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# **The Werks™ - Volume 1**

## **User Guide**

*Covering Gradientwerks, Glintwerks and Easy Glow*  
*version 1.0*

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## Installing The Werks Plug-ins Into After Effects (Mac & PC)

The Werks Vol. 1 is a three plug-in set. Installing the software is a simple matter of moving the proper folder from the disk or downloaded archive into the plug-ins folder.

1- Download the Werks v.1 archive or find it on CD.

2- If downloaded, Unstuff or Unzip the archive.

This will result in a folder called “The Werks v. 1”. Inside of this main folder will be a folder for each plug-in, the documentation for each, plus the Zaxwerks End User License Agreement. Read the End User License Agreement and agree to it before installing the software. Once you install the software you have agreed to be bound by the license.

3- Find the After Effects “Plug-ins” folder.

4- Drag the “The Werks v. 1” folder from its current location into the After Effects “Plug-ins” folder.

**IMPORTANT NOTE:** Be sure you do step 4 correctly. Do not move the individual plug-ins or support files by themselves because you will be leaving the swatches, maps and presets behind.



Drag “The Werks v.1” folder into the Plug-ins folder.

## GRADIENTWERKS USER GUIDE

### Introduction

Gradientwerks is an awesome design tool. It’s the perfect tool for laying in color for backgrounds and for coloring text. It has a depth that you would never expect from a plug-in.

This manual has many suggestions for using the software. Read the whole manual, even the reference section. Some of the best tips are in the reference section.

Now let’s get up and running fast. Productivity is key, so let’s go!

### Learning Gradientwerks

The most common uses for a gradient design tool is to create backgrounds and color text so those are the first things we’ll cover in these tutorials. Following the Tutorials there is a section on creative uses for the plug-in and then a detailed feature reference.

Even though the idea of backgrounds and text is easy, do not pass up these tutorials. On the road to creating a background you will learn many interesting and useful things about how to craft the perfect gradient. On the second part of the journey, creating a text gradient, you will learn even more useful techniques.

When you are done you will be able to quickly execute the advanced concepts in the Creative Uses section.

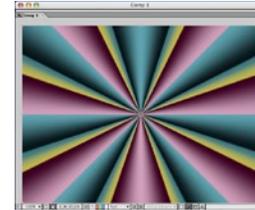
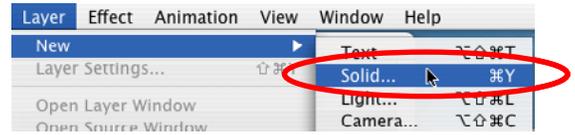
# Tutorial 1

## Creating A Gradientwerks Background

Apply The Plug-in

- 1 - Create a comp that is 640 x 480.
- 2 - Make a solid that is the same size as the comp by choosing Layer > New > Solid , then clicking the Make Comp Size button. The color of the solid doesn't matter.
- 3 - Apply the Gradientwerks effect to the Solid by choosing Effect > Zaxwerks > Gradientwerks.

You will see the default gradient covering the entire solid.



### Applying Presets

Gradientwerks comes with dozens of presets. Once Gradientwerks has been applied to the layer you can pick any preset.

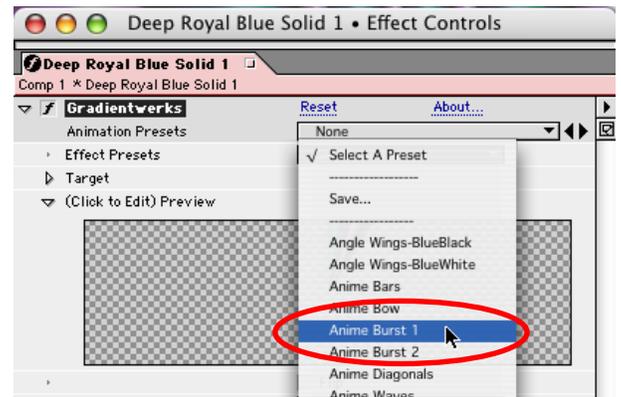
- 4 - Choose a preset from the Effect Presets menu.

Try out several presets to see what they do.

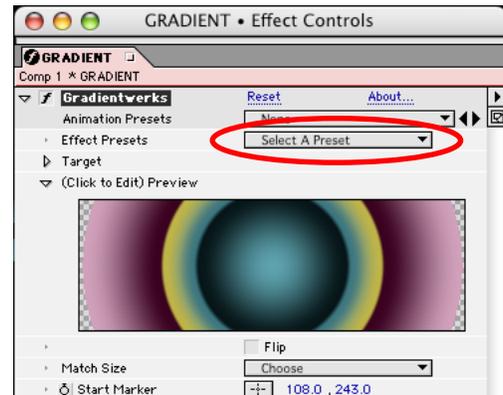
Troubleshooting: If you do not have any presets first make sure you are looking in the Effect Presets menu, not the Effect Favorites menu. If you still don't have any presets then the software was not installed properly. Quit After Effects and reinstall the software following the directions in the Installation section.

### Editing Presets

Once a preset has been applied it can be edited. Gradients can be edited in two main ways: you can change the shape of the gradient, or you can change the colors of the gradient. First let's look at changing the shape of the gradient.



Trying presets



Presets are in the Effect Presets menu, not the Animation Presets menu.

## Changing A Gradient's Shape

1- From the Effect Presets menu choose the Jester Ovals preset.

Find the Stretch control. See how it is set to 126?

2- Set Stretch to 100.

Now instead of ovals you have regular circles. Stretch is a very useful way to change the shape of a gradient.

3- Set Stretch to 75.

See how the circles have become ovals again, but the ovals are now pointing up and down. The Stretch control expands or contracts the shape along the main axis. Values over 100 expand and values under 100 contract.

4- Find the Rotation control and scrub it slowly to the left. Stop when you get to 45.

The Rotation control rotates the main axis of the gradient. This is how you point the gradient in different directions.

As the colors of the gradient repeat they form rings around the center. What happens to these rings as they get further and further away from the center? They get smaller don't they?

5- Find the Scale Repeats control and set it to 100.

Now each ring is the same size. Scale Repeats makes each repeat of the gradient smaller or larger. This is a great way to simulate perspective.

6- Drag to the left and see how the rings get smaller.

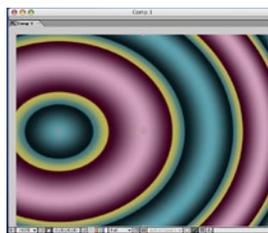
If you make the scale value too small the rings can't repeat enough times to fill the solid. When this happens you will see empty space where the gradient isn't applied.

7- Drag this control to the right and see how the rings get larger. Stop when the value is 125. Now find the Size control and drag it to the left. When the Size gets to 40 you will have a picture similar to this one.

Now for something really fun.

8- Find the Phase Shift control and scrub it slowly to the left. Watch the comp window as you drag. What's happening? It looks like the rings are shrinking into the center of the gradient. Endlessly shrinking into the center.

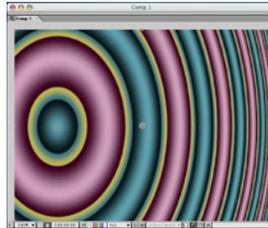
Drag slowly to the right. Now the rings are endlessly expanding away from the center. How cool!



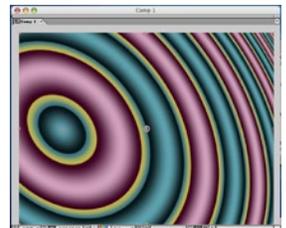
Stretch at 126



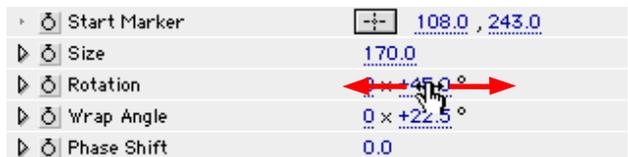
Stretch at 100



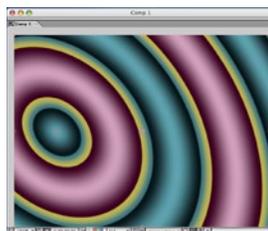
Stretch at 75



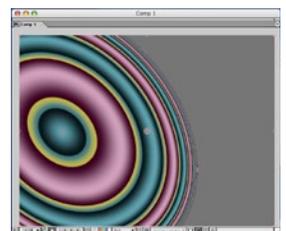
Rotating the gradient



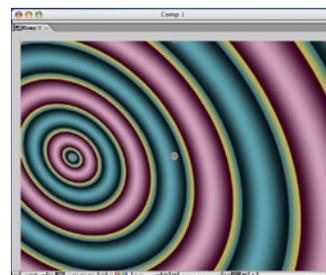
Scrubbing the rotation parameter.



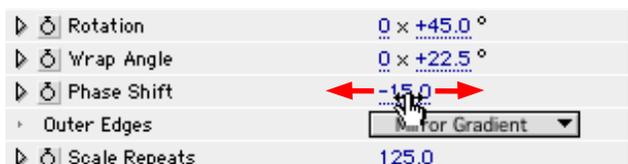
When Scale Repeats is set to 100, every repeat is the same size.



If Scale Repeats is too small, the gradient won't fill the layer.



When Scale Repeats is larger than 100, each repeat gets bigger.



Animating Phase Shift makes the rings endlessly shrink into the center point.

Phase Shift is not only one of the ways to animate a gradient, it is also one of the ways to create a looping animation. Each multiple of 100 creates a perfect loop point, (unless you are mirroring the gradient, in which case the loop occurs every 200 units).

The last way to change the shape of a gradient is by changing the Gradient Style.

9- Click on the “(Click to Edit) Preview” button in the Effect Controls window.

This will open the Gradient Editor.

You change the Gradient Style by clicking on one of the radio buttons at the top left of this window. There are six styles to choose from, each creating a completely different shape.

10- Choose the Linear Style and then click the OK button to close this window.

Now the gradient is linear rather than circular.

Open the Gradient Editor again and try each of the other styles, each time clicking OK to close the editor and see what the gradient looks like in the comp window.

**NOTE:** Each of these examples has a Scale Repeats value of 125 and a Stretch value of 75. If Scale Repeats and Stretch are both set to 100, then you will get regular circles and squares rather than ovals and rectangles.

## Changing A Gradient's Color Scheme

Making changes to a gradient's color can only be done from inside the Gradient Editor. Let's set the gradient back to a preset and then we can learn how to adjust the colors.

*(continuing from the last tutorial)*

1- Inside the Effect Controls window choose the Jester Ovals preset. (Effect Presets > Jester Ovals).

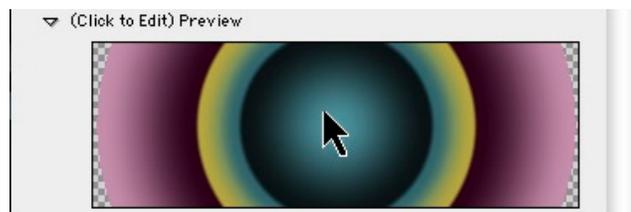
2- Open the Gradient Editor window.

Look at the color bar in the center of this window. The markers across the top of this bar define a color and a position along the bar. The markers can be dragged to new positions and each marker can have its color changed.

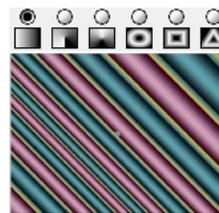
There are many powerful ways to edit the markers on this bar. See the tutorial called “Gradient Editing In Detail” later in this manual for a detailed description of them all.

One of the most powerful features, is the ability to change the entire color scheme of a gradient in just a few clicks. Here's how.

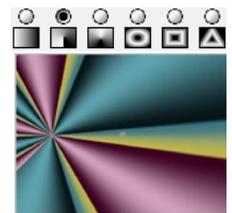
3- Position your cursor above the left corner of the gradient bar. Click down, hold, and drag the cursor to the right side of the gradient bar. You will see a dotted red box extend from the point of the cursor. As the cursor passes over each marker it will become



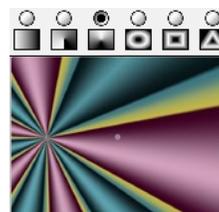
Click on the Preview picture to open the Gradient Editor.



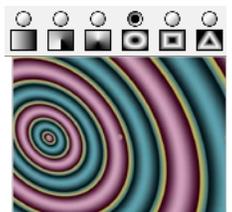
Linear



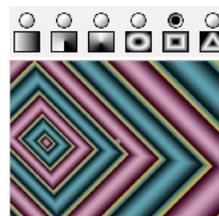
Wrap



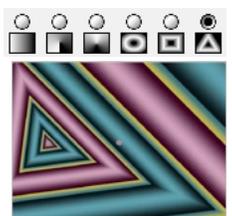
Mirrored Wrap



Circle



Box



Triangle



The markers across the top of the color bar define the placement of the colors.

black showing it's selected. When the cursor is all the way to the right, release the mouse. All of the color markers will now be selected.

**NOTE:** A shortcut for selecting all the color markers is to hold down the Command (Cntrl) key and click the A button on your keyboard.

Changing the color scheme is done by clicking one button. Under the color picker there are four boxes, one for Hue, Saturation, Value and Alpha. Next to each box is an up arrow and a down arrow.

4- Hold down the Shift key and click the up arrow located next to the Hue box. Click it four times total, and make sure you hold down the Shift key when you click.

See how the color bar has changed from Teal-Plum to Blue-Gold.

5- Click the OK button to see the results in the Comp window.

You have just changed the entire color scheme!

The amazing thing here is that the dark colors are still dark and the light colors are still light. Offsetting the Hue in this way doesn't touch the Saturation or Value settings so the character of the gradient stays the same.

## Tutorial 2 Coloring Text

Gradientwerks can be applied to a Solid, Image, Movie or Text layer. Layers can have alpha channels and layer masks. One of the great things about Gradientwerks is that it uses the alpha channel of the layer. This means, for instance, that you can apply a gradient to a piece of text without having to create a track matte. This greatly simplifies the process and makes coloring text fast and straightforward.

Let's color some text.

### Filling Text With A Gradient

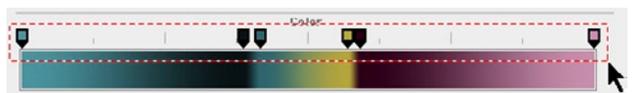
If you are continuing from the last tutorial delete the Solid that Gradientwerks was applied to.

If you are starting fresh create a Comp that's 640 x 480.

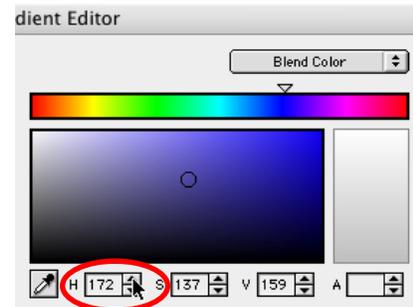
1- Select the Text tool, click in the Comp window and type GRADIENT. Use Arial Black as the font and 100 for the type size. Color doesn't matter. Position it in the comp window so it looks like the picture.

2- Apply the Gradientwerks plug-in to the text. The default colors appear directly inside the letters!

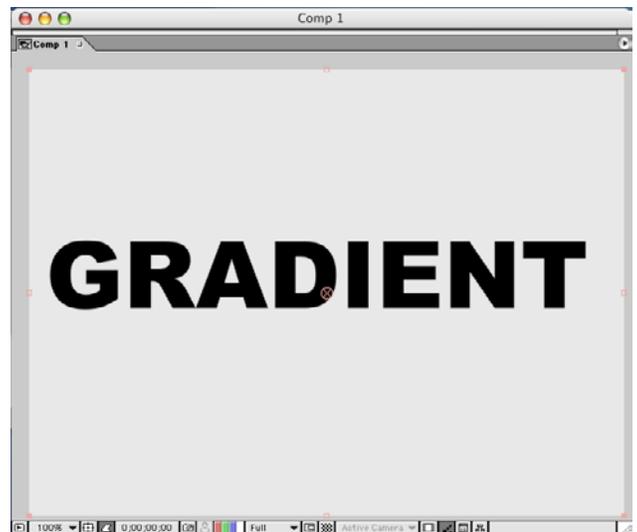
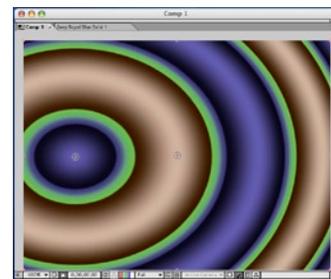
The reason we end step 2 with an exclamation mark is because normally you have to create the gradient on a second layer and then use the text as a track matte to act as a mask for the gradient. Needless to say this causes extra work and headaches.



Drag a box to select multiple markers at once.



Click the arrows to offset the Hue of all selected markers



Applying Gradientwerks to some text automatically fills the text with the gradient.

## Making Your Own Gradient

To make your own gradient we must first delete all of the color markers on the gradient bar.

1- Open the Gradient Editor by clicking the “(Click to Edit) Preview” picture.

2- One at a time click down on a color marker, hold, and drag up. When the cursor gets too far away from the bar it will pull the marker off the bar. Let up on the mouse button when you see the marker disappear.

An alternate way to delete markers is to select them and press the Delete/Backspace key on your keyboard.

When all the markers are gone you are left with a completely white bar.

3- Position the cursor over the top left corner of the bar and click once.

This will add a color marker for the left side of the gradient.

4- Position the cursor over the top right corner of the bar and click once.

You now have two white color markers. Not much fun in that.

5- Click once on the right color marker. It will turn black to show it is selected.

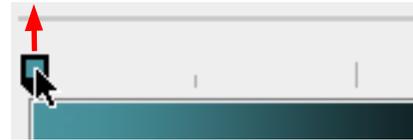
6- In the color picker area choose a medium blue by dragging the arrow to the correct Hue and dragging the circle to the correct Saturation/Value levels.

Now you have a white to blue gradient.

7- Change the Gradient Style to Linear.

Now you have a linear, white to blue gradient.

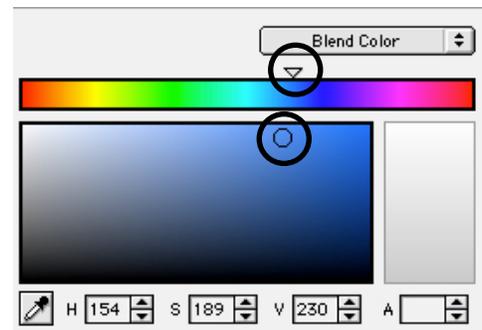
8- Click OK to close the editor.



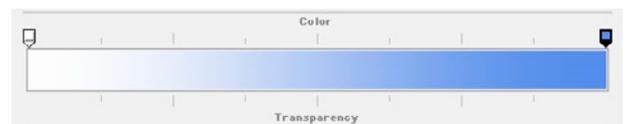
Drag markers off of the gradient bar to delete them.



Click above the top edge of the bar to add color markers.



Make the right marker medium blue.



## Making The Gradient Fit The Text

What do you see? Do you see a nice gradient? No, you see only two colors with a hard edge between the two. What’s happening is that the gradient is sized to fit the whole solid, not just the text.

1- Find the Match Size control and choose “Layer Height (UP)” from the menu.

This will resize the gradient to fit the size of the text. Now the text is white at the top and blue at the bottom. The Match Size options will adjust the Size, Start and Rotation controls to fit the gradient to the layer and point the gradient in the proper direction. Try each Match Size option to see the effect.

When you are done experimenting choose the Layer Height (UP) option again.

**GRADIENT**

Before using the Match Size control.



Layer Height (UP)

Layer Height (DOWN)



Layer Width (LEFT)

Layer Width (RIGHT)

## Duplicating Markers

As we said earlier there are lots of things to know about editing gradients which can be found in the “Working With The Color Markers” chapter of the manual. Here’s another really useful tip.

*(continuing from the last tutorial)*

- 1- Open the Gradient Editor.
- 2- Hold down the Option (Alt) key on your keyboard.
- 3- Click down on the blue marker, hold, then drag to the left. This will create a duplicate of the blue marker. Drag the new marker to the center of the gradient bar.
- 4- Select the middle marker by clicking on it. Only click once. If you double click on a marker you will open your computer’s color picker.
- 5- In the color picker area drag the circle down and to the right, creating a darker but more saturated version of the same Hue.

This creates a “Shade” of the same color. “Tints”, adding white to the color, and Shades always match and create coordinated color schemes.

- 6- Click OK to exit the editor.

Look at the gradient now. Doesn’t that look cool! It looks like the text is being lit from both the top and the bottom. As if there is a key light above it and a fill light below it.

## Creating Hard Edges

Creating hard edges in a gradient can create a feeling of crispness and punch. This gradient looks cool, but it lacks punch. Here’s how we can fix it.

*(continuing from the last tutorial)*

- 1- Open the Gradient Editor.
- 2- Position your cursor just above the bar, and in the same place as the picture. (This position is about 1/3 of the way between the middle marker and the white marker.)
- 3- Click once. This will create a new marker at that position.
- 4- Drag this new marker to the right. Position it very close to the left side of the middle marker.
- 5- Click OK, and take a look at your masterpiece!

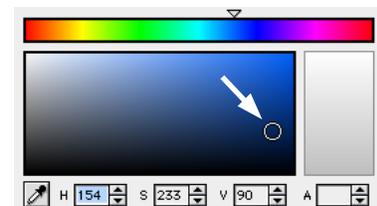
- 5- Click OK, and take a look at your masterpiece!



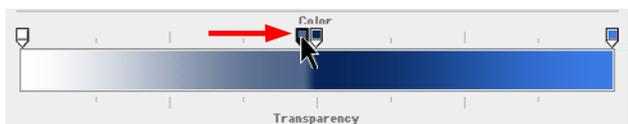
Hold down the Option (Alt) key and drag to duplicate a marker.



Only click once to select a marker, otherwise you will open a different color picker.



Drag the circle down and right to create a shade of the original color.



### TIP!

For fine adjustments, you can use the left/right arrow keys on your keyboard to move the markers one pixel at a time.



## Problems With Moving Text Layers

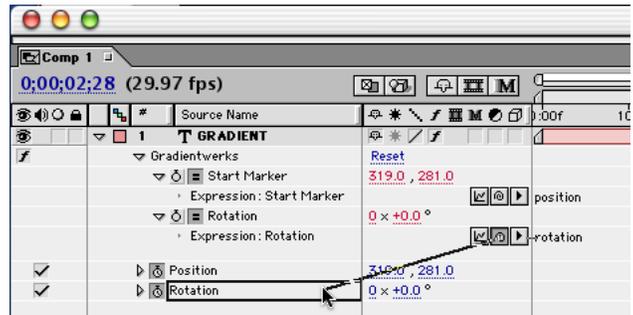
One of the problems you might run into when coloring text is that when a text layer is animated the gradient will not move along with it. This is a limitation of how After Effects and plug-ins work together.

The work around is to add animation expressions to link the Gradientwerks Start Marker control and Rotation control to the layer's Position and Rotation transforms, respectively.

Another workaround is to Pre-Comp the text layer with Gradientwerks applied to it, then animate the pre-comp. This workaround is simpler to do, however you will lose the continuous rasterization of the text.



If you animate your text, the gradient won't stick to it.



Create animation expressions to link Gradientwerks to the Text layer.



Once linked, the gradient will follow the Text layer.

## Tutorial 3 Gradient Editing In Detail

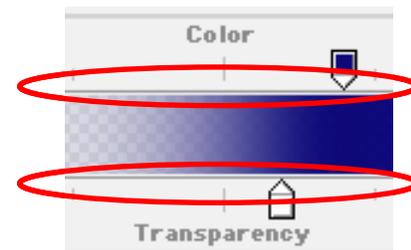
The heart and soul of Gradientwerks is the Gradient Editor and knowing how to work with it. The basic elements of all gradient are color markers. Moving and rearranging color markers is how you edit a gradient. Each marker represents a single color or transparency level. Markers can be added, removed, or repositioned and color can be changed. Editing multiple markers at once is where the real power lies.

### Adding A Marker

Color and transparency markers are added by clicking on the edges of the color bar. A click on the top edge creates a color marker. A click on the bottom edge creates a transparency marker.

A new marker will take on the attributes of the color located at the position where it is created. For example, say you have a white marker at one end and a black marker at the other. If you click half way between them you will create a marker that is 50% gray.

Click in this area to add Color markers.



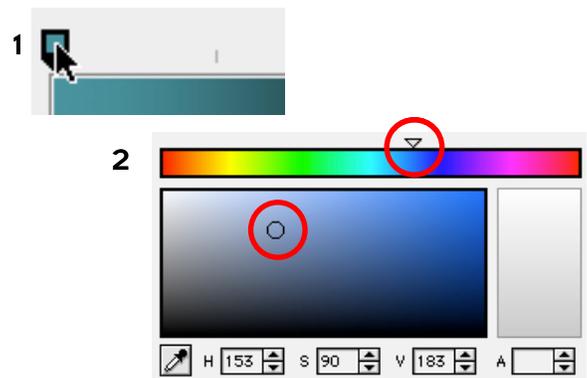
Click in this area to add Transparency markers.

## Changing The Color Of A Marker

To change the color of a marker start by clicking on it once to select it. The color picker will update to show you the color. To choose a new color click anywhere in the color picker.

You can also use the eyedropper to sample a color from anywhere on your computer screen. To do this, click the eyedropper, then click the point of the eyedropper on the color you want to sample.

If you double click on a color marker your computer's system level color picker will open enabling you to choose a color using any color picker that is installed in your system.

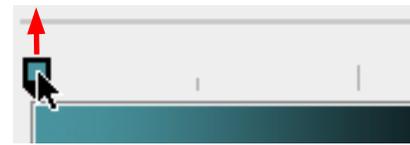


To change the color of a marker: 1) Select the marker, then 2) Drag the Hue, Saturation, and Value pickers to define the new color.

## Deleting A Marker

Markers can be deleted in two ways. You can select a marker and drag it off the bar. When it disappears release your mouse button and the marker will be deleted.

You can also delete markers by selecting them and then pressing the Delete key on your computer keyboard.



To delete a marker, either pull it off the bar or press the delete/backspace key.

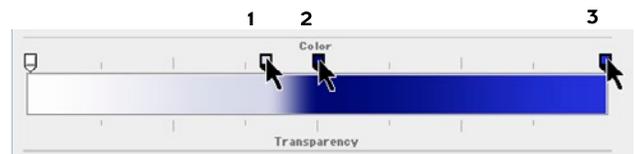
## Selecting Markers

Select single markers by clicking on them. Only click once. If you double click on a marker your system level color picker will open.

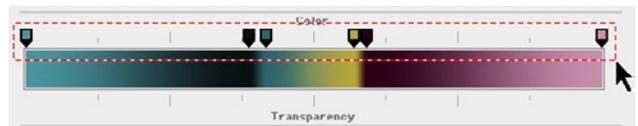
You can select more markers by holding the Shift key and clicking on other markers. Each marker you click on will be added to the selection. If you shift-click on a marker that is already selected it will become de-selected.

Multiple markers can be selected at one time by dragging a marquee box around them. To do this click either above or below the marker area, hold down the mouse button and drag. As you drag you will see a dotted box appear. As the box touches a marker it will highlight and become selected. You can drag across the gradient bar to select both color and transparency markers at the same time.

If you want to select all markers you can use the Select All shortcut. Hold down the Command (Ctrl) key and click the A button on your keyboard.



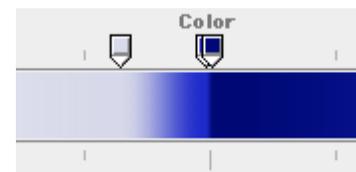
Hold Shift and click on each marker to add it to the selection.



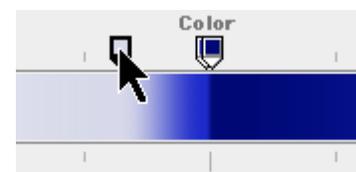
## Selecting Difficult To Select Markers

Sometimes two markers are very close to each other, partially hiding one and making the hidden one difficult to select. To select the hidden marker click on any marker you can get to, then click the Tab key until the correct marker is selected.

The Tab key moves the selection one marker to the right. Holding Shift when you press Tab moves the selection one marker to the left.



Marker #2 is hidden and difficult to select.

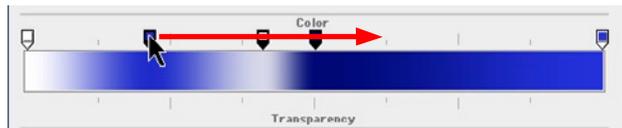


To select marker #2, click on marker #1 then press the Tab key once.

## Moving Markers

Markers can be moved by clicking and dragging on them. Be sure to keep the cursor close to the edge of the gradient bar as you drag. If you move the cursor too far away from the edge of the bar the markers will be deleted.

If multiple markers are selected dragging on any of them will move them all.



Move multiple markers by first selecting them, then dragging any of them.

## Duplicating A Single Marker

To duplicate a single marker hold down the Option (Alt.) key and drag on the marker you want to duplicate. When you start dragging you will see a duplicate appear under the point of the cursor.



Hold down the Option (Alt) key and drag a marker to duplicate it.

## Duplicating Multiple Markers

To duplicate multiple markers, first select the markers, then hold down the Option (Alt.) key and drag on a middle marker. It is important that you drag on one of the middle markers. If you drag on either of the end markers you will perform the scaling operation. (See *Scaling The Positions Of Multiple Markers*)



To duplicate multiple markers, hold down the Option (Alt) key and drag on a middle marker

## Scaling The Positions Of Multiple Markers

Scaling marker positions is a very powerful editing operation. It enables you to take groups of markers and make the group bigger or smaller. For instance if you have several markers that make up a band of color and you want to make that band smaller, you can either move one marker at a time trying to bunch them closer, or you can use the scaling technique to make the whole group smaller in one step.

To scale multiple markers, first select the markers, then hold down the Option (Alt.) key and drag on an end marker. It is important that you drag on one of the two end markers. If you drag on any of the middle markers you will duplicate the group. (See *Duplicating Multiple Markers*)



To scale a group of markers, select the markers...

...then drag on one of the end markers.

## Flipping The Location Of All Markers

When you need to flip the location of all the markers on the bar, just hold the Command/Control key and press F on your keyboard. This will reverse the direction of the gradient.

For instance flipping a red-yellow-blue gradient will make it blue-yellow-red.

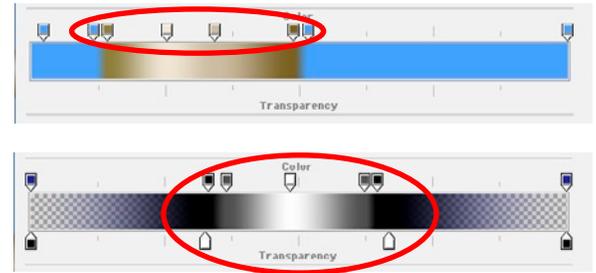


Use Command (Cntrl) and F to Flip a gradient.

## Working With Color Bands

A color band is any set of color markers that are all right next to each other on the gradient bar. A color band usually becomes a type of design element. Something that you want to repeat, change the size of, or change the color scheme in some way. This section teaches you techniques to use when working with color bands.

NOTE: Color bands can include both color markers and transparency markers.



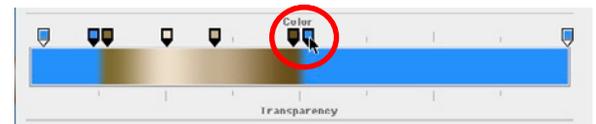
Examples of color bands

## Selecting A Color Band

When you select a color band you are doing the same thing as selecting multiple color markers. This can be done in two ways.

### Method 1 - Shift-clicking

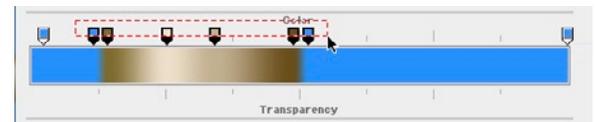
Select the first marker by clicking on it. Then hold down the Shift key on your keyboard and click each of the remaining markers in the band. If you select a marker you don't want, keep the Shift key down and click it again.



Shift-clicking to select multiple markers.

### Method 2 - Drag Selecting

Click just above one of the markers at either end of the color band, hold down the mouse button, then drag the cursor. A red dotted box will extend from the point of the cursor. As the cursor passes over each marker it will become selected. When all markers in the band are selected release the mouse button.



Dragging to select multiple markers.

NOTE: By dragging the cursor across the bar you can select both color markers and alpha markers in the same step.

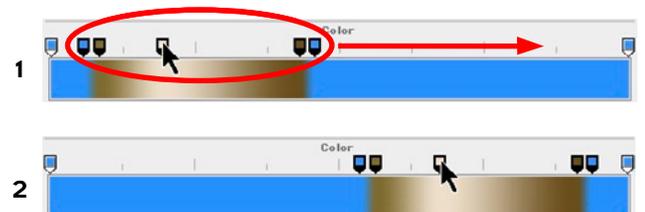
## Moving A Color Band

You can change the position of a color band on the gradient bar.

1- To do this first select the color band.

2- Click on any of the selected markers, hold down the mouse, drag to the right or left.

NOTE: Be careful not to drag too far up or down. If you drag the cursor too far up or down the program will think you are trying to delete the markers. If the markers suddenly disappear, keep the mouse button down and move the cursor back to the gradient bar. The markers will appear again.



Drag on any marker to move a selected band.

## Duplicating A Color Band

You can create a copy of a color band by doing the following:

- 1- Select the color band.
- 2- Hold down the Option (Alt) key on your keyboard and keep it down while doing the next step.
- 3- Click on one of the middle markers, hold down the mouse, drag to the right or left.

NOTE: Be sure you drag on a middle marker, if you drag on an end marker you will scale the band.



Option (Alt) and drag a middle marker to duplicate a band.

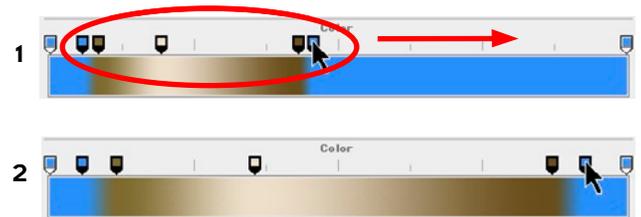
## Scaling A Color Band

You can change the size of the color band to make it larger or smaller.

- 1- To do this first select the color band.
- 2- Hold down the Option (Alt) key on your keyboard and keep it down while doing the next step.
- 3- Click on one of the end markers, hold down the mouse, drag to the right or left.

Dragging in one direction will make the color band smaller. Dragging in the other direction will make the band larger.

NOTE: Be sure you drag on an end marker, if you drag on a middle marker you will duplicate the band.



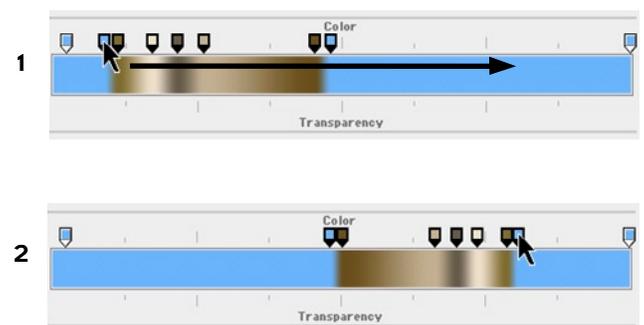
Option (Alt) and drag on an end marker to scale a color band.

## Flipping A Color Band

When you flip a color band you reverse the order of the color markers. Since a color band covers only part of the entire gradient, you can't use the Command/Control + F keyboard shortcut.

To flip a color band, do the following:

- 1- First select the color band.
- 2- Hold down the Option (Alt) key on your keyboard and keep it down while doing the next step.
- 3- Click on one of the end markers, hold down the mouse, drag in the direction that will make the gradient smaller.
- 4- Keep dragging until the band flips over.
- 5- Stop dragging when the band is the correct size.



Option (Alt) and drag an end marker, and drag past the other end marker to flip the band over.

# Tutorial 4

## Working With Presets

The gradient editor has a library system for storing and retrieving gradients. Each gradient that is saved is called a Preset. All gradients you create can be saved as presets.

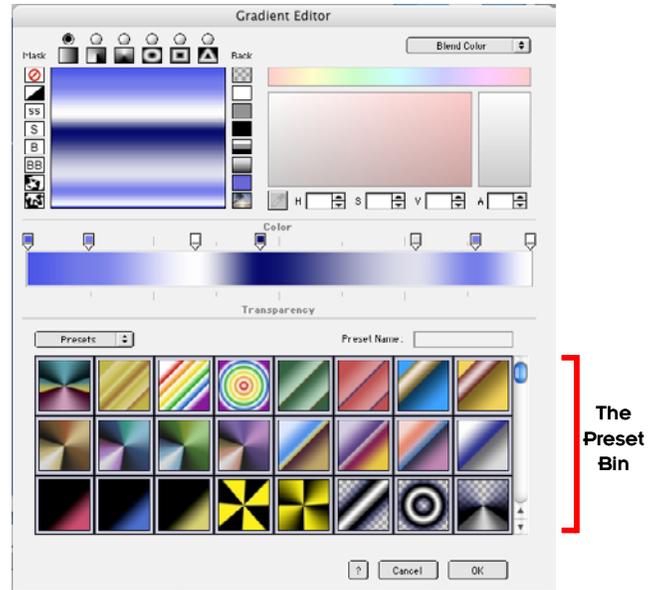
### The Preset Bin

The Preset Bin is the area at the bottom of the editor where you see the gradient swatches.

### Using A Preset

To load a preset, double click on the swatch. When a preset gets loaded into the gradient bar it becomes the active gradient and will be used in the comp window.

Note that loading a gradient will remove any other gradient that is currently active. No warning message is given. However, if you make a mistake all is not lost. By holding down the Command (Control) key on your keyboard and then pressing the Z key you will perform the Undo operation and the last gradient will be restored.



Double-click on any swatch to load the preset.

### Setting The Default Gradient

When the Gradientwerks effect is applied one gradient is always used by default. The default gradient is the very first swatch in the bin. By moving your favorite gradient to the top left corner of the bin, it will become the default.

### Changing The Name Of A Preset

To change the name of a preset, click once on the swatch. This will make its current name appear in the "Preset Name" field. Then you can edit the name and click RETURN or ENTER to accept the change.

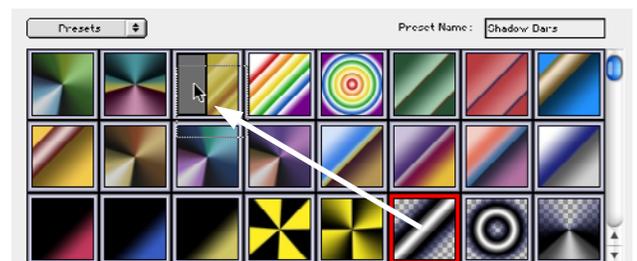
Be careful not to double-click on the swatch when you select it because this will load the preset into the editor, possibly erasing a gradient you wanted to save.

### Rearranging Presets In The Bin

Swatches can be moved by clicking and dragging. As you drag you will see other swatches move out of the way to show you where your swatch will go when you release the mouse.



Drag any gradient to the top left corner to make it the default gradient.



Rearrange swatches by dragging them to new locations in the bin.

## Saving A Preset

To save a preset use the Save Preset command from the Presets menu. This will bring up a window asking you to name the new preset and then it will create a swatch and put it at the bottom of the bin.

By saving a preset you capture the state of the Gradient Bar. If you make changes to the color markers after the preset has been saved, you will need to save the preset again in order to capture the changes.

**TIP:** If you want to save over the top of an existing preset you can click once on the swatch to load its name into the Preset Name field. Then when you use the Save Preset command this name will appear in the edit field. This way you don't have to retype the preset's name over and over.

## Duplicating A Preset

Duplicate a preset when you want to make changes to the gradient but also want to keep the original safe. Changes made to a gradient do not automatically get saved. Once you have made changes use the Save Preset command, and save over the duplicate to keep the original safe.

## Deleting A Preset

Presets can be deleted by selecting them and using the Delete Preset command. Be careful as this operation will erase the gradient from your hard drive and cannot be undone.

## Loading Presets Into The Editor

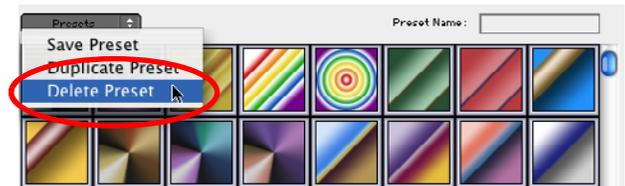
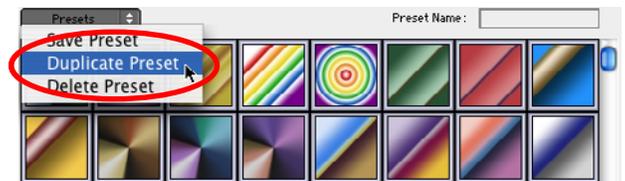
Each preset is saved as a single file on your computer. These files reside in the Gradientwerks Gradients folder. Once you have saved your own presets, you can share them with other users by copying the files to other computers.

To load presets created by other artists put the files they give you into the Gradientwerks Gradients folder. These files will have a .zgr extension. The next time you open the Gradient Editor the new preset will appear at the bottom of the swatch bin. You can then drag the swatch to any other position in the bin.

## Creative Uses

Gradientwerks has features never before contained in a gradient design tool. For instance, it can create animations surprisingly easy that look like they were terrifically hard to make.

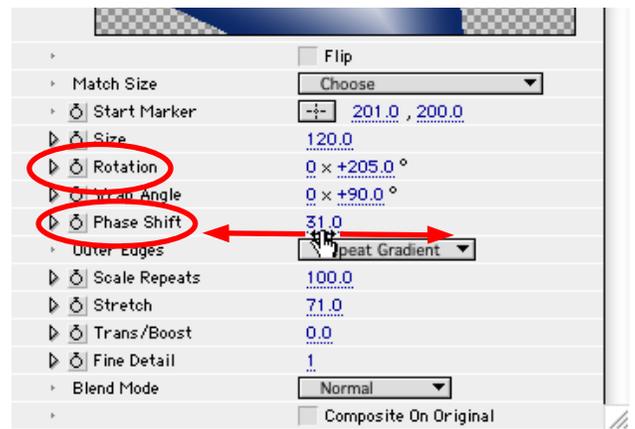
This section highlights some of the creative ways you can use Gradientwerks. There are many creative suggestions tucked away all over this manual, but in this section we call them out and give you quick recipes for creating them.



## Looping Animations

This is a great effect. There are a few basic rules to keep in mind when setting up an animation in order to make it loop. Rotation and Phase Shift are the primary two controls that you can loop. But the effect of these two controls is different based on the shape of the gradient.

Usually a Phase Shift change of 100 units will put the gradient back to its starting position. For instance animating from 0 to 100, or from 50 to 150. However, if you have Mirroring turned on, it takes a shift of 200 before it forms a loop.

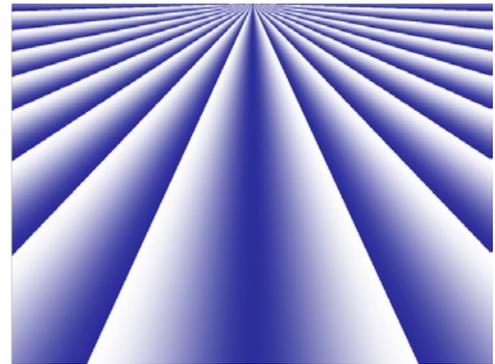


## Moving Floor

The idea of this animation is to create a gradient that looks like a floor, then animate the movement of the floor.

Set the Start Marker at the top of the screen, use the Wrap gradient style, set the Stretch to 40 and point the main axis straight up. This gives you fans of color that are wider in the center and thinner at the sides creating the effect of a floor seen in perspective. By animating the Phase the floor will look as if it is moving one way or the other.

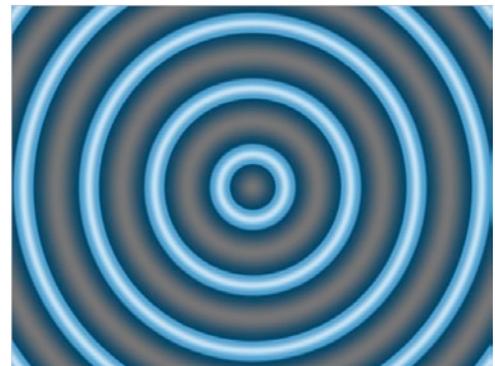
Hard edges in the gradient make this effect look like a moving floor, soft blends make the effect look like sweeping spotlights.



## Radio Waves

The Radio Waves effect is a simple two color gradient using the Circular gradient style. This creates concentric rings of color. By animating the Phase Shift the circle will endlessly expand or endlessly condense.

Based on the gradient used this effect can look hard edged, soft and out of focus, expanding neon tubes or steel bars.



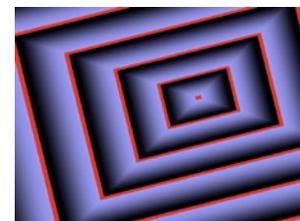
## The Endless Tunnel

The Endless Tunnel effect is basically the Radio Waves effect with the addition of a Scale Repeats value larger than 100. When Scale Repeats is larger than 100 it makes the center rings smaller than the outside rings. This gives it the look of a tunnel. By animating Phase Shift you give the impression of endlessly falling into the tunnel or endlessly backing out of the tunnel.



## Psycho Tunnel

The Psycho Tunnel effect is the Endless Tunnel effect with two other twists added: Stretch, and Rotation. Setting Stretch to 70 turns the circles into ovals. Animating rotation gives the tunnel an oddly spinning feeling. But animating rotation and Phase Shift at the same time, is totally psycho!



By changing the gradient style to box or triangle you can get psycho square tunnels and psycho angled-room tunnels.

## Looping Fans

If you stretch a hard edged fan you get a really unique fan shape where some of the fan edges are wide and some are thin. If you rotate this shape it doesn't look too good. However if you offset the Phase a very interesting thing happens. The bands change thickness as they move around the fan. It is a very unique and magical look.



## Animated Masks

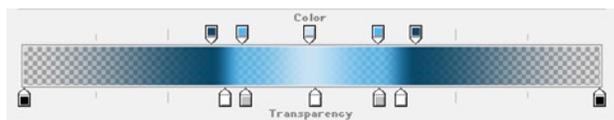
Since a gradient can have transparency as part of its design, you can do some interesting masking effects by animating a gradient that contains a transparent area.

Make the gradient bar a single color. Use the transparency markers to create a hard-edged transparency change. Set the gradient style to Wrap. Animate the Phase Shift to sweep the mask fan around the image. Or set the style to circles and do the expanding rings move as a mask.



## Neon Tubing

Neon tubing is created by using an artful combination of colors and transparencies. The tube is created with opaque edges, an opaque highlight center, and a partial transparency everywhere else. The color of the tube is created by a base color, a highlight center tint, and a deep shade of the base color used for the glow. Put the correct colors and the correct transparencies together and you get a neon tube surrounded by a see-through glow.

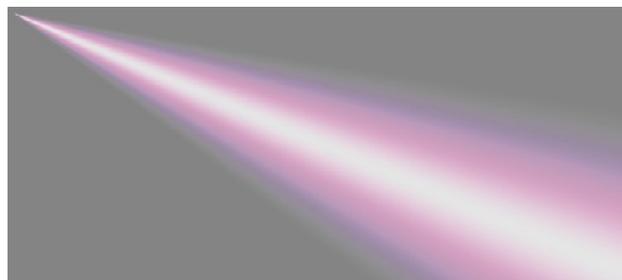
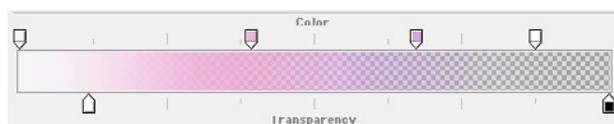


## Creating A Spotlight Effect

Spotlights are created by a 4-color gradient and the proper amount of transparency. The color starts off white on the left, then the base color in the center, followed by a complimentary color not too far away, and then returning to white. The light is opaque in the center where the beam is hottest, transitioning to completely transparent at the outside edge.

The Mirror wrap gradient style is used and the Outer Edges parameter is set to No Color causing only a single beam of light to be created. The Wrap angle should be fairly small to create a nice beam effect (15 degrees works well) and by animating the rotation you can get the beam to sweep left and right.

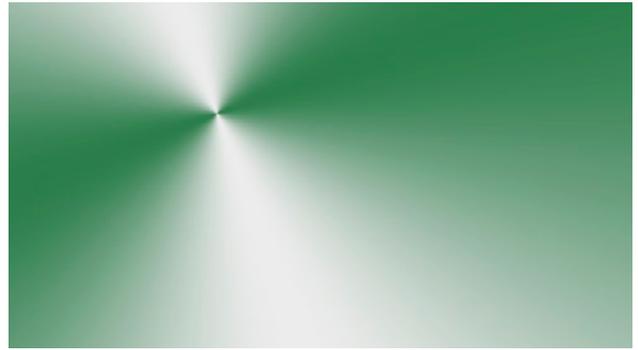
The final touch is to set the Trans/Boost level to a negative value (such as -15) causing the whole beam to be partially see-through.



## Anisotropic Highlights

There is a special way that light reacts when it falls onto hair, some kinds of fabric and other materials that are made from small aligned fibers. The fancy name is Anisotropic Highlights but what it means is that the highlights create a fan pattern.

You can simulate this effect with a two color gradient, the Mirror Wrap gradient style, a Wrap Angle of 90, and the Outer Edges option set to Mirror. If you animate the rotation you can get a very cool moving light effect.



## Stripes, Pleats, Ripples, Bowls & Domes

Here is a series of techniques for getting really beautiful shading effects.

### Set Up

Start with a two-color gradient that blends from white to a medium-dark color. The Gradient Style is set to Wrap, Wrap Angle is set to 45 and the Outer Edges control is set to Mirror.



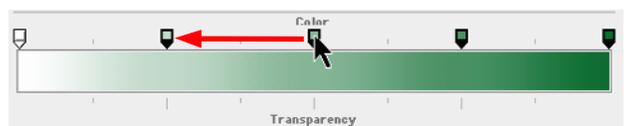
### Stripes

1- Click at the center to make a new marker. Then click at the 1/4 and 3/4 points to make two more markers. (Be sure to do it in this order.) You will have five markers total.

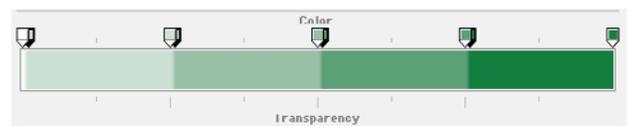


2- Now select all the markers except for the white one.

3- Hold down the Option (Alt) key and drag one of the middle two markers to the left. This will duplicate the four selected markers.

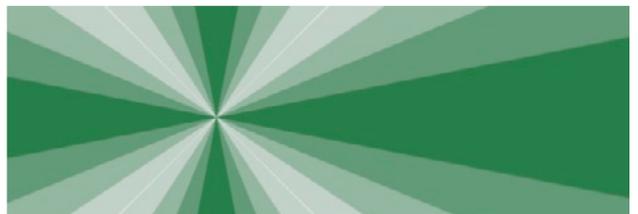


4- Drag them until they are positioned just to the right of the other markers, then let up on your mouse.



This creates flat colored bands in the gradient. Very useful for doing poster-style effects where the art has a flat, spot-colored look to it. Can also be used for interesting multi-layered effects, especially if several of them are overlapping and partially transparent.

When the gradient style is Wrap, this technique creates fan-shaped stripes. When the gradient style is Linear, normal stripes are created.



## Pleats

5- Drag the four selected markers to the right until they are half-way between each of the other markers.

6- Hold down the Shift key and click the down arrow for Value five times.

Now you have a rippled effect. Using the Wrap gradient style this looks like cloth pinched together at the center, like pleated fabric. Using the Linear style it looks like straight undulations.



Drag the duplicated markers so they are half way between the original markers.



Lower the value by 50 points to get a rippled effect.

## Ripples

7- Change the Gradient Style to Circular.

Now you have pond ripples.

## Domes

8- Drag the selected markers to the right so they are positioned just to the left of the other four.

Now you have concentric domes.

## Bowls

9- Drag the selected markers to the left so they are positioned just to the right of the other four.

Now you have concentric bowls.

## Shading and Flattening

It may be good to take a step back and see how all of the above effects are related. The basic idea is that alternating dark and light markers will give you shading.

When you alternate dark and light markers without any two markers getting too close to each other, you get a wavy type effect where the shading is smooth. The above Pleat and Ripple effects are examples of smooth shading.

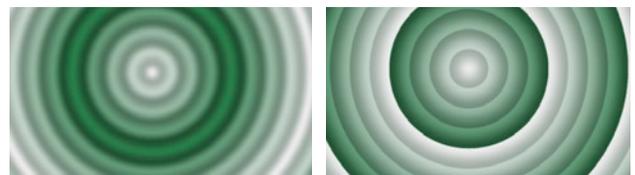
When you position dark and light markers close to each other you remove the blending, and can thus produce hard edges in the gradient. Stripes and Fans are produced using this technique.

Setting colors in alternating sets of two where each set is exactly the same color, removes the shading completely giving you a flat, spot color type of look.



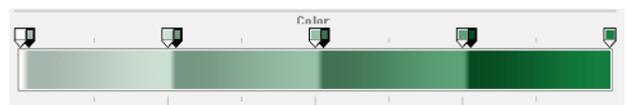
Pinched pleats

Linear undulations

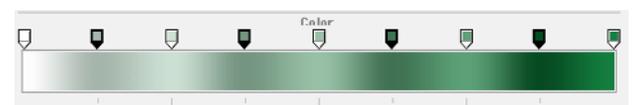


Pond ripples

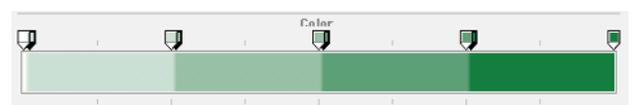
Domes



Bowls



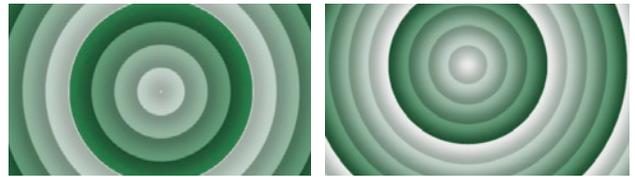
When markers are far apart, colors blend smoothly.



Putting markers close together causes sharp color changes.

Finally when you alternate hard edges with smooth shading you get the effect produced by the Bowl and Dome examples.

Shading creates a 3D look that can help your graphic look much more interesting. The techniques in this section are worth committing to memory.



Bowls

Domes

## Creative Masking

The gradient created by Gradientwerks is applied to the layer based on a mask. The shape of the mask can radically change what the gradient will look like. Gradientwerks has the ability to create its own masks or use the masks created by After Effects.

The gradient can appear within the Layer's Alpha channel.

It can also appear within only the bright areas or the dark areas in an image.

It can also appear within a circle, oval, square or rectangle generated by the plug-in.

## Mask Processing

Once it has been decided where the mask is coming from the mask can be further processed in the following ways:

The mask can be inverted so the gradient will appear everywhere the mask is not. For instance if the gradient is being applied to some text, inverted processing will make the gradient appear in between the letters but not on the letters themselves.

The Edges Only process will make the gradient appear only around the edges of the mask.

The Inside Falloff process will make the gradient appear inside of the mask. This is similar to the In-Glow effect in the Easy Glow plug-in. However, being part of Gradientwerks the In-Glow can be multicolored.

The Outside Falloff process will make the gradient appear around the outside of the mask. This is similar to the Out-Glow effect in the easy glow plug-in.

More information about these controls can be found in the Reference part of the manual.

The gradient will appear only within the white area.



Original Mask



Inverted Mask



Edges Only



Inside Falloff



Outside Falloff

# GRADIENTWERKS REFERENCE

This is the “discovery” part of the manual. It gives you an in-depth explanation of each feature of the software. By reading this part you will discover the cool stuff that you didn’t even think to ask about.

It is organized based on the order of the controls as they appear in the effect.

Have fun!

## The Effect Presets

The Effect Presets can be used to very quickly and easily save and reuse gradients.

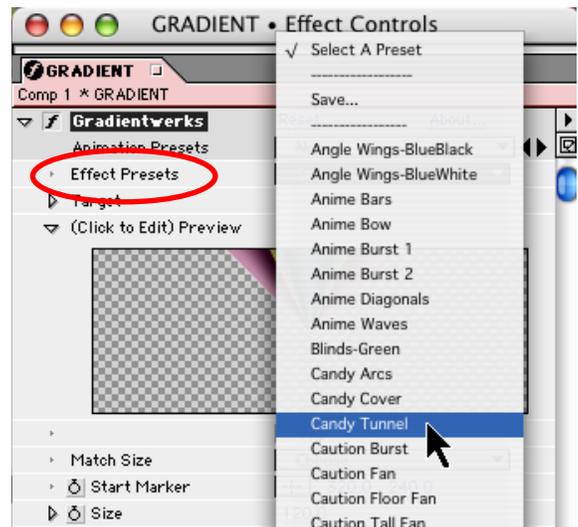
Presets saved in this menu are different from the ones saved in the Gradient Editor because Effect Presets contain the settings that appear in the Effect Controls window as well as those from the Gradient Editor. This means that an Effect Preset has information about how the gradient repeats, where it is positioned on the layer, the rotation and wrap angles, as well as what its colors are.

To apply a preset, just choose it from the list.

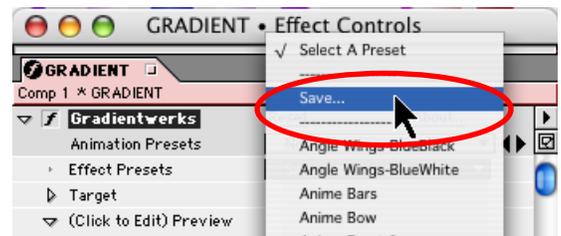
To save a preset, first set up the gradient so it is exactly the way you want it, then use the Save... command. It will then ask you to name the preset and save it into your Gradientwerks Presets folder.

You can share presets with friends and other computers by copying the files located inside your Gradientwerks Presets folder and putting them into the same folder on the other computer.

To delete an Effect Preset quit After Effects, then find the Gradientwerks Presets folder and remove the preset from the folder.



Apply a preset by picking one from the Effect Presets menu.



Use the Save command from the Effect Presets menu to save your own presets.



The Gradientwerks Presets folder contains a file for each preset. Give these files to your friends to share your favorite gradients.

# The Target Controls

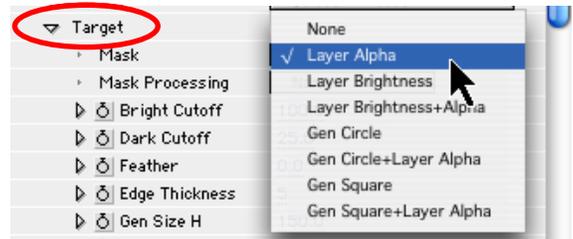
The Target section is where you tell the program what to apply the gradient to. Rather than having to create a track matte, Gradientwerks can fill a text layer directly. It can also create its own masks for a variety of effects and uses.

## Mask

The mask is what the Gradient will appear inside of. When you see the word “Mask” you may think that this means the mask of the AE layer, that is correct when you choose the “Layer Alpha” option. However sometimes the layer alpha does not have a mask, and sometimes using a layer mask would remove part of the image, so Gradientwerks has the ability to create its own mask when needed. This is a very powerful feature because each option can give you widely different results.

### Mask > Layer Alpha

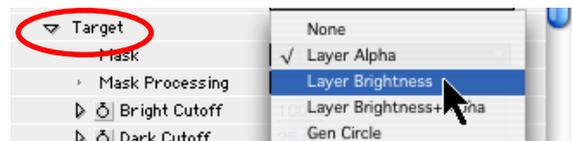
The Layer Alpha option will put the gradient into the alpha channel of the layer. If you are creating the gradient for a text layer, this option will fill the text with a gradient. This prevents you from having to create a track matte. If you are not applying a gradient to some text you can use the masking controls in After Effects to build an alpha channel of any shape.



### Mask > Layer Brightness

This option uses the brightness of the pixels on the layer to create the mask. It is for placing a gradient on a photograph or video image where an alpha channel does not exist.

This option is used in combination with the Bright Cutoff and Dark Cutoff controls. By using the cutoff controls you can isolate any range of brightness values in the image. This enables you to apply a gradient to only the bright areas, or only the dark areas, or to any range of levels within the image.



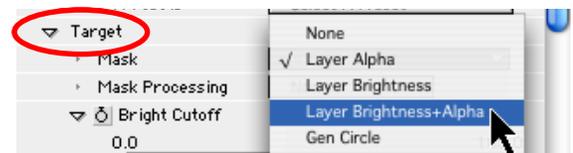
Use the Cutoff controls to isolate a range of pixels where the gradient will appear.



Turn on Show Target to see where the gradient will appear.

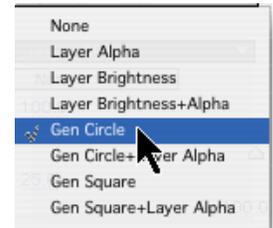
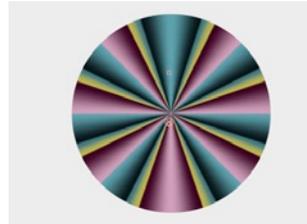
### Mask > Layer Brightness + Alpha

This option creates a mask that is the combination of the brightness and alpha mask types. The mask is made of the pixels that satisfy both requirements. For instance, if you had a picture of the sun in the sky and you wanted a gradient to appear around the sun but not within it, you would use the brightness control to isolate the bright parts of the image (sky and sun), then use the layer's masking tools to mask out the sun.



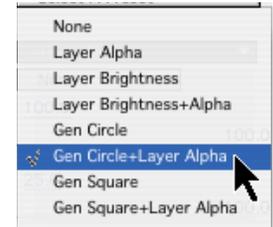
## Mask > Generated Circle

Gradientwerks can generate its own circular mask. This option is used along with the Generated Size controls to set the horizontal and vertical size of the circle. This enables you to make ovals as well as circles. The Generated Slant and Generated Position controls also affect this mask.



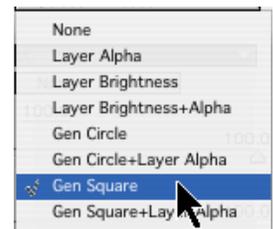
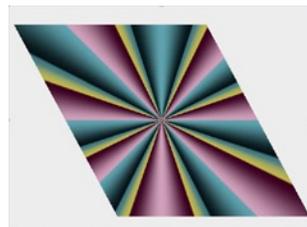
## Mask > Generated Circle + Layer Alpha

This option creates a final mask that is the combination of the circle and alpha mask types. The mask is made of the pixels that satisfy both requirements. The pixels must be within the circle and also within the alpha area.



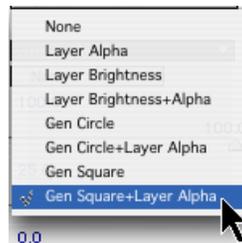
## Mask > Generated Square

Gradientwerks can generate its own rectangular mask. This option is used along with the Generated Size controls to set the horizontal and vertical size of the square. This enables you to make rectangles as well as circles. The Generated Slant and Generated Position controls also affect this mask.



## Mask > Generated Square + Layer Alpha

This option creates a final mask that is the combination of the square and alpha mask types. The mask is made of the pixels that satisfy both requirements. The pixels must be within the square and also within the alpha area.



## Mask Processing

This menu has a major effect on the gradient. It does an extra process that totally changes the shape of the mask which in turn changes the appearance of the gradient. Each of the following options has a different effect.



Mask Processing totally changes the look of how the gradient is applied.

## Mask Processing > None

This does no further processing to the mask. The gradient will appear within the area defined by the other target settings.

For instance if the Gradientwerks effect is applied to a text layer, and the Target is set to use the Layer Alpha, then the gradient will appear inside the letters of the text. (See the *Inside Falloff* option.)



When Mask Processing is on NONE, the gradient appears inside the target.

## Mask Processing > Invert

This option reverses the mask.

For instance if the gradient is applied to a text layer, and the Target is set to use the Layer Alpha, then using this option will make the gradient appear outside the letters rather than inside of them. (See the *Outside Falloff* option.)



With Mask Processing set to Invert, the gradient will appear everywhere the target is not.

## Mask Processing > Edges Only

This option makes the gradient appear only along the edges of the target area.

For instance if the gradient is applied to a text layer, and the Target is set to use the Layer Alpha, then the Edges Only option will make the gradient appear only along the edges of the letters. Not inside the letters, and not outside the letters, just along the edges of the letters.

The Edge Thickness control is used to set the width of the border. The Mask Feather control is used to smooth the edges of the border.



With Mask Processing set to Edges Only, the gradient will appear only along the edges of the target,

## Mask Processing > Inside Falloff

This option makes the gradient appear inside the mask, like the None option, but also has an additional falloff that makes the gradient appear to glow from the edges of the letters. For instance, if applied to text, this option will make the gradient appear heavier around the edges and get dimmer at the centers of the letters.

The Feather control is used to set the size of the falloff.



With Mask Processing set to Inside Falloff, you get an In-Glow type of effect.

## Mask Processing > Outside Falloff

This option makes the gradient appear outside the mask, like the Invert option, but also has an additional falloff that makes the gradient appear to glow from the edges of the letters. For instance, if applied to text, this option will make the gradient appear to glow more around the edges and get dimmer as the glow gets further from the letters.

The Feather control is used to set the size of the falloff.



With Mask Processing set to Outside Falloff, you get an Out-Glow type of effect.

## Bright Cutoff / Dark Cutoff

These two controls are used together to isolate a range of bright or dark pixels within an image. These controls are only active when the Mask is set to Layer Brightness.

For instance, when Bright Cutoff is set to 100 and Dark Cutoff is set to 70, it means that the gradient will be seen on only the brightest pixels. By setting the Bright Cutoff to 30 and the Dark

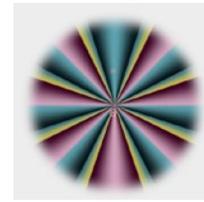


Cutoff to 0, the gradient will be seen on the darkest pixels in the image. Setting the Bright Cutoff to 60 and the Dark Cutoff to 40 will show the gradient on a middle range of pixels.

## Feather

This control will blur the mask. It is usually used to help soften a mask created by the Layer Brightness option, although you could also use it to create a soft-edged circle or soft-edged square mask too.

Feather is also used to control the amount of falloff when using the Inside/Outside Falloff Mask Processing options. The higher the feather the more “glow” there appears to be.



Gen Circle, Feather = 24

## Edge Thickness

This control is used to set the width of the edge mask. Think of this like the stroke width of path, but the color of the stroke is made by the gradient. Small values make very thin gradients. Larger values make the gradients more pronounced.

## Generated Size - Horizontal & Vertical

These two controls are used together to set the size and shape of the Generated Circle and Generated Square masks.

## Generated Slant

This option will add a slant to the Generated Circle or Generated Square. Typical use would be to slant a rectangle that is isolating a single word or line of text. This would make the mask match italicized words or lend a feeling of speed to the square because of the slant.

## Generated Position

Use this control to set the center of the Generated Circle or Generated Square.

## Show Target

By turning on this option you will see the entire area which will be filled by the gradient. This is very handy when adjusting the various target parameters. For instance if you are adjusting the Bright and Dark Cutoff values this will show you which pixels are being included in the mask. If creating a Generated Square mask, this will show you the position and shape of the square.



Outside Fall off, Feather = 24

Outside Fall off, Feather = 90



Edges Only, Thickness = 10

Edges Only, Thickness = 2



Gen H = 250  
Gen V = 100



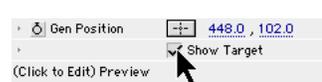
Gen Slant = 50



Gen Slant = 50



Gen Position Controls



When Show Target is ON the mask turns green.

## (Click to Edit) Preview Window

The Preview window shows you what the gradient looks like, but without all the repeats. When you have applied several Gradientwerks effects to a project it is a good idea to look at this preview to make sure that you are editing the effect you think you are.

The Preview Window is also the entry point to the Gradient Editor. Click once on the Preview Window to open the editor. (See the section titled "The Gradient Editor" for more information.)

## Flip

The Flip option reverses how the gradient is applied. For instance if you have a gradient that is red on the left turning to white on the right, the Flip option will make the red appear on the right and the white on the left.

This option is especially useful when designing to see what the flipped gradient will look like. For instance if you are creating a gradient with shading, flipping the gradient will reverse the shading making the sunken parts look like they are pushing out.

## Match Size

This menu lets you very quickly match the size of the gradient to the size of the layer it is applied to. When you choose one of the options the program does a quick calculation and changes the values of the Start Marker, Size and Rotation controls.

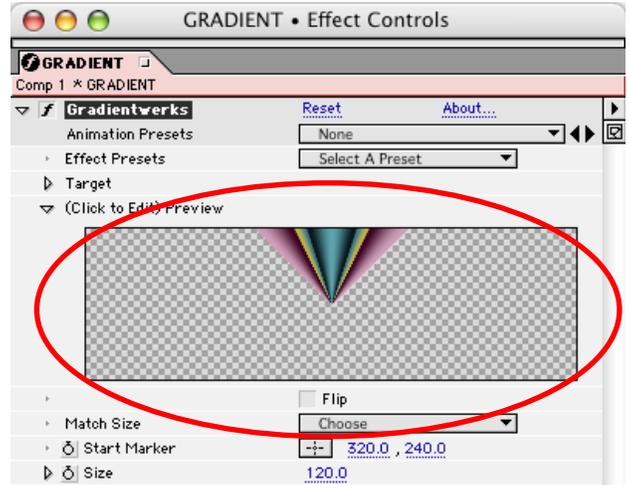
For instance if you use the Match Size > To Layer Height (UP) option the Start Marker is positioned at the bottom of the layer, the Size is set to the vertical height of the layer, and the Rotation is adjusted to point up. This makes one repetition of the gradient cover the whole layer starting at the bottom and ending at the top.

## Start Marker

The Start Marker is used to set where the gradient starts or where the center of the gradient will be.

For instance with a Linear Gradient the gradient begins at the Start Marker and is applied in the direction indicated by the Rotation control.

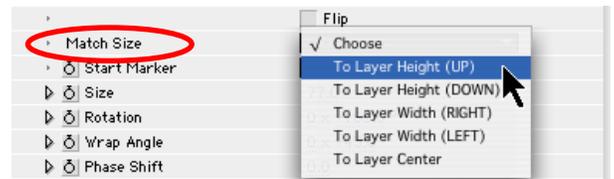
With the other gradient styles, the Start Marker sets the center of the gradient. For instance the Start Marker sets the center of the Circle gradient, and with the Wrap style gradient, the Start Marker sets the center around which the gradient rotates.



Click the Preview picture to open the Gradient Editor.



The Flip option reverses the gradient's colors.

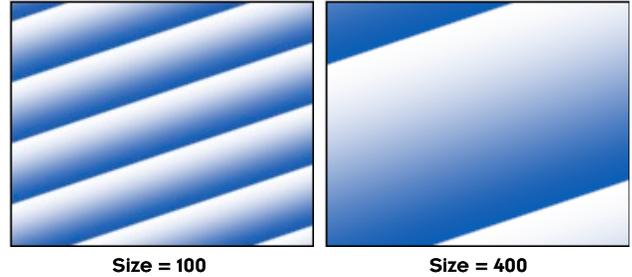


The Start marker sets the center of the gradient.

## Size

The Size control sets how large the first application of the gradient will be. The value is in pixels. If the Repeat option is turned ON, then the size of the other repeats will be based on this setting.

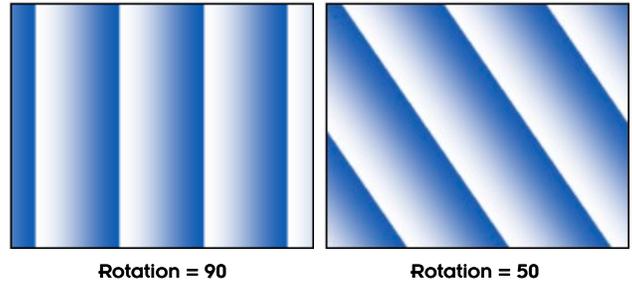
This control has no effect on the Wrap and Mirror Wrap gradients.



## Rotation

The Rotation control sets the orientation of the gradient. This control can be animated to make the gradient spin.

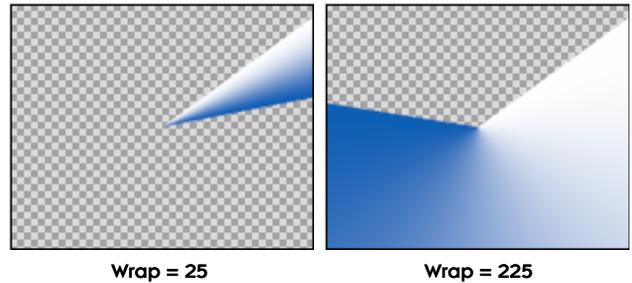
For the Wrap and Mirror Wrap gradient styles this control sets the angle where the wrap begins.



## Wrap Angle

This control is only used for the Wrap and Mirror Wrap gradient styles. The value is in degrees.

It is similar to the Size parameter in that it controls the size of the first application of the gradient. If the Repeat option is turned ON, then the additional repeats will be based on this first angle.

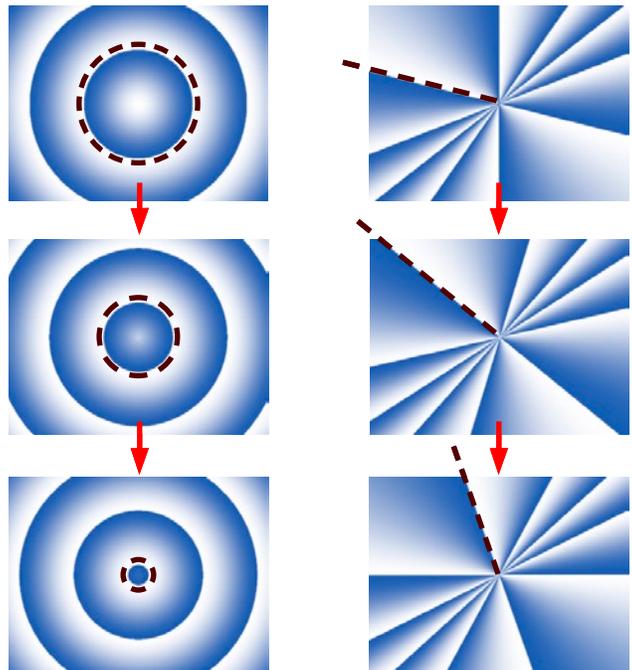


## Phase Shift

The Phase Shift control offsets the starting position of the gradient. This makes the gradient appear to move by cycling the colors of the gradient, not simply like animating the position or rotation of the gradient. It's a totally different effect.

For instance if you start with a Circular gradient and animate the Phase, the gradient will look like it is endlessly revealing more and more of itself. Or, if you animate in the other direction, endlessly flowing away. This can create cool, down the tube, looks.

A second example is if you start with a Wrap gradient that has been stretched, animating the Phase makes the undulations of the gradient appear to travel around the wrap stretching out wider or thinner in response to the stretching.



## Outer Edges

This feature controls how you want to treat the parts of the image that are outside of the first application of the gradient. In other words, once the gradient has been applied once, this feature lets you do things such as repeat the gradient again, repeat it but with the colors reversed, or hold onto the last color. It has four options: Repeat, Mirror, Last Color, No Color.



## Outer Edges > Repeat Gradient

Applies the same gradient over and over until the space is filled. Use this option along with the Scale Repeats feature to change the size of the repeated gradients.

## Outer Edges > Mirror Gradient

Reverses the colors of the gradient before repeating it.

## Outer Edges > Last Color

After the gradient is applied once, the last color is used to fill in the rest of the area.

For instance with a Linear gradient that is applied horizontally across the center of the image, the “last color” at the top of the image is the color of the top of the gradient, and the “last color” at the bottom of the image is the color of the bottom of the gradient.

## Outer Edges > No Color

The gradient is only applied once. It is not repeated or mirrored. The space that the gradient does not cover is left transparent.

## Scale Repeats

The Scale Repeats control changes the size of the gradient as it is repeated. This control only has an affect if the Outer Edges parameter is set to Repeat or Mirror.

For example, if the gradient Size is set to 100 pixels and Scale Repeats is set to 90%, then the second repeat of the gradient will be 90 pixels, the third repeat will be 80 pixels, etc.

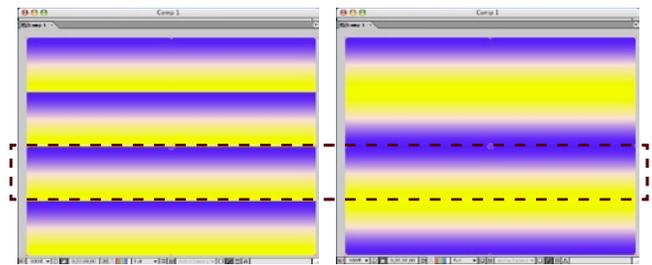
This can create some very cool 3D-ish effects. For instance the right amount of Scale Repeats can make the gradient look like it is going off into the distance.

## Stretch

The Stretch control affects the shape of the gradient. Stretching the Circle gradient turns circles into ovals. Stretching the Box gradient turns squares into rectangles.

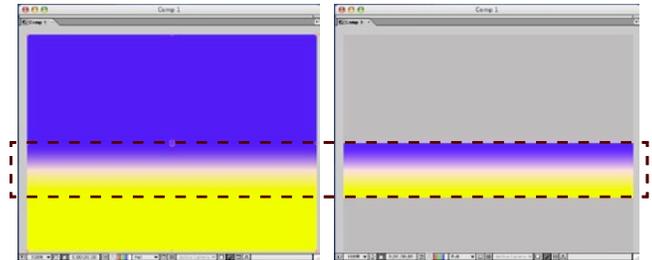
Applying Stretch to Wrap gradients makes radial lines bunch in some places and spread out in others.

When used along with the Phase Shift control you can make some very interesting animated gradient effects.



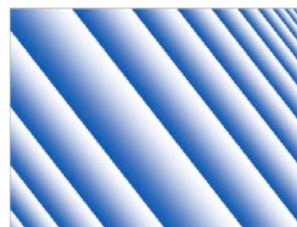
Outer Edges set to Repeat Gradient

Outer Edges set to Mirror Gradient

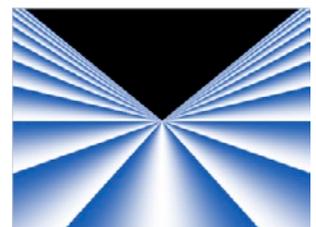


Outer Edges set to Last Color

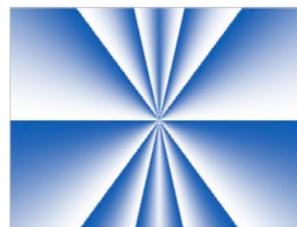
Outer Edges set to No Color



Linear with scaled repeats



Mirror Wrap with scaled repeats



Mirror Wrap with Stretch

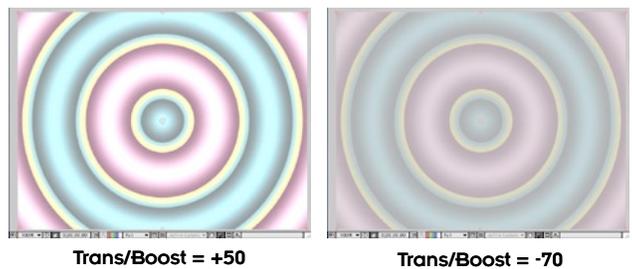


Triangle with Stretch

## Trans/Boost

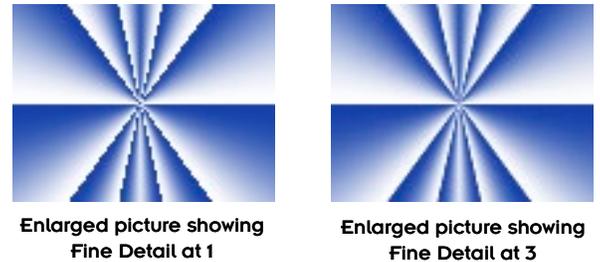
Drag this control to the right and the colors of the gradient are pushed toward white, boosting the brightness.

Drag it to the left and the overall transparency level of the gradient is increased making the gradient fade away.



## Fine Detail

When a gradient gets too compressed jagged lines can be seen, such as when you have the Size or Wrap Angle set low, causing many repeats. When you see jaggies, turn up the Fine Detail control. As you increase the Fine Detail level the jagged lines will disappear, but the rendering time will increase.



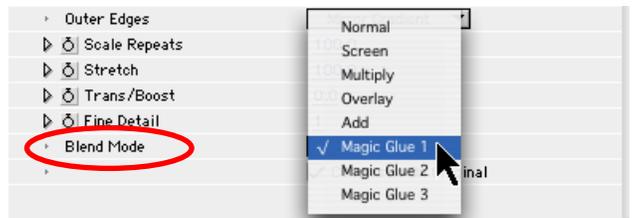
## Blend Mode

Blend Mode operations are used to combine the pixels of the gradient with the pixels of the layer the effect has been applied to.

You are probably familiar with Blend Mode operations. Some make the image brighter, some make it darker.

We have included three of our own Blend Modes called Magic Glue 1, 2 and 3. These blend modes were created to make colors pop better. Try them out and see what happens.

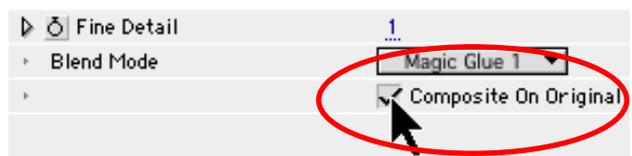
Note that you will see an effect from the Blend Modes only when the Composite On Original option is turned ON, and only on the layer that the effect is applied to. To get the image to affect any other layer in your After Effects project you must turn off Composite On Original and use the Blend Modes that are part of the After Effects layer properties.



## Composite On Original

Turning on the Composite On Original option makes the plug-in composite the gradient on top of the original image, using the current Blend Mode.

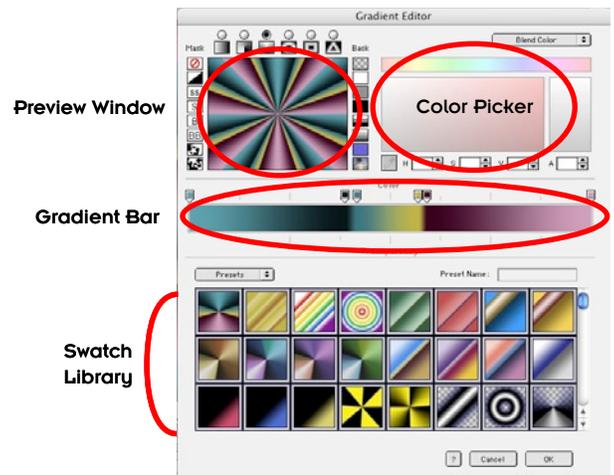
Most times Gradientwerks is applied to a Solid, in which case there is no point in turning on Composite On Original. But when Gradientwerks has been applied to a photograph or another graphic, you may find cases where you want to Blend the gradient with the photo or graphic.



# The Gradient Editor

The Gradient Editor is the heart of the Gradientwerks plug-in. This is where all of the colors are set and the main style of the gradient is picked.

The editor is comprised of four parts: the Preview Window; the Color Picker; the Gradient Editor bar; and the Swatch Library bin.

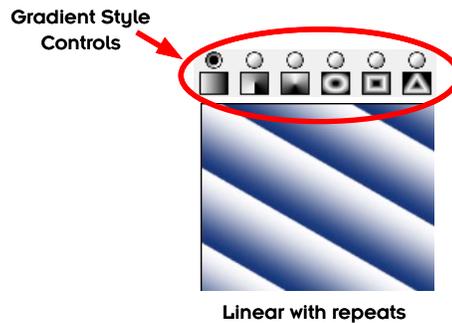


## Gradient Style

The method used to apply colors to the artwork is called the Gradient Style. You choose the style by clicking on one of the picture icons at the top left corner of the gradient editor. The styles available are:

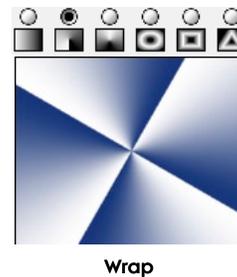
### Gradient Style > Linear Gradient

Linear gradients are applied along a straight line. Use the Rotation control to rotate the gradient to any angle. Use the Scale Repeats control to make the repeated gradients smaller or larger.



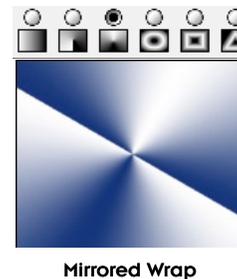
### Gradient Style > Wrap Gradient

A Wrap gradient applies its colors by spinning a line of color around a center point. Use the Rotation control to set the starting angle. Use the Wrap Angle to set the area covered by the wrap. The default method wraps the colors clockwise. Use the Flip checkbox to change that to counterclockwise.



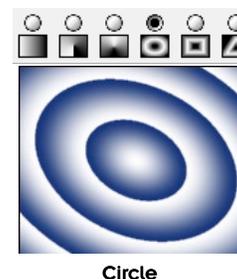
### Gradient Style > Mirror Wrap Gradient

The Mirror Wrap gradient also applies its colors by spinning a line of color around a center point, but in this case the line is applied both clockwise and counterclockwise at the same time. Use the Rotation control to set the starting angle. Use the Wrap Angle to set the area covered by the wrap.



### Gradient Style > Circle Gradient

The Circle Gradient creates concentric rings of color, starting at the center and moving out. Use the Stretch control to turn the circles into ovals. Use the Rotation control to set the orientation of the ovals.

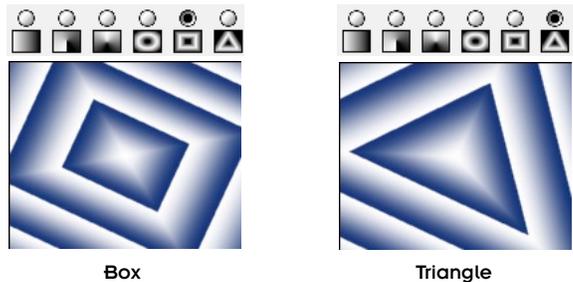


## Gradient Style > Box Gradient

The Box Gradient creates concentric rings in a box shape. Use the Stretch control to turn the squares into rectangles. Use the Rotation control to set the orientation of the rectangles.

## Gradient Style > Triangle Gradient

The Triangle Gradient creates concentric rings in a triangle shape. Use the Stretch control to make the triangles flat or skinny. Use the Rotation control to set the orientation of the triangles.



## Preview Area

The Preview Area shows you what the gradient will look like when applied to the comp. When you are inside of this window we can't let you see how the gradient will look in relationship to any other layer in the project. Therefore we give you some example masks and example backgrounds to better visualize what the final effect will look like.

## Preview Masks

The column of icons to the left side of the Preview Window lets you select various mask for the gradient to be applied to. Choosing one of these preview masks does nothing to the gradient as it is applied in the Comp. It is just a preview for you to better see what the gradient will look like.

Here is a list of each icon and what it does.

No Mask - You see the whole gradient.

Layer Mask - You see the gradient applied inside of the layer's mask. This is the most common option to use. For instance if you are applying Gradientwerks to a text layer you will see the actual text in this window. This is the default mask option.

Sometimes the plug-in does not have access to the layer mask or alpha channel. If this is the case then this option cannot be used. When the alpha channel of your text is not available you can use the following masks to get an idea of what the gradient will look like. Choose a mask that most closely represents the actual mask.

Very Small Text - The gradient is applied to some very small text.

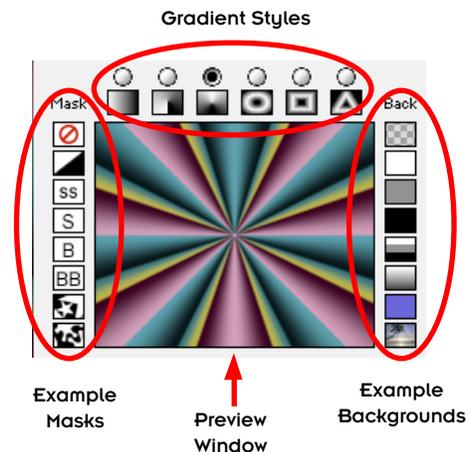
Small Text - The gradient is applied to some small text.

Big Text - The gradient is applied to some big text.

Very Big Text - The gradient is applied to some very big text.

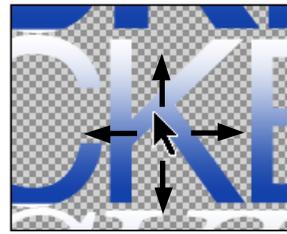
Pointy Objects - The gradient is applied to some pointed objects.

Curvy Objects - The gradient is applied to some curvy objects.



## Moving The Preview Mask

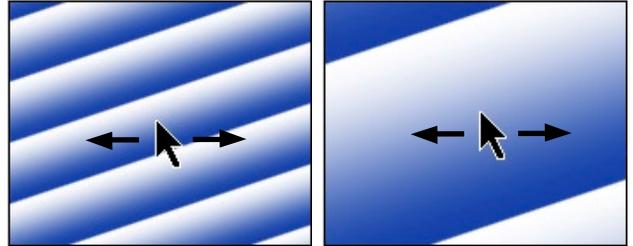
The Preview window only shows you part of the mask. By dragging the cursor in the preview window you can reveal other parts of the mask.



Drag in the Preview window to move the mask.

## Widening The Preview Gradient

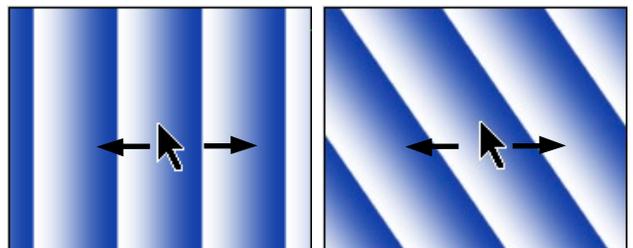
Inside the Preview window the gradient can be made wider or slimmer by holding down the Option (Alt) key and dragging the cursor left/right.



Option (Alt) and drag to change the size of the gradient.

## Rotating The Preview Gradient

Inside the Preview window the gradient can be rotated by holding down the Command (Cntrl) key and dragging the cursor left/right.



Command (Cntrl) and drag to rotate the gradient.

## Preview Backgrounds

The column of icons to the right side of the Preview Window lets you preview what the gradient might look like when composited over other layers. Choosing one of these preview options does nothing to the final gradient as it is applied in the Comp. It is just a preview for you to see what the effect of the gradient will be.

Each icon selects a different background for the gradient to be applied over. The background will show only when the mask or the gradient is transparent.

Here is a list of each icon and what it looks like.

**No Background** - This option lets you see what areas will be transparent. The checkerboard represents the transparent areas.

**White Background** - This option applies the gradient over a white background.

**Gray Background** - This option applies the gradient over a gray background.

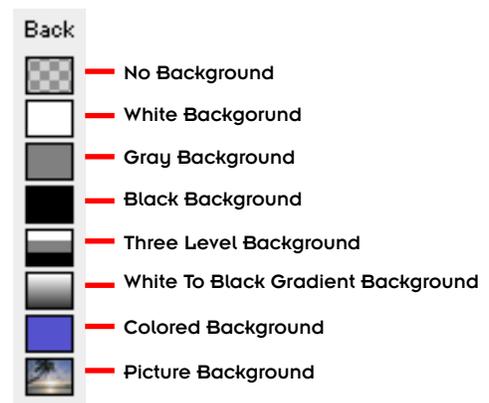
**Black Background** - This option applies the gradient over a black background.

**Three Level Background** - This option applies the gradient over a striped, white-gray-black background.

**White To Black Gradient Background** - This option applies the gradient over a white to black gradient background.

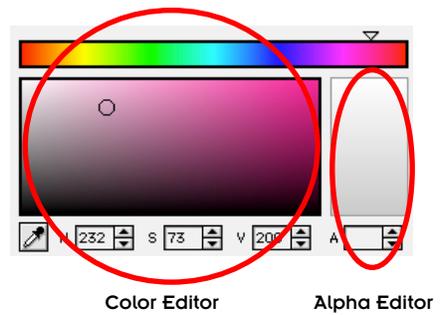
**Colored Background** - This option applies the gradient over a solid colored background. Double click on the icon to open a color picker to select your own color.

**Picture Background** - This option applies the gradient over a picture. There is a default picture but you can load any picture you want by double-clicking on the icon.



## The Color Editor

The Color Editor becomes active when a color marker is selected. If a transparency marker is selected the alpha editor becomes active.



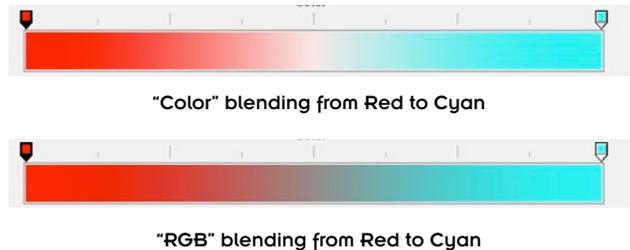
## Color Model

This menu lets you choose how the color markers blend between each other.



### Color Model > Blend Color

This blending method calculates color in HSV color space. HSV blending keeps the colors rich and vibrant. For instance a blend from red to cyan using “Color” blending will give you almost white in the middle rather than the muddy gray you get with “RGB” blending.



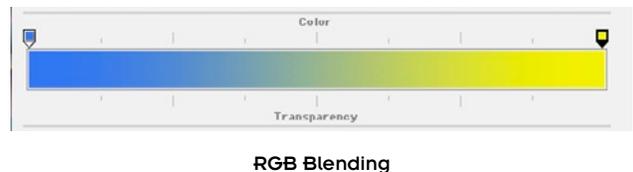
### Color Model > Blend Color Wheel

This is a fanciful blending method based on a color ring. For instance a blend from red to green will give you purple, blue and cyan in the middle.



### Color Model > Blend RGB

This is the Photoshop style of color blending. Each RGB value is blended one at a time without regard for the resulting color. This produces dull and muddy colors because the blending goes through the middle of the color wheel producing grays. This type of blending is a complete artifact of computers and has nothing to do with how colors look in the real world. However if you are trying to match a look created by Photoshop you will need this type of blending.



If you are creating a gradient from scratch we recommend that you use the Blend Color method for a better look.

## Color Edit Fields

These fields let you type color values. They also have little arrow buttons next to them for incrementing values. A single click increments up or down by one. Holding Shift when clicking the arrows increments up or down by ten.

If multiple color markers are selected at the same time, typing a value into one of the fields, or using the eye dropper, will set all of the markers to the same exact color. However if you use the up/down arrow buttons you can increment the colors without making them match.

For instance you can choose a red and a blue marker and increment the hue to roll the colors around the Hue wheel. Red has a value of 0 and Blue has a value of 180. Incrementing by 20 will make the Red marker 20 and the Blue marker 200 giving you an Orange-Purple gradient with the same saturation and value as before.

This is a very powerful feature. You can start with a gradient that has the correct feel but might not be exactly the right color. Then you can increment the Hue using the arrow buttons to get the colors right. The gradient will still have the same feel, but it will be a totally different color scheme.

## The Gradient Bar

This bar shows you the gradient that is currently being edited and used by the plug-in. When you click the OK button this is the gradient that will be applied to the layer.

This bar contains the color and transparency markers that are used to create the gradient. By moving and changing these markers you are editing the gradient.

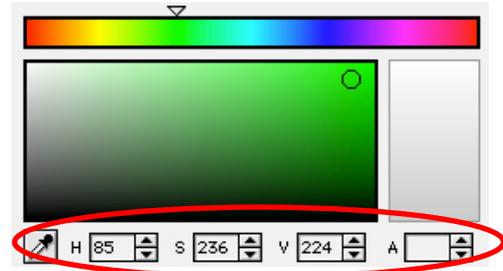
*(See the section called Gradient Editing In Detail for more information.)*

## Gradient Swatches

The bottom of the Gradient Editor is the area dedicated to storing and reusing the gradients.

Gradient swatches can be loaded into the gradient bar by double-clicking on them.

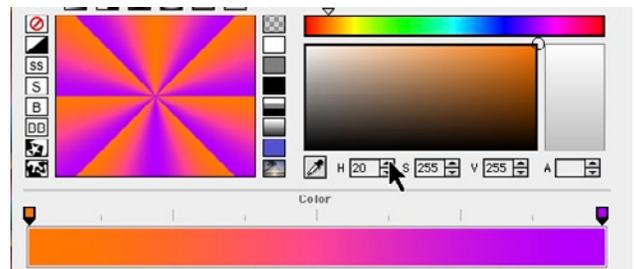
*(See the section called Working With Presets for more information.)*



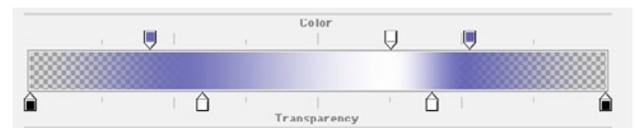
The Edit fields for Color and Transparency



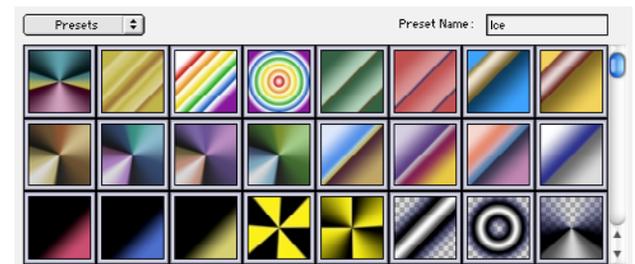
A red to blue gradient



With both markers selected clicking the Hue arrows will roll the gradient around the color wheel.



The Gradient Bar is where you create or edit the gradient.



The Swatch bin

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# GLINTWERKS USER GUIDE

## Introduction

Glintwerks is a whole stack of effects combined into one plug-in. The basic idea is that Glintwerks creates a moving glint of light that sweeps across your image. This traveling glint is used to pull attention to important words such as your client's logo, or the title of a show. However, Glintwerks can be used in much more creative ways as moving design elements for adding reflections, detail and interest to your graphics.

## Learning Glintwerks

As we said above, Glintwerks is a stack of effects all rolled into one plug-in. We could have given you each part as a separate plug-in making you think you got more for your money but the reality is that when these parts are combined your creative options multiply, and the workflow is much faster.

Glintwerks is like a creative smorgasbord of effects. You can turn parts on and off just to see what it will look like. This playful approach to design will assist you in creating cutting edge effects that will help you define your own personal style.

Once you have created something you like you can save it as a preset and then return to it over and over in future projects.

Traveling glints can range from the basic to the absurdly complicated. We'll start by teaching you the basic concepts and then show you some of the more interesting details.

## Tutorial 1

### Making A Basic Glint

A glint is the basic workhorse of animation graphics. To make one usually requires masking, feathering, precomping and a fair amount of time. The Glintwerks plug-in creates one for you just by adding the plug-in.

1- Select the text tool and type GLINT <return> WERKS using 150 point text. Center justify the text so that GLINT and WERKS are stacked above each other. Color the letters 30% gray. You can also open the "GW Setup Project.aep" file from the Glintwerks Tutorials folder.

2- Make sure the text is selected, then add the Glintwerks effect from the Effect> Zaxwerks> Glintwerks menu.

The default glint will appear inside of the text you just typed.



Type "GLINT WERKS" into the Comp Window.



Adding the Glintwerks effect will automatically create a glint inside the text.

## Changing The Size Of The Glint

The default glint has a size of 150 pixels. Make the glint wider by typing a larger number in the Glint 1 Size field.

*(continuing from the last section)*

1- Type “500” into the Glint 1 Size field.

Notice that the glint nearly covers the entire text. Also notice that the Gradient Preview window changes to show you the current size, color and angle of the gradient.

2- Type “20” into the Glint 1 Size field.

Now the glint will be very thin.

Very thin glints are great when you want to add a little, fast-moving “zing” to a graphic.

## What Can You Glint?

By default Glintwerks puts the glint inside the mask of the layer it has been applied to. By using the masking tools in After Effects you can create any shape of alpha channel and Glintwerks will use it for the mask.

In the top section of the plug-in, titled Target, you will see a menu called Mask that lets you choose where the glint will appear. You can put the glint inside the layer’s alpha channel, inside a circle or inside only the bright pixels in the image.

For instance in our current project, if you only wanted the glint to appear on the top word “GLINT” you would use the Mask option called “Generated Square + Layer Alpha”. This means you would limit the glint to a square that Glintwerks generates AND to whatever part of the layer mask that also appears within that square.

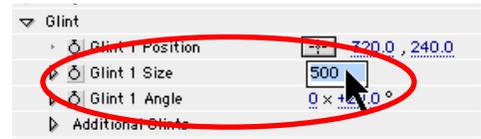
If you have footage that doesn’t have an alpha channel, the Target controls let you create a mask based on the brightness of the image. This lets you put a glint only in the bright areas, or only in the dark areas, or anywhere in between.

Let’s make the glint ignore the alpha channel of the layer.

*(continuing from the last section)*

1- In the Target controls find the Mask menu and choose the None option.

This makes the glint span across the entire comp window so it is no longer bounded by the alpha channel of the layer.



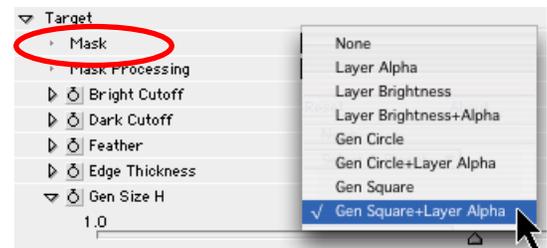
Change the “Glint Size” to make the glint wider or thinner.



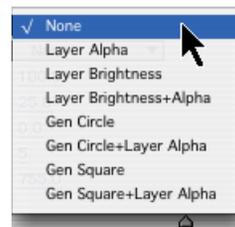
A glint of 500



A glint of 20



Use this option to make the glint appear only in the top word.



Use this option to ignore the layer mask.

## Making The Glint Wipe-On The Subject

Glintwerks has a wipe feature built into it. This is very handy when you want to reveal some text by passing a glint across the image and revealing the text as the glint passes. The wipe feature enables you to do this effect without having to create an animated mask on a separate layer and then matching the edge of the mask to the edge of the glint. In other words, it simplifies the process and lets you try it out just by flipping a switch. You'll be surprised at how convenient this one feature is.

*(continuing from the last section)*

1- In the Glint controls, find the Wipe parameter and change the menu from "None" to "Wipe On".

The part of the title to the right of the glint will disappear.

2- Change the Glint Size back to 150

3- Change the Wipe parameter to "Wipe Off".

Now the part of the title to the left of the glint disappears. The Wipe Off feature lets you erase the layer as the glint passes. Notice that the menu also has options for alternating the wiping Off & On. This is something you can do when using Glints 2 and 3.

4- In the Target section, change the Mask option back to "Layer Alpha."

Now the glint is once again confined to the alpha channel of the layer.

5- Change the Wipe menu back to "Wipe On."

You can see how the glint is aligned with the leading edge of the wipe making it appear as though the glint is burning on the text.

6- Change the Wipe menu back to "None".

## Changing The Position Of The Glint

Next we'll change the position of the glint to make it appear on different parts of the image.

*(continuing from the last section)*

1- Find the Glint 1 Position parameter. Click down on the X coordinate and drag left and right. This is called scrubbing the parameter.



Turning on Wipe will hide the layer until the wipe passes.



Wipe Off erases a layer as the glint passes.



Dragging left/right on the position value will move the glint back and forth.

As you scrub, the glint will move left and right, appearing only within the text.

**TROUBLESHOOTING:** If you do not see the glint moving when you scrub you may need to go into your After Effects Preferences > Previews section and then turn on the “Adaptive Resolution” option.

## Animating The Glint

Let’s animate the glint position to make it move. You will use standard keyframing techniques to do this.

*(continuing from the last section)*

1- Make sure the Time Marker is at zero seconds.

2- Scrub the Glint 1 Position parameter until the glint goes out of view beyond the left edge of the letters. You can also set the position by moving the crosshair if you know how to do that.

3- Turn on animation for the Glint 1 Position parameter.

4- Move the Time Marker to the 2 second mark.

5- Scrub the Glint 1 Position until the glint goes out of view beyond the right edge of the letters.

6- Click the RAM Preview button to render the animation and play it back.

You have just created a basic glint animation.

7- Stop the animation and turn on the Wipe On option. RAM preview again to see the glint wiping-on the text.

Pretty cool. And pretty easy.

## Changing The Angle Of The Glint

*(continuing from the last section)*

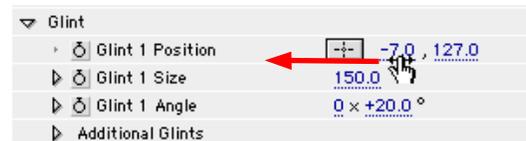
1- Stop the animation, if it’s still playing.

2- Find the Glint 1 Angle control and set it to 50 degrees.

See how the glint is now at a much sharper angle than it was before.

3- Move the Time Marker to zero.

Notice how you can still see some of the letters. When the glint angle wasn’t so sharp the letters were hidden, but changing the angle affects the animation in ways you might not expect. Keep this in mind as you work with this effect.



Start the animation by scrubbing the glint to the left side of the letters.



Click the stopwatch to turn on animation.



This animation shows the glint sweeping across the text.



Turning on the wipe feature makes the glint reveal the text as it passes.



The higher angle value makes a more slanted glint.

4- Set the Glint 1 Angle to -20 degrees.

Drag the Time Marker back and forth. See how the glint now reveals the text starting from the lower left corner instead of the top left corner. This is another popular look.

5- Set the Wipe feature to None, and set the Glint 1 Size to 300.

This spreads out the glint making the effect more subdued. We'll find out other ways to subdue the effect in other tutorials.



A negative glint angle reveals the glint from the lower left rather than the upper left corner

## Tutorial 2

### Changing The Color Of The Glint

The color of the glint is taken from the Gradient section of the plug-in. The default glint is made of three colors. Blue, then white, then blue again. The gradient editor enables you to change these colors as well as make gradients of as many other colors as you want.

*(continuing from the last section)*

1- Open the Gradient Editor by clicking on the “(click to edit) Preview” picture.



Click the Preview Picture to open the Gradient Editor.

The Gradient Editor has four parts.

- The Preview Window
- The Gradient Bar
- The Color Picker
- Gradient Presets

### The Preview Window

This is where you see the results of the gradient you are editing. The column of icons to the left of the preview window change the mask. The column of icons to the right of the preview window change the background. **The mask and background icons only affect the preview window. They do not affect the After Effects layer.**

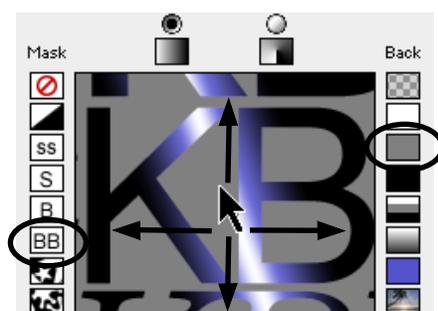
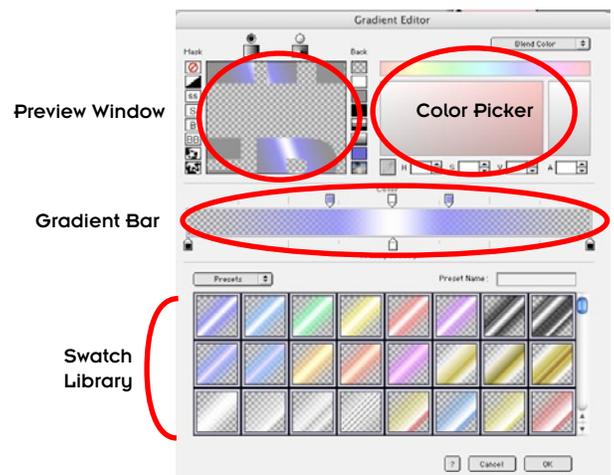
2- Click the BB icon on the left, and the gray icon on the right. You will now see the glint inside of the large text mask, over a gray background.

3- Put your mouse cursor in the center of the preview window and drag around.

This will drag the mask so you can see what the gradient looks like on different types of example text.

### The Gradient Bar

This bar shows you the markers for the gradient currently being used by the glint. The markers on the top of the bar control the color of the gradient and the markers on the bottom of the bar control the transparency of the gradient. The markers can be moved, duplicated and deleted.



Drag in the window to move the preview mask.

4- Click on a blue marker and drag it close to the middle white marker.

5- Click on the other blue marker and drag it close to the white marker too.

When markers are close together you get thin bands of color. Look in the preview window to see a thin band of white on a blue background.

6- Click the red “NOT” icon in the Mask column.

This turns off the masks so you can see the full glint gradient.

7- Click above the left marker, hold down your mouse button and drag down and to the right.

This will draw a red marquee around the color markers. As you drag you will see the markers turn black showing they are selected. When all three color markers are selected let up on your mouse button.

8- Hold down the Option (Alt) key on your keyboard, click down on the white marker and drag to the right.

As you drag you will see the original three markers stay in their current positions and a duplicate set of markers is made. Drag a little ways to the right and release your mouse button.

The preview window now shows two bands of white on a background of blue.

9- Click on any of the selected markers and drag up. This pulls the markers off of the bar. When the markers disappear, release your mouse button and they will be deleted.

10- Double click on the top left gradient swatch. This resets the gradient back to its saved state.

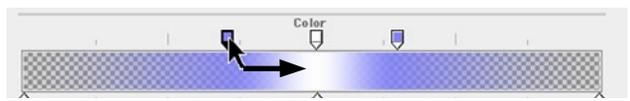
The top left swatch is the default gradient. Whatever swatch you move to this position will be used as the default whenever the effect is added to a project.

## The Color Picker

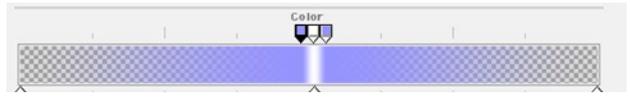
This is where you change the colors of the gradient by changing the color of the markers. When you select a marker the color picker will update to show you the color of that marker. Change the color of a marker by selecting the marker, then editing the color.

11- Click on the top right marker.

The color picker will update to show you the blue of that marker.



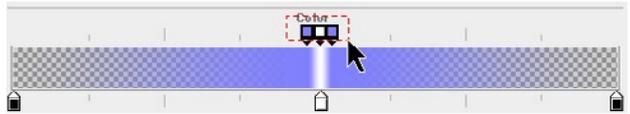
Drag the markers to change the gradient.



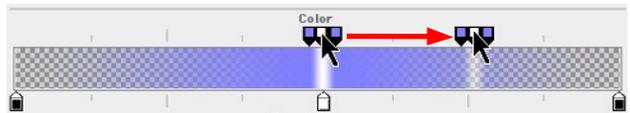
Putting markers close together creates quick color changes.



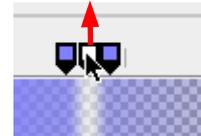
Click the “Not” icon to hide the mask.



Dragging a marquee will select multiple markers.



Hold down the Option (Alt) key and drag the MIDDLE marker to create a duplicate set of markers.



Drag the markers off the bar to delete them.



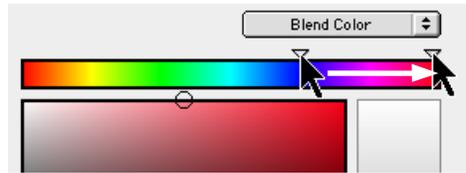
The swatch in this position is the default glint color.



Select this marker.

12- Drag the Hue arrow until it is over the red in the Hue picker.

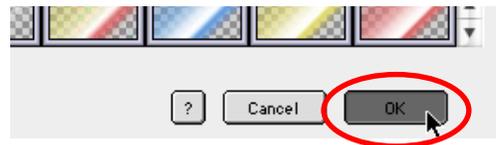
Notice that the gradient changes as you drag the arrow. This makes it very fast to select and fine tune the color you want.



Edit the marker by changing the color while the marker is selected.



Double click a swatch to load the preset.



14- Click the OK button.

The Gradient Editor will close and the gold gradient appears on the letters.



## Boosting The Brightness Of The Glint

If the glint needs to be brightened up you can do that with the Trans/Boost control.

*(continuing from the last section)*

1- Drag the Trans/Boost control to the right.

This will push the colors of the glint toward white, boosting the brightness.



Increasing the Boost makes the glint colors brighter.

## Making The Glint More Subtle

Many times you will want the glint to be more subdued. When you'd like just a touch of a glint all you need to do is turn down the Trans/Boost control.

*(continuing from the last section)*

1- Drag the Trans/Boost control to the left.

Moving the Trans/Boost control into negative values makes the glint more transparent so you see through it to the base layer below. It does not make the glint darker. If you want a dark glint use dark colors in the gradient editor.



Decreasing the Trans makes the glint colors more transparent and subtle.

## Tutorial 3

### Making Textured Glints

A multi-colored glint is very cool, but what's even better is one that has a texture to it. Glintwerks is able to give the glint a texture to make it look as if the glint is passing over brushed metal, circuit boards, stone, or any other type of material. The secret to this feature is in the section called Gradient Texture.

*(Continue from the last section or open the project named GW Setup Project.aep, add the Glintwerks effect to the text and then change the gradient to one of the gold gradient presets.)*

1- Click the triangle to open the Gradient Texture controls, then click on the Image menu and choose "Z Fine Brushed 3".

The glint will now look like it is shining on a piece of brushed metal!

The strength of the texture is controlled by the Sensitivity slider. The higher the sensitivity the more it burns into the gradient.

2- Type 40 into the Sensitivity control. Pause until the image renders. Look at it, then type 60. Look at it. Then do the same with 70 and 100.

As you increase sensitivity the texture image makes the glint brighter and brighter.

Using negative sensitivity values removes portions of the glint leaving only the bright parts.

3- Type -60 (negative 60) into the Sensitivity control. Pause until the image renders. Look at it, then type -80. Look at it. Then do the same with -100.

Negative Sensitivity is a different look than Positive Sensitivity, especially along the edges. With the sensitivity set to -100, look at the edges of the glint. Notice that the edges no longer look like a straight line they are much more irregular and interesting looking.

### Changing the Size Of The Texture

Many times you will need to adjust the size of the texture to make it look right for your design. Smaller textures tend to make the graphic look more refined. Also, if the text is smaller or has thin parts to it, you need smaller, busier textures in order to be seen.

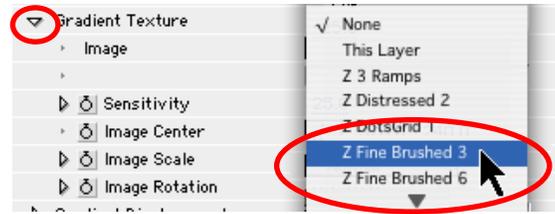
*(continuing from the last section)*

1- In the Gradient Texture section change the Image to "Z Mod Lines 2".

This chops the gold gradient into a series of accelerating lines. However the lines are fairly large. Let's make them smaller.

2- Change the Image Scale parameter to 50%.

Now the lines are much smaller and finer.



Click the arrow to show the Gradient Texture controls, then choose "Z Fine Brushed 3" from the Image menu.



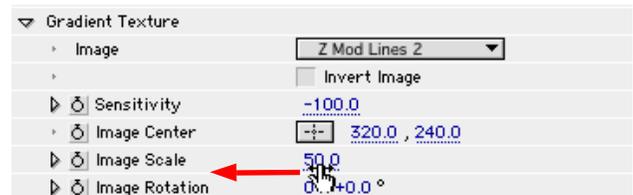
A brushed gold glint!



Increasing the Sensitivity makes the Texture Image effect the glint more.



Negative Sensitivity removes portions of the glint.



Reducing the Image Scale makes the texture smaller.

## Rotating The Texture

Angles and diagonals are always more interesting than horizontals. To add an extra level of detail let's rotate the texture.

*(continuing from the last section)*

1- In the Gradient Texture section adjust the Image Rotation parameter to +30.

Now the lines have much more energy in them.



## Inverting The Texture

Glintwerks has a nice little feature called Invert Image. What this option does is to flip the blacks for the whites in the image used for the texture. It is very useful when working with a design because if your texture is too heavy or too light this button will instantly flip it the other way.

In the example project we've been working on, this option will make the colored parts thin out and the non-colored parts thicken up.

*(continuing from the last section)*

1- Notice where the colored lines appear on the text, then click the Invert Image checkbox. See how the colors drop out?

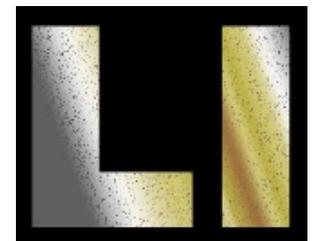
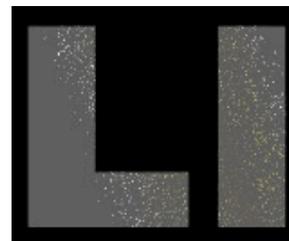
This effect is very dramatic when textures are light.

2- Uncheck the Invert Image option.

3- From the Image menu choose the "Z Speckles 2" texture. The gradient almost completely disappears except for a spattering of color.

4- Turn on the Invert Image option.

Now the color is the main focus and the speckles have turned into holes. Keep this feature in mind as you work, and flip it every so often. You can bump into happy accidents this way.



## Creating Reflective Surfaces

There is another cool feature in Glintwerks which also uses a texture image. However in this case the image is used to **displace** the colors of the glint gradient. This feature is found in the Gradient Displacement section.

Gradient Displacement is a very cool effect. Some people like it more than the Gradient Texture feature, but the two features really create different looks.

Displacement shifts the colors of the glint. This keeps the glint from looking so smooth and "manufactured". It also makes the glint appear to be reflected in the surface of the text rather than being applied over the top of the text.

1- Open the "GW Setup Project.aep" file from the Glintwerks Tutorials folder and apply the Glintwerks effect to the text.

2- From the Gradient Displacement section choose the "Z Fine Brushed 6" texture from the Image menu.



Displacement = 10



Displacement = 30

Displacement shuffles the colors of the glint so it doesn't look so smooth.

If you look at the glint you can see it now looks a little ragged. The displacement image is shuffling the colors of the gradient to create the effect.

3- Change the Displace Horizontal value to 30.

Now the glint looks very ragged. This feature can really give you a feeling of depth and texture.

As with the regular texture controls, the image used for the displacement can be rotated and scaled.

### Cleaning Up Displacement Tearing

When you are displacing a gradient that has hard edges in it you can sometimes get an unwanted tearing effect. The tearing can be smoothed out by increasing the Fine Detail setting.

Note that there are two Fine Detail controls. One is in the Gradient section and one is in the Glow section. Be sure you adjust the right one.

Also note that increasing the Fine Detail will increase rendering time. When using this control only increase by one step at a time until you find the minimum value that gives you the look you want.

## Tutorial 4

### Adding A Glow To Your Glint

Glow! Everybody needs them. Everybody wants them! Most glows are a pain to create especially when they have to track something that's moving such as a traveling glint. Glintwerks however, has taken the pain out of creating glows on traveling glints making the process one-click easy.

1- Open the "GW Setup Project.aep" file from the Glintwerks Tutorials folder and apply the Glintwerks effect to the text.

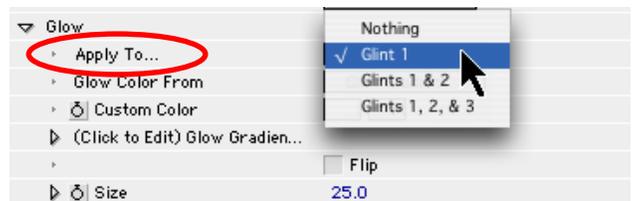
2- From the Glow section find the Apply To... menu and choose the "Glint 1" option.

That's it! You now have a glow that tracks the movement of your glint. It also tracks the shape and size of your glint, so if you use the displacement feature to make your glint zig-zag or curve the glow will only appear where the glint appears.

### Coloring The Glow

By default the color of the glow comes from the color of the glint. This make the two elements merge well together. Whenever the glint is blue the glow is blue, wherever the glint is white the glow is white too.

However, it doesn't have to be like this. There are three other options for coloring the glow. Each of these options is picked from the Glow Color From menu.



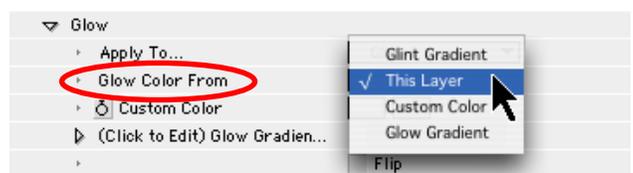
Setting Glint 1 to receive a glow.



No Glow



With A Glow



There are four different ways to color the glow.

## Merging The Glow Color With The Base Image

The Glow Color From... “This Layer” option will use the color of the layer as the color of the glow. This is a great option to use when you are passing a glint over a photograph and want to make it look like the glow is coming from the photograph and not artificially created.

This is also the option to use when you have used the Gradientwerks plug-in to color some text, and then wish to do a traveling glow with the glow color coming from the Gradientwerks gradient.



No glow



Glow Color using  
“This Layer”

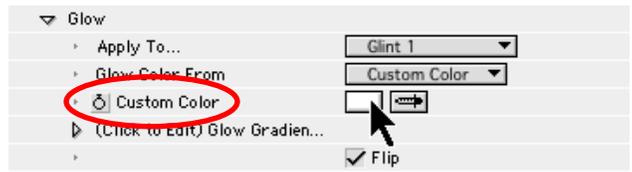


Plain white glow

## Making A Single Colored Glow

The Glow Color From... “Custom Color” option will use the Custom Color picker as the color for the whole glow.

When you want a simple one-colored glow, this is the way to go.



Use the Custom Color option for fast one-color glows.

## Making Wild And Crazy Glows

Glntwerks has a fourth way of creating glows that is unlike anything you’ve ever seen before. It uses a second gradient to color the glow. The unusual thing about this is that the colors of the glow gradient don’t follow the angle of the glint, instead they follow the blur of the glow.

This causes the gradient to follow the shape of the objects that are glowing. When animated, the glow appears to ooze and flow over and around the shapes of the letters.

1- Open the “GW Setup Project.aep” file from the Glintwerks Tutorials folder and apply the Glintwerks effect to the text.

2- From the Glow section find the Apply To... menu and choose the “Glint 1” option.

3- Set the Glow Color From option to “Glow Gradient”.

Now you’ll see a red and white line surrounding the glint in a loose ring.



4- Slowly scrub the Glint 1 Position to make the glint slide left/ right.

As you scrub you'll see the shape of the glow changing to fit the shape of the letters the glint is touching. Isn't that cool!

5- Up in the Glint section, set Wipe to "Wipe On". Scrub the glint side to side.

Now you are really starting to get a multi-layered effect.

6- In the Gradient Displacement section set the Image to "Z Waves 1", and set the Displace Horizontal to 45. Scrub the glint side to side.

Notice that the glow conforms to the shape of the waves. What a unique and very cool way to reveal a title. In fact if you turn off the Glow Gradient you are still left with a very cool method for revealing text.

## GLINTWERKS REFERENCE

Following is an in-depth explanation of each feature of the software. This section discusses topics and techniques that might not have been explained in one of the tutorials.

It is organized based on the order of the controls as they appear in the effect.

### The Effect Presets

The Effect Presets can be used to very quickly and easily save and reuse glints.

Presets saved in this menu are different from the ones saved in the Gradient Editor because Effect Presets contain the settings that control the size, angle, movement and texture of a glint. The gradient editor presets only contain the color information.

To apply a preset, just choose it from the list.

To save a preset, first set up the glint so it is exactly the way you want it, then use the Save. . . command. It will then ask you to name the preset and save it into your Glintwerks Presets folder.

You can share presets with friends and other computers by copying the files located inside your Glintwerks Presets folder and putting them into the same folder on the other computer.

To delete an Effect Preset, quit After Effects, then find the Glintwerks Presets folder and remove the preset from the folder.

### The Target Controls

The Target section is where you tell the program what to apply the glint to. Rather than having to create a track matte, Glintwerks can fill a text layer directly. It can also create its own masks for a variety of effects and uses.



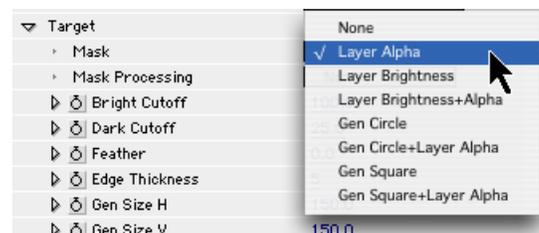
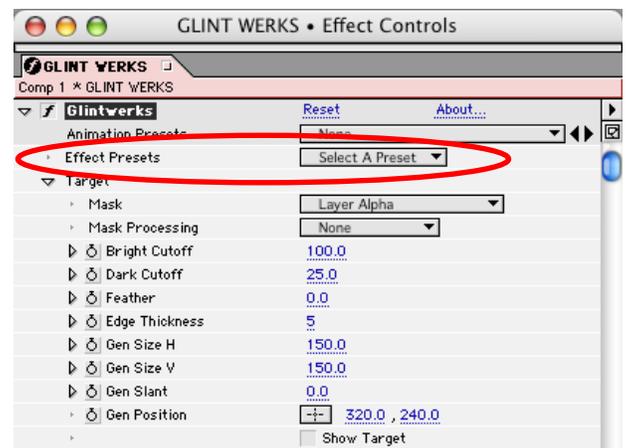
The Glow Gradient can create ring glows that fit the shape of the objects.



When using the Wipe feature, a ring glow traces out the shape of the letters as they are revealed.



A ring glow will even follow the shape of a displacement map.



## Mask

The mask is what the glint will appear inside of. When you see the word “Mask” you may think that this means the mask of the AE layer, and if you choose the “Layer Alpha” option you would be correct. However sometimes the layer alpha does not have a mask, or sometimes using a layer mask would remove part of the image, so Glintwerks has the ability to create its own mask when needed. This is a very powerful feature because each option can give you widely different results.

### Mask > Layer Alpha

The Layer Alpha option will put the glint into the alpha channel of the layer. If you are creating the glint for a text layer, this prevents you from having to create a track matte. If you are not applying a glint to some text you can use the masking controls in After Effects to build an alpha channel of any shape.

### Mask > Layer Brightness

This option uses the brightness of the pixels on the layer to create the mask. It is for placing a glint on a photograph or video image where an alpha channel does not exist.

This option is used in combination with the Bright Cutoff and Dark Cutoff controls. By using the cutoff controls you can isolate any range of brightness values in the image. This enables you to apply a glint to only the bright areas, or only the dark areas, or to any range of levels within the image.

**TIP 1** - It is easier to see where the glint will be applied if you turn on “Show Target” while you are adjusting the cutoff controls.

**TIP 2** - Use the Edge Feather control to smooth the mask created by this option.

### Mask > Layer Brightness + Alpha

This option creates a mask that is the combination of the brightness and alpha mask types. The mask is made of the pixels that satisfy both requirements. For instance, if you had a picture of the sun in the sky and you wanted a glint to appear around the sun but not within it, you would use the brightness control to isolate the bright parts of the image (sky and sun), then use the layer’s masking tools to mask out the sun.

### Mask > Generated Circle

Glintwerks can generate its own circular mask. This option is used along with the Generated Size controls to set the horizontal and vertical size of the circle. This enables you to make ovals as well as circles. The Generated Slant and Generated Position controls also affect this mask.

### Mask > Generated Circle + Layer Alpha

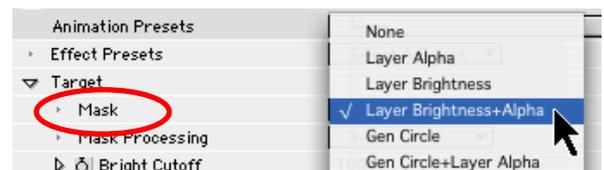
This option creates a final mask that is the combination of the circle and alpha mask types. The mask is made of the pixels that satisfy both requirements. The pixels must be within the circle and also within the alpha area.



The Layer Brightness option uses the Cutoff controls to create a mask for the glint.



Turn on Show Target to see where the glint will appear.



## Mask > Generated Square

Glintwerks can generate it's own rectangular mask. This option is used along with the Generated Size controls to set the horizontal and vertical size of the square. This enables you to make rectangles as well as circles. The Generated Shear and Generated Position controls also affect this mask.

## Mask > Generated Square + Layer Alpha

This option creates a final mask that is the combination of the square and alpha mask types. The mask is made of the pixels that satisfy both requirements. The pixels must be within the square and also within the alpha area.

## Mask Processing

This menu has a major effect on the glint. It does an extra process that totally changes the shape of the mask which in turn changes the appearance of the glint. Each of the following options has a different effect.

### Mask Processing > None

This does no further processing to the mask. The glint will appear within the area defined by the other target settings.

For instance if the Glintwerks effect is applied to a text layer, and the Target is set to use the Layer Alpha, then the glint will appear inside the letters of the text. (See the Inside Falloff option.)

### Mask Processing > Invert

This option reverses the mask.

For example, if the glint is applied to a text layer, and the Target is set to use the Layer Alpha, then using this option will make the glint appear outside the letters rather than inside of them. (See the Outside Falloff option.)

### Mask Processing > Edges Only

This option makes the glint appear only along the edges of the target area.

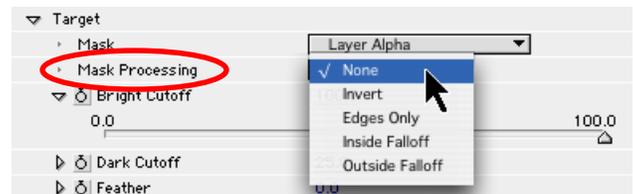
For instance if the glint is applied to a text layer, and the Target is set to use the Layer Alpha, then the Edges Only option will make the glint appear only along the edges of the letters. Not inside the letters, and not outside the letters, just along the edges of the letters.

The Edge Thickness control is used to set the width of the border. The Mask Feather control is used to smooth the edges of the border.

### Mask Processing > Inside Falloff

This option makes the glint appear inside the mask, like the None option, but also has an additional falloff that makes the glint appear to glow from the edges of the letters. For instance, if applied to text, this option will make the glint appear heavier around the edges and get dimmer at the centers of the letters.

The Feather control is used to set the size of the falloff.



## Mask Processing > Outside Falloff

This option makes the glint appear outside the mask, like the Invert option, but also has an additional falloff that makes the glint appear to glow from the edges of the letters. For instance, if applied to text, this option will make the glint appear to glow more around the edges and get dimmer as the glow gets further from the letters.

The Feather control is used to set the size of the falloff.

## Bright Cutoff / Dark Cutoff

These two controls are used together to isolate a range of bright or dark pixels within an image. These controls are only active when the Mask is set to Layer Brightness.

For instance, when Bright Cutoff is set to 100 and Dark Cutoff is set to 70, it means that the glint will be seen on only the brightest pixels. By setting the Bright Cutoff to 30 and the Dark Cutoff to 0, the glint will be seen on the darkest pixels in the image. Setting the Bright Cutoff to 60 and the Dark Cutoff to 40 will show the glint on a middle range of pixels.

## Feather

This control will blur the mask. It is usually used to help soften a mask created by the Layer Brightness option, although you could also use it to create a soft-edged circle or soft-edged square mask too.

Feather is also used to control the amount of falloff when using the Inside/Outside Falloff Mask Processing options. The higher the feather the more “glow” there appears to be.

## Edge Thickness

This control is used to set the width of the edge mask. Think of this like the stroke width of path, but the color of the stroke is made by the glint. Small values make very thin glints. Larger values make the glints more pronounced.

## Generated Size - Horizontal & Vertical

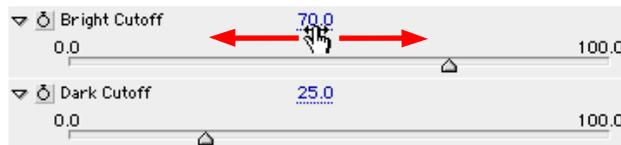
These two controls are used together to set the size and shape of the Generated Circle and Generated Square masks.

## Generated Slant

This option will add a slant to the Generated Circle or Generated Square. Typical use would be to slant a rectangle that is isolating a single word or line of text. This would make the mask match italicized words or lend a feeling of speed to the square because of the slant.

## Generated Position

Use this control to set the center of the Generated Circle or Generated Square.

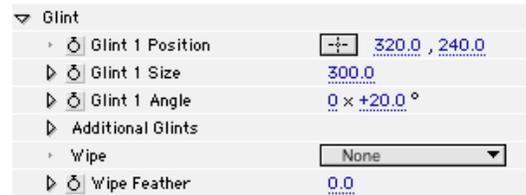


## Show Target

By turning on this option you will see the entire area which will be filled by the glint. This is very handy when adjusting the various target parameters. For instance if you are adjusting the Bright and Dark Cutoff values this will show you which pixels are being included in the mask. If creating a Generated Square mask, this will show you the position and shape of the square.

## The Glint Controls

This section of controls handles the movement, angle, position and size of the glint. The way Glintwerks works, is that you define a size and position of the glint in one section and then you define the color of the glint in another section.



### Glint 1 Position

The Glint Position parameter tells the glint where to be. You can use the crosshair to click on the comp to set the center of the glint, or you can scrub the X or Y control and watch the screen.

By animating this parameter the glint will move across the screen.



Position controls the movement of the glint.

### Glint 1 Size

The Glint Size control sets the width of the glint. When the glint gradient is applied to the comp, it's width is determined by this parameter.

If the glint gradient is linear, this size value is in pixels. If the gradient is radial, then this size value is in degrees.



Small glint

Large glint

### Glint 1 Angle

The Glint Angle controls the tilt of the glint. An angled glint typically looks more dynamic than a straight vertical glint. This parameter lets you control the amount of angle.

Glint Angle can also let you do special effect type looks. For instance you can make the glint angle horizontal and then pass the glint over the text from top to bottom. This will make the line of light created by the glint extend from left to right over the whole line of text. Animated movement will create a quick flick of light that passes over the text.

When the glint gradient is radial, the Glint Angle parameter is used to animate the movement of the glint. By setting start and end angles the glint can be made to sweep in an arc over a curved surface.



Three different glint angles.

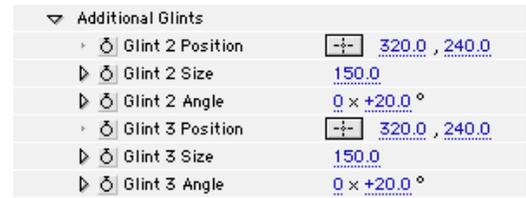
## Additional Glints

Three possible glints can be created by a single instance of the Glintwerks plug-in. All three glints will be the same color, however each can have a different position, angle and size.

The additional glints are activated by choosing what to apply the glint gradient to. If glints 1 & 2 are selected then two separate glints will be seen.

These additional glints are useful for creating chasing effects. For instance glint 1 starts moving and then glint 2 follows a little distance behind. Usually glint 2 is also moving a bit faster so it looks like it is catching up to glint 1.

When the chasing effect is combined with the wipe feature you get an interesting multi-layered look.

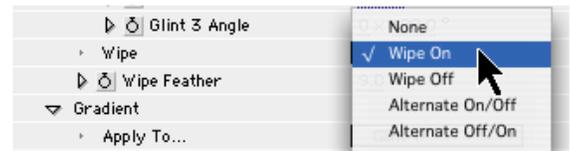


The chasing effect.

## Wipe

The Wipe feature is very useful. It enables you to reveal text elements as the glint passes over them. Normally you have to animate a mask to match the position of the glint in order to do a wipe effect. This takes extra time and can become a tiresome when you need to make changes. One little change will cause a ripple effect of changes. Glintwerks however, makes the wipe as easy as a single click.

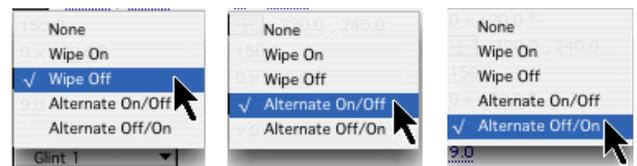
The **None** option, means no wipe is being done, the entire base layer will be seen.



The **Wipe On** option hides the base layer until the glint passes. The hiding is done based on a left-to right moving glint so if you are making a glint that moves from right to left you will have to rotate the Glint Angle by 180 degrees so the “hide side” is to the right rather than to the left.



The **Wipe Off** option starts off letting the base layer show, and then hides it as the glint passes.

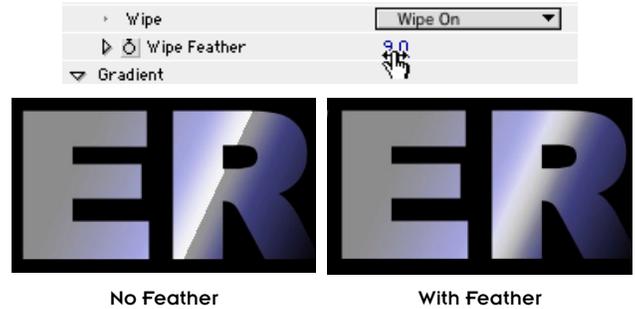


**Alternate On-Off and Off-On.** These two wipe options are used when multiple glints are enabled. With the On-Off option, glint 1 will wipe the base layer ON, and glint 2 will wipe it OFF. If you are using three glints, glint 3 will wipe it back on again. When glints 2 and 3 are close together you will get an interesting “traveling hole” look.



## Wipe Feather

The Wipe Feather feature is used to make the edge of the wipe fuzzy. Usually you don't need to use this feature because the edge of the wipe is covered by the glint. However, when the glint is partially transparent the edge of the wipe becomes visible and looks really bad. The Wipe Feather feature is provided to smooth it out.



## The Gradient Controls

These controls determine the color and texture of the glint, also which glint the gradient is applied to.

### Apply To...

The Apply To... menu is used to turn the glints on and off. With it you can create up to three glints. All three glints will have the same color but each can be sized and animated separately. The sizing and positioning takes place in the Glint section.

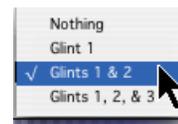
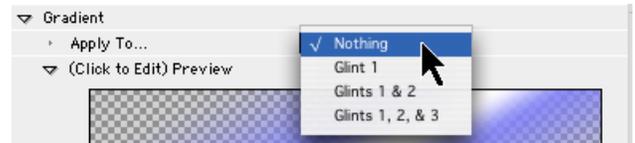
The options for Apply To... are

**Nothing** - No glint gradient is created. However, the glint size and positions parameters are still used for traveling glows and wipes. Even though there will be no glint color, the glow and wipe effects will still be seen.

**Glint 1** - This applies the glint gradient to the first glint. The glint 1 controls are used to position and size the glint.

**Glints 1 & 2** - This is the option you use when creating chasing effects. This option applies the glint gradient to glints 1 & 2. The glint 1 and glint 2 controls are both used. Each set of controls handles its own size and movement.

**Glints 1, 2 & 3** - This is the option you use when creating double chasing effects, or the alternating wipe on-off-on effects. This option applies the glint gradient to all three available glints. Each glint will have the same color but can be animated and sized separately.



### (Click to Edit) Preview

This is a preview image of what the glint gradient looks like. It shows the base color, angle and size. It doesn't show the effect of texturing, displacement or glow. Click anywhere on the picture to open the Gradient Editor.



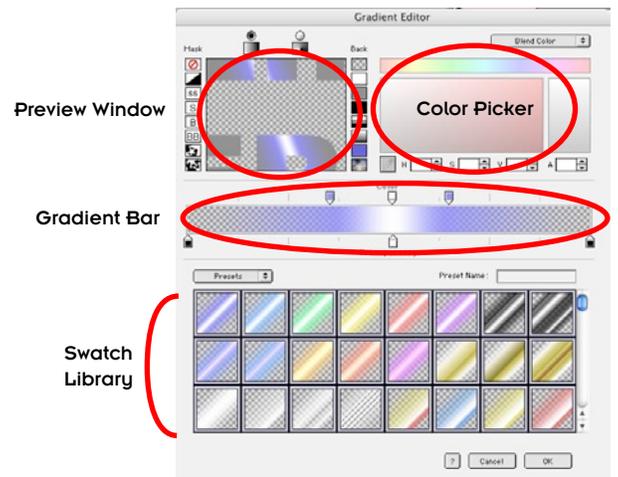
Click the Preview Picture to open the Gradient Editor.

## The Gradient Editor

This is the window that opens when you click the Preview picture. The Gradient Editor is the main control for the color and transparency of the glint. If you want a simple white glint, this is where you make it. If you want a multi-colored neon glint, this is also where you do it.

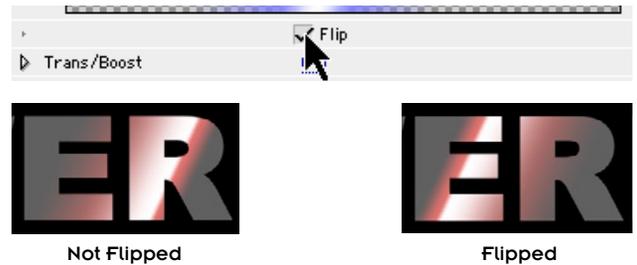
The Gradient Editor for Gradientwerks is the same as the one used for Glintwerks. They have different presets but the way you create and edit gradients is exactly the same.

For a complete description of how to use the Gradient Editor see the Gradient Editor section elsewhere in this manual.



## Flip

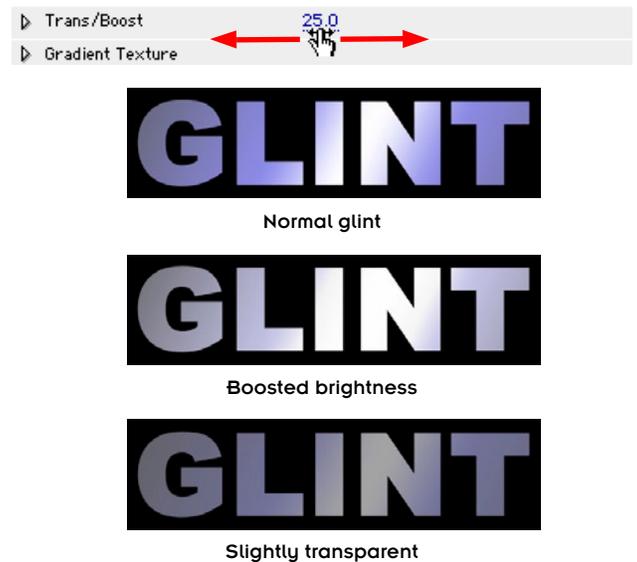
The Flip option reverses the colors in the gradient. It is useful for the time when you have created a glint for a left-to-right motion and then find you need to make it run right-to-left. Flip will reverse the colors so the new motion looks correct.



## Trans/Boost

The Tran/Boost control serves a double purpose. If you make the value negative the glint is made transparent. If you make the value positive the luminance is boosted to make the glint look more intense.

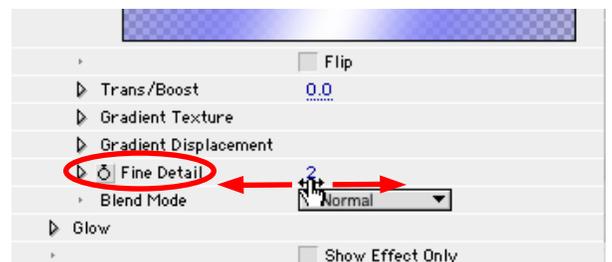
The Trans/Boost feature is the key feature to use when you want to make your glint look more subtle. Sometimes a full-opacity glint draws too much attention to itself or looks too garrish. When this happens you can make the glint blend perfectly with the rest of your design by simply making it partially transparent. This will settle it back into the picture and integrate it more with the overall design.



## Fine Detail

The Fine Detail control is used when jagged edges are appearing in the glint. For instance when texturing or displacing the glint rough edges can appear. By increasing the Fine Detail these rough edges can be smoothed out.

This feature will increase rendering time. Only increase it one unit at a time to find the best look for the shortest increase in time. For instance increase from 1 to 2. Don't jump to 4 unless absolutely necessary.



## Blend Mode

The Glintwerks plug-in has two parameters called Blend Mode. The first controls the blend mode for glints, the second controls the blend mode for glows.

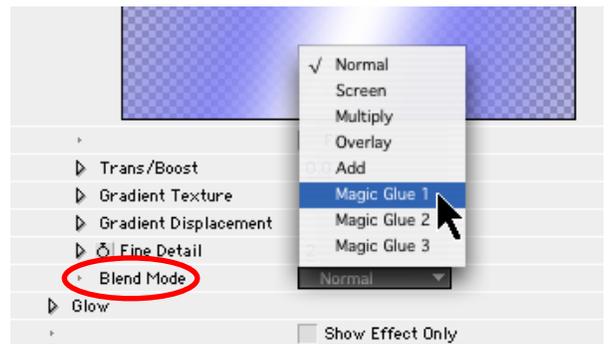
Blend Mode operations are used to combine the pixels created by the effect with the pixels of the layer that the effect has been applied to.

You are probably familiar with Blend Mode operations from programs such as Photoshop and After Effects. Some operations make the image brighter, some make it darker.

We have included three of our own Blend Modes called Magic Glue 1, 2 and 3. These blend modes were created to make colors pop better. Try them out and see what happens.

Note that you will see an effect from the Blend Modes only when the Composite On Original option is turned ON, and only on the layer that the effect is applied to. If the layer is a solid color, or if the effect is applied to plain colored text, you won't see much effect from changing the blend mode.

To get the image to affect any other layer in your After Effects project you must turn off Composite On Original and use the Blend Modes that are part of the After Effects layer properties.



## The Gradient Texture Controls

The texture controls add a beautiful level of detail to your glints. This feature makes textures appear on the surface of your lettering as the glint passes over your text.

### Image

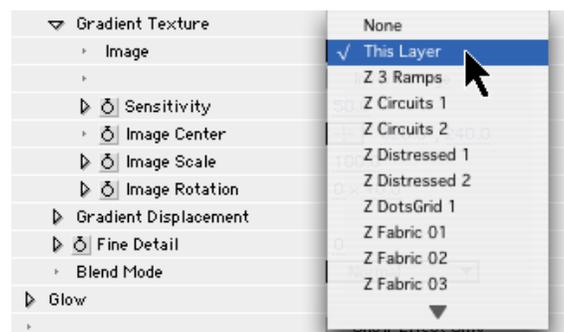
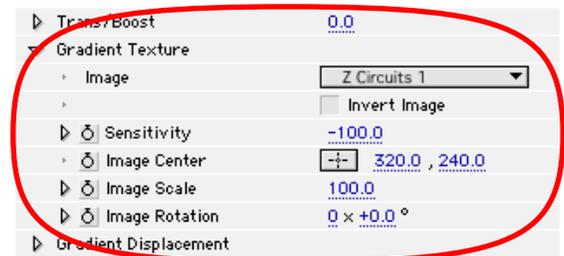
The Image control lets you select the picture that will be used as the texture. The textures are based on grayscale images that are in a folder called Glintwerks Textures located at the same level as the Glintwerks plug-in on your hard drive. The program comes with many many textures. Many more can be downloaded from our website and added to the textures folder. You can also make your own and Glintwerks will use them when you put them into the textures folder.

**WARNING:** When you add or remove images from the Glintwerks Texture folder it will change the order of the items in the Image list. This can cause old projects to change because After Effects doesn't remember the name of the texture it only remembers the position of the texture in the list. If you reopen a project and the plug-in detects that the list has changed it will warn you, however it will be up to you to re-select the correct texture.

The options seen in this menu are:

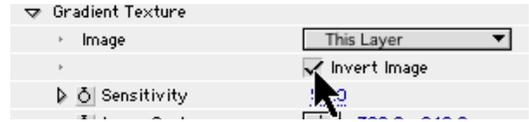
**None** - This option turns off the texture effect.

**This Layer** - This option uses the image that the Glintwerks plug-in is applied to as the base for the texture. This option will have no effect if applied to something that is solid-col-



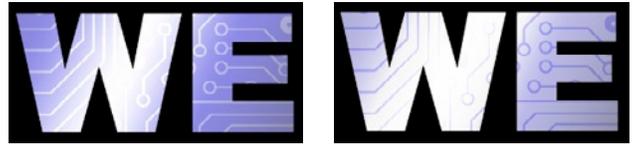
ored such as a piece of text. However, if the glint is applied to something like a picture of water or a car, this option will make the image of the water or car appear in the glint.

**The Rest Of The List** - The menu items listed below the “This Layer” option are the names of the images located inside the Glintwerks Textures folder. Choosing one of these images will apply the image as a surface texture. For instance choosing one of the “Z Fine Brushes” images will apply a texture that makes the glint look like it is passing over brushed metal.



### Invert Image

This option inverts the luminance of the texture. Blacks become white and whites become black. This is a useful feature when designing the look of the glint. Inverting the image can give the texture an entirely different look.



### Sensitivity

The Sensitivity control influences how strongly the texture affects the glint. A low value makes the texture very subtle. A high value can turn the texture white.

Negative values are a different story. When you make the Sensitivity value negative the texture starts to act like a mask. The black pixels in the texture make the glint become transparent.

If you set the Sensitivity to -100 the black pixels make the glint completely transparent leaving only the part of the glint which was textured by white pixels. This can create a really interesting texture effect when the texture image is high contrast blacks and whites.

For instance if you use one of the grid, wave, line or scratch images only the lines and scratches show through. So the glint no longer looks like a glint at all, rather it looks like a traveling texture.



Positive Sensitivity makes the map affect the glint more strongly.



Negative Sensitivity uses the map to cut holes in the glint.

### Image Center

The Image Center control lets you position the texture.

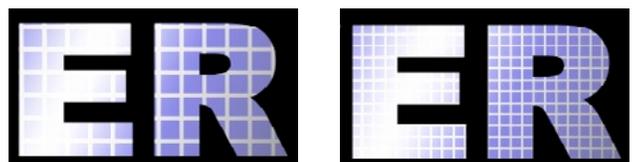
Notice how the texture stays in position as the glint moves over it. If you animate the Image Center parameter you can make the texture slide over the surface of the text. This can be used to simulate reflections moving on the surface.



The Image Center control is also used to set the pivot point around which the texture will rotate.

### Image Scale

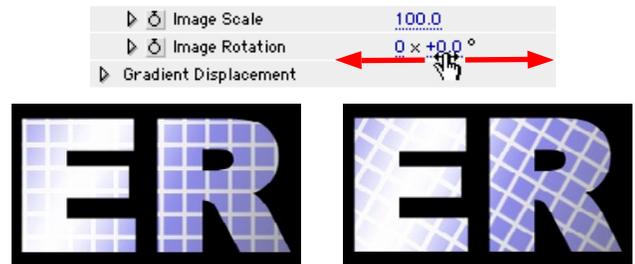
The Image Scale parameter is used to reduce or enlarge the texture image. For instance if you use one of the Grid textures you can reduce or enlarge the image to make the grid look right for your design.



## Image Rotation

The Image Rotation parameter enables you to rotate the texture.

Angling the texture can add a very nice touch. For instance, angled brushed metal looks much cooler than straight brushed metal. Angled grids and other textures that have a distinct direction to them also look very cool when angled.



## The Gradient Displacement Controls

The displacement feature can take your glints to a completely different level. This feature changes the position of the colors in the glint. Based on the image being used you can slide the colors, scatter the colors or completely change the shape of the glint from a straight line to a soft and flowy shape.

## Image

The Image control lets you select the picture that will be used as the displacement texture. The displacement is based on grayscale images that are in a folder called Glintwerks Textures located at the same level as the Glintwerks plug-in on your hard drive. This is the same folder of images that is used by the Gradient Texture feature.

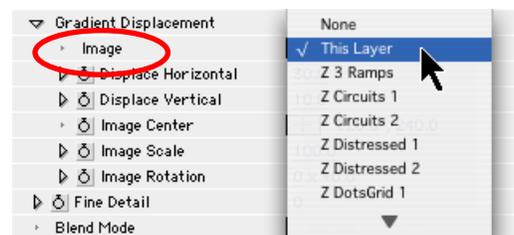
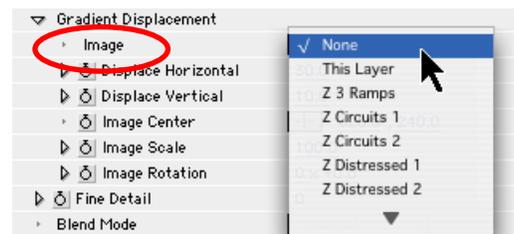
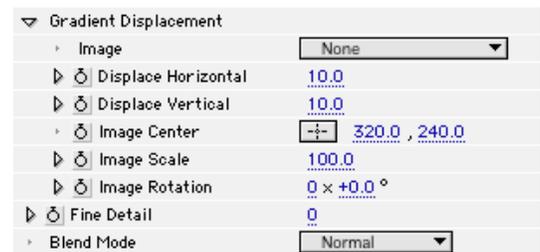
The program comes with many many textures. Many more can be downloaded from our website and added to the textures folder. You can also make your own and Glintwerks will use them when you put them into the textures folder.

**WARNING:** When you add or remove images from the Glintwerks Texture folder it will change the order of the items in the Image list. This can cause old projects to change because After Effects doesn't remember the name of the texture it only remembers the position of the texture in the list. If you reopen a project and the plug-in detects that the list has changed it will warn you, however it will be up to you to re-select the correct texture.

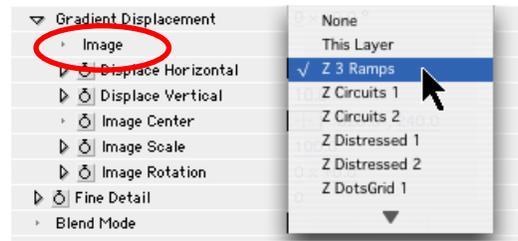
The options seen in this menu are:

**None** - This option turns off the displacement effect.

**This Layer** - This option uses the image that the Glintwerks plug-in is applied to as the base for the displacement. This option will have no effect if applied to something that is solid-colored such as a piece of text. However, if the glint is applied to something like a picture of water or a car, this option will displace the colors of the glint around the image of the water or car.



**The Rest Of The List** - The menu items listed below the “This Layer” option are the names of the images located inside the Glintwerks Textures folder. Choosing one of these images will apply the image as a displacement texture. For instance choosing one of the “Z Fine Brushes” images will apply a texture that makes the glint look like it is passing over brushed metal. This is similar to how the Gradient Texture image works but instead of burning the texture into the glint, the image is used to shift the position of the colors creating an entirely different look.



You can add new images to the list by putting the images in the Glintwerks Maps folder.

### Displace Horizontal / Vertical

These values set how many pixels the glint is offset. The amount of offset will need to be adjusted depending on the image used. For instance if the displacement image is smooth a large displacement value can be used. But if the displacement image has sharp changes from black to white then large values will cause tearing and jagged edges.

If you see tearing it can usually be fixed by increasing the Fine Detail level.



Displacement Horizontal = 30



Displacement Horizontal = 100

### Image Center

The Image Center control lets you position the texture. The Image Center control is also used to set the pivot point around which the texture will rotate.



### Image Scale

The Image Scale parameter is used to reduce or enlarge the displacement image. For instance if you use one of the Grid textures you can reduce or enlarge the image to make the grid look right for your design. Usually the smaller the text the smaller the displacement image needs to be.



Image Scale = 100%



Image Scale = 50%

### Image Rotation

The Image Rotation parameter enables you to rotate the displacement image.

Angling the displacement image can add a very nice touch. For instance, angled brushed metal looks much cooler than straight brushed metal. Angled grids and other textures that have a distinct direction to them also look very cool when angled.



# The Glow Controls

Having Glows built into Glintwerks makes it much easier to create a unique design. However, Glintwerks goes much further than standard misty glows and gives you an entirely new way to create cutting edge effects.

## Apply To...

The Apply To... menu is used to turn glows on and off.

With it you can create up to three glows. All three glows will have the same color but they can all be different sizes and move at different speeds. Since the glow tracks the glint, size and movement is controlled in the Glint section.

The options for Apply To are...

**Nothing** - No glow is created.

**Glint 1** - This applies the glow to only the first glint. The glint 1 controls are used to position and size the glow. The other two glints, if used, won't glow.

**Glints 1 & 2** - This is the option you use when creating chasing effects. This option applies the glow to glints 1 & 2. The glint 1 and glint 2 controls are both used. Each set of controls handles its own size and movement.

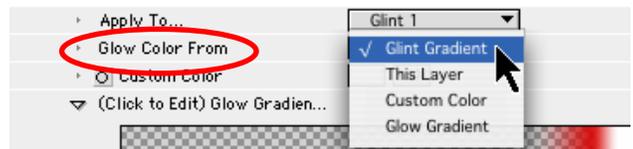
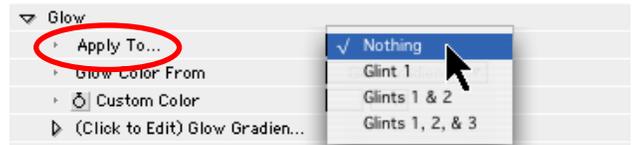
**Glints 1, 2 & 3** - This is the option you use when creating double chasing effects, or the alternating wipe on-off-on effects. This option applies the glow to all three available glints. Each glint will have the same color but can be animated and sized separately.

## Glow Color From

The Glow Color From parameter lets you choose the source for the color of the glow. The four different options in this menu will completely change the look of the glow.

The options for Glow Color From are...

**Glint Gradient** - This option takes the color of the glow from the glint. If the glint gradient is multi-colored, then the glow will be multi-colored too. For instance if you are applying a blue and white glint to red text, the glow will be blue and white too. This option makes the glow appear to be a natural extension of the glint.



**This Layer** - This option takes the color of the glow from the base layer that the Glintwerks effect is applied to. For instance if you are applying a blue and white glint to red text, the glow will be red.

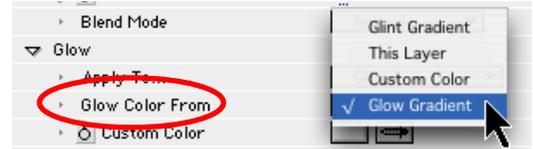
**Custom Color** - This option lets you choose a single color for the glow. This color can be completely different from the colors of the glint or the image. Usually a little white glow laid on top of a base glint will add an extra level of color that makes the glint pop better.

**Glow Gradient** - This is where things get wild! The Glow Gradient lets you use a completely different gradient for the color of the glow. The unusual thing about this is that the colors of the glow gradient don't follow the angle of the glint, rather they follow the blur of the glow.

What this means is that the left side of the gradient is applied to the parts where the glow is totally opaque and the right side of the gradient is applied to the parts where the glow is completely transparent. This causes the gradient to follow the shape of the objects that are glowing. When animated the glow appears to ooze and flow over and around the shapes of the letters.

This flowing effect can be used in several ways. For instance if the Glow Gradient is simply white with a transparent tail, then the bright spot of the glow will follow the curves of the lettering in a way that looks much more alive than the standard white glow created using the Custom Color option.

A second use is to make wild-colored oozing glows that reveal the title as it animates over the top of the lettering. This is an effect unlike anything you've ever seen before. The glow appears to jump out and grab ahold of the next letter and then oozes over the top of it following the twists and curves of the lettering.



A plain white glow



A white "glow gradient" glow



When using the Wipe feature, a ring glow traces out the shape of the letters as they are revealed.

## Custom Color

When the Glow Color From setting is on Custom Color, this is the color that is used. Click the colored rectangle to open a color picker, or use the eyedropper to pick a color from the screen.



Click the rectangle to choose the custom glow color.

## (Click to Edit) Glow Gradient

This is where you choose and edit the gradient used when the Glow Color From setting is on Glow Gradient.

Turning down the arrow in front of the parameter name will reveal a picture of the current glow gradient. Clicking on the picture opens the gradient editor. Notice that the presets are different from the ones seen in the other gradient editor. This is because glows require very different types of gradients than glints.



Click the gradient preview to open the gradient editor.

## Size

The size of a glow is controlled in two ways. Mainly the size of a glow is controlled by the size of the glint. If the glint size is set small then the glow will be small. If the glint size is set large then the glow will be large.

The Glow Size parameter is a secondary effect. It controls how tightly the glow conforms to the shape of the target. A large Glow Size spreads the glow loosely over the target. A small Glow Size makes the glow fit tightly to the shape of the target.

## Softness

The Softness control makes the glow blurry or hard edged. Making the glow harder tends to make it look more intense.

## Trans/Boost

The Transparency/Boost feature applies to Glows the same way this feature applies to Glints. Positive values boost the luminance causing the colors of the glow to get brighter. Negative values make the glow more transparent.

This is the parameter to use when you want the glow to be more subtle.

## Fine Detail

The Fine Detail control is used when jagged edges are appearing in the glow. For instance when using the Glow Gradient option with a multi-colored gradient, rough edges can appear where the glow is too tight. By increasing the Fine Detail these rough edges can be smoothed out.

This feature will increase rendering time. Only increase it one unit at a time to find the best look for the shortest increase in time. For instance increase from 1 to 2. Don't jump to 4 unless absolutely necessary.

## Blend Mode (for Glows)

There are two Blend Mode controls. This one controls the blend mode for glows. Blend Mode operations are used to combine the pixels created by the effect with the pixels of the layer that the effect has been applied to.

Blend Modes for glints don't do much of anything when the base target is a solid color or solid colored text.

However, blend modes for glows have a very pronounced effect. These blend modes will change the glow based on the colors of the glint. Experiment with the Blend Modes to see what the results are.

We have included three Blend Modes of our own creation called Magic Glue 1, 2 & 3. They help to make colors more saturated and have more graphic punch.

## Show Effect Only

This option removes the base image and only shows you the pixels created by the Glintwerks effect.



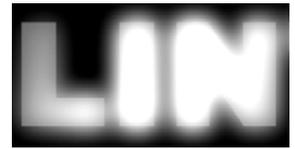
Small glow size



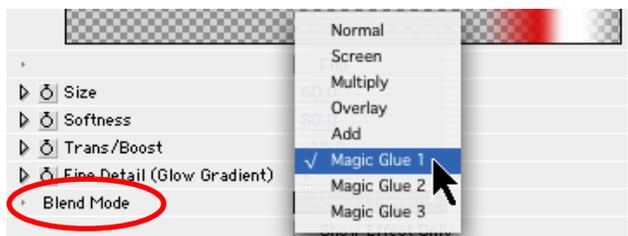
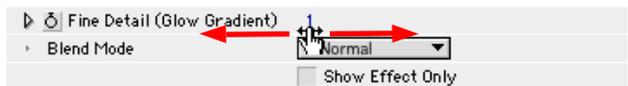
Large glow size



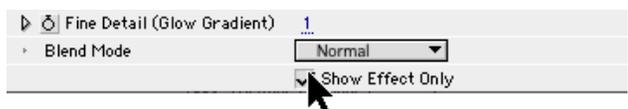
High Softness



Low Softness



Blend modes for glows.



Layer plus glint.



The glint by itself.