Boris Graffiti 5
New Features Guide

Introduction

This guide contains an overview of key new features in Boris Graffiti. For details about these features, see the Boris Graffiti Online Help. The Boris Graffiti CD-ROM includes Release Notes and a new, full-featured Online Help system with step-by-step instructions, Tutorials, and information about OpenGL.

Composite Window with Integrated Keyframe Track

Key Features

Support for 16-Bit Color

Boris software now supports 16-bit color image processing; it supports trillions of colors, which results in smoother gradients and more precise color correction.

New User Interface

This version of Boris Graffiti incorporates NLE look and feel for smooth user interaction and transition, automatic data updates, mini Timeline in the Composite window, and popular “Sticky” and “Magnetic” windows.

New BCC Filters with Custom Preset Manager

The original filter effects in Boris Graffiti have been replaced with the more powerful filters from the Boris Continuum Complete package, plus new filters added. The list of new filters includes blurs, particles, glows, distortions, and procedural generators such as snow, rain, and clouds.

New FEC Filters

Several filters from the Final Effects Complete package have been added to Boris Graffiti, including FEC Hair, FEC Drizzle, and FEC Glass, to name a few.

Keyframe Effects Directly in the Composite Window

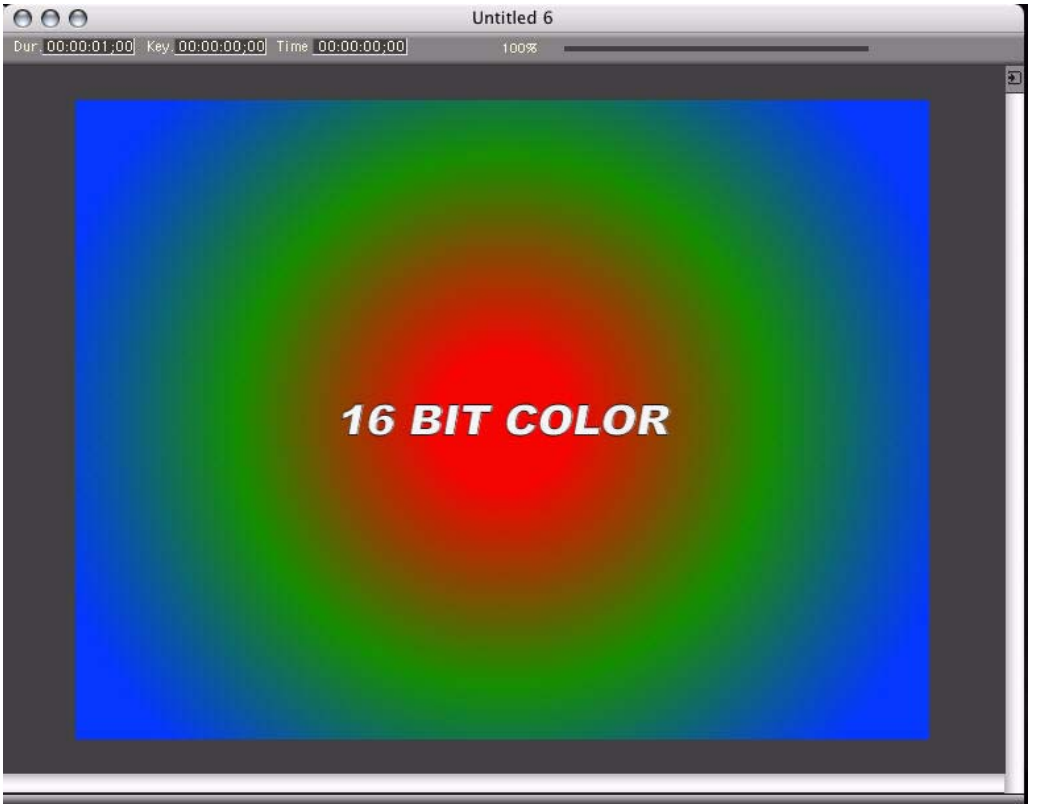
Now you can generate keyframed effects right within the Composite window, without the need to see the master Timelime. Select an element within the Composite window by clicking on it, and the master keyframes associated with that object appear in the mini Timeline included in the Composite window. Keyframes can be added and directly manipulated right in the mini Timeline.

New Electronic Help System

Boris Graffiti includes a brand new fully searchable electronic Help reference system, so that you can spend more time creating effects and less time figuring out how to do it.

Image Processing

Boris software now works with both 8-bit-per-channel and 16-bit-per-channel media; 16-bit-per-channel mode makes a larger range of colors available. When you work with high-resolution images that use a narrow range of colors, such as gradients for film effects or HDTV output, 16-bit-per-channel mode means that transitions between colors display less banding, and more detail is preserved.

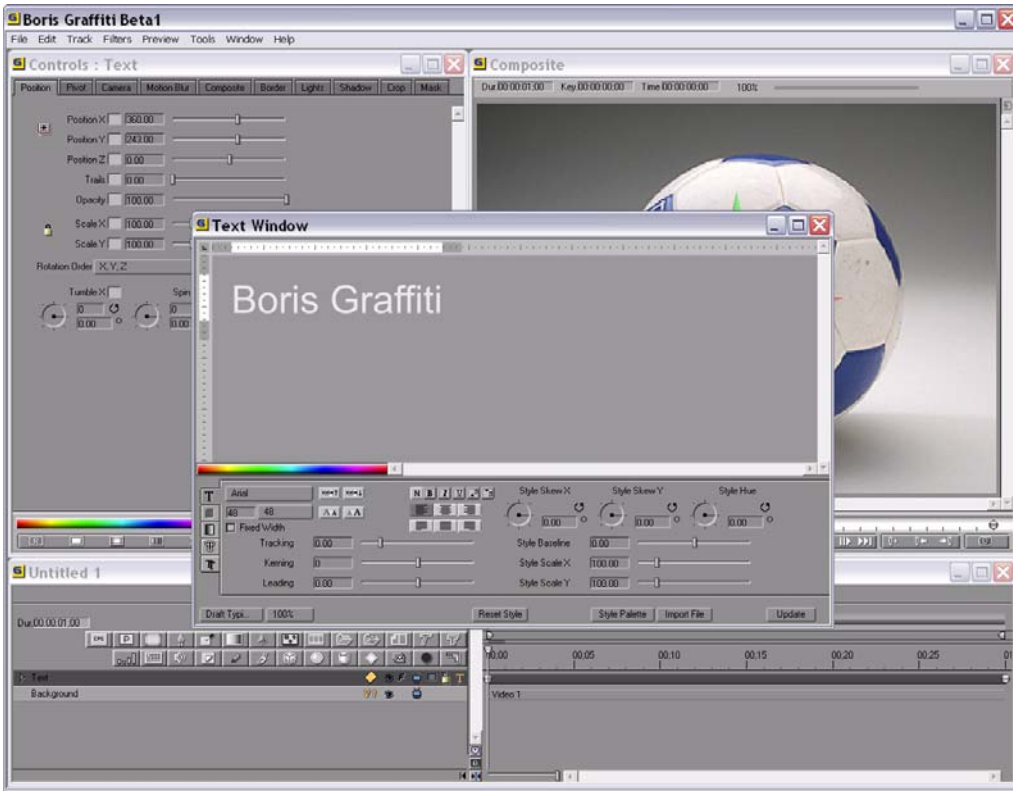


16-bit Image Processing

New User Interface

The Boris user interface has a new look and feel to better match your NLE editor, and includes the following improvements:

- New Composite Window with an integrated keyframe track
- Tab-based multi-comp Timeline window
- Sticky windows option for easy layouts
- Project settings and modeless options palette
- Improved project window with a media tab
- Configurable shortcut buttons in timeline

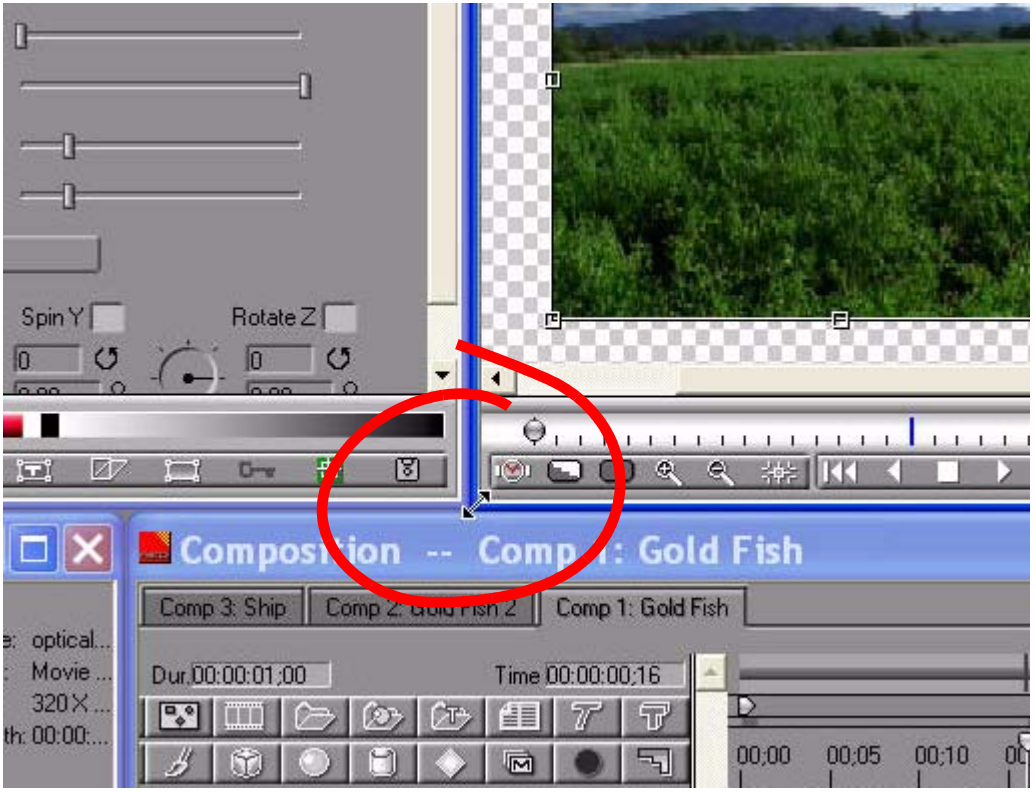


New Composite Window with Integrated Keyframe Track

The Composite window now contains a mini timeline where parameters can be keyframed. This allows certain effects to be animated without the aid of the timeline window, which now can be collapsed by a special button.

Sticky Windows Option

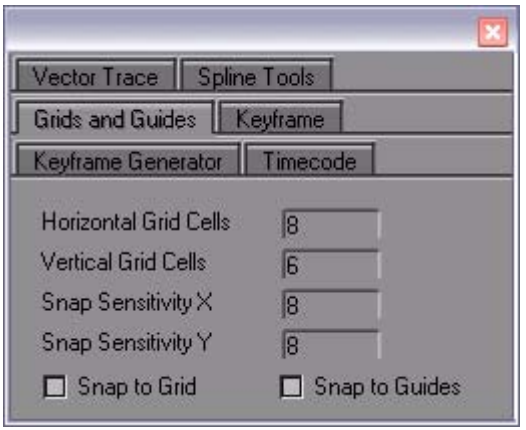
The Sticky Windows option moves windows in unison; as you resize one window, other windows resize automatically to accommodate the change. For example, when you move the Timeline up or down, the Controls and Composite windows resize as well.



Sticky Windows move in unison

Modeless Options Palette

A new Options Palette allows you to adjust many settings that were previously available in the Preferences window. This makes working with functions, such as grids and guides, an easier task. The Options Palette is a floating window; you can leave it open at all times, and the changes you make in it are instantaneous. The options palette is available for Vector Trace, Splines, Grids and Guides, Keyframe Interpolation, Keyframe Generator, and Timecode. The following example shows the Grids and Guides tab.



Configurable Shortcut Buttons in Timeline

The Timeline now includes Shortcut buttons that you can configure to suit your work style or a specific project that you are working on. You can rearrange the buttons to your liking by selecting and dragging them.

New Filters

Boris Graffiti now includes brand new filters from the most recent Boris Continuum Complete (BCC) and Final Effect Complete (FEC) releases. These powerful new filters are a significant addition to the product and ease the work of such common tasks as foreground object removal and image stabilization.

Color and Blurs Filters

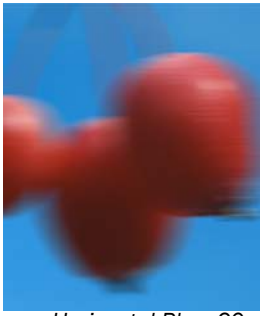
BCC Blur

Blur emulates the look of shooting in soft focus or with lens diffusion. This filter allows you to blur the horizontal and vertical components of the image independently.

If the source image is opaque, selecting the **Opaque Source checkbox** can speed rendering and preview times. If your source is partially transparent, deselect this option for best results.

Horizontal Blur and **Vertical Blur** control the amount of blur in each direction. Increasing these values increases the amount of blur that is applied to the image. If the **Lock Blur checkbox** is checked, Horizontal Blur sets the blur amount in both directions.

Source image



Horizontal Blur=60

Vertical Blur=60

BCC Directional Blur

Directional Blur blurs the image by displacing it in one direction. The effect is similar to how a photograph of a speeding object appears if taken with a slower shutter speed.

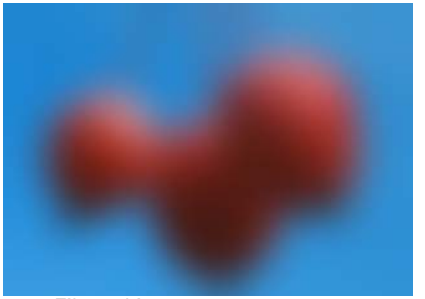
Source image

Filtered image

BCC Gaussian Blur

The Gaussian Blur filter implements a popular blur algorithm that produces smoother blurs but takes more time to render than the Basic Blur filter. Gaussian Blur softens the image by averaging each pixel with its neighboring pixels. The word “Gaussian” refers to the bell-shaped curve commonly used in statistical analysis. The shape of this curve determines how much each averaged pixel contributes to the output.

Source image

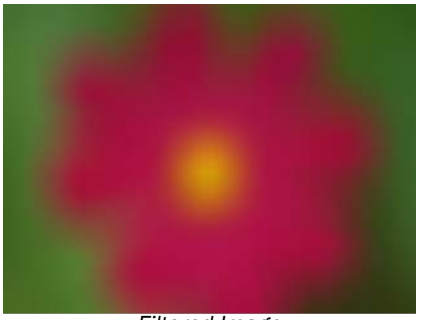


Filtered image

BCC Pyramid Blur Filter

The BCC Pyramid Blur filter emulates the look of shooting in soft focus or with lens diffusion. This filter allows you to blur the horizontal and vertical components of the image separately. The functionality is similar to the BCC Blur filter. However, BCC Pyramid Blur uses a refined algorithm that speeds rendering approximately 20 - 40 percent. When you create new blur effects, you should use this filter.

Original Image



Filtered Image

BCC Radial Blur Filter

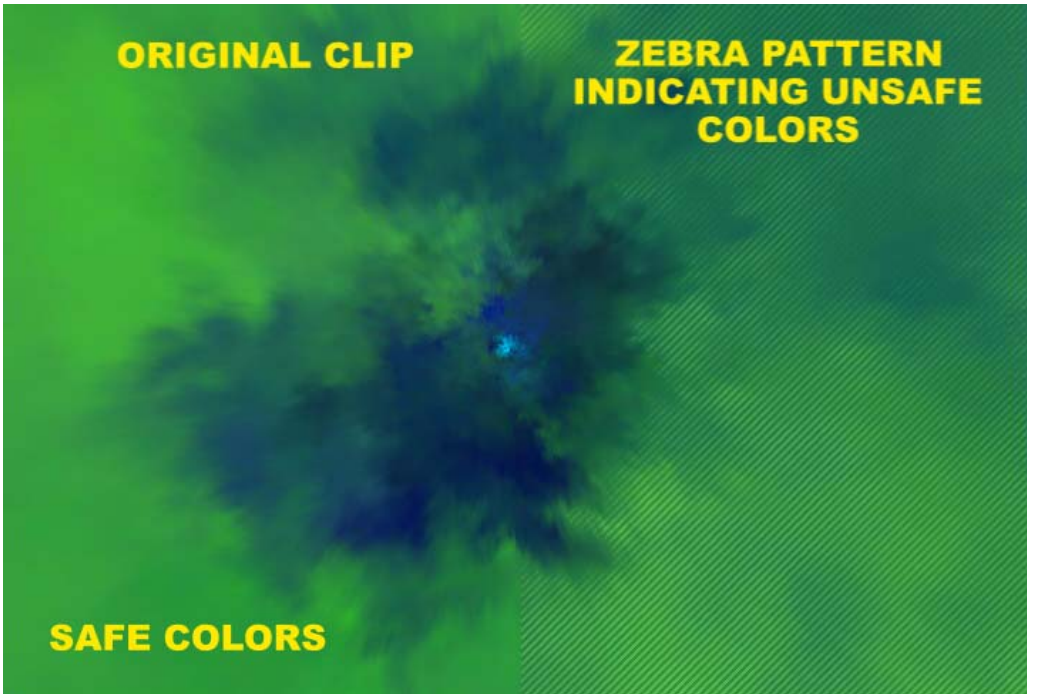
The BCC Radial Blur filter creates a blur around a specific point, simulating the affect of a zooming or rotating camera. The Amount option specifies the amount of blur, depending on the selection for Type. For a Spin blur, which applies blurs in circles around the center point, the Amount value indicates the degree of rotation. For a Zoom blur, which applies blur that radiates out from the center point, the Amount value specifies the degree of radial blurring.

Original Image

Filtered Image

BCC Safe Colors Filter

The BCC Safe Colors filter prevents clips from having saturation values that exceed the legal limits of broadcast standards. Use this filter to limit the values that are present in the image.



BCC Spiral Blur Filter

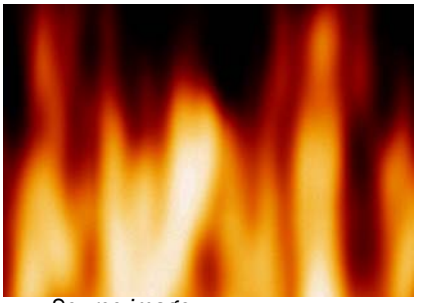
The BCC Spiral Blur filter creates a blur or smear that appears as though it is spiraling toward the center of the image.

Original Image

Filtered Image

BCC 2D Particles and 2D Particles Advanced

2D Particles breaks the source image into particles and disperses them in 2D space. This filter also provides a variety of explosion, velocity, and gravity controls to adjust the particles movement. You can also control the size, shape, density, and opacity of the particles, and create custom particle shapes and scatter wipes. Use the auto-animation feature to easily generate explosion effects, or animate the filter manually for precise control.



Source image

Filtered image

BCC 3D Image Shatter

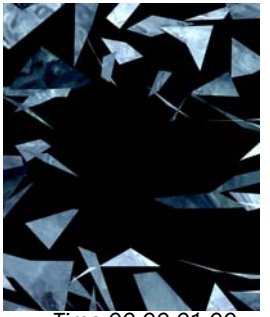
3D Image Shatter shatters the image in 3D space and disperses the image fragments. The filter provides a variety of explosion, velocity, and gravity parameters to control particle movement. In addition, 3D Image Shatter has a number of parameters that allow you to

control the particle size and shape, rotation, opacity, lighting, and explosion style. This filter is auto-animated by default, but you can manually animate it for more precise control over the movement and dispersion of the particles.

3D Image Shatter effect

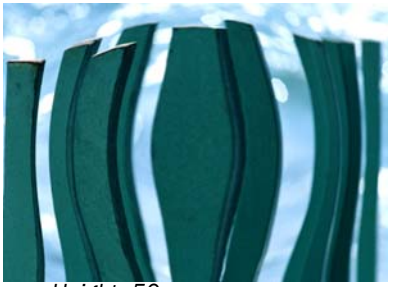

Time 00:00:00:00


Time 00:00:00:15


Time 00:00:01:00

BCC Bulge

Bulge makes the source image appear as if it is stretched over a surface with a bulge or a depression.

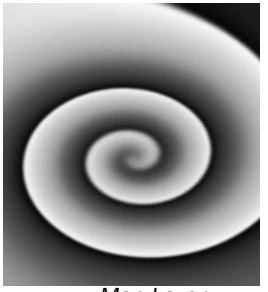

Height=50


Height=–50

BCC Displacement Map

The Displacement Map filter uses the luminance or color information from an alternate video or still image track (the Map Layer) to displace the pixels in the source image horizontally and vertically. This filter creates a distorted version of the source whose distorted regions correspond to the luma or color channel of the Map Layer's media.

Source image



Map Layer

Filtered image

BCC Edge Bevel

Edge Bevel creates the appearance of a beveled edge around the borders of an image. To create an Edge Bevel effect, select a track and choose Filters > Distortion and Perspective > Edge Bevel.

Source Image

Filtered image

BCC Fast Flipper

Fast Flipper flips or mirrors your image. You can flip your image vertically or horizontally, or define an invisible mirror line that mirrors your image in various directions. You can also blend the mirror line to produce a smoother transition between the original and mirrored images. Resampling is on a pixel-for-pixel basis, so the filter is fast and no quality is lost.

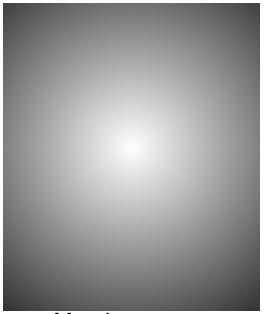
Source image

Filtered image (flipped horizontally)

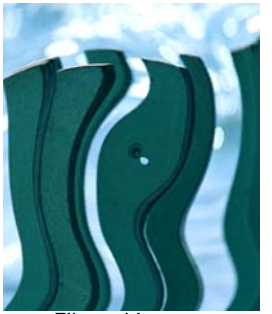
BCC Polar Displacement

The Polar Displacement filter uses a Map Layer to displace pixels radially outward from the Center Point and angularly along an arc of a circle centered at the Center Point.

Source image



Map Layer



Filtered image

BCC Ripple

The Ripple filter simulates ripples spreading out from a point of origin in a pool of water, similar to what you see after tossing a pebble into a pond. This filter automatically creates animated ripples and allows you to choose from a range of wave shapes.

Source image

Filtered image

BCC Vector Displacement

Vector Displacement uses the RGB channels in the Map Layer to displace the image in three different directions.

Effects Filters

BCC Alpha Pixel Noise

Alpha Pixel Noise adds noise to an image's alpha channel. You can use this filter to create pixelated transitions between two images.

Alpha Pixel Noise transition

Time 00:00:01:00

Time 00:00:02:00

Time 00:00:03:00

BCC Burnt Film

Burnt Film simulates the look of holes burning through a layer of film to reveal another image. This filter provides control over the appearance of the burned edges and the burn rate, and allows you to use a custom alpha matte to set the shape of the burn holes.

Burnt Film transition

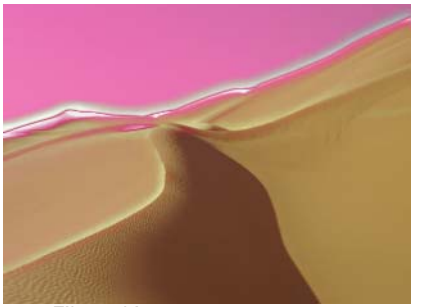
Time 00:00:01:00

Time 00:00:02:00

BCC Colorize Glow

The Colorize Glow filter is similar to the Glow filter but it generates the glow from a single channel and then applies a gradient to the glow. The Colorized Glow can be composited with the original image or viewed by itself.

Source image



Filtered image

BCC Drop Shadow Filter

The BCC Drop Shadow filter allows you to apply an animatable drop shadow to titles or clips in the timeline.

Source image

Filtered image

BCC Glow Alpha Edges Filter

The BCC Glow Alpha Edges filter applies a glow that adheres to the contours of the image's alpha channel or mask. Use this filter with masks or images that have an alpha channel.

Original Image

Filtered Image

BCC Halftone Filter

The BCC Halftone filter simulates the look of printed material by converting the image to simulated halftone dots. Print images are comprised of a rosette pattern of colored ink dots. To avoid moiré or interference patterns, the dots are printed at different angles; this process is known as halftone screening. This is also used in the art world as a creative process such as the work produced by Lichtenstein.

Original image

Filtered image

BCC Median Filter

The BCC Median filter makes each pixel look like the majority of its neighboring pixels. It produces a smeary look, but with sharp edges (at neighborhood boundaries). The Median filter also reduces noise by eliminating “spikes”, or pixels that are very different from their neighbors (also referred to as “salt and pepper noise”).

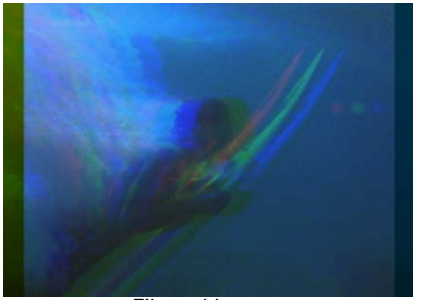
Original image

Filtered image

BCC Misalignment Filter

The BCC Misalignment filter simulates the effect of misaligned RGB color channels.

Unfiltered Image

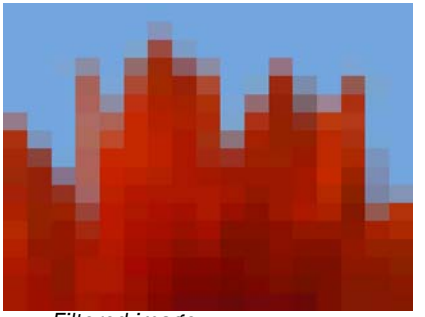


Filtered Image

BCC Mosaic

Mosaic allows you to pixelate images to achieve a range of mosaic effects using a few simple parameters and a PixelChooser.

Source image



Filtered image

FEC Plug-Ins

FEC Drizzle Filter

FEC Drizzle is a particle-based simulation of circular ripples on a watery surface akin to ripples on a pond caused by light raindrops.

Unfiltered Image

Filtered Image

FEC Glass Filter

FEC Glass creates a convincing glass-like appearance. To accomplish this effect, the selected image defines a bump map, which is then used to create a glossy, 3D texture. Use FEC Glass to create dramatic and innovative effects by using values from a different layer to create the illusion of that layer rising through the source layer.

Unfiltered Image

Filtered Image

FEC Hair Filter

FEC Hair creates particles that stretch into filaments like hair. Hair uses a chosen property to determine where hair should grow.

Unfiltered Image

Filtered Image

New Library Browser Presets

Boris Graffiti includes over 70 new professionally designed Library Browser Presets in the following categories:

- New additions
- New Lower Thirds
- New Presets/Steve Oakley: Film FX Filters, Transitions, & Wedding

New Host Support

Boris products add support for latest Avid Media Composer and Symphony editing suites.

Boris products support the following host applications.

Macintosh	Windows
Boris Engine or Keyframer	Boris Engine or Keyframer
Adobe® After Effects® CS 3	Adobe® After Effects® CS 3 Adobe® Premiere Pro® 1.5, 2.0, and CS 3
Apple® Final Cut Pro® 6.0 or later Apple® Final Cut Pro HD® 5.0 or later	Avid Liquid® 7.0 or later
Avid AVX 1.5 API: Avid® Media Composer®, Avid Symphony® 4.7, 4.8, Avid XpressMac®, Avid Xpress DV® 3.5.4, Avid Xpress Pro® 4.0 or later Avid AVX 2.0 API: Avid Xpress Pro® 5.5 or later, Media Composer 2.5 or later, Avid Media Composer 3 Avid Symphony 3	Avid AVX 1.0 API: Avid|DS 6.0 through 7.6 Avid AVX 1.5 API: Avid® Media Composer®, Avid Symphony®, Avid Xpress Pro® 4.0 or later, Avid Xpress Studio, Avid AVX 2.0 API: Avid Xpress Pro® 5.5 or later, Media Composer 2.5 or later, Avid Symphony Nitris 1.5.x Avid Adrenaline Newscutter 6.5.x Avid Media Composer 3 Avid Symphony 3
	Canopus® Edius 3 and 4.X
	Harris Velocity
Media 100 i® 8.2.3a, Media 100 HD 11.x and Media 100 Producer 11.x	Media 100® iFinish 4.6 Media 100 844/x
	Sony® Vegas® 7.0 Sony® Vegas® 8.0

Supported Operating Systems

Boris products supports the following operating systems:

- Microsoft® Windows® and Windows XP® SP2
- Apple Macintosh OS 10.4.X

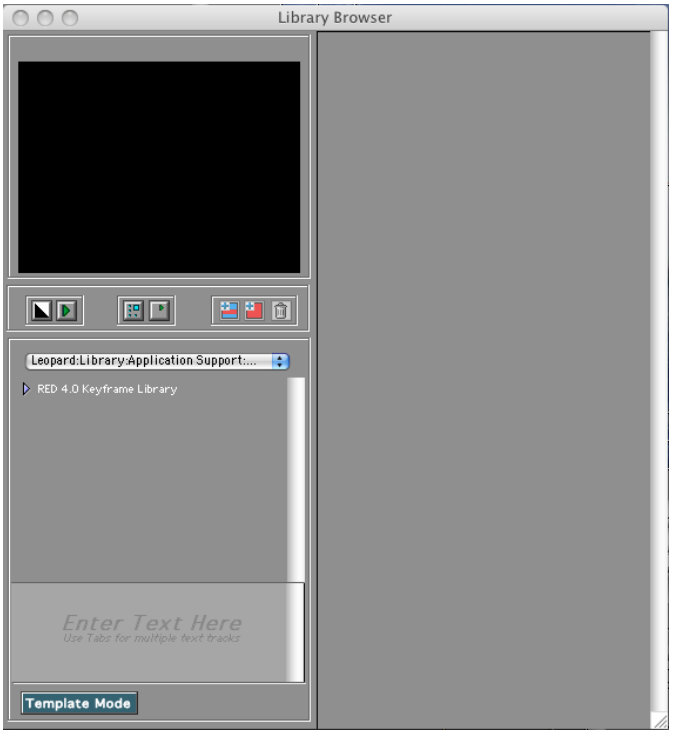
System Requirements

- A minimum 1 GB of RAM is required, and 2 GB is recommended when using Boris software with a host application.
- 512 MB of memory is required when using Boris software standalone.
- QuickTime version 6.5 or later installed

For the best performance possible, Boris products support dual processors and Hyper Threading. To download the standalone version of QuickTime from the Apple Web site go to **www.apple.com**.

Library Browser Workflow Enhancements

Changes have been made to our Library Browser making the workflow while inside a host application much more user friendly. First we now call our Browser Only Mode Template Mode and have labeled the button for accessing this mode accordingly.



Text entry for title effects has also been addressed. When you select an effect the text is now inserted into the Text Entry window and becomes editable. For effects with Multiple lines (ex. lower thirds) TABS are used to seapate the lines.