

# Fix it in Post with Boris Contium Complete and Avid

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# Webinar Overview

- Killer Cool tip
- Removing Flicker and Fix Auto-Iris Camera Issues.
- Creating Top Notch Keys.
- Transform Dull Shots.
- Learning to solve a common problems that start to creep up in HD workflows.

# Tools you're seeing today

- Avid Symphony 6.5
  - Everything is applicable to Media Composer/NewsCutter
  - Earlier versions
- Boris Continuum Complete Plugins from [BorisFX.com](http://BorisFX.com)



Cool Tip

# Beat Reactor

- It's on a number of effects (it's a 'generic')
- Slaves an audio clip to modify a parameter
- *Load audio from outside Avid* (meaning you may have to export that region)

# “Generics”

- My term
- General Controls, Title Matte, Geometry, Pixel Chooser, Motion Tracker, Beat reactor,
- Rule of thumb for important controls: Open vs. Closed

Goal:  
Brightness to vary based on  
beat

# Key Controls

- Add externally placed audio (yes, you have to export)
- Turn on Beat Reactor
  - Load external audio
  - Show/hide graph
- Apply to a Parameter
  - Possibly modify Range, Falloff and Sample box

# Bonus tip - mattes/titles break the rules

- Been a long time Avid user? What happens if you try to apply an effect to an Matte (or a title?)
- DONT USE THE OPT/ALT KEY *solely* for mattes/titles



Let's fix some problems!



Flicker/Auto Iris

# Flicker/auto iris

- Rapid luma changes due to lighting issue/refresh camera
- Auto Iris when cameras on manual
- Common prosumer camera problem

# Controls

- Initially starts with Temporal (time) and Spatial (adjacent pixels)
- *Just see if it works*

# Doesn't work?

- Slow flicker? - increase time window
- Really Rapid? - increase smoothing
- Want to direct what part of the flicker? - Use Sampling
- Only part of the frame flickers? - Temporal Smooth (YCC)
- Extreme case? Nesting twice *might* solve it.

# Noise Reduction

# Compression? Low light?

- A blur doesn't solve the problem
- Noise Reduction
- Temporal smoothing *across time*
- Spatial smoothing *nearby pixels*
- Toggle Soften; Consider sharpening

# Numerous BCC effects have the Pixelchooser

- Limits the effect to only part of the picture
- Can be done based on luma, chroma, shapes (including hand drawn!)
- More on this later.
- Right now: Luma - dark pixels

# Pixel Fixer

# Bad pixel(s)?

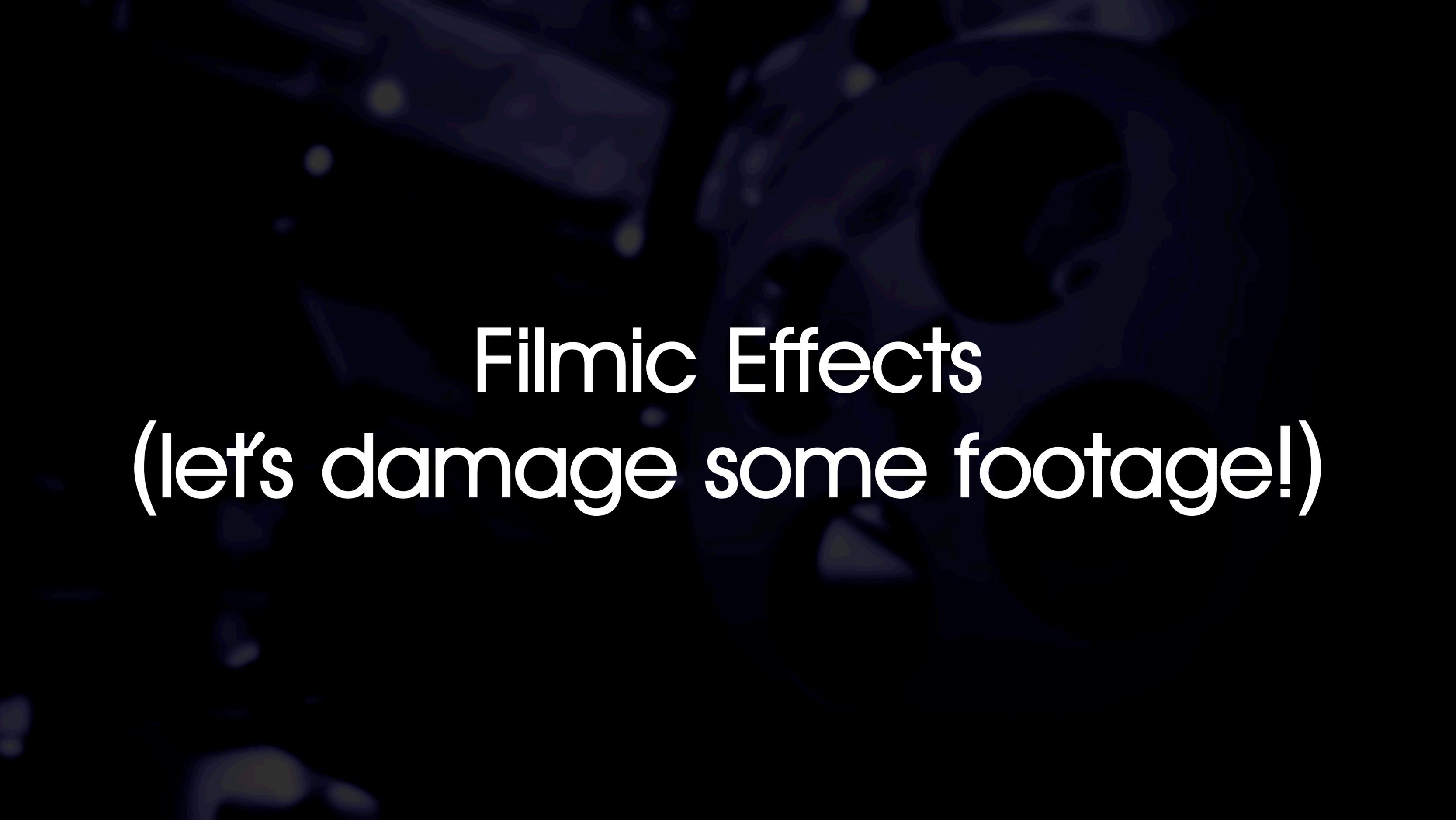
- Common on DSLR cameras
- Essentially a smart clone
- One point at a time
- Save it off as an effect to fix troublesome shots



Smooth Tone

# Smooths...but retains detail

- Switch to Smoother
- Iterations usually higher (towards 2)
- Overdo Radius....and back off
- Max Deviation *restores detail* (0 no blur - 100 everything)
- Don't forget Screen modes + mix!



# Filmic Effects

(let's damage some footage!)

# Filmic Glow

- A film glow *has lens aberrations*
- “Sells” the idea you had good glass/high production values
- Threshold
- experiment change blur type

# Film Process

- Lots of filmlooks on the market.
- Color adjustment
- Misting
- tinting
- Then Post color adjustment

# Lens Transition

- Auto animated
- Bokeh shape

Limiting effects to portions of  
an image

Concept one: mattes

# What is a matte?

- Black/white image
- generated/drawn



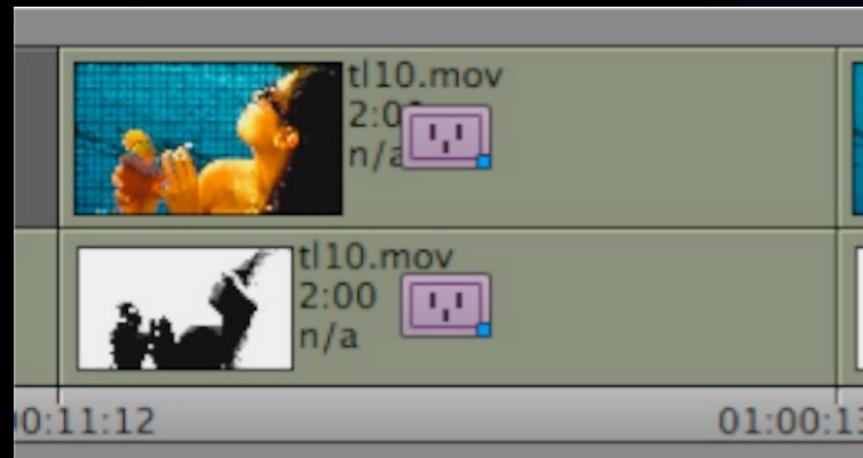
# Correct Selected - a secondary color corrector

- Primary CC vs. Secondary CC.
- Correct Selected - it's a keyer that limits color correction
- Select a color - it generates a matte.
- view the matte, make adjustments (Symphony has this, MC doesn't)

Concept two  
Keyers build mattes

# Pixel Chooser to the rescue!

Pixel chooser set  
to Luma  
*one layer below*



Anything that  
generates a  
matte

- Use the Chroma keyer
- Yes - has to be the 'right' sort of image (something distinct)

# Any effect + pixel chooser

- Keyer on bottom track
- Get a good matte
- Any effect on next higher track
  - Pixel chooser set to *luma - 1st below*

Concept three: Pixelchooser  
can auto build a matte via  
shapes

# Pixel chooser shapes

- Inside/outside rectangle
- Distance to a point
- Gradient
- Hand drawn \*\*\*\*\*
- *All auto build a matte that the pixel chooser uses*

# Keying

Keying will be the most  
complex thing I'm doing today.

I'm giving you the *key*  
ingredients

Problem with 99% of keys

*A good key only starts*  
with the keyer

But putting an effect on an effect is problematic on Avid right? It affects everything?

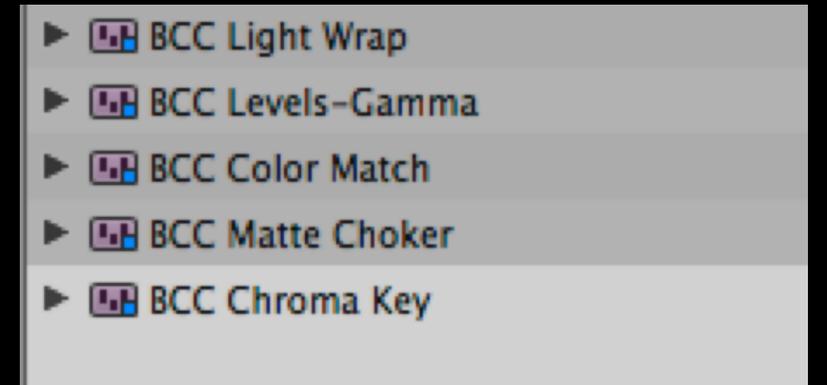
*No - remember the beat reactor on the imported logo?*

# What sells a key IS NOT the key

- Key - good matte + spill suppression
- Edges - *always soften a matte*
- Color correct -
  - Color `damage`/timing of foreground matches background
  - Gamma / midtones match the background
- *Light wrap*

# Order of effects

- Chroma Key - Get the key clean / Spill Suppress
- Matte Choker - all mattes need a little forgiveness
- Color Match - 'neutral' matching
- Levels - Gamma (midtone match)
- Light Wrap
- *Remember - the list is inverted in the effect editor*

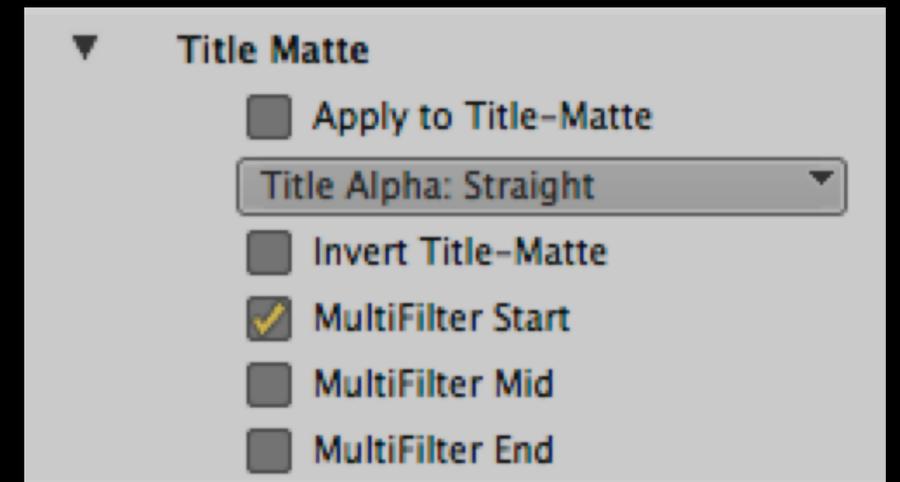


# Chroma key

- Sample the color
- Output - view matte
- Density - to get the opaque more white
- Boost lightness to adjust black areas
- Balance (and maybe adjust green of color weight)

# Since we need multiple effects

- We need to use the title matte category.
- As you work:
  - First element “Start”
  - Last element “End”



- *Use alt/opt key to add 2nd and later effects*

# Matte choker

- View matte
- Adjust blur (edges)
- Adjust choke (smaller/larger matte)

Another effect?  
Start/MID/END dance

# Color Match

- Match the source to the target color
- Prefer similar brightness `grey` tones
- Prefer the midtones (where most of the color lies)
- Will affect chroma + luma

# Gamma

- I like it separate
- Adjust gamma to match exposure
- (optional a Color balance for saturations)

# Light Wrap

- defaults are great
- view the effect by choosing View: wrap on black

# Secondary CC + Matting

- Correct Selected - it's a keyer
- Select the color
- view the matte, make adjustments (Symphony has this, MC doesn't)

# Variation one - color isolation

- Have a unique color - *desaturate as you work*
  - Great way to 'see' the matte before you view it directly
- Last step - *reverse range*

# Variation - multilayer mattes

- Essentially the Correct selected is a *keyer* plus a *Color Correction*
- *Build a matte using the Chroma Keyer.*
- *Use the pixel chooser to choose the MATTE to build complex effects on parts of the frame*

# Closing Slides

Presentation is available to  
download with the Recording

Also @

[JGreenbergConsulting.com](https://www.JGreenbergConsulting.com)

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