

## INTRODUCTION

### HELLO!

Hello, and welcome to the documentation for i2c Presets Pack for After Effects v2.0.

Thank you for downloading and taking the time to read this. If you experience any problems, or have any questions, feel free to drop me a tweet @i2cblog, or check out the Facebook page. Post on the wall and I'll reply as soon as I can!

I created these presets as solutions for various problems I faced while working on different projects. I took time to adjust them and make them more user-friendly so I could share them with you, and hopefully they will help you as they have me.

This document will explain how to setup the presets and what every control does. If you don't fancy reading, you can find an introductory series of videos on the Presets Pack page on <http://ideastocreations.blogspot.com> (via FREE STUFF link in the top bar) as well as demonstrations of how I use them.

Also, if you're interested in the work that goes into the presets, visit <http://i2cdev.blogspot.com> for all that information and some handy info on expressions.

Finally, if this product helped you, don't hesitate to donate via the Donate button. Your donations and comments help me keep making this stuff and also help me further my developments, and I really appreciate it 😊

### DISCLAIMER

**Not many read this section, but I insist you do! I'll keep it as short and simple as possible.**

- By downloading the Presets Pack, you accept the terms of use.
- Although measures have been taken to ensure that this pack is safe and virus-free, *"Ideas to Creations"* does not take responsibility for any damage to your system, software or hardware, while using these presets.
- They have **only been tested on Windows**. MAC users may use but whether they will work is not guaranteed. Should it work, I can provide support for issues that would also be reproducible in a Windows environment.
- It is strongly recommended that you backup data before overwriting anything, as well as "Increment and Save" before applying a preset to avoid losing your project completely.
- I do my best to update and support this product, but remember that you got them for free, and so treat them as such.
- Feel free to tweak the settings and expressions to your liking, but remember that this product is on a Creative Commons BY SA NC license. You must attribute the original producer (***Ideas to Creations***) and should you share the presets, you must share them under the same license (BY SA NC) and for free (non-commercial).

## INSTALLING

Installing is a very simple process:

1. Extract the contents of the zip.
2. Copy “\_i2c\_” folder to:  
C:\Program Files\Adobe\Adobe After Effects\Support Files\Presets\
3. Go to the “Support Files” folder and copy “PresetEffects.xml” to your desktop (backup).
4. Copy “PresetEffects.xml” from the .zip to:  
C:\Program Files\Adobe\Adobe After Effects\Support Files\  
You will be asked if you want to overwrite. Click “Copy and Replace”.

Done!

If you have the previous set of presets installed, please delete or re-organize to avoid conflict.

## ADVANCED INSTALLING

If you have previously copied a modified version of PresetEffects.xml, you will lose them if you copy the one that comes with this pack. To have both installed, do the following:

1. Right-click the PresetEffects.xml that comes with the pack. Choose “Edit”.
2. Scroll down to the section that reads <!-- IDEAS TO CREATIONS PRESETS PACK -->
3. Select from this to the bottom where it reads <!-- END OF IDEAS TO CREATIONS PRESETS CONTROLS -->
4. Copy this text.
5. Press Start and type “Notepad”. Right-click and *Run as Administrator*.
6. Go *File > Open* and open the PresetEffects.xml file in the Support Files folder. (backup first)
7. Paste the copied text **above** the </Effects> code at the bottom.
8. Save and close both windows.
9. Done!

## UNINSTALLING

1. Delete the “i2c” folder.
2. (Optional) Go back to the desktop and copy back “PresetEffects.xml”. Copy and Replace.

## CHANGE LOG (V1.2 – 2.0)

- Added “i2c\_TRANSIT”.
- Added “i2c\_PROXIMITY”.
- Added “CC Particle World Parent to Layer”.
- INTERFERE: Unified effect control, eliminating the modular workflow.
- INTERFERE: Added BLUR and SYNC functionality.
- INTERFERE: Individual effects now have “Amount” control.
- INTERFERE: No longer comes with pre-set keyframes.
- INTERFERE: Added “No Color Coding” checkbox to remove naming convention.
- INTERFERE: Defaults modified.

- INTERFERE: Added INTERFERE\_PRESETS folder with pre-made effects for Adjustment Layers.
- INTERFERE: Added INTERFERE\_CameraControl to allow INTERFERE to be used for Camera Shake.
- TRANSIT: Added "Transit Properties" section, to animate layers steadily between IN and OUT.
- LAG: Unified controls.
- LAG: Added "Relative Position"
- 3DFY: Unified controls.
- 3DFY: Added "X- and Y- Position" controls.
- 3DFY: Changed "Opacity" to "Opacity Fade Index".

## I2C\_INTERFERE

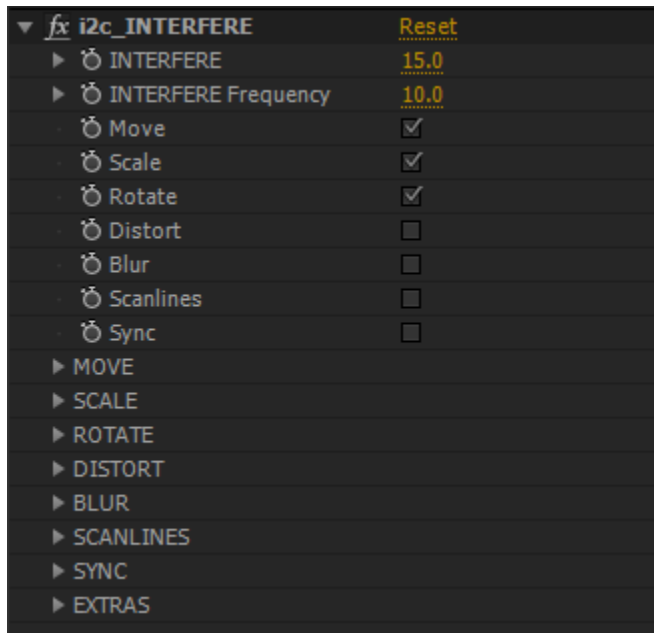
Interfere creates an RGB-split, move and distort effect on your elements. It's very powerful and feature packed; the flagship of Ideas to Creations. Interfere requires a few steps to setup but it's worth it!

Interfere was created for an RGB split effect. It eventually got all the other features, such as scaling and scanlines, as it evolved.

### QUICK START

1. Create the elements to be interfered. In this case, we'll assume it is text.
2. Create a new Null object and name it "Interfere" (case-sensitive, cannot be changed later)
3. Select the text layer and name it "RED" (case-sensitive). This layer will represent the RED channel in the RGB split.
4. Apply Interfere\_Null to the null object.
5. Apply Interfere\_Layer to the text layer. It should turn red and have some distortion applied.
6. Duplicate the text layer twice and change the top-layers' name to GREEN then BLUE.
7. Change GREEN and BLUE's blend mode to "Add"
8. Play with the Interfere settings.
9. Keyframe INTERFERE value.
10. Switch on Motion Blur for the three layers and the comp.

## CONTROLS



Control	Function
<b>INTERFERE</b>	Amount of interference. This is the master control.
<b>INTERFERE Frequency</b>	Frequency of Interfere.
<b>Move, Scale, Rotate, Distort, Blur, Scanlines, Sync</b>	Toggles each effect on the layers.
<b>MOVE, SCALE, ROTATE, DISTORT, BLUR,SCANLINES, SYNC</b>	Controls for the different effects. Ensure that the checkbox above is enabled to see the effects. (Breakdown below)
<b>EXTRAS</b>	Extra controls such as Random Seed.

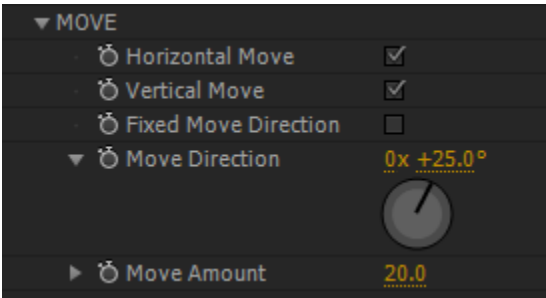
The INTERFERE control is the master control. It handles how much ALL the effects are applied, however each individual section has an “amount” control. That control will change the specific effect in comparison to other effects. For example, if you wanted a lot of INTERFERE, but more scale than move, you’d use the Amount controls for Scale and Move to change this.

In order to explain the individual effects, we'll use a test subject.



It's a comp that holds the i2c logo, a text layer "INTERFERE" and a colorful background. I've added this composition into another composition and applied interfere. For each setting below, all other settings will be switched off. *Motion Blur is on.*

MOVE



Control	Function
Horizontal Move	Toggle whether the layer is allowed to move horizontally
Vertical Move	Toggle whether the layer is allowed to move vertically
Fixed Move Direction	Toggle whether the layers move in a fixed direction. If this is on, the two above controls are ignored.
Move Direction	Defines the direction the layers will move if <b>Fixed Move Direction</b> is enabled. <b>MUST STAY BETWEEN 0 and 359.</b>
Move Amount	Relative to the INTERFERE value, this is how much the layer actually moves.



Vertical move only

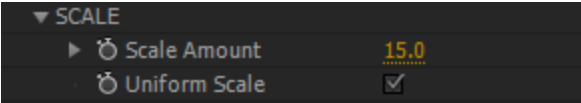


Both vertical and horizontal are on.

Notice the background becomes visible as the layers are displaced. Use "Extend Edges" under "EXTRAS" to eliminate this.



With fixed move direction applied at 60 degrees.  
Animating the move direction produces some interesting effects.



Control	Function
Scale Amount	Relative to the INTERFERE value, this is how much the layer actually scales.
Uniform Scale	Toggles scaling uniformly in X/Y, or scale randomly on either axis.

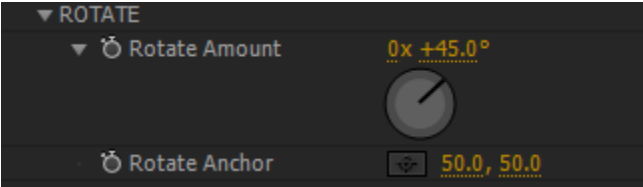


Scale applied.



Uniform scale disabled. Notice RED is scaled more in Y than X.

ROTATE



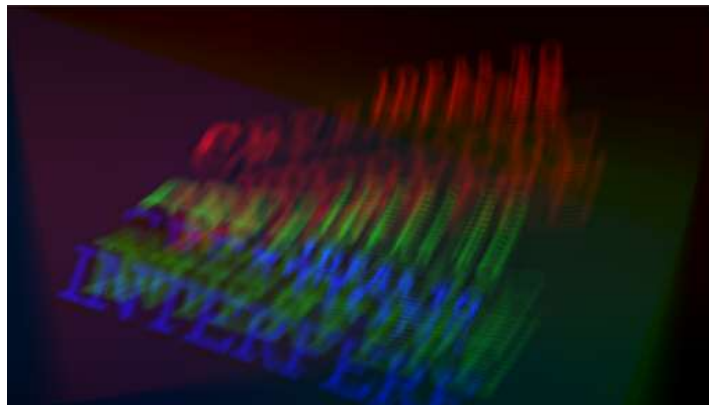
Control	Function
Rotate Amount	Relative to the INTERFERE value, this is how much the layer rotates.
Rotate Anchor	The pivot point of rotation of a layer.





Rotate applied.

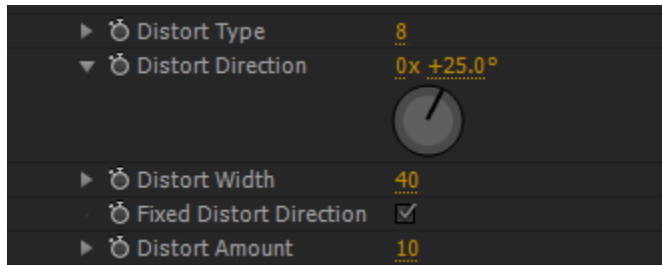
Notice that they spin in different directions and amounts.



Rotation Anchor moved to the top-left corner of the comp.

It produces some interesting effects when animated.

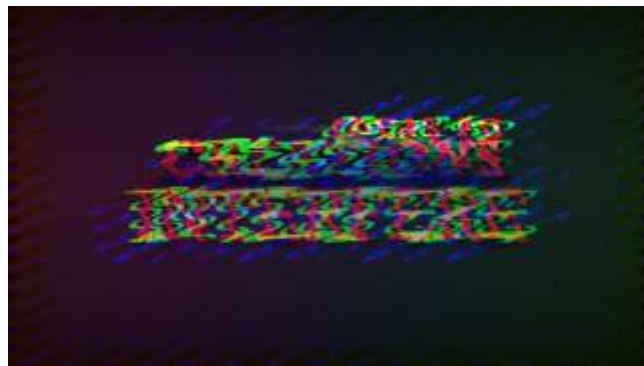
## DISTORT



Control	Function
<b>Distort Type</b>	The type of distortion you'd like. Values are Sin (1), Square (2), Triangle (3), Sawtooth (4), Circle (5), Semicircle (6), Uncircle (7) and Noise (8)
<b>Distort Direction</b>	Direction the distortion will go. Only works if <b>Fixed Distort Direction</b> is enabled.
<b>Distort Width</b>	Wavelength of the waves that the distort produces.
<b>Fixed Distort Direction</b>	Toggle whether the distortion occurs in one direction or randomly
<b>Distort Amount</b>	Relative to the INTERFERE value, this is how much the layer distorts.

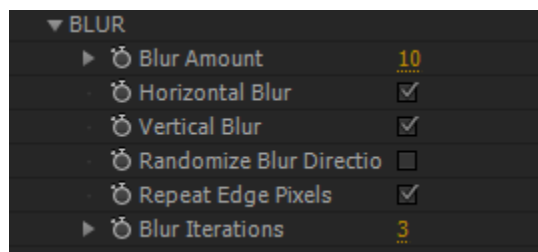


Distort type 2 (Square) with fixed direction at 78 degrees.  
Notice the edges become visible. Use "Extend Edges" under EXTRAS to fix this.



Distort type 5 (Circle) with fixed direction disabled.  
Notice the varied amount of distortion. The distort direction for each layer will change over time depending on the INTERFERE frequency.

## BLUR



Control	Function
Blur Amount	Relative to the INTERFERE value, this is how much the layer blurs.
Horizontal Blur	Toggle blur in the horizontal direction.
Vertical Blur	Toggle blur in the vertical direction.
Randomize Blur Direction	Randomize between Horizontal and Vertical blur. The two above must be on.
Repeat Edge Pixels	Repeat edge pixels to avoid transparent areas around rectangular images.

## Blur Iterations

The number of times blur is applied. Higher results in better quality but longer render times.



Horizontal blur only.

Notice that in this particular frame the BLUE layer is blurred less than the others, making it more distinct.



This is the previous image with increased blur.

Notice the left and right edges have darkened as the black background passes through. This occurs when "Repeat Edge Pixels" is disabled.



Randomize Blur Direction is enabled.

In this particular frame, the BLUE layer is blurred vertically, GREEN horizontally, but RED is not receiving blur.

SCANLINES

Scanlines produces fine lines across the source. Works best with motion blur and distort.



Control	Function
Scanlines Amount	How wide each scanline is. 100% leads to a completely blank image.
Scanlines Direction	Direction of the lines.
Scanlines Width	Distance between each line.
Scanline Feather	Feather for the edges of the lines.
Scanline MIN	The minimum INTERFERE value when Scanlines begin to become visible. This prevents them from POPPING in.
Scanline MAX	The value of INTERFERE when Scanlines are in full effect.



Scanlines applied.



Here we have Move and Distort enabled.

The image above has Scanlines, whereas the bottom one does not.

Depending on your taste, one may appear better than the other. (I prefer with Scanlines on)

Scanline MIN and Scanline MAX are used to animate the lines in, to prevent them from popping in. When the main INTERFERE control is below "Scanline MIN", you won't see any lines. When it hits and passes Scanline MIN, the scanlines begin to animate in from very thin to the Scanline Amount. When INTERFERE hits the Scanline MAX and beyond, it will be at the maximum value which is the Scanline Amount.

The reason this occurs is so that:

1. The scanlines do not suddenly appear, but rather ease in.
2. It can be set such that scanlines are not visible for lower values of INTERFERE, as they can be quite distracting.



You’ve noticed to this point that all layers tend to have very different effects relative to one another. Take the above image for example. The GREEN layer appears to have more distortion than RED.

SYNC allows you to synchronize the effects on all three layers. Applying move will usually have every layer move around independently. Applying SYNC will make all three move together.



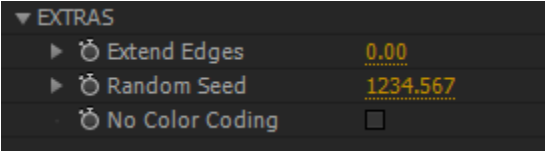
(Motion Blur disabled). In this case, we have Move, Scale and Rotate enabled.

SYNC Move and SYNC Rotate are enabled, but SYNC Scale is not.

You can see that the three layers appear to have been moved and rotate, but are scaling individually (as clear by the BLUE layer).

SYNC increases the possibilities with INTERFERE. It is available for ALL properties, so experiment!

EXTRAS



Control	Function
Extend Edges	Extend the edges of the source. This is good for clearing the black edges that appear when using Distort, Move, Scale and Rotate.
Random Seed	Seed for the calculation. Note that adding new layers also changes this seed for maximum randomness.
No Color Coding	Disables the naming convention. If you intent to only use one layer, enable this so you don't have to rename

the layer. However, RGB effect is lost.

Extend Edges is an important control as it extends the edges of the source to keep the background from showing. Here's an example using the previous image:



Without Extend Edges



With Extend Edges (380)

Extend edges is especially useful when working with images and footage and with motion blur.

**FOR RENDER PURPOSES, it is important to keep this value as low as possible.** The higher it is, the longer it takes to render. Quickly run through your footage, find the frame with the greatest displacement and set this value appropriately. It's also advised to do this LAST before the final render.

## OTHER FUNCTIONS

Under the INTERFERE folder, you'll find additional presets that can be applied. Here's an explanation of what they do:

### INTERFERE\_CAMERACONTROL

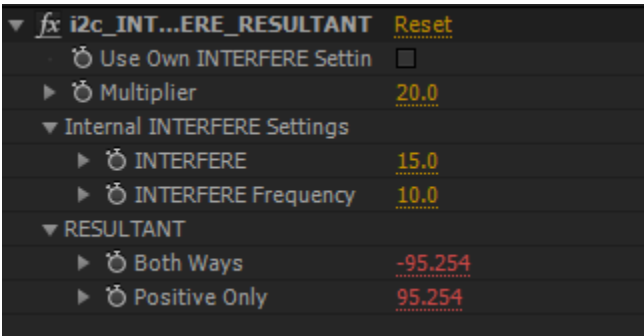
Interfere can now be used to create camera shake using this preset:

1. Create a new Null object. Name it "Camera Control".
2. Create a new Camera.
3. Parent the camera to "Camera Control".
4. Create another Null.
5. Name the Null "Interfere".
6. Apply "Interfere\_Null" to "Interfere".
7. Apply "Interfere\_CameraControl" to "Camera Control".

Why would you want to use Interfere for camera shake?

By keyframing the "INTERFERE" value, you can switch camera shake on and off and also vary the amount of shake over time. It is recommended to add the shake AFTER animating your camera.

### INTERFERE\_RESULTANT



RESULTANT produces a value from the Interfere formula. It can be controlled by the Interfere Null or use its own values. Resultant can be used to apply to other effects, such as mosaic or another type of blur.

Control	Function
Use Own INTERFERE Settings	Check this box to use the INTERFERE and INTERFERE Frequency controls below. If disabled, it will use values from the Null named "Interfere".
Multiplier	This serves as a multiplier to the value that the RESULTANT produces. Use this if the values are too low/high.
Internal Interfere Settings	Similar to standard INTERFERE settings.
RESULTANT > Both Ways	The result of the INTERFERE fomula both negative and positive.



## RESULTANT > Positive Only

The result of the INTERFERE formula but only in positive values. It is similar to Both Ways, except should Both Ways go negative, this will produce the same but only positive.

In the right hands, Resultant is a very powerful feature:

- Try applying Resultant to an Adjustment layer then applying a Twirl effect. Alt+Click on the Angle stopwatch and pickwhip “Both Ways”. Now, Twirl will behave as if it’s part of INTERFERE!
- Apply Resultant to an Adjustment layer then apply CC Smear effect. Pickwhip “Both Ways” to the Reach control, then apply a wiggle() expression to the From and To.

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## INTERFERE\_ADJUSTMENT

Similar to the Interfere\_Resultant, Adjustment is simplified. It is tied directly to the Interfere controller in the Null object, and has the Opacity tied as well. Interfere\_Adjustment allows effects to be applied, adding onto functionality.

For example, apply Interfere\_Adjustment to an adjustment layer, then apply an Exposure effect and set the Exposure to a high value. This will produce random flashes that tend to look very nice especially with all functions on and motion blur. Also try adding Mosaic and Hue/Saturation. EXPERIMENT!

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## INTERFERE\_PRESETS

These are pre-made presets for Adjustment layers.

## TIPS & TRICKS

- Pre-compose the source before applying Interfere\_Layer. This way, your effects and attributes won’t get mixed up with Interfere’s stuff. It’s also good to have the whole Interfere setup in its own composition to keep things neat.
- Viewport too slow? You can disable distort and extend edges to render faster. You should also Downsample (using Resolution set to Half or Quarter). Downsampling makes a huge difference. Also, try using proxies when integrating Interfered comps into other comps! This is the fastest solution.
- You don’t have to use copies of the same layer. Try using various types of layers and animate the Null to see what you can create. Even a credits sequence, similar to Transit, can be created using Lag. (see video demo on ideastocreations).
- Remember to keep “Extend Edges” as low as possible.
- If you take a look at the layer, you’ll notice a bunch of Effects. You can re-order these items to change the order they take effect. By default, Scanlines happens before Distort, but if you’d like to have it the other way, simply re-order them in the Effect panel. It actually makes a difference, especially for perfectionists like me.

## I2C\_TRANSIT

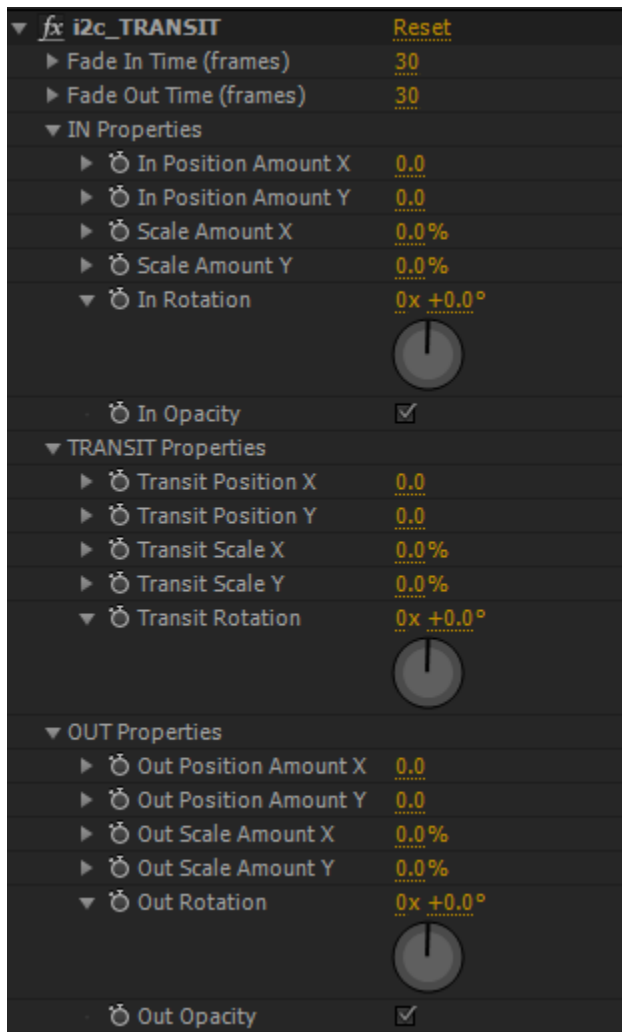
Transit is a batch-animation tool powered by time. It is used to modify the properties of layers based on their in and out points.

Transit was originally created to animate an intro and outro text for a film's credits.

### QUICK START

1. Create all the layers that need to be animated.
2. Create a new Null and name it "Transit" (case-sensitive).
3. Apply "Transit\_Null" to the Null object.
4. Select all the layers and double-click "Transit\_Layer" to apply to all the layers.

### CONTROLS



Control	Function
<b>Fade In Time (frames)</b>	Amount of time a layer takes to animate in. Value is in frames.
<b>Fade Out Time (frames)</b>	Amount of time a layer takes to animate out. Value is in frames.
<b>IN Properties (group)</b>	The properties of the layer BEFORE Fade In, relative to its present properties.
<b>TRANSIT Properties</b>	The changes that occur to the layer while between Fade In and Fade out. Values are relative to the layers present properties.
<b>OUT Properties</b>	Properties of the layer AFTER the Fade Out. Values are relative to the current properties of the layer + the Transit properties.

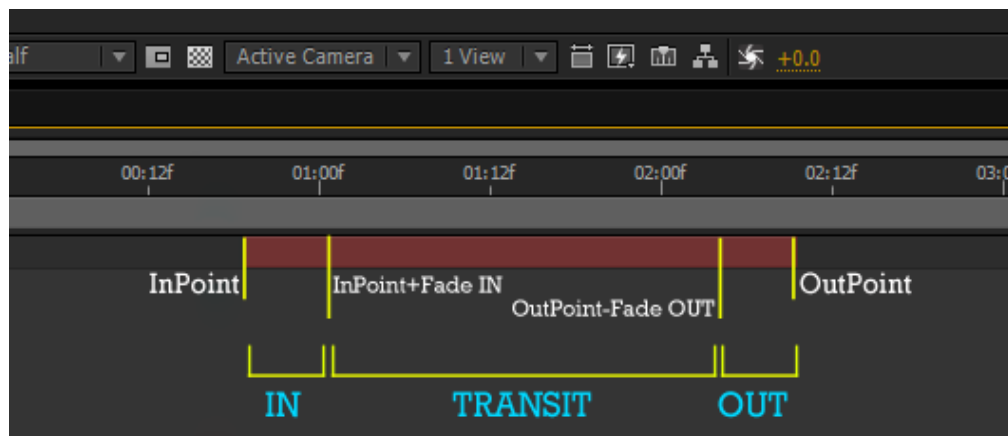
Transit works in 4 phases: IN – CURRENT - TRANSIT – OUT.

IN is the time from InPoint to InPoint + Fade In time.

CURRENT is a frame when the properties of the layer are equal to those if Transit was not applied. It only occurs for a single frame.

TRANSIT is the time between InPoint+Fade IN time and OutPoint-Fade Out Time. In this time, the layer will have the values applied over time.

OUT is the time between OutPoint-Fade Out time and the OutPoint of the layer.



It's important to remember that:

- IN will **SUBTRACT** from current to produce in animation.
- TRANSIT will **ADD** to current to produce animation.
- OUT will **ADD** to current **plus** transit to produce animation.

Say you define values of In Scale as -100, transit as +70, and OUT as +50. The layers current scale is 100. This is what will happen:

1. Before IN, the layer will be at 0 (since it's 100).
2. The time hits the IN point. Between IN and IN+30frames (based on the Fade IN time) the layer will scale from 0 – 100 (the layers current scale).

3. Between IN+30frames and OUT-30frames, the layer will scale up to 170% (current+transit).
4. Between OUT-30frames and OUT point, the layer will scale from 170% to 220% (170+50);

## I2C\_PROXIMITY

Proximity is a batch-animation tool for lists, powered by relative positions. It is used to modify the properties of layers in a list based on their proximity from a specific layer. Unlike the other presets, Proximity requires two nulls to function.

Proximity was originally created to animate a long list of channels for an audio provider's promo. Animating 30 layers was going to be impractical, so Proximity was born.

### QUICK START

1. Create a new text layer and type in whatever you need.
2. Duplicate the layer multiple times then fill in the items for the list on each layer. You do not need to reposition them.
3. Create a new null object and name it "Proximity" (case-sensitive).
4. Create another new null and name it "Mover" (this name is not important).
5. Parent all the text layers to the "Mover" null.
6. Apply "Proximity\_Null" to the "Proximity" null object.
7. Apply "Proximity\_Layer" to the text layers by selecting them all and double-clicking the preset.

Alternative method:

1. Create a new text layer and type in whatever you need.
2. Create a null object and name it "Proximity" (case-sensitive).
3. Create another null object and name it "Mover" (this name is not important).
4. Parent the text layer to the "Mover" null.
5. Apply "Proximity\_Null" to the null named "Proximity".
6. Apply "Proximity\_Layer" to the text layer.
7. Duplicate the layer multiple times and fill in the items for the list.

Applying Proximity\_3D: Follow the same steps above, but before applying the presets, make all layers 3D.

**THE "MOVER" NULL IS REQUIRED, AS THE EXPRESSIONS USE IT AS A REFERENCE POINT FOR THE LIST.**

## CONTROLS

▼ <u>fx</u> i2c_PROXIMITY_3D	Reset
▶ First Layer Index	3
▶ ⌂ Proximity Radius	200.0
▶ ⌂ Proximity Inner	0.0
▼ Not In Range	
▶ ⌂ Spacing X	0.0
▶ ⌂ Spacing Y	0.0
▶ ⌂ Spacing Z	0.0
▶ ⌂ Scale X	100.0%
▶ ⌂ Scale Y	100.0%
▶ ⌂ Scale Z	100.0%
▼ ⌂ Rotation X	0x +0.0°
	
▼ ⌂ Rotation Y	0x +0.0°
	
▼ ⌂ Rotation Z	0x +0.0°
	
▶ ⌂ Opacity	100
▼ In Range	
▶ ⌂ In Position X	0.0
▶ ⌂ In Position Y	0.0
▶ ⌂ In Position Z	0.0
▶ ⌂ In Scale X	100.0%
▶ ⌂ In Scale Y	100.0%
▶ ⌂ In Scale Z	100.0%
▼ ⌂ In Rotation X	0x +0.0°
	
▼ ⌂ In Rotation Y	0x +0.0°
	
▼ ⌂ In Rotation Z	0x +0.0°
	
▶ ⌂ In Opacity	100
▼ Delay	
▶ ⌂ Position Delay	-6.0
▶ ⌂ Scale Delay	-11.0
▶ ⌂ Rotation Delay	-83.0
▶ ⌂ Opacity Delay	0.0

Control	Function
Proximity Radius	The distance in pixels when <b>In Range</b> begins to take effect.
Proximity Inner	Inner distance from the reference null when <b>In Range</b> is in full effect.
Not in Range (group)	Properties of the layer when not within the Proximity Radius. Values are RELATIVE to the Mover.
In Range (group)	Properties of the layer when within range of the Proximity Radius. Values are RELATIVE to the Mover.
Delay (group)	Amount of delay a specific property has before it begins to take the effects of <b>In Range</b> . Positive values lead to the effect happening later than usual, while negative makes them happen later.

It's important to know that applying "Proximity\_Layer" will move all layers to the Mover null. Use the "Spacing X/Y/Z" controls in the "Not In Range" section to space the layers from one another.

## TIPS & TRICKS

- Proximity uses the layer's Anchor Point to reference its position in BOTH X and Y. It's recommended to align the anchor point (or change text alignment) to fit your composition. You may also find the free "Reposition Anchor Point" script extremely useful. Available for free at [aescrpts.org](http://aescrpts.org).
- You can rename the "Proximity" null after applying Proximity. This lets you have two separate groups of proximity (with two different controllers). This can make for some pretty cool effects, as well as using multiple instances of Proximity within one comp.
- I tend to favor "Proximity 3D" over any other mainly because of the extra control. You never know.

## I2C\_LAG

Lag is a batch-animation tool. It copies the animation from one layer to a whole bunch but with a given amount of lag in time.

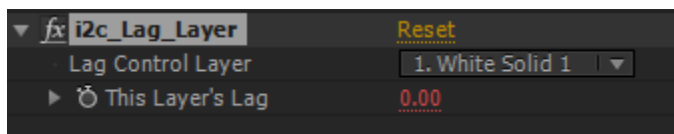
### QUICK START

1. Create a new Null object. Name it anything.
2. Apply “Lag\_Null” to it.
3. Select the layer(s) to be lagged. Apply “Lag\_Layer” to them by double-clicking it.
4. In the Effects panel, select the null in the “Lag Control Layer” section.
5. Ensure that the “This Layer’s Lag” section reads anything other than 999.
6. Animate the Null object’s position and scale properties.
7. If only using one layer, duplicate it multiple times to see the effects of Lag.

### CONTROLS



Control	Function
First Layer Index	Index (layer number) of the first layer in the set.
Lag Time (sec)	The amount of lag each layer has from the previous. Time is in seconds.
Custom Lag	Toggle the ability to give each layer individual lag values. When enabled, Lag Time is ignored.
Lag Position, Lag Scale, Lag Rotation, Lag Opacity	Toggle whether Lag applies to these properties.
Relative Position, Relative Scale, Relative Rotation, Relative Opacity	Sets whether the keyframes on the Null object are relative (on) or absolute (off).



Control	Function
Lag Control Layer	Define the layer that holds the controls.



### This Layer's Lag

The amount of lag this layer experiences. If Custom Lag is enabled, use this to set the lag for this particular layer. If Custom Lag is disabled, this will show the exact Lag this particular layer will experience.

Lag will automatically transfer the animation of the Null to the layers but those lower in the timeline (higher index) will have a slight time lag before they animate. For example, if Lag Time was set to 0.4, the first layer would animate immediately, the second would be 0.4 seconds late, the next would be 0.8 seconds late, and so on. Basically, each layer will have a separation of 0.4 seconds.

If this is not good enough, or you would like more control, you can use the **Custom Lag** control. Enable this so you can set individual values of Lag for each layer using the “This Layer's Lag” control in the effects panel of each layer.

### TIPS & TRICKS

- LAG can be used with different types of layers, so experiment!
- Use the “LAG CONTROL” interface to create some varying looks by using more than one controller.

## I2C\_3DFY

3Dfy offsets layers in their transform properties.

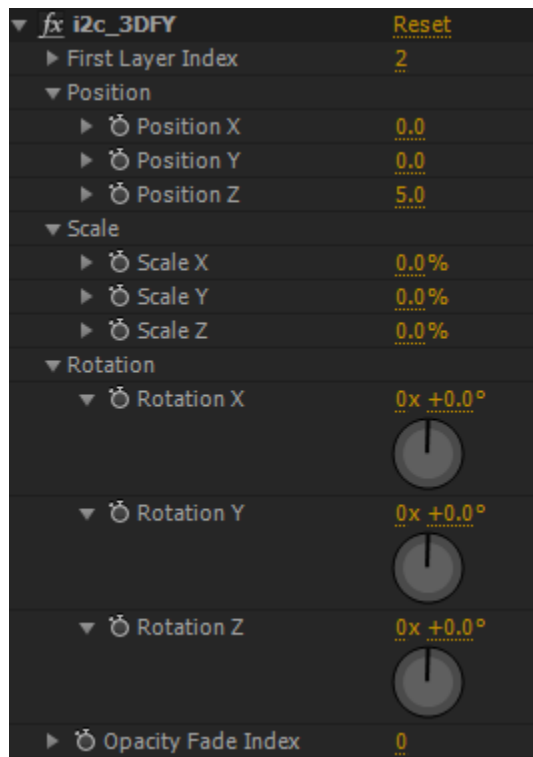
I initially used it to create 3D text (via Z-position offset), but has now evolved to something else completely.

### QUICK START

1. Create a text layer/shape/solid and make it 3D.
2. Create a new Null object, make it 3D and name it "3Dfy". (case-sensitive)
3. Apply "3Dfy\_Null" to it
4. Apply "3Dfy\_Layer" to the layer.
5. Duplicate the layer multiple times.
6. Fly around in 3D space and see the effects of 3Dfy.

Just like LAG, the objects will be set to the same position as the Null object. Use the Null object to animate the entire group.

### CONTROLS



Control	Function
First Layer Index	The index of the first layer that has 3Dfy applied.
Position	Position offset of each layer. This is like their spacing.
Scale	Scale offset of each layer.
Rotation	Rotation offset of each layer.

## Opacity Fade Index

Among all layers, the layer with this index will have an opacity of 0. All other layers will fade upwards.

## TIPS & TRICKS

- Try using different types of layers.
- Animate the 3Dfy controls as well as the Null object.

## OUTRO

Thanks again for downloading the Presets Pack. Keep an eye at Ideas to Creations for video tutorials and tips on how to make the most of the Presets Pack.

If you have any questions, once again, feel free to comment, tweet or write me on the Facebook page. You can also learn some handy expressions and how these presets are made by visiting [i2c\\_DEV!](#)

Thanks to all the beta-testers and to you. I really appreciate it.

Ideas to Creations

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