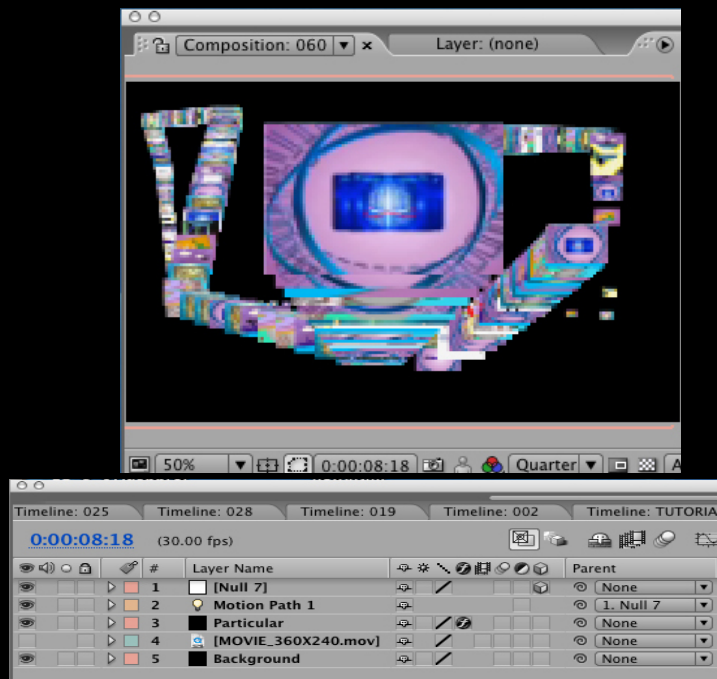
How well this will work for you will depend a lot on the power of your computer and how much ram you have. We use a G5 with a duel 900 mhz processor and 1.5 gigs of ram.



USING A QUICKTIME FILE AS CUSTOM ART PART 2

8

In this comp we used a light as a motion path as described previously. The frequency of the changing frames is going to depend a lot on the Quicktime file that you use. To keep the file small and easy to manipulate it was compressed using Mpeg4 with a quality of low.

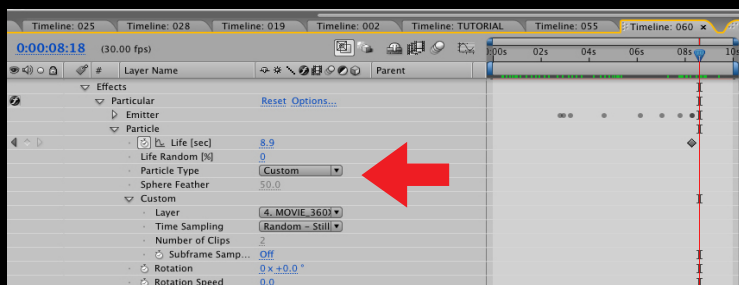


We used a 320 x 240 size Quicktime file so we could do some relative closeups without losing too much resolution.

USING A CUSTOM GRAPHIC AS A PARTICLE

Go to **PARTICLE** type in the **PARTICLE** parameters and select **CUSTOM**.

Below that and to the left is a switch for **CUSTOM** parameters. Open that and select the layer the custom graphic is on.



Below that select which time sampling you want.

Experiment to see which best works for you. Most of the time we used **RANDOM STILL FRAME** or **RANDOM PLAY ONCE**.

