

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



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

The background is a dark blue gradient. On the right side, there is a faint, stylized illustration of a person's face, possibly a woman, with a large gear or circular element integrated into the design. The text "Smooth Tone" is centered in the middle of the image in a white, sans-serif font.

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

The background of the slide features a dark, textured surface. On the right side, there is a large, metallic-looking gear with visible teeth. On the left side, a portion of a ruler is visible, showing measurement markings. The overall aesthetic is technical and mechanical.

Limiting effects to portions of
an image



Concept one: mattes

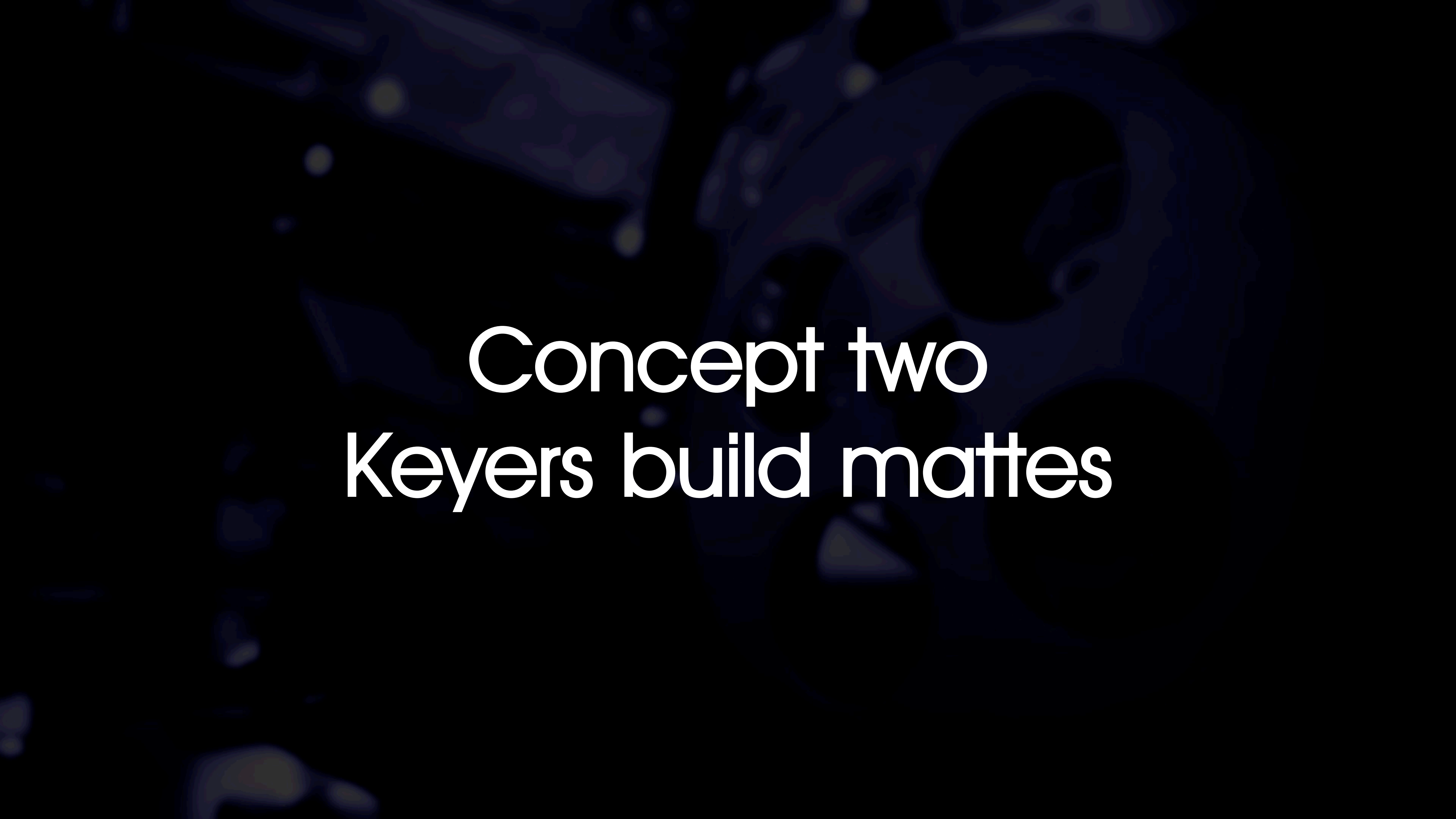
What is a matte?

- Black/white image
- generated/drawn



Correct Selected - a secondary color corrector

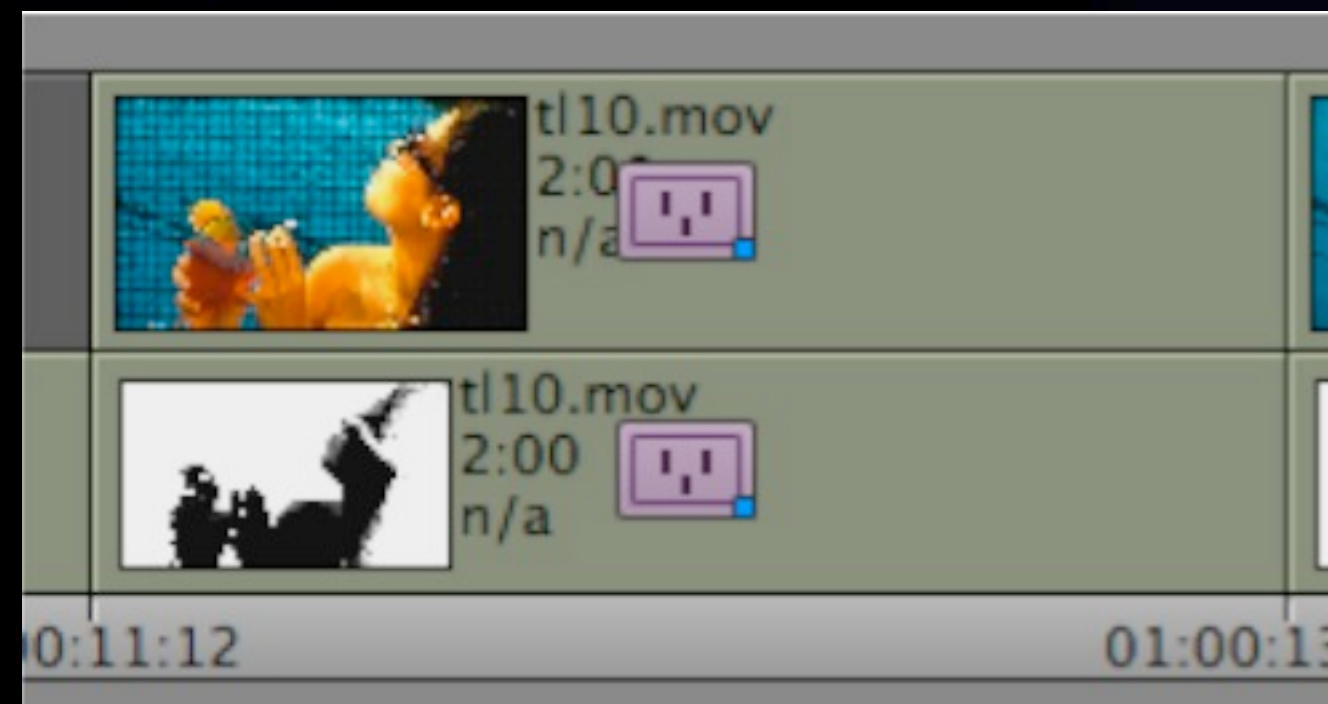
- Primary CC vs. Secondary CC.
- Correct Selected - it's a keyer that limits color correction
- Select a color - it generates a matte.
- view the matte, make adjustments (Symphony has this, MC doesn't)



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)

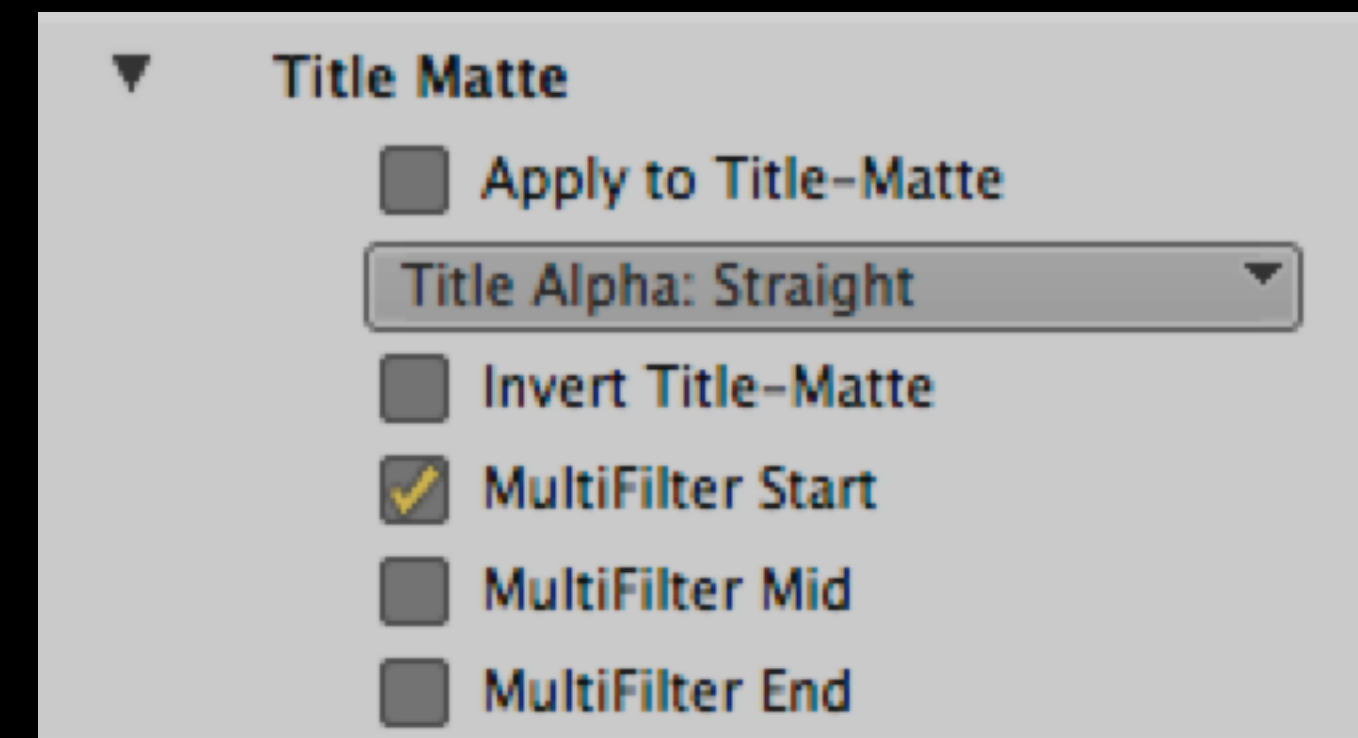
Since we need multiple effects

- 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

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Symphony/DS**

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Final Cut Pro X/Motion/Compressor

Topic Expert

**Compression
Color Correction
Editorial
Audio Mixing
Workflow**

**numerous plugins including Boris Continuum
Complete and Boris Red (Avid FX)**