

35 plug-ins

ae  
avid  
fcp

Cs Pro

Composite Suite Pro

$Comp = (Fg * A) + ((1-A) * Bg)$

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## About Us

Composite Suite Pro brings together the unbeatable combination of superior software designers, motion picture visual effects veterans, video editors and photographers. Add three Emmy Awards and experience in creating visual effects for hundreds of feature films, commercials and television shows and you have a recipe for success. The understanding of photography, film and video editing, and in particular visual effects, allows us to design productive and highly specialized software. Software that is useful as well as easy to use. Our products stand up to the rigors of production and are the culmination of many years of experience.

Our philosophy is to bring our visual effects tools and techniques to the masses. What was once found only in expensive high-end packages or existed as proprietary in-house tools, is now available to photographers, artists, designers, and video/film editors. Did I mention affordable? Our software doesn't cost an arm and a leg and won't break the bank.

## About this Guide

This User Guide is a reference for Composite Suite Pro. You can read from start to finish or jump around as you please. This guide is available in On-Line help and Acrobat PDF format.

## INSTALLATION

### Adobe After Effects & Compatible Programs

- 1 Download Composite Suite Pro at [www.digitalfilmtools.com](http://www.digitalfilmtools.com)
- 2 Double-click on the file that was downloaded and run through the installation process.
- 3 When prompted, select your application's plug-in folder. For After Effects, this is usually the Adobe\After Effects\Plug-ins folder.
- 4 Start After Effects or your After Effects plug-in compatible application.
- 5 Apply a Composite Suite Pro filter to a clip in the timeline from the Effects > DFT Composite Suite Pro pull-down menu.
- 6 When you apply one of the Composite Suite Pro filters, a dialog box pops up.
- 7 If you purchased the software, select Activate Composite Suite Pro and follow the instructions.  
or
- 8 Select Request Trial Activation (Internet Required) and click Next to receive a fully functioning version of Composite Suite Pro for the specified trial period. At the end of the trial period, Composite Suite Pro reverts to a limited demo mode.  
or
- 9 Select Run in Demo Mode and click Finish.

**Note:** In Demo Mode, dots are superimposed over the image.

## Apple Final Cut Pro

- 1 Download Composite Suite Pro at [www.digitalfilmtools.com](http://www.digitalfilmtools.com)
- 2 Double-click on the file that was downloaded and run through the installation process.

The default installation location is the /Library/Plug-ins/FxPlug folder.

- 3 When you start Final Cut Pro, a Composite Suite Pro dialog box pops up.
- 4 If you purchased the software, select **Activate Composite Suite Pro** and follow the instructions.

or

- 5 Select **Request Trial Activation (Internet Required)** and click **Next** to receive a fully functioning version of Composite Suite Pro for the specified trial period. At the end of the trial period, Composite Suite Pro reverts to a limited demo mode.

or

- 6 Select **Run in Demo Mode** and click **Finish**.

**Note:** In Demo Mode, dots are superimposed over the image.

- 7 You will find the filters located in the **DFT Composite Suite Pro** group within the **Effects > Video Filters** pull-down menu.

# Avid Editing Systems

- 1** Download Composite Suite Pro at [www.digitalfilmtools.com](http://www.digitalfilmtools.com)
- 2** Double-click on the file that was downloaded and run through the installation process.
- 3** When prompted, select your AVX\_Plug-ins folder. For Windows users, this is normally the C:\Program Files\Avid\AVX\_Plug-ins folder. For Mac Users, this is usually the Media Composer\SupportingFiles\AVX\_Plug-ins folder.  
**Note:** For Mac users that have Avid editing systems other than Media Composers, the AVX\_Plug-ins folder is usually located at "Your Avid System"\SupportingFiles\AVX\_Plug-ins.
- 4** When you start your Avid editing software, a Composite Suite Pro dialog box pops up.
- 5** If you purchased the software, select Activate Composite Suite Pro and follow the instructions.  
or
- 6** Select Request Trial Activation (Internet Required) and click Next to receive a fully functioning version of Composite Suite Pro for the specified trial period. At the end of the trial period, Composite Suite Pro reverts to a limited demo mode.  
or
- 7** Select Run in Demo Mode and click Finish.  
**Note:** In Demo Mode, dots are superimposed over the image.
- 8** You will find the filters located in the Composite Suite Pro effect group within the Effects Palette.

# UNINSTALLING

## Windows

- 1 Click the Windows Start Menu
- 2 Select Programs > Digital Film Tools > Composite Suite Pro Version > Uninstall Composite Suite Pro

## Macintosh

### Adobe After Effects

- 1 Go to /Applications/Digital Film Tools
- 2 Remove the Composite Suite Pro AE folder
- 3 Go to /Applications/Adobe After Effects (version)/Plug-ins
- 4 Remove DFT Composite Suite Pro

### Avid Editing Systems

- 1 Go to /Applications/Digital Film Tools
- 2 Remove the Composite Suite Pro Avid folder
- 3 Go to /Applications/Avid (version)/Supporting Files/AVX\_Plug-Ins
- 4 Remove CompositeSuitePro.bundle

### Apple Final Cut Pro

- 1 Go to /Macintosh HD/Library/Plug-ins/FxPlug
- 2 Remove DFT Composite Suite Pro.fxplug

# ACTIVATING, DEACTIVATING AND TRANSFERRING LICENSES

## Activation Options

### Internet Activate (Recommended)

Activates Composite Suite Pro over the Internet.

### Request License from Self-Service Website

If you do not have an Internet Connection on the computer where you want to run Composite Suite Pro, use this option. The self-service website will generate a license file which you can then transfer to the desired computer.

### Telephone Activation

Allows you to activate Composite Suite Pro when you do not have access to the Internet at all.

### Install a License File

Loads a license file obtained from the self-service website or received by email.

**Note:** If you experience an error when using Internet Activate, it is because you or your company uses a proxy server to access the Internet and/or your firewall is blocking our program's access to the Internet. For proxy server users, select Advanced Options and enter the appropriate proxy server settings. For firewall users, open your firewall software and allow our software to access the Internet.

## Deactivation Options

Once Composite Suite Pro has been activated, you can access the Deactivation Options by selecting the License menu.

### Internet Deactivate (Recommended)

Deactivates Composite Suite Pro over the Internet and is only available if you initially activated over the Internet. Use this method to return your Product Code back to the activation server. You will then be able to use your Product Code to activate Composite Suite Pro on another computer.

## Remove License

Permanently removes the Composite Suite Pro license from your computer. You will no longer be able to activate Composite Suite Pro using the Product Code or license file that you originally activated with. Only use this option if instructed by customer support.

**Note:** Do not use Remove License to move the license to another computer.

### To deactivate Composite Suite Pro:

- 1 Open the License menu.
  - **After Effects: Apply a Composite Suite Pro filter and click on Options in the Effect Controls window.**
  - **Apple Final Cut Pro: Apply a Composite Suite Pro filter and click on License at the bottom of the Filters tab.**
  - **Avid Editing Systems: Apply a Composite Suite Pro filter and click on the icon at the top left of the Effect Editor.**
- 2 Choose Internet Deactivate (Recommended) and click Next.

## License Transfer

Your Product Code allows you to run Composite Suite Pro on one computer at a time. However, you may transfer the license by deactivating on one computer and activating on another.

Internet Deactivate / Internet Activate is the preferred method of license transfer between computers, but is only available if you initially activated over the Internet and currently have Internet access. If you do not have Internet access, you will need to contact customer support to assist you in transferring the license.

### To transfer a license:

- 1 Open the License menu.
  - **After Effects: Apply a Composite Suite Pro filter and click on Options in the Effect Controls window.**
  - **Apple Final Cut Pro: Apply a Composite Suite Pro filter and click on License at the bottom of the Filters tab.**
  - **Avid Editing Systems: Apply a Composite Suite Pro filter and click on the icon at the top left of the Effect Editor.**



**2 Choose Internet Deactivate (Recommended) and click Next.**

Composite Suite Pro is now deactivated.

**3 On the target computer, select Activate Composite Suite Pro and follow the instructions.**

Composite Suite Pro will then activate on the new computer.

## COMPOSITING ISSUES

With Composite Suite Pro plug-ins that take over compositing in Adobe After Effects and Apple Final Cut Pro, there are certain situations to be aware of.

### Adobe After Effects

- 1 Color Paste, Composite, Drop Shadow, Edge Composite, Holdout Composite, Light Wrap, Math Composite, Non-Additive Mix and Optical dissolve crop or pad the background input to the foreground resolution. The work around is:**
  - Solution: Precompose the layer that will be used as the foreground into a composition whose image size matches that of the layer to be used as the background or vice-versa.
- 2 Placing a Holdout Composite, Math Composite or Non-Additive Mix plug-in at the top of a composition will cover up anything going on below it. The work arounds are:**
  - Solution #1: Position the Holdout Composite, Math Composite or Non-Additive Mix plug-in and its associated layers at the bottom of the layer stack.
  - Solution #2: Precompose the layers being covered up into their own composition and use this new composition as the Background input to the Holdout Composite, Math Composite or Non-Additive Mix plug-in.
- 3 If you have other plug-ins or filters applied to a layer that you want to use in one of the input selectors, they will not be recognized. The work around is:**
  - Solution: Precompose the layer and its associated plug-ins or filters into its own composition. The precomposed layer can then be used in one of the Composite Suite Pro input selectors.
- 4 After Effects Masking is disabled when using the Matte input of the Composite plug-in. The work arounds are:**
  - Solution #1: Place a copy of the background clip above the Composite plug-in and its associated layers. Mask out the unwanted portion on this copied layer and it will get rid of any unwanted foreground areas.
  - Solution #2: Crop the foreground clip from within the Composite plug-in.



## Apple Final Cut Pro

- 1 **Plug-ins that contain Background or Matte selectors such as Composite, Holdout Composite, Math Composite and Non-Additive Mix require that the image placed in the Background or Matte selector be the same resolution as the image it is being applied to. Otherwise, the input image will be automatically scaled to a different resolution yielding unexpected results. The work around is:**
  - Solution: Make sure that the image placed in the Background or Matte selector is the same resolution as the image it is being applied to.



## INTRODUCTION

Composite Suite Pro features a well rounded collection of visual effects plug-ins that were previously only available in-house at a Hollywood based feature film effects facility. Tested in the rigors of everyday production, Composite Suite Pro provides all that is needed to combine multiple images by utilizing compositing tricks and techniques, color correction, blur, grain, matte manipulation, lens distortion, lighting effects and edge blending. Eradicate the most common effects problems or employ specialized compositing tools for combining imagery such as fire, smoke and explosions. Cutout or isolate objects using a proprietary matte generator or pick from a variety of color correctors and natural lighting effects to spice up your images.

Composite Suite Pro includes the following plug-ins: Blur, Blur Depth, Camera Flash, Color Correct, Colorize, Colorize Gradient, Color Paste, Composite, DeArtifact, DeFocus, DeFog, Distortion, Drop Shadow, DVE, Edge Composite, Film Masks, Frame Averager, F-Stop, Gobo, Grain, Glow Edges, Glow Effects, HDTV Masks, Holdout Composite, Light, Light Wrap, Math Composite, Matte Generator, Matte Repair, Non-Additive Mix, Optical Dissolve, Ozone, Printer Points, Selective Color Correct, Temperature and Title Blur.

## TUTORIALS

### Blur

**1 Apply Blur.**

**2 Adjust the Horizontal Blur slider.**

Since the Gang button is activated, the Vertical Blur amount will match the Horizontal value.

**3 Un-click the Gang slider and now the Horizontal and Vertical sliders can be moved independently.**

**4 In After Effects and Final Cut Pro, set the Position of the blur if you'd like.**

By default, the Position is set to Centered, where the image is equally blurred inward and outward. You can also set the Position to Inner or Outer. Inner and Outer are good for shrinking or growing mattes.

**5 Change the Quality setting from Box to Gaussian.**

Gaussian is a higher quality blur, but comes with a price--it's slower.

Go to the [Blur](#) plug-in for more information.

# Blur Depth

## 1 Apply Blur Depth.

By default, a generated matte is used to create the selective blur effect.

**Note to Avid Users:** Blur Depth is a two track effect and must be applied to the upper track. The upper track is used as the depth source when Depth is set to Input. If you want to use the same image as the depth source, just place the same image on two adjacent tracks.

## 2 Adjust the Horizontal and Vertical Blur to your liking.

## 3 Change your View to Depth to see the matte values.

The areas that are white in the matte are the areas where blur will be introduced. The location of the blur within the scene can be adjusted by modifying the Matte > Position and Matte > Range parameters.

## 4 Change the Matte > Position parameter if you want to select different values to be used for the matte.

## 5 Increase the Matte > Range control to add more values to the matte. Decrease for less values.

## 6 Increase the Matte > Blur parameter to soften the transition areas of the matte.

## 7 Change your View to Output to see the filtered image.

The Blur Depth plug-in can also use a grad or an image as the depth source instead of the matte.

## 8 Set the Depth to Grad.

## 9 Adjust the Grad > Direction, Corner Points and Size to change where the blur is added.

Go to the **Grad** section of General Controls to see how the Grad controls work.

## 10 To use an image as the depth source:

### Adobe After Effects

- Change Depth > Depth to Input.
- Select the layer you want to use from the Depth > Input selector.

### Apple Final Cut Pro

- Change Depth > Depth to Input.
- Drag and drop a clip onto the clip icon to the right of the Depth > Input parameter.

### Avid Editing Systems

- Change Depth > Depth to Input.

- The track that you added Depth of Field to is now used as the depth source and applied to the track below.

Go to the [Blur Depth](#) plug-in for more information.

## Camera Flash

- 1** Apply Camera Flash.
- 2** Adjust both the Amount and Intensity to set the brightness of the Camera Flash.
- 3** Set the Blur to change the softness of the light.

Go to the [Camera Flash](#) plug-in for more information.

## Color Correctors

**1 Apply Color Correct, F-Stop, Printer Points, Telecine or Temperature.**

**2 Adjust any of the controls in the Master group.**

The master settings affect the entire image. However, you can also adjust the color selectively in the shadow, midtone and highlight regions.

**Note:** Lift, Gamma and Gain in the Telecine filter are the same as Shadows, Midtones and Highlights.

**3 Change your View to Shadows, Midtones or Highlights to see the values used for these regions.**

The areas that are white will be affected by the Shadows, Midtones or Highlights color controls. The regions defined as shadows, midtones or highlights can be adjusted by modifying the Position and Range parameters.

**4 Use the Shadows, Midtones or Highlights > Position parameters if you want to select different values.**

**5 Increase the Shadows, Midtones or Highlights > Range controls to add more values to the adjustment. Decrease for less values.**

**6 Change your View to Output to see the image.**

**7 Adjust the color controls in the Shadows, Midtone or Highlight controls to see how it affects your image.**

Go to the [Color Corrector](#) plug-ins for more information.



# Colorize

- 1 Apply Colorize.**
- 2 Choose your color by clicking on the Color > Color box and select a color.**
- 3 Try out the different colorization methods in the Color > Color Mode pop-up menu.**
- 4 If you want less colorization of the image, turn down the Color > Opacity.**  
You can also use a gradient in combination with colorization.
- 5 To use a gradient with Colorize, click on Grad > Enable.**
- 6 Adjust the Grad > Direction, Corner Points and Size.**  
Go to the **Grad** section of General Controls to see how the Grad controls work.
- 7 If you are curious, you can see what the Grad looks like by changing your View to Grad. Change your View to Output when done.**  
Go to the **Colorize** plug-in for more information.

## Colorize Gradient

- 1 Apply Colorize Gradient.**
- 2 Choose your color by clicking on the Shadows, Midtones or Highlights > Color boxes and selecting a color.**
- 3 Adjusting the Shadows, Midtones or Highlights > Position slider will set where the colors are applied to the image.**
- 4 If you want less coloring of the image, turn down Opacity.**  
You can also use a gradient to control where the colorization is applied.
- 5 To use a gradient, click on Grad > Enable.**
- 6 Adjust the Grad > Direction, Corner Points and Size.**  
Go to the **Grad** section of General Controls to see how the Grad controls work.
- 7 If you are curious, you can see what the Grad looks like by changing your View to Grad. Change your View to Output when done.**  
Go to the **Colorize Gradient** plug-in for more information.

## Color Paste

- 1 Stack your foreground image, what you want to color paste, above a background track/layer.**
- 2 Apply the Color Paste plug-in to the foreground track/layer.**
- 3 Adjust the Opacity and Color to achieve the desired effect.**  
Go to the **Color Paste** plug-in for more information.

# Composite

## 1 Apply Composite:

### Adobe After Effects

- To use the Composite plug-in with Adobe After Effects, you can work with either two or three layers. When working with three layers, the layers should be stacked in the following order from bottom to top: matte, background and foreground. When working with two layers, the top layer must be a RGB+Alpha image.
- For a three layer effect, apply the Composite plug-in to the foreground layer. For a two layer effect, apply the Composite plug-in to the layer that contains the RGB+Alpha image.
- When using three layers, select the layer containing the Matte using the Matte selector. You should be aware that the Matte Input expects an Alpha channel by default. If you want to use a channel other than the Alpha to create your composite, go to Matte > Use and select a different channel.

### Apple Final Cut Pro

- To use the Composite plug-in with Apple Final Cut Pro, you work with two video tracks. The tracks should be stacked in the following order from bottom to top: background and then foreground.
- The Alpha channel used to create the Composite can be from either the foreground's Alpha channel or from a separate image. If you don't want to use the foreground's Alpha channel or if it does not have one, drag the image to be used as the Alpha channel from the Browser and drop it onto the clip icon to right of the Matte parameter.

### Avid Editing Systems

- To use the Composite plug-in with Avid Editing Systems, you can work with either two or three video tracks. When working with three tracks, the video tracks should be stacked in the following order from bottom to top: background, foreground and matte. When working with two tracks, the top track must contain a Matte Key (RGB+Alpha image).
- For a two track effect, apply the Composite plug-in to the track that contains the Matte Key. For a three track effect, apply the Composite plug-in to the track that has the matte.
- Depending on what is black and white in your matte, you may need to go to the Matte group and toggle Invert to off. By default, Composite inverts the matte to be compatible with the way Avid treats matte values in a Matte Key.

## 2 If you want, Color Correct, Blur or Grain the Foreground image.

### 3 The Foreground can be transformed using the DVE parameters.

**Note:** There are two sets of on-screen DVE controls in Composite. The point controls that are offset to the right and down are for the drop shadow, while the point controls located on the corners and center of the image are for the foreground. To see the on-screen controls in After Effects, you must highlight the “Composite” effect title in the Effect Controls window. On Avid Editing Systems, you may need to zoom out to see the on-screen controls.

### 4 Use the DVE > Crop to get rid of unwanted areas of the Foreground.

### 5 In the Matte group, apply Shrink/Grow, Blur and Clip controls to the matte if needed.

### 6 Add a Drop Shadow to the Foreground using the Color, Opacity, Blur and DVE controls in the Drop Shadow Group.

### 7 Use the Edge parameters to clean up ratty edges, if any, in the composite.

Go to the [Composite](#) plug-in for more information.

## DeArtifact

### 1 Apply DeArtifact.

**Note:** The DeArtifact parameters default to settings that are good for DV footage. If you are working at higher HD resolutions, you will want to increase the Horizontal and Vertical Blur settings.

### 2 Adjust the Horizontal Blur to remove any artifacting.

It is usually best to blur mostly on the horizontal axis.

### 3 Adjust the Vertical Blur if needed.

Go to the [DeArtifact](#) plug-in for more information.

## DeFocus

- 1 Apply DeFocus.**
- 2 Adjust the Blur to your liking.**
- 3 Set the Aperture > Curvature to 0 if you prefer the out-of-focus points of light be polygonal in shape.**

In some of the plug-ins, a matte is generated to create the desired effect--in this case, Bokeh effects. Bokeh is the Japanese term that describes the quality of out-of-focus points of light. In defocused areas, each point of light becomes a shape--either a circle or a polygon. The shape grows in size as the amount of defocusing is increased.

- 4 Change your View to Matte to see the matte values.**

The areas that are white in the matte are the areas where Bokeh effects will be introduced. The location of the Bokeh effects within the scene can be adjusted by modifying the Matte > Position and Matte > Range parameters.

- 5 Change the Matte > Position parameter if you want to select different values to be used for the matte.**
- 6 Change you View to Aperture to see the generated Bokeh effects.**
- 7 Increase the Matte > Range control to add more values to the matte. Decrease for less values.**

The Matte > Range parameter has been purposely set to a low value. A high range setting will slow down the plug-in significantly.

- 8 In addition to Matte > Range, you can also raise the Aperture > Threshold value to limit the amount of out-of-focus points of light.**
- 9 Change your View to Output to see the filtered image.**

See the [DeFocus](#) plug-in for more information.

## DeFog

- 1 Apply DeFog.**
- 2 Click on the DeFog > Color picker and click on an area of fog.**

This sets the color of the fog to be removed.

- 3 Adjust the DeFog > DeFog parameter to remove more fog or mist.**

The fog is removed in a radial pattern emanating from the vanishing point. For instance, if your fog moves in the direction of top right to bottom left, set your vanishing point towards the top right corner and the fog removal will be more intense at the upper right and fall off at the bottom left. However, in most cases, the vanishing point can be left in the center of the screen and you will obtain acceptable results.

- 4 If needed, move the Vanishing Point to a new location by clicking and dragging the on-screen control in the center of the screen.**

**Note:** To see the on-screen controls in After Effects, you must highlight the “DeFog” effect title in the Effect Controls window.

If the defogging operation causes the shadow areas to become too contrasty, adjust the Min Depth slider to a lower value. This will bring back some shadow detail.

- 5 Lower the Min Depth value if you have lost too much detail in the shadow portions of the image.**

See the [DeFog](#) plug-in for more information.



## Distortion

Distortion corrects for pin-cushioning and barrel distortion of camera lenses. It is also useful for creating the look of a wide angle lens.

- 1 Apply Distortion.**
- 2 Start by adjusting the Distortion control to straighten out any curved lines that should be straight.**

**Note:** Positive Distortion values correct pin-cushioning while negative values correct barrel distortion.

Depending on the lens that was used, you may need to also adjust the Anamorphic Squeeze and Curvature X and Y parameters.

See the [Distortion](#) plug-in for more information.



# Drop Shadow

## 1 Apply Drop Shadow:

### Adobe After Effects

- To use the Drop Shadow plug-in with Adobe After Effects, the layers should be stacked in the following order from bottom to top: background and then a foreground that is a RGB+Alpha image.
- Apply the Drop Shadow plug-in to the top foreground layer.

### Apple Final Cut Pro

- To use the Drop Shadow plug-in with Apple Final Cut Pro, the video tracks should be stacked in the following order from bottom to top: background and then a foreground that is a RGB+Alpha image.
- Apply the Drop Shadow plug-in to the top foreground track.

### Avid Editing Systems

- To use the Drop Shadow plug-in with Avid Editing Systems, you can work with either two or three video tracks. When working with three tracks, the video tracks should be stacked in the following order from bottom to top: background, foreground and matte. When working with two tracks, the top track must contain a Matte Key (RGB+Alpha image).
  - For a two track effect, apply the Drop Shadow plug-in to the track that contains the Matte Key. For a three track effect, apply the Drop Shadow plug-in to the track that has the matte.
  - Depending on what is black and white in your matte, you may need to toggle Invert Matte to off. By default, Drop Shadow inverts the matte to be compatible with the way Avid treats matte values in a Matte Key.
- 2 Use the DVE controls to Position, Scale, Rotate or Corner-Pin the drop shadow.
  - 3 Set the Color, Opacity and Blur.

Go to the [Drop Shadow](#) plug-in for more information.



# DVE

- 1** Apply DVE.
- 2** Using the On-Screen controls for Position and Corner-Pin:
  - **Adobe After Effects:** To see and adjust the Position or Corner-Pin on-screen controls, make sure that the effect title in the Effect Controls window is highlighted.
  - **Apple Final Cut Pro and Autodesk Combustion:** You must activate the cross hair icon next to the Position or Corner-Pin parameters to see and adjust the on-screen controls.
  - **Avid Editing Systems:** Drag any of the on-screen controls and the image will be adjusted. You may need to zoom the image out a bit to see the Corner-Pin on-screen controls.
- 3** Use the DVE controls to Crop, Position, Scale, Rotate, Shear or Corner-Pin the image.

Go to the [DVE](#) plug-in for more information.

# Edge Composite

## 1 Apply Edge Composite:

### Adobe After Effects

- To use the Edge Composite plug-in in Adobe After Effects, the layers should be stacked in the following order from bottom to top: background and then a foreground that is a RGB+Alpha image.
- Apply the Edge Composite plug-in to the top foreground layer.

### Apple Final Cut Pro

- To use the Edge Composite plug-in in Apple Final Cut Pro, the video tracks should be stacked in the following order from bottom to top: background and then a foreground that is a RGB+Alpha image.
- Apply the Edge Composite plug-in to the top foreground track.

### Avid Editing Systems

- To use the Edge Composite plug-in in Avid Editing Systems, you can work with either two or three video tracks. When working with three tracks, the video tracks should be stacked in the following order from bottom to top: background, foreground and matte. When working with two tracks, the top track must contain a Matte Key (RGB+Alpha image).
  - For a two track effect, apply the Edge Composite plug-in to the track that contains the Matte Key. For a three track effect, apply the Edge Composite plug-in to the track that has the Matte.
  - Depending on what is black and white in your matte, you may need to toggle Invert Matte to off. By default, Edge Composite inverts the matte to be compatible with the way Avid treats matte values in a Matte Key.
- 2 Change the View to Edge Matte.
  - 3 Using the Size control, set the thickness of the Edge Matte.
  - 4 Switch the View back to Output.
  - 5 Adjust the Color Correction, Blur and Opacity of the edge.
- Go to the [Edge Composite](#) plug-in for more information.

## Film Masks

Film Masks is only available for Adobe After Effects and After Effects compatible programs.

- 1 Apply Film Masks.**
- 2 From the Image pop-up menu, select the option that matches your image size. Use Variable for image sizes other than 2048x1556 and 1828x1332.**
- 3 Expand the Aperture group and choose Full (Full Aperture) or Academy Offset.**
- 4 If you are using the Full setting, set the Common pop-up menu to Center or Top.**
- 5 Open the Aspect Ratio group and select the from the available options.**
- 6 Expand the Masks/Reticule group and adjust the Opacities and Color to your liking.**

Go to the [Film Masks](#) plug-in for more information.

## Frame Averager

- 1 Apply Frame Averager.**
- 2 Set the Frames parameter to the amount of frames that you want to blend.**

Go to the [Frame Averager](#) plug-in for more information.

## Glow Edges

- 1 Apply Glow Edges.**
- 2 Select either the Add or Screen Blend Mode.**

Add will burn out highlights while the Screen blend mode will retain them.
- 3 Adjust the Glow > Brightness, Blur and Color settings to your liking.**

In Glow Edges, an edge matte is generated to create the desired effect.
- 4 Change your View to Edge to see the matte values.**

The areas that are white in the edge matte are the areas where glow will be introduced.
- 5 Adjust the Edge > Brightness to make sure that you have sufficient white areas in the edge matte.**
- 6 Set the Edge > Blur to smooth out the edge matte.**
- 7 Change your View to Output to see the filtered image.**

See the [Glow Edges](#) plug-in for more information.

## Glow Effects

### 1 Apply Glow Effects.

### 2 Use either an Add, Screen or Normal Blend mode.

Add will burn out highlights while the Screen blend mode will retain them.

Normal, on the other hand, mixes diffusion with the original image.

### 3 Adjust the Amount, Blur and Color settings to your liking.

**Note:** Glow > Color has no effect when using the Normal blend mode.

In some of the plug-ins, a matte is generated to create the desired effect--in this case, diffusion and glows.

### 4 Change your View to Matte to see the matte values.

The areas that are white in the matte are the areas where diffusion/glow will be introduced. The location of the diffusion/glow within the scene can be adjusted by modifying the Matte > Position and Matte > Range parameters.

**Note:** Matte > Position and Range have no effect when using the Normal blend mode.

### 5 Change the Matte > Position parameter if you want to select different values to be used for the matte.

### 6 Increase the Matte > Range control to add more values to the matte. Decrease for less values.

### 7 Increase the Matte > Blur parameter to soften the transition areas of the matte.

Change your View to Output to see the filtered image.

Go to the [Glow Effects](#) plug-in for more information.

# Grain

## 1 Apply Grain.

## 2 Adjust the Red, Green and Blue Size parameters.

The Size parameters control the size of the grain. Sometimes a film stock's grain structure varies in size from one color channel to another, so individual control has been given. The larger the Size settings, the larger the grain will be.

## 3 Manipulate the Red, Green and Blue Amount parameters.

The Amount parameters set the red, green and blue intensities of the grain. Film stocks generally have varying amounts of red, green and blue intensities with the blue intensity generally higher than the rest. If you turn the red, green and blue amount sliders to a value of 0, the grain will disappear.

## 4 Change the Red, Green and Blue Softness parameters.

The Softness parameters set the red, green and blue softness of the grain. Some film stock's grain structure varies in softness from one color channel to another, so individual control has been given. Normally, only minor softness adjustments are necessary, usually between a value of 0-1.

## 5 Adjust the Response Position and Response Range to control where you will see grain in the image.

In most cases, film grain is apparent over the entire image except the brightest whites with the black areas being the most affected. A low Response Position value places grain in the darkest image values, while a high Response Position value places grain in the brightest areas. Response Range will increase or decrease the area where grain is added to the image based on the value of the slider.

## 6 If you want, use Response Minimum to set the minimum level of grain that is always added to the image.

## 7 You can also select one of the grain presets from the pop-up list.

**Note:** On Avid Editing Systems the Grain parameters are deactivated when a preset has been selected.

Go to the [Grain](#) plug-in for more information.

## HDTV Masks

HDTV Masks are only available for Adobe After Effects, After Effects compatible programs and Apple Final Cut Pro.

**1 Apply HDTV Masks to a 1920x1020 track/layer.**

**Note:** HDTV Masks can only be used on 1920x1080 HDTV sized images.

**2 Open the Aspect Ratio group and select the from the available options.**

**3 Expand the Masks/Reticle group and adjust the Opacities and Color to your liking.**

Go to the [HDTV Masks](#) plug-in for more information.

# Holdout Composite

## 1 Apply Holdout Composite:

### Adobe After Effects

- To use the Holdout Composite plug-in in Adobe After Effects, the layers should be stacked in the following order from bottom to top: background and then foreground.
- Apply the Holdout Composite plug-in to the top foreground layer.
- Using the Background pop-up menu, choose the layer to be used as the background.

### Apple Final Cut Pro

- To use the Holdout Composite plug-in in Apple Final Cut Pro, apply it to your foreground track.
- Drag the image to be used as the background from the Browser and drop it onto the clip icon to right of the Background parameter. The selected image must be the same resolution as the foreground.

### Avid Editing Systems

- To use the Holdout Composite plug-in in Avid Editing Systems, the video tracks should be stacked in the following order from bottom to top: background and then foreground.
- Apply the Holdout Composite plug-in to the top foreground track.

Holdout Composite creates a luminance matte of the foreground and pastes it as black (or optionally as another color) over the background. You can adjust Black and White Clip of this luminance matte using the Matte controls.

## 2 Change the View to Matte.

## 3 If needed, adjust the Matte > Black Clip to make blacks in the matte blacker.

## 4 If needed, adjust the Matte > White Clip to make whites in the matte whiter.

## 5 Change the View back to Output.

## 6 Choose either the Add, Screen or Lighten Blend mode. Add or Screen usually work best.

## 7 Set the Level control to your liking.

If the blacks in your composite look milky, it is usually because the foreground blacks are not entirely black. These impure black areas will be added to the background image as part of the Holdout Composite causing the final result to have milky blacks. You can improve milky blacks using Black Clip.



**8 Use Black Clip if the composite's blacks look milky.**

Go to the [Holdout Composite](#) plug-in for more information.

## Light / Gobo

### 1 Apply Light or Gobo:

#### Adobe After Effects and Apple Final Cut Pro

- Apply the Light or Gobo plug-in to a layer/track.

#### Avid Editing Systems

- Light and Gobo require two video tracks.
  - Place the same image on two adjacent video tracks.
  - Apply the Light or Gobo plug-in to the upper track of the two adjacent tracks.
- 2 To select a different gobo, make a choice in the Gobo > Category pop-up menu and then pick the desired gobo within the selected group.**
- 3 Choose Light > Blend > Add, Screen or Subtract for the blend mode.**  
Add will burn out highlights while Screen will retain them. Subtract, on the other hand, will add shadow in place of light in the area of the gobo.
- 4 In the Light menu, adjust the Brightness, Displacement, and Blur of the light.**  
Adding blur to the light makes the light glow.
- 5 Using the Gobo > DVE controls, you can transform the gobo.**
- 6 To apply a custom light color to the image, click on the Light > Color box and select a color.**  
**Note:** The Color picker allows you to treat the light with a custom color, but is only active when the Custom option has been selected in the Light > Gels pop-up menu.
- 7 To apply a colored gel to the light, select one from the Light > Gels pop-up menu.**
- 8 Combine the gobo with a matte by changing the Gobo > Blend Mode from Gobo Only to Multiply.**  
I like the Multiply blend mode because it only adds the gobo in the areas of the matte.
- 9 Change your View selector to Matte to see the matte values.**  
The default matte settings are preset to a highlight matte to create the light effect. If you are not seeing sufficient light, your matte should be adjusted. The areas that are white in the matte are the areas where light will be added into the image. The location of the light within the scene can be adjusted by changing the Matte > Position and Range parameters.
- 10 Change the Matte > Position parameter if you want to select different values to be used for the light.**

- 11 Increase the Matte > Range value to add more light into the scene. Decrease for less light.
- 12 Increase the Matte > Blur parameter to soften the transition areas of the light.
- 13 Change the View selector from Matte to Output.
- 14 The softness of the light can also be adjusted using the Light > Blur setting.
- 15 To use an image as the light source:

#### Adobe After Effects

- Select Input from the Gobo > Category menu.
- Select a layer from the Gobo > Input menu.

#### Apple Final Cut Pro

- Select Input from the Gobo > Category menu.
- Drag and drop a clip onto the clip icon to the right of the Gobo > Input parameter.

#### Avid Editing Systems

- Place the image to be used as a light source on a track above the image you want to add the light to.
- Apply the Light or Gobo plug-in to the image to that you would like to use as a light source.
- Select Input from the top most pop-up in the Gobo group.
- The track that you added the Light or Gobo plug-in to is now used as the light source and applied to the track below it.

**Note:** If the camera is moving and you want to add a gobo, the gobo won't automatically follow the camera. You will either need to manually move the gobo to follow the camera or better, use Motion Tracking software to Match Move the gobo to the camera move. Track the motion of your source image, set your View to Gobo, apply the tracker motion to your gobo and render it. To use the newly tracked and rendered gobo as a light source, follow the previous instructions listed for using an image as the light source.

Go to the [Light](#) plug-in for more information.

# Light Wrap

## 1 Apply Light Wrap:

### Adobe After Effects

- To use the Light Wrap plug-in with Adobe After Effects, the layers should be stacked in the following order from bottom to top: background and then a foreground that is a RGB+Alpha image.
- Apply the Light Wrap plug-in to the top foreground layer.
- Using the Background pop-up menu, choose the layer to used for the Light Wrap source.

### Apple Final Cut Pro

- To use the Light Wrap plug-in with Apple Final Cut Pro, the video tracks should be stacked in the following order from bottom to top: background and then a foreground that is a RGB+Alpha image.
- Apply the Light Wrap plug-in to the top foreground track.
- Drag the image to be used as the Light Wrap source from the Browser and drop it onto the clip icon to right of the Background parameter.

### Avid Editing Systems

- To use the Light Wrap plug-in with Avid Editing Systems, you can work with either two or three video tracks. When working with three tracks, the video tracks should be stacked in the following order from bottom to top: background, foreground and matte. When working with two tracks, the top track must contain a Matte Key (RGB+Alpha image).
- For a two track effect, apply the Light Wrap plug-in to the track that contains the Matte Key. For a three track effect, apply the Light Wrap plug-in to the track that has the matte.
- Depending on what is black and white in your matte, you may need to toggle Invert Matte to off. By default, Light Wrap inverts the matte to be compatible with the way Avid treats matte values in a Matte Key.

## 2 Change the View to Light Wrap.

## 3 Using the Wrap control, set the thickness of the Light Wrap Matte.

## 4 Switch the View back to Output.

## 5 Adjust the Light setting to the appropriate brightness.

Go to the [Light Wrap](#) plug-in for more information.

# Math Composite

## 1 Apply Math Composite:

### Adobe After Effects

- To use the Math Composite plug-in with Adobe After Effects, the layers should be stacked in the following order from bottom to top: background and then foreground.
- Apply the Math Composite plug-in to the top foreground layer.
- Using the Background pop-up menu, choose the layer to used as the background.

### Apple Final Cut Pro

- To use the Math Composite plug-in with Apple Final Cut Pro, the video tracks should be stacked in the following order from bottom to top: background and then foreground.
- Apply the Math Composite plug-in to the top foreground track.
- Drag the image to be used as the background from the Browser and drop it onto the clip icon to right of the Background parameter.

### Avid Editing Systems

- To use the Math Composite plug-in with Avid Editing Systems, the video tracks should be stacked in the following order from bottom to top: background and then foreground.
- Apply the Math Composite plug-in to the top foreground track.

## 2 Choose the appropriate mode from the Blend pop-up menu.

If the blacks in your composite look milky, it is usually because the foreground blacks are not entirely black. Depending on the Blend mode that you choose, the impure black areas may be added to the background image causing the final result to have milky blacks. You can improve milky blacks using Black Clip.

## 3 Use Black Clip if the composite's blacks look milky.

## 4 Set the Level control to your liking.

Go to the [Math Composite](#) plug-in for more information.

# Matte Generator

## 1 Apply the Matte Generator:

- To use the Matte Generator, the layers/tracks should be stacked in the following order from bottom to top: background and then foreground.
- Apply the Matte Generator filter to the foreground layer/track.
- The foreground items that you extract with the Matte Generator will automatically be composited over the background.

**Note:** The layer/track below the one that you applied the Matte Generator to is automatically used as the background.

## 2 Change your View to Matte 1 to see the matte values.

Whatever is white in the matte will be considered as foreground areas to be extracted and whatever is black will show through to the background.

## 3 Change the Matte 1 > Extract On parameter to create a matte based on a whatever image values you choose.

Extract On determines the image values that will be used to generate the matte.

## 4 Change the Matte 1 > Position parameter if you want to select different values to be used for the matte.

The Position control selects the image values to be used in the matte based on the Extract On setting. If the selection is created using Luminance, a high Position value shows the brightest image values as white values in the matte. A low Position value shows the darkest image values as white values in the matte.

## 5 Increase the Matte 1 > Range control to add more values to the matte. Decrease for less values.

Range increases or decreases the range of values in the matte. A low Range value indicates a narrow range of values. A high Range value indicates a large range of values included in the matte.

## 6 Adjust the Matte 1 > Black Clip and White Clip if you want to make the blacks blacker and the whites whiter.

## 7 If the edges of your matte need smoothing, use the Matte 1 > Shrink/Grow, Blur or Wrap parameters to take care of them.

Up to five mattes can be extracted and combined. After extracting the first matte, you can extract new mattes with the controls in Matte sections 2-5 and choose the Blend mode by which they will be combined.

**Note:** You must first choose a Blend mode in Matte's 2-5 before they can be displayed in the View menu or contribute to the final matte.

**8 Change the View to Output to see the composite created with the generated matte.**

Go to the [Matte Generator](#) plug-in for more information.

## Matte Repair

- 1 Apply Matte Repair.**
- 2 Change your View to Matte to see the matte values.**
- 3 Set the Use pop-up menu for the image channel you want to repair.**

**Note:** The Use parameter is not available in Avid Editing Systems. When applied to a Matte Key, the Alpha Channel is used, otherwise it uses the luminance of the RGB channels.

- 4 Adjust Black Clip if you want to make the blacks blacker.**
- 5 Adjust White Clip if you want to make the whites whiter.**
- 6 If the edges of your matte need smoothing, use the Shrink/Grow or Blur parameters to take care of them.**

If you applied Matte Repair to a RGB+Alpha image and there is a background layer/track below it, you can make adjustments and see the effect it has on your composite when the View is set to Output.

- 7 Change the View back to Output.**

Go to the [Matte Repair](#) plug-in for more information.



# Non-Additive Mix

## 1 Apply Non-Additive Mix:

### Adobe After Effects

- To use the Non-Additive Mix plug-in with Adobe After Effects, the layers should be stacked in the following order from bottom to top: background and then foreground.
- Apply the Non-Additive Mix plug-in to the top foreground layer.
- Using the Background pop-up menu, choose the layer to used as the background.

### Apple Final Cut Pro

- To use the Non-Additive Mix plug-in with Apple Final Cut Pro, apply it to a track.
- Drag the image to be used as the background from the Browser and drop it onto the clip icon to the right of the Background parameter.

### Avid Editing Systems

- To use the Non-Additive Mix plug-in with Avid Editing Systems, the video tracks should be stacked in the following order from bottom to top: background and then foreground.
- Apply the Non-Additive Mix plug-in to the top foreground track.

## 2 Set the Mix value so that the foreground image is blended with the background.

If the blacks in your composite look milky, it is usually because the foreground blacks are not entirely black. These impure black areas will be added to the background image as part of the Non-Additive Mix causing the final result to have milky blacks. You can improve milky blacks using Black Clip.

## 3 Use Black Clip if the composite's blacks look milky.

Go to the [Non-Additive Mix](#) plug-in for more information.

## Optical Dissolve

- 1 Apply Optical Dissolve:**
  - The layers/tracks should be stacked in the following order from bottom to top: background and then foreground.
  - Apply the Optical Dissolve plug-in to the top foreground layer/track.
- 2 Set the Opacity value so that the foreground image is blended with the background.**

Go to the [Optical Dissolve](#) plug-in for more information.

# Ozone

**1 Apply Ozone.**

**2 Use the View menu to look at Zones 0-10.**

The selected zone is represented as a black and white image. The values shown as white in the selected zone are the portions of the image that will be modified when using the color adjustments. As the values drop-off to black, so does the strength of whatever adjustments you'll make. Although the zone's Position and Range parameters are preset according to the Digital Zone system, they can be changed if you want.

**3 If you'd like, change the Position and Range parameters for the selected zone.**

The Position value pinpoints the color values to be used in the selected zone. For instance, if the zones are created using Luminance, a high Position value shows the brightest image values as white values in the zone. A low Position value shows the darkest image values as white values in the zone. The Range value increases or decreases the range of values in the selected zone.

**4 Make sure that the View is set to Output.**

The Viewer now shows the full color image.

**5 To modify your image, adjust any combination of the Hue, Saturation, Brightness, Contrast, Gamma, Red, Green, Blue and Temperature sliders for each zone.**

Your adjustments occur on a zone by zone basis, but you view the result of all color corrections simultaneously.

Go to the [Ozone](#) plug-in for more information.

## Selective Color Correct

- 1 Apply Selective Color Correct.**
- 2 Change your View to Matte to see the matte values.**

In some of the plug-ins, a matte is generated to create the desired effect--in this case, selective color correction.

- 3 Adjust the Matte controls so that the areas that you want to color correct are white in the matte.**

Go to the **Matte** section in the Matte Generator plug-in to see how the Matte controls work.

- 4 Change your View to Output to see the image.**
- 5 Adjust the color correct parameters to your liking.**

Go to the **Selective Color Correct** plug-in for more information.

# Title Blur

Title Blur is only available for Avid Editing Systems.

## 1 Apply Title Blur:

- To use the Title Blur plug-in with Avid Editing Systems, you can work with either two or three video tracks. When working with three tracks, the video tracks should be stacked in the following order from bottom to top: background, foreground and matte. When working with two tracks, the top track should be an Avid Title or a Matte Key (RGB+Alpha image).
- For a two track effect, apply the Title Blur plug-in to the track that contains the Avid Title or Matte Key. For a three track effect, apply the Title Blur plug-in to the track that has the matte.
- Depending on what is black and white in your matte, you may need to toggle Invert Matte to off. By default, Title Blur inverts the matte to be compatible with the way Avid treats matte values in an Avid Title or Matte Key.

## 2 Adjust the Horizontal Blur and the Title is blurred in both the horizontal and vertical dimensions since Gang is enabled.

## 3 Deactivate Gang.

You can now adjust the Horizontal and Vertical Blur independently.

Go to the [Title Blur](#) plug-in for more information.

## GENERAL CONTROLS

There are some general controls that are common to all of the plug-ins. For simplicity, they will be listed here.

### Grad

Grad is the gradient transition area between the filtered image and the original. Its direction, corners and size can be adjusted.

#### Enable

Turns the Grad on and off.

#### ND Brightness

Darkens the colored portion of the Grad.

#### Direction

Controls the direction of the Grad.

##### **Top-to-bottom**

The direction of the Grad is from top to bottom.

##### **Bottom-to-top**

The direction of the Grad is from bottom to top.

##### **Left-to-right**

The direction of the Grad is from left to right.

##### **Right-to-left**

The direction of the Grad is from right to left.

## Corner Pin

There are four points around the four corners of the image. By clicking and dragging any of the four points, the Grad can be adjusted.

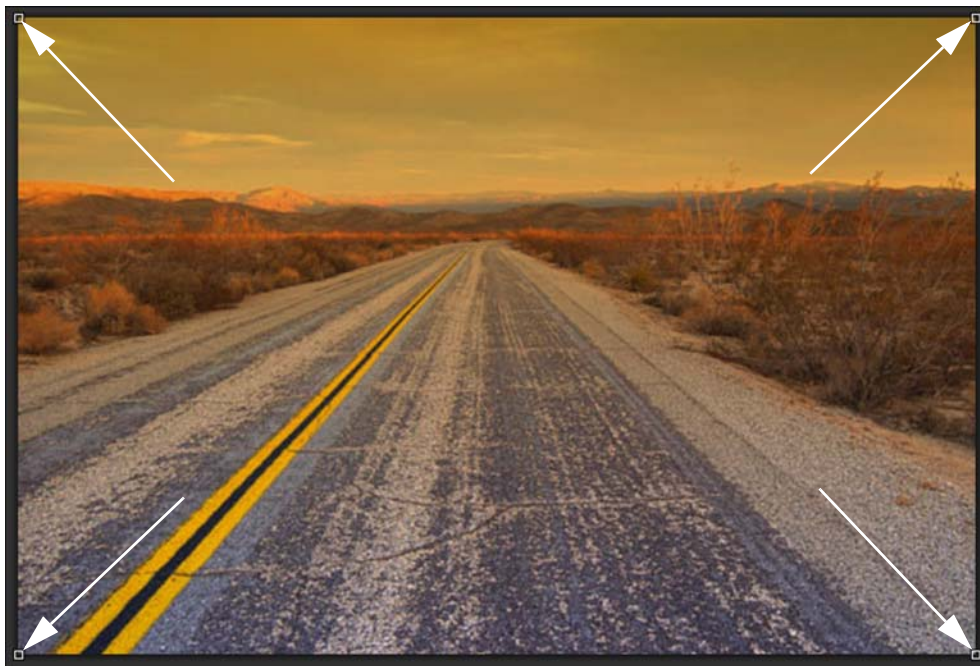


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**Note:** You may need to zoom the image out a bit to see the corner points. In addition, to see the corner points in After Effects, make sure that the filter name in the Effect Controls window is highlighted. For Final Cut Pro and Combustion, you must activate the cross hair icon next to the corner position parameters to see and adjust the corner points on the screen.

### Upper Left

Controls the X and Y position of the Upper Left Point.

### Upper Right

Controls the X and Y position of the Upper Right Point.

### Lower Right

Controls the X and Y position of the Lower Right Point.

## Lower Left

Controls the X and Y position of the Lower Left Point.

### Size

The size of the Grad.

## Invert Matte

An Invert Matte parameter has been added to the Avid versions of the Composite Suite Pro compositing plug-ins. Avid handles its mattes opposite to most compositing programs, so the Invert Matte parameter will automatically invert the matte to comply with the Avid method.

## View

Chooses what image to view. These choices will vary from plug-in to plug-in.

### Output

The view selector displays the output of the plug-in.

### Matte

The view selector displays the matte.

### Original

The view selector displays the original input clip.



# BLUR

## Description

Can you guess what this one does? That's right, it blurs the image with individual horizontal and vertical controls. It's fast, high quality and blurs outside the frame which removes the dark inward bleeding edges of most blurs. Horizontal, vertical or both, Blur uses either Gaussian or Box quality settings.



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Go to the [Blur Tutorial](#) to see how the plug-in works.

## Quality

Selects the quality of the blur.

### Box

A fast, lower quality box blur.

### Gaussian

A slower, higher quality gaussian blur.

## Position

### Centered

The blur is centered, equally blurring inward and outward.

### Inner

The image is blurred inward from the edge.

### Outer

The image is blurred outward from the edge.

**Note:** On Avid Editing Systems, Inner and Outer have no effect.

## Blur

### Horizontal Blur

The image is blurred by a fast, quality blur along the X-axis.

### Vertical Blur

The image is blurred by a fast, quality blur along the Y-axis.

### Gang

The horizontal and vertical slider values can be ganged together. When ganged, adjust the horizontal slider to affect both values.

## BLUR DEPTH

### Description

Selective blur can be added to a scene by isolating and blurring only a portion of the image. The amount of blurring is directly proportionate to the luminance of the matte settings, a gradient or an input image.



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Go to the [Blur Depth Tutorial](#) to see how the plug-in works.

**Note to Avid Users:** Blur Depth is a two track effect and must be applied to the upper track. The upper track is used as the depth source when Depth is set to Input. If you want to use the same image as the depth source, just place the same image on two adjacent tracks.

### Depth

Selects the source for the selective blur effect.

### Matte

Use the matte for the depth source.

## Grad

Use a gradient for the depth source.

## Strip

Use a strip gradient for the depth source.

## Input

Use an image as the depth source. This is useful for 3D programs which render out depth mattes.

## Input

Load a file to use as the depth source.

### **To use an image as the depth source in Adobe After Effects:**

- Change Depth > Depth to Input.
- Select the layer you want to use from the Depth > Input selector.

### **To use an image as the depth source in Apple Final Cut Pro:**

- Change Depth > Depth to Input.
- Drag and drop a clip onto the clip icon to the right of the Depth > Input parameter.

### **To use an image as the depth source in Avid Editing Systems:**

- Blur Depth requires two video tracks.
- Place images on two adjacent video tracks.
- Apply the Blur Depth plug-in to the upper track of the two adjacent tracks.
- Change Depth > Depth to Input.
- The upper track that you added Blur Depth to is now used as the depth source and applied to the track below.

## Blur

Sets how much the image is blurred.

## Grad

Blur Depth can optionally use a gradient that limits where the filter is applied. Grad is the transition area that goes from the blurred portion to the original image. Its direction, corners and size can be adjusted. Go to the [Grad](#) section of General Controls to see how the Grad controls work.

## Matte

A matte can be used to create the selective blur effect. Go to the [Matte](#) section in the Matte Generator plug-in to see how the Matte controls work.

## CAMERA FLASH

### Description

Camera Flash simulates the overexposure that occurs when a film camera is stopped.



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Go to the [Camera Flash Tutorial](#) to see how the plug-in works.

### Amount

Controls the transition of the camera flash.

### Intensity

Sets the intensity of the overexposure.

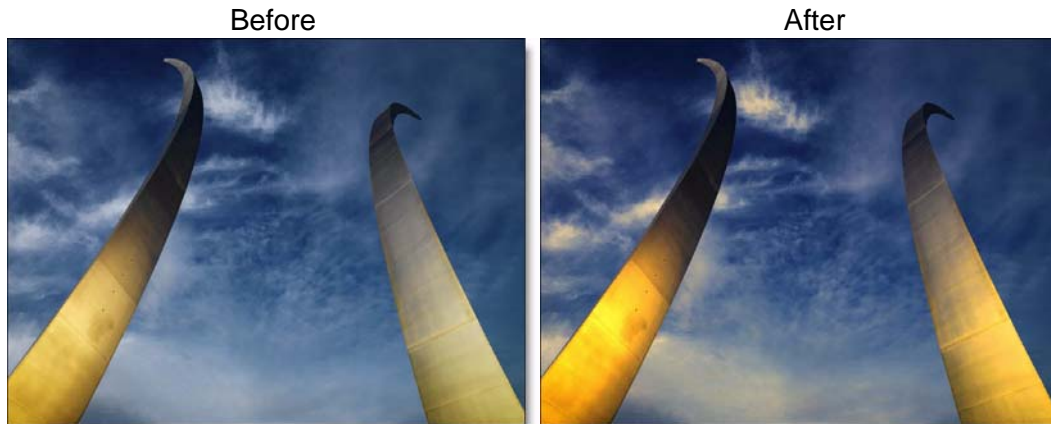
### Blur

Adjusts the blur of the overexposure.

## COLOR CORRECTORS

### Description

Composite Suite Pro includes a number of different color correctors that are handy for adjusting an image's color. They include: Color Correct, F-Stop, Printer Points, Telecine and Temperature.



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### Color Correct

Color Correct manipulates red, green and blue values of the overall image and separately in user definable shadow, midtone and highlight areas. Hue, saturation, brightness, contrast and gamma controls allow for further control.

### F-Stop

F-Stop manipulates red, green and blue values of the overall image and separately in user definable shadow, midtone and highlight areas using F-Stops as the unit of measure. In camera terminology, F-Stops measure the size of the lens opening, otherwise known as aperture. Each F-Stop is twice as bright as the next.

### Printer Points

Printer Points manipulate the red, green and blue values of the overall image and separately in user definable shadow, midtone and highlight areas using motion picture laboratory printer points as the unit of measure. When creating

color prints for motion pictures, a contact printer performs scene-to-scene color corrections. The most popular printing method is additive printing that uses three separate colored sources - red, green, and blue which are combined to form the light source that exposes the film. The red, green, and blue light valves in the printer are adjusted in values of 1, 2, 3. . . up to 60 for each primary color and are called printer points or printer lights.

## Telecine

Telecine emulates the method of color correction done in a telecine film to tape transfer suite. Hue, saturation, brightness, contrast, gamma and pedestal values of the overall image can be adjusted as well as separately in user definable shadow, midtone and highlight areas.

## Temperature

Temperature manipulates the temperature, cyan/magenta and brightness values of the overall image and separately in user definable shadow, midtone and highlight areas.

Go to the [Color Corrector Tutorials](#) to see how the plug-ins work.

## Master, Shadows, Midtones, Highlights

All of the color correctors can adjust an image by using the controls located in the master, shadows, midtones and highlight groups. The Telecine plug-in uses the following terminology: Lift (shadows), Gamma (midtones) and Gain (highlights). The master settings affect the entire image while adjusting parameters within the shadows, midtones and highlights will only affect those specific areas.

If you are unsure about what values are included in the shadows, midtones and highlights, you can use the View pop-up menu. It will allow you to view the shadows, midtones and highlights as a black and white regions. The white areas are the areas that will be adjusted by that particular group. For instance, if you see white areas while viewing the midtones, then midtone color



adjustments will affect only those white areas. If you want to change the default areas defined by the shadows, midtones and highlights, you would use the Position and Range sliders.



## Position

The Position slider pinpoints the values to be considered as shadows, midtones, or highlights. A low Position value uses the darkest image values, while a high Position value uses the brightest.

## Range

Increases or decreases the range of values considered as shadows, midtones or highlights. A low Range value indicates a narrow range of values, while a high Range value indicates a large range of values.

Go to the **Matte** section in the Matte Generator plug-in to see how the Position and Range controls work.

## Color Correct

### Hue

Rotates the hue of the image.

### Saturation

Adjusts the saturation of the image. Positive values saturate, negative values desaturate.

### Brightness

Adjusts the brightness of the image. Positive values brighten, negative values darken.

## Contrast

Adjusts the contrast of the image. Positive values increase contrast, negative values decrease contrast.

## Gamma

Adjusts the gamma of the image. The gamma adjustment leaves the white and black points the same and only modifies the values in-between. Positive values darken the midtones, negative values lighten the midtones.

## Red

Adds or subtracts red from the image.

## Green

Adds or subtracts green from the image.

## Blue

Adds or subtracts blue from the image.

## Flashing

The Flash parameters mix a color into the image through the use of a standard color picker. The default color is white. What in the world is this for? It is a great way to add atmosphere to an element. Flash comes from the film term “flashing”, which describes the optical process of lowering the contrast of an image by flashing it with light.

### **Flash Amount**

Sets the opacity of the Flash Color.

### **Flash Color**

The Flash Color can be set through the use of a standard color picker.

## F-Stop

### Red Exposure

Adds or subtracts red from the image.

## Green Exposure

Adds or subtracts green from the image.

## Blue Exposure

Adds or subtracts blue from the image.

## Gang

The Red, Green and Blue Exposure slider values can be ganged together. Drag the Red Exposure slider to affect all three values.

**Note:** When Gang is turned on, the Green and Blue sliders don't physically move. However, they will follow the value of the Red slider when Gang is turned on.

## Printer Points

The Red, Green and Blue Exposure are set to a value of 25 which represent no adjustment. Printer "lights" or points set to 25, 25, 25 are considered to be the normal or standard printer setup at most motion picture labs.

## Red Exposure

Adds or subtracts red from the image. As in motion picture printing, higher values subtract and lower values add.

## Green Exposure

Adds or subtracts green from the image. As in motion picture printing, higher values subtract and lower values add.

## Blue Exposure

Adds or subtracts blue from the image. As in motion picture printing, higher values subtract and lower values add.

## Gang

The Red, Green and Blue Exposure slider values can be ganged together. Drag the Red Exposure slider to affect all three values.

**Note:** When Gang is turned on, the Green and Blue sliders don't physically move. However, they will follow the value of the Red slider when Gang is turned on.

## Telecine

### Hue

Rotates the hue of the image.

### Saturation

Adjusts the saturation of the image. Positive values saturate, negative values desaturate.

### Brightness

Adjusts the brightness of the image. Positive values brighten, negative values darken.

### Contrast

Adjusts the contrast of the image. Positive values increase contrast, negative values decrease contrast.

### Gamma

Adjusts the gamma of the image. The gamma adjustment leaves the white and black points the same and only modifies the values in-between. Positive values darken the midtones, negative values lighten the midtones.

### Pedestal

Adjusts the black level of the image.

## Temperature

### Temperature

Sets the color of the image to be either warmer or cooler. Dragging the slider to the right makes the image cooler (bluer) and dragging the slider to the left makes the image warmer (redder).

### Cyan/Magenta

Adds either Cyan or Magenta to the image. Dragging the slider to the right makes the image more magenta and dragging the slider to the left makes the image more cyan.

## Brightness

Adjusts the brightness of the image.

## COLORIZE

### Description

Colorizes the entire image with a selected color using a variety of colorization modes.

Before



After



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Go to the [Colorize Tutorial](#) to see how the plug-in works.

### Colorize

#### Opacity

Sets the opacity of the color.

#### Color

Sets the color that the image will be colorized with. Select the desired color using the color picker.

#### Mode

Selects how color is applied to the image.

## Normal

Colorizes the image while retaining highlights.

## Tint

The image is colorized by replacing hue and saturation.

## Hue

The image is colorized by only replacing hue.

## Lighten

Pixels darker than the color are replaced, and pixels lighter than the color do not change.

## Darken

Pixels lighter than the color are replaced, and pixels darker than the color do not change.

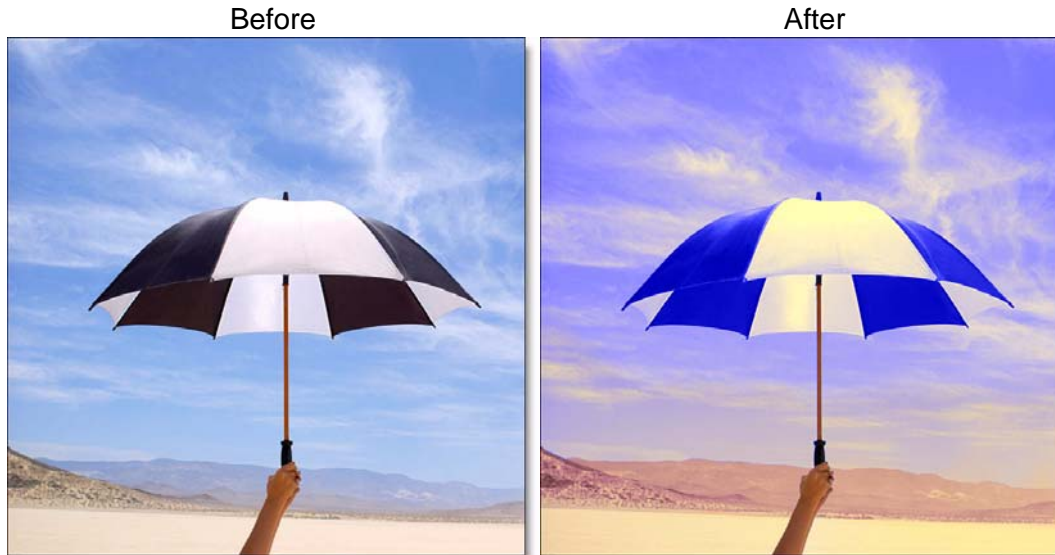
## Grad

Colorize can optionally use a gradient that limits where the plug-in is applied. Grad is the transition area that goes from the colorized image to the original image. Its direction, corners and size can be adjusted. Go to the [Grad](#) section of General Controls to see how the Grad controls work.

## COLORIZE GRADIENT

### Description

Using multiple colors, Colorize Gradient colorizes the image according to the image's brightness values.



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Go to the [Colorize Gradient Tutorial](#) to see how the plug-in works.

### Opacity

Sets the overall opacity of the colorization.

### Shadows

#### Enable

Determines whether or not the color contributes to the gradient.

#### Color

Picks the color that the image will be colorized with. Select the desired color using the color picker.



## Position

Determines where the colorization is applied to the image. By default, Shadows are set to 0, which is the shadow areas. A value of 50 would be the midtones, while 100 would be highlights.

## Midtones

The Midtones controls are the same as the controls for the Shadows, except by default, the colorization is applied to the midtones of the image.

## Highlights

The Highlights controls are the same as the controls for the Shadows, except by default, the colorization is applied to the highlights of the image.

## Grad

You can optionally use a gradient that limits where the plug-in is applied. Grad is the transition area that goes from the colorized image to the original image. Its direction, corners and size can be adjusted. Go to the [Grad](#) section of General Controls to see how the Grad controls work.

## COLOR PASTE

### Description

Color Paste takes the luminance values of the foreground image and pastes it as a color over the background.

Composite



Background



Foreground



Go to the [Color Paste Tutorial](#) to see how the plug-in works.

### Opacity

Sets the opacity of the foreground element.

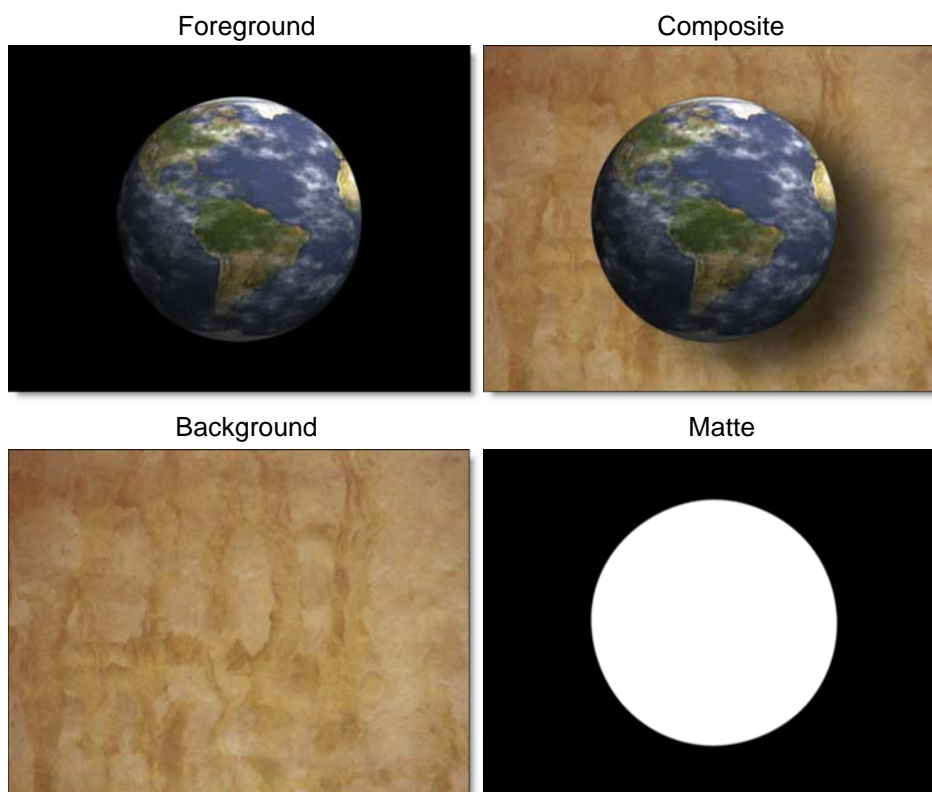
### Color

The Color parameter sets the color of the foreground image through the use of a standard eyedropper or color picker. The default color is white.

# COMPOSITE

## Description

Composite layers a foreground over a background using a matte with the ability to add drop shadows. To create realistic composites, DVE, Color Correct, Blur and Grain controls are provided. Composite also lets you manipulate the matte using grow, shrink and blur tools. Another crucial feature in creating seamless effects, Composite's edge blending allows for color correction, blurring and controlling the opacity of the foreground images' edge.



Go to the [Composite Tutorial](#) to see how the plug-in works.

## Matte

Selects what image to use for the matte.

## Adobe After Effects

Choose the layer to use as the matte if you don't have an embedded Alpha channel or if you want to use an Alpha channel from another clip.

## Apple Final Cut Pro

Drag a clip from the timeline and drop it onto the clip icon to the right of the Matte parameter if you don't have an embedded Alpha channel or if you want to use an Alpha channel from another clip.

## Avid Editing Systems

When working with three tracks, the matte comes from the top track. When working with two tracks, the top track must contain a Matte Key (RGB+Alpha image) and its embedded alpha channel is used for the matte.

## Opacity

Sets the opacity of the foreground element.

## Matte

In this section, there are various controls that can be used to affect the matte. Go to the **Matte** section in the Matte Generator plug-in to see how the Matte controls work. The Matte Generator has a few extra matte controls, but cover everything that is included here.

## Use

Chooses the channel from the matte input to use in the Composite.

### Alpha Channel

The Alpha Channel is used for the matte in the composite.

### Red Channel

The Red Channel is used for the matte in the composite.

### Green Channel

The Green Channel is used for the matte in the composite.

### Blue Channel

The Blue Channel is used for the matte in the composite.

## Luminance

The average luminance of the RGB channels is used for the matte in the composite.

**Note:** The Use parameter is not available in Avid Editing Systems. When applied to a Matte Key, the Alpha Channel is used, otherwise it uses the luminance of the RGB channels.

## Invert

### Off

Does nothing to the matte.

### On

Inverts the luminance values of the matte.

**Note:** Depending on what is black and white in your matte, you may need to toggle Invert to off.

## Shrink/Grow

Shrinks or grows the matte. Negative values shrink and positive values grow the matte.

## Blur

The matte is blurred by a fast, quality blur. Go to the **Blur** plug-in to see how the Blur Controls work.

## Clip

### Black Clip

Blacks in the matte are made blacker by increasing the value of the slider. As the slider value increases, more values are clipped to black. This is helpful for getting rid of unwanted grey areas in what should be the black part of the matte.

### White Clip

Whites in the matte are made whiter by increasing the value of the slider. As the slider value increases, more values are clipped to white. This is helpful for getting rid of unwanted grey areas in what should be the white part of the matte.

## Drop Shadow

Drop shadows can be added to any composite. All you have to do is turn up the opacity, position the drop shadow and add a little blur.

**Note:** The Drop Shadow parameter on Avid Systems has been truncated to “Shad”.

Composite w/out shadow



Composite with shadow



### Color

The Color parameter sets the color of the drop shadow through the use of a standard eyedropper or color picker. The default color is black.

### Opacity

The opacity of the shadow.

### Blur

The drop shadow is blurred by a fast, quality blur. Go to the **Blur** plug-in to see how the Blur controls works.

### DVE

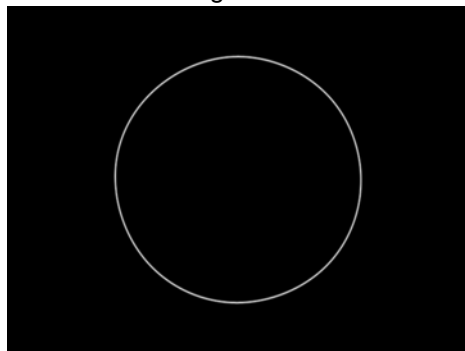
The drop shadow can be manipulated using the DVE. Go to the **DVE** plug-in to see how the DVE controls work.

**Note:** There are two sets of on-screen DVE controls in Composite. The point controls that are offset to the right and down are for the drop shadow, while the point controls located on the corners and center of the image are for the foreground. To see the on-screen controls in After Effects, you must highlight the “Composite” effect title in the Effect Controls window. On Avid Editing Systems, you may need to zoom out to see the on-screen controls.

## Edge

The Edge parameters allow you to color correct or blur only the edge of the foreground. You can also mix the edge of the foreground with the background. This is very helpful for seamlessly integrating 3D elements as well as dealing with aliased mattes.

Edge Matte



### Size

Determines the size of the edge matte.

### Color Correct

The edge of the foreground can be color corrected. Go to the [Color Correct](#) plug-in to see how Color Correct controls work.

### Blur

The edge is blurred by a fast, quality blur. Go to the [Blur](#) plug-in to see how the Blur controls work.

### Opacity

Mixes the foreground back to the background, but only in areas of the edge matte.

## General Controls

Composite includes Color Correct, Blur, Grain and DVE controls. Go to the [Color Correct](#), [Blur](#), [Grain](#) and [DVE](#) plug-ins to see how they work.

## DEARTIFACT

### Description

DeArtifact is handy for cleaning up artifacts caused by DV and HD video footage. In fact, it is useful for cleaning up images that have aliased or jaggy edges.



When activated, a RGB to YUV conversion takes place so that you can blur only the U and V color channels. Since this is where most of the artifacting shows up, this has the effect of cleaning up the ratty edges encountered when keying DV or HD video footage. It is usually best to blur mostly on the horizontal axis.

**Note:** The DeArtifact parameters default to settings that are good for DV footage. If you are working at higher resolutions, you will want to increase the Blur settings.

Go to the [DeArtifact Tutorial](#) to see how the plug-in works.

### DeArtifact

Activates DeArtifacting.

### Horizontal Blur

The U and V color channels are blurred by a fast, quality blur along the X-axis.

### Vertical Blur

The U and V color channels are blurred by a fast, quality blur along the Y-axis.



## Gang

The horizontal and vertical slider values can be ganged together.

## DeFocus

### Description

DeFocus replicates a true camera defocus by introducing lens Bokeh effects. Bokeh is the Japanese term that describes the quality of out-of-focus points of light. In defocused areas, each point of light becomes a shape--either a circle or a polygon. The shape grows in size as the amount of defocusing is increased.



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Go to the [DeFocus Tutorial](#) to see how the plug-in works.

**Warning:** Large Matte > Range and Aperture > Size settings can cause the DeFocus filter to render slowly.

### Blur

The image is blurred by using a quality blur.

### Aperture

The Aperture settings control the various qualities of the out-of-focus points of light.

## Boost

Brightens the out-of-focus points of light.

## Facets

Set the number of facets of out-of-focus points of light when the Curvature parameter is set to 0.

## Curvature

Controls the curvature of out-of-focus points of light. When set to 100, the out-of-focus points of light are completely round. Set to a value of 0 to see a polygonal shape.

## Angle

Rotates the out-of-focus points of light.

## Size

Sets the size of the out-of-focus points of light.

## Blur

Blurs the out-of-focus points of light.

## Noise

Noise is introduced into the out-of-focus points of light resulting in a more organic bokeh effect.

## Density

Controls the brightness of the noise.

## Threshold

Controls the amount of out-of-focus points of light. The higher the threshold value, the less out-of-focus points of light you will see.

## Matte

A matte is used to create the defocus effect. Go to the [Matte](#) section in the Matte Generator plug-in to see how the Matte controls work.

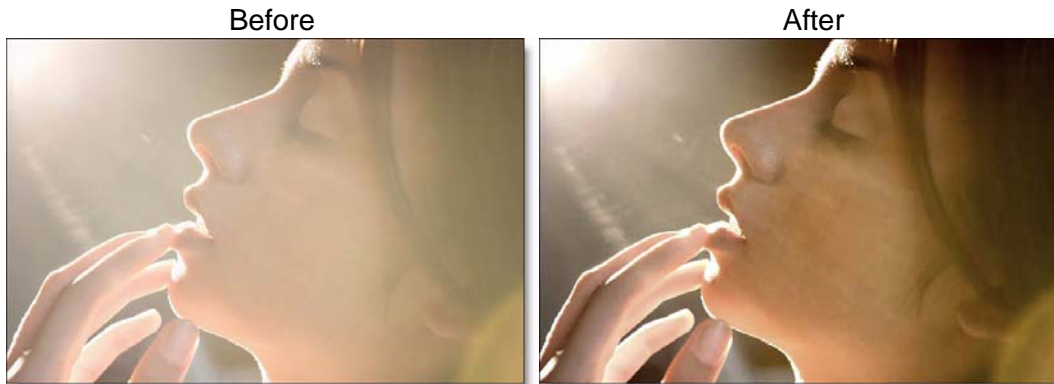
## Time Average

In most cases, it is necessary to use an Time Average function on moving images. Otherwise, the Bokeh effects tend to flicker. Time Averaging allows for a very smooth matte, because pixel values from future frames are averaged together.

## DeFog

### Description

Using advanced deweathering algorithms, DeFog restores clear day contrasts and colors of a scene taken in bad weather such as fog and mist. It is also successful in removing the effects of optical Fog and Diffusion filters.



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Go to the [DeFog Tutorial](#) to see how the filter works.

### DeFog

#### Color

The Color parameter sets the color of the fog to be removed through the use of a standard color picker. The default color is white.

#### Vanishing Point

A vanishing point along the direction of increasing distance in the image is used to remove fog. By default, the vanishing point is set to the center of the screen. Essentially, the fog is removed in a radial pattern emanating from the vanishing point. So at the default center position, fog is removed in a circular pattern with a greater amount of fog being removed from the center while falling off at the edges. For instance, if your fog moves in the direction of top right to bottom left, set your vanishing point towards the top right corner and the fog removal will

be more intense at the upper right and fall off at the bottom left. However, in most cases, the vanishing point can be left in the center of the screen and you will obtain acceptable results.

There is an on-screen control in the center of the image. By clicking and dragging the on-screen control, the position of the vanishing point can be adjusted.

## Position X

The horizontal position of the vanishing point.

## Position Y

The vertical position of the vanishing point.

**Note:** To see the on-screen control in After Effects, you may need to highlight DeFog in the Effect Controls window, and in Final Cut Pro and Combustion, you will have to click on the crosshair icon to the right of the vanishing point parameter. On Avid Editing Systems, the Vanishing Point parameters are named only X and Y.

## DeFog

Sets the amount of fog to be removed from the scene.

## Min Depth

Controls how much fog is removed from the darker areas of the image.

## Max Depth

Controls how much fog is removed from the brighter areas of the image.

# Color Correct

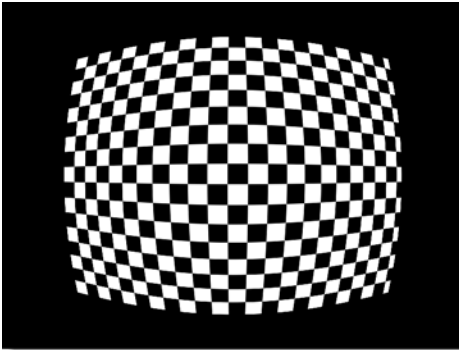
Go to the [Color Correct](#) plug-in to see how the Color Correct controls work.

# *DISTORTION*

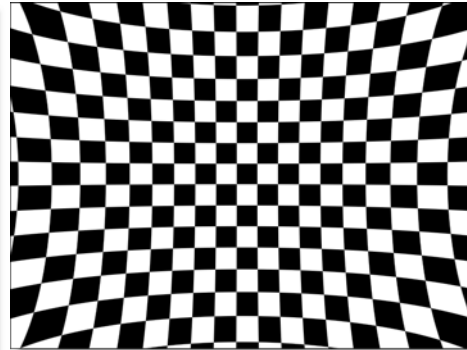
## Description

Distortion corrects for pin-cushioning and barrel distortion of camera lenses. It is also useful for creating the look of a wide angle lens.

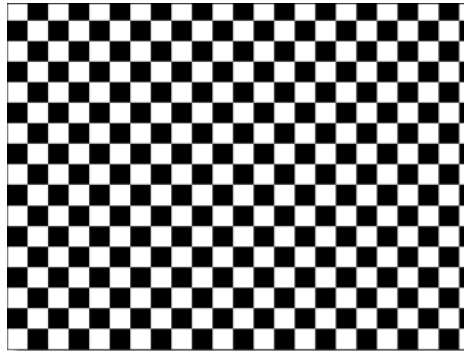
Barrel Distortion



Pin Cushion Distortion



Original

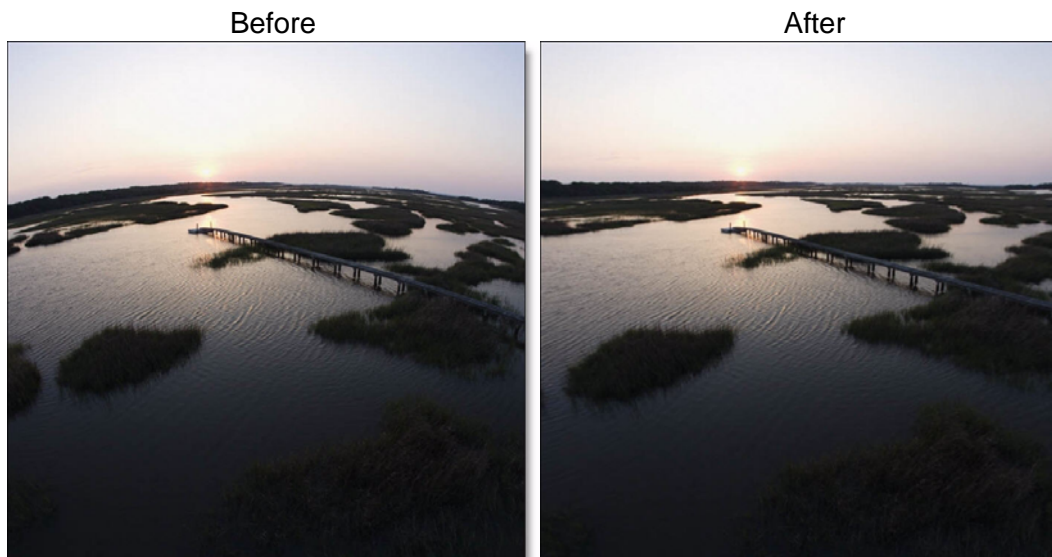


Go to the [Distortion Tutorial](#) to see how the plug-in works.

## Controls

### Distortion

Pulls the corners of the image in or out. Negative values pull the corners of the image outward while positive values pull the corners of the image inward.



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### Anamorphic Squeeze

Anamorphic Squeeze corrects for the squeeze found in anamorphic motion picture lenses.

### Curvature X and Y

Curvature X and Y correct for non-radial, asymmetric distortions found in anamorphic motion picture lenses.

**Note:** Anamorphic Squeeze and Curvature X and Y only work once the Distortion parameter has been adjusted.

### Center

Determines the center point for the distortion. There is an on-screen control in the center of the image. By clicking and dragging the on-screen control, the Center can be adjusted.



## DROP SHADOW

Drop shadows can be added to an image that has an Alpha channel. The opacity color, blur and transformation of the drop shadow can all be adjusted.

Before



After



Go to the [Drop Shadow Tutorial](#) to see how the plug-in works.

### Color

The Color parameter sets the color of the drop shadow through the use of a standard eyedropper or color picker. The default color is black.

### Opacity

The opacity of the shadow.

### Blur

The drop shadow is blurred by a fast, quality blur. Go to the [Blur](#) plug-in to see how the Blur controls work.

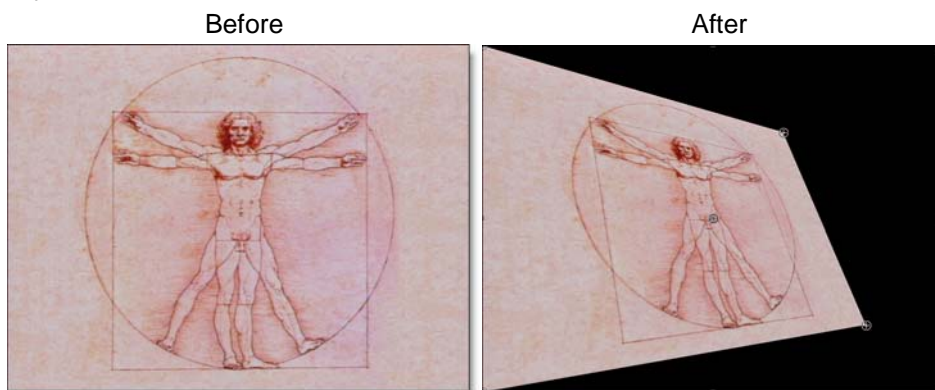
### DVE

The drop shadow can be manipulated using the DVE. Go to the [DVE](#) plug-in to see how the DVE controls work.

## DVE

### Description

DVE allows you to transform your image using Position, Scale, Rotation, Corner-Pin, Shear and Crop controls. Why the name DVE? DVE is an acronym for digital video effects and refers to a real-time image manipulation device which does pans, rotations, flips as well as various hardware-specific effects such as page turns or customized wipes. In the film and video post production industry, DVE is frequently used in reference to transforming the image in some way.



Go to the [DVE Tutorial](#) to see how the plug-in works.

### DVE

The DVE allows you to transform your foreground image using Position, Scale, Rotation, Corner-Pin, Shear and Crop controls.

#### Crop

##### Top

Crops the image from the top down.

##### Bottom

Crops the image from the bottom up.

##### Left

Crops the image from left to right.

## Right

Crops the image from right to left.

## Corner-Pin

The image can be corner pinned by adjusting the Corner-Pin sliders as well as dragging the four points on the corners of the screen.

**Note:** You may need to zoom the image out a bit to see the Corner-Pin on-screen controls. In addition, to see and adjust the Corner-Pin on-screen controls in After Effects, make sure that the effect title in the Effect Controls window is highlighted. For Final Cut Pro and Combustion, you must activate the cross hair icon next to the corner position parameters to see and adjust the Corner-Pin on-screen controls.

### Upper-Left

Controls the X and Y position of the Upper Left Point.

### Upper-Right

Controls the X and Y position of the Upper Right Point.

### Lower-Right

Controls the X and Y position of the Lower Right Point.

### Lower-Left

Controls the X and Y position of the Lower Left Point.

There are four points around the four corners of the image. By clicking and dragging any of the four points, the image can be adjusted.

## Position

### Offset X

The horizontal position of the image.

### Offset Y

The vertical position of the image.

## Scale

### Scale X

The horizontal scale of the image.

## Scale Y

The vertical scale of the image.

## Gang Scale

The horizontal and vertical slider values can be ganged together.

## Rotate

In addition to the standard position and scale controls, the image can be rotated. Positive values rotate clockwise and negative values rotate counter-clockwise.

## Shear

### Shear X

Skews the image left and right.

### Shear Y

Skews the image up and down.

## Anchor

### Anchor X

Defines the point on the X axis where the image will be positioned, rotated, scaled or sheared.

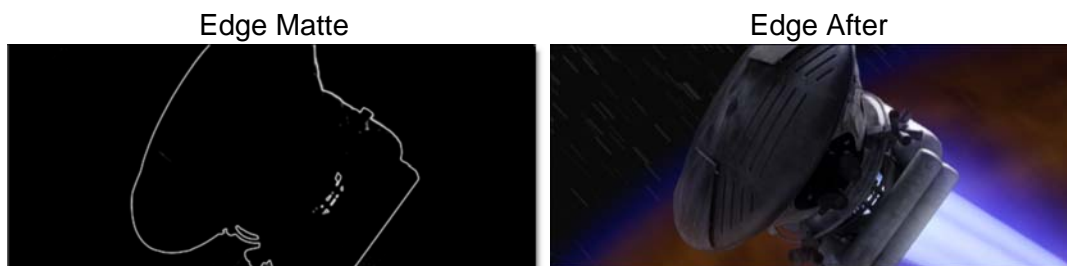
### Anchor Y

Defines the point on the Y axis where the image will be positioned, rotated, scaled or sheared.

# EDGE COMPOSITE

## Description

Edge Composite automatically generates an edge matte from an existing Alpha channel and allows you to color correct or blur only the edge of the foreground. You can also mix the edge of the foreground with the background. This is very helpful for seamlessly integrating images as well as dealing with aliased mattes



Go to the [Edge Composite Tutorial](#) to see how the plug-in works.

## Size

Determines the size of the edge matte.

## Color Correct

The edge of the foreground can be color corrected. Go to the [Color Correct](#) plug-in to see how the Color Correct controls work.

## Horizontal Blur

The edge of the foreground is blurred by a fast, quality blur along the X-axis, but only in areas of the edge matte.

## Vertical Blur

The edge of the foreground is blurred by a fast, quality blur along the Y-axis, but only in areas of the edge matte.

## Gang

The horizontal and vertical slider values can be ganged together. Adjust the horizontal slider to affect both values.

## Opacity

Mixes the foreground back to the background, but only in areas of the edge matte.

# FILM MASKS

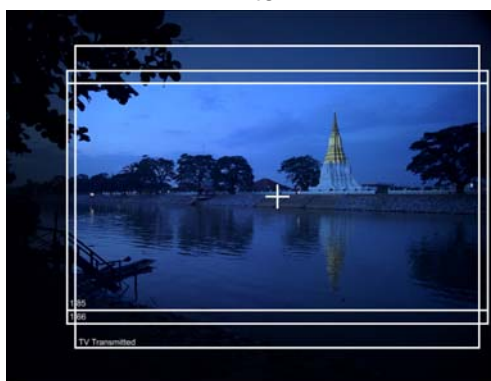
## Description

Film Masks aid you in determining what will be projected on film by adding reticles and or a variable opacity mask to the image. The following aspect ratio's are supported: 2:40 Common Center, 2:40 Common Top, 1:85, 1:78, 1:75, 1:66, 1:37 and the TV Transmitted Area, Safe Action and Safe Title for NTSC video. Film Masks is only available for Adobe After Effects and After Effects compatible programs.

Before



After



**Note:** For the film masks to be of any use, you must find out the aspect ratio of your particular film in addition to whether Common Center or Common Top framing was used. The visual effect supervisor or cameraman will have this information. Also, the use of the Film Masks is limited to film shot with normal, spherical lenses. Do not use on film shot with anamorphic or squeezed lenses.

Go to the [Film Masks Tutorial](#) to see how the plug-in works.

## Image

Indicate the size of the image you are using.

### 2048x1556

Select 2048x1556 if your image size is 2048x1556.

### 1828x1332

Select 1828x1332 if your image size is 1828x1332.

## Variable

Select Variable for image sizes other than 2048x1556 and 1828x1332.

## Aperture

Indicates whether you are using either a Full Aperture or an Academy Offset frame.

### Full

The Full Aperture frame is the total area between the 35mm perforations, including the area normally reserved for the sound track. Full Aperture is normally used for films shot in a Super 35mm with an aspect ratio of 2:40.

### Academy Offset

Academy Offset refers to that area of the film frame excluding the sound track. Academy Offset is normally used on films shot in a 1:85 aspect ratio.

**Note:** Some people like to work with scans that are 1828x1332 at a 1:85 aspect ratio. These scans already have the sound track removed from them and are smaller in size resulting in faster render times. To use the Film Masks plug-in with these images, you would select Full Aperture.

### Common

- **Common Center**

Chooses Common Center framing. Most films use Common Center.

- **Common Top**

Chooses Common Top framing.

## Aspect Ratio

The most prevalent film formats, or aspect ratios, are 1:85 and 2:40. These ratios are derived by dividing the width of the picture by the height.

### 2:40

Sets the mask to 2:40--usually used with the Super 35mm format.

### 1:85

Sets the mask to 1:85.



## 1:66

Sets the mask to 1:66.

## Variable

Chooses the aspect ratio with which to mask the image. The choices are: 1:37, 1:66, 1:75, 1:78, 1:85, 2:40.

The variable aspect ratio parameters can be used with any size frame, but depending on your image size, may not be an accurate representation of what you will see on film. The mask is created based on the image size and the aspect ratio that is selected.

## TV Transmitted

Sets the mask to the NTSC TV Transmitted area.

## TV Safe Action

Sets the mask to the NTSC TV Safe Action.

## TV Safe Title

Sets the mask to the NTSC TV Safe Title.

## Center

Turns a Center cross-hair on and off.

# Masks/Reticle

## Reticle/Text Opacity

Sets the opacity of the reticles and text.

## Reticle/Text Color

The Color parameter sets the color of the reticles and text through the use of a standard eyedropper or color picker. Defaults to the color white.

## Reticle Thickness

Sets the thickness of the reticles.

## 2.40 Opacity

Sets the opacity of the mask. Everywhere outside of the mask is blocked by the color black.

## 1.85 Opacity

Sets the opacity of the mask. Everywhere outside of the mask is blocked by the color black.

## 1.66 Opacity

Sets the opacity of the mask. Everywhere outside of the mask is blocked by the color black.

## Variable Opacity

Sets the opacity of the mask. Everywhere outside of the mask is blocked by the color black.

## TV Transmitted Opacity

Sets the opacity of the mask. Everywhere outside of the mask is blocked by the color black.

## Mask Color

The Color parameter sets the color of the mask through the use of a standard eyedropper or color picker. Defaults to the color black.

## FRAME AVERAGER

### Description

The Frame Averager mixes frames together to create interesting motion effects. This plug-in is also useful for smoothing out film grain and video noise which can cause problems when pulling a key or generating a matte.

Before



After



Go to the [Frame Averager Tutorial](#) to see how the plug-in works.

### Frames

Sets the amount of frames after the current frame to be blended.

## GLOW EDGES

### Description

Glow Edges isolates lines and edges in an image and then adds glow only to these areas resulting in a stylized look.

Before



After



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Go to the [Glow Edges Tutorial](#) to see how the plug-in works.

### Glow

#### Blend

Determines the blend mode to be used to create the edge glow effect.

#### Add

The edge glow is added to your image.

#### Screen

The edge glow is combined with the image using a Screen blend mode. This looks kind of like the Add blend mode, but highlights are retained.

## Brightness

Sets the intensity of the edge glow.

## Blur

Sets the softness of the edge glow.

## Color

The Color parameter sets the color of the edge glow through the use of a standard color picker. The default color is white.

## Edge

An edge matte is created to produce the edge glow effect.

## Brightness

Determines the brightness of the edge matte.

## Blur

Blurs the edge matte.

## GLOW EFFECTS

### Description

Glow Effects creates diffusion or glows around selected areas of the image.

Before



Normal



Screen



Add



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Go to the [Glow Effects Tutorial](#) to see how the plug-in works.



# Glow

## Blend

Determines the blend mode to be used to create the diffusion/glow effect.

### Add

The diffusion/glow is added to your image.

### Normal

Diffusion is mixed with the original image. In this mode, the Amount parameter only shows changes up to a value of 100.

### Screen

The diffusion/glow is combined with the image using a Screen blend mode. This looks kind of like the Add blend mode, but highlights are retained.

## Amount

Sets the amount of the diffusion/glow.

## Blur

Sets the softness of the diffusion/glow.

## Color

The Color parameter sets the color of the diffusion/glow through the use of a standard Color Picker or Eyedropper. The default color is white.

**Note:** Color has no effect when using the Normal blend mode.

# Color Correct

Go to the **Color Correct** filter to see how the Color Correct controls work.

# Matte

In some of the plug-ins, a matte is generated to create the desired effect--in this case, diffusion and glows.



## Position

When using the Add and Screen blend modes, Position selects the values used to create the diffusion/glow effect. A higher Position value uses the brightest image values to create the diffusion/glow. A lower Position value uses the darkest image values to create the glow.

## Range

When using the Add and Screen blend modes, Range controls the range of values to be used for the diffusion/glow. Once you've selected the Position, you can then add or subtract the Range of values to be used in the diffusion/glow source. A higher Range value includes more values in the diffusion/glow source while a lower Range value includes less values.

## Blur

The matte is blurred by a fast, quality blur.



## GRAIN

### Description

Grain simulates film grain with individual control of red, green, and blue grain size and intensity. In addition, a Film Response parameter controls where you will see grain in the image. Popular film stock presets are provided as a starting point to adding grain.



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Go to the [Grain Tutorial](#) to see how the plug-in works.

### Presets

Select one of the many film grain presets from the pop-up list.

**Note:** On Avid Editing Systems, the Grain parameters are deactivated when a preset has been selected.

### Monochrome

When checked, the grain is monochrome. In this mode, only the Red Size, Red Amount and Red Softness sliders are active. Since the grain is monochrome, only one slider is needed.

## Size

The Size parameters control the size of the grain. Sometimes a film stock's grain structure varies in size from one color channel to another, so individual control has been given. The larger the Size settings, the larger the grain will be.

### Red Size

Controls the size of the red grain.

### Green Size

Controls the size of the green grain.

### Blue Size

Controls the size of the blue grain.

## Amount

The Amount parameters set the red, green and blue intensities of the grain. Film stocks generally have varying amounts of red, green and blue intensities with the blue intensity generally higher than the rest. If you turn the red, green and blue amount sliders to a value of 0, the grain will disappear.

### Red Amount

Controls the intensity of the red grain.

### Green Amount

Controls the intensity of the green grain.

### Blue Amount

Controls the intensity of the blue grain.

## Softness

The Softness parameters control the softness of the grain. Some film stock's grain structure varies in softness from one color channel to another, so individual control has been given. Normally, only minor softness adjustments are necessary, usually between a value of 0-1.

## Red Softness

Controls the softness of the red grain.

## Green Softness

Controls the softness of the green grain.

## Blue Softness

Controls the softness of the blue grain.

# Film Response

The Film Response parameter allows the adjustment of where you will see grain in the image. In most cases, film grain is apparent over the entire image except the brightest whites with the black areas being the most affected.

## Position

The Position slider defines the portions of the image where grain will be added. A low Position value places grain in the darkest image values, while a high Position value places grain in the brightest areas.

## Range

Increases or decreases the area where grain is added to the image based on the value of the Position slider. A low Range value indicates a narrow range of values, while a high Range value indicates a large range of values.

## Minimum

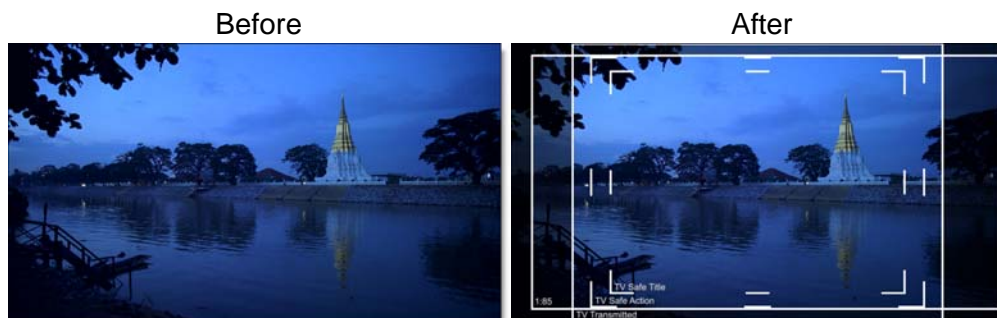
Sets the minimum level of grain that is always added to the image.

**Note:** A Position value of 0 and a Range of 80 is typical of standard film, with grain applied to the entire range except the brightest whites with black being the most affected.

# HDTV MASKS

## Description

If your HD images are destined to end up on film, the HDTV Masks plug-in aids you in determining the portion of the HDTV frame that will be projected on film by adding reticles and or a variable opacity mask to the image. The following aspect ratio's are supported: 1:85 and the TV Transmitted Area, Safe Action and Safe Title for NTSC video. HDTV Masks are not available for Avid Editing Systems.



Go to the [HDTV Masks Tutorial](#) to see how the plug-in works.

**Note:** The HDTV Masks plug-in should only be used on 1920x1080 HDTV images.

## Aspect Ratio

The most prevalent aspect ratio when transferring HD to film is 1:85.

### 1:85

Sets the mask to 1:85.

### TV Transmitted

Sets the mask to the NTSC TV Transmitted area.

### TV Safe Action

Sets the mask to the NTSC TV Safe Action.

### TV Safe Title

Sets the mask to the NTSC TV Safe Title.

## Center

Turns a Center cross-hair on and off.

**Note:** The positioning of the NTSC TV Transmitted Area for HDTV has not been standardized as of yet. Therefore, we have positioned the TV Transmitted Area in the center of the HD frame.

## Masks/Reticle

### Reticle/Text Opacity

Sets the opacity of the reticles and text.

### Reticle/Text Color

The Color parameter sets the color of the reticles and text through the use of a standard eyedropper or color picker. Defaults to the color white.

### Reticle Thickness

Sets the thickness of the reticles.

### 1.85 Opacity

Sets the opacity of the mask. Everywhere outside of the mask is blocked by the color black.

### Variable Opacity

Sets the opacity of the mask. Everywhere outside of the mask is blocked by the color black.

### TV Transmitted Opacity

Sets the opacity of the mask. Everywhere outside of the mask is blocked by the color black.

### Mask Color

The Color parameter sets the color of the mask through the use of a standard eyedropper or color picker. Defaults to the color black.

## HOLDOUT COMPOSITE

### Description

To add practical fire, explosions, smoke or other footage not containing an Alpha channel is normally a challenge. A normal Math Composite Add function would cause areas of the background to get brighter. This is bad. Using a key of some type would most likely generate unwanted edge fringing. This is also bad. The Holdout Composite is a two-layer/track effect that effectively composites images such as fire, explosions and smoke. This plug-in first creates a luminance matte of the foreground and pastes it as black (or other color) over the background. You then use one of the Blend Modes to place the foreground over the “held out background”.

Composite



Background



Foreground



Go to the [Holdout Composite Tutorial](#) to see how the plug-in works.

### Background

Selects what image to use as the background.

### Adobe After Effects

Choose the layer to use as the background.

## Apple Final Cut Pro

Drag a clip from the timeline and drop it onto the clip icon to the right of the Background parameter.

## Avid Editing Systems

The track below the current track is automatically used as the background.

## Blend

This selects the type of Math Composite to use for the foreground element. Go to the **Blend** section in the Math Composite plug-in to see visual examples of the different Blend modes.

### Add

The pixels of the foreground are added to the background.

### Screen

The foreground and background are combined using a Screen blend mode. This looks kind of like the Add blend mode, but highlights are retained.

### Lighten

Compares the foreground and background and takes the pixels with the higher value.

## Level

Sets the level of the foreground element.

## Black Clip

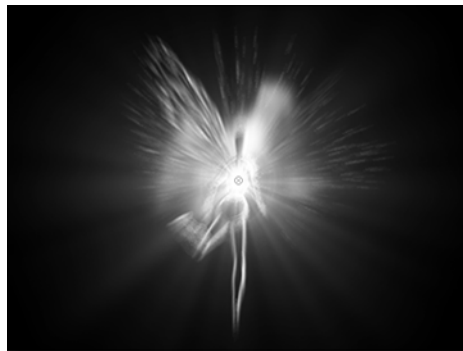
Blacks are made blacker by increasing the value of the slider. As the slider value increases, more values are clipped to black.

**Note:** Often times the black portion of an image is not entirely black. This becomes an issue if something like fire is shot against a black background. If the black is not entirely black, then these impure black areas will be added to the background image as part of the Holdout Composite causing the final result to have milky blacks. Black Clip will improve these milky blacks and make them darker.

## Matte

The Holdout Composite first creates a luminance matte of the foreground and then pastes it as black (or other color) over the background. You can see the extracted matte with the View set to Matte.

Matte



## Black Clip

Blacks in the matte are made blacker by increasing the value of the slider. As the slider value increases, more values are clipped to black. This is helpful for getting rid of unwanted grey areas in what should be the black part of the matte.

## White Clip

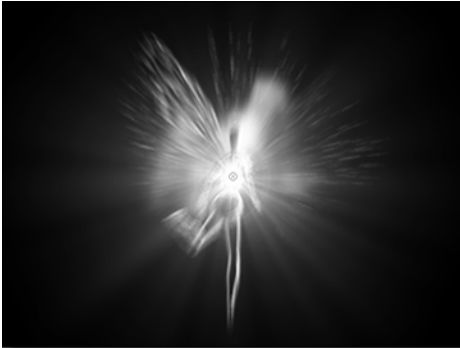
Whites in the matte are made whiter by increasing the value of the slider. As the slider value increases, more values are clipped to white. This is helpful for getting rid of unwanted grey areas in what should be the white part of the matte.



## Holdout

The Holdout Composite takes the luminance matte of the foreground and pastes it as black (or other color) over the background. You can see the matte pasted onto the background with the View set to Holdout.

Matte



Background Paste Color



## Color

The Color parameter sets the color of the Holdout matte through the use of a standard eyedropper or color picker. The default color is black.

**Note:** There may be times when you want to select a color from the background as the Holdout color. This will appear to give the foreground some atmosphere.

## Opacity

The opacity of the color.

## LIGHT / GOBO

### Description

Light can be added to a scene where none existed before just as if you were adding light at the time of shooting. Realistic lighting and shadow is introduced using digital versions of the entire gobo libraries created by Gamproducts for the Light filter and Rosco for the Gobo filter.

Before



After

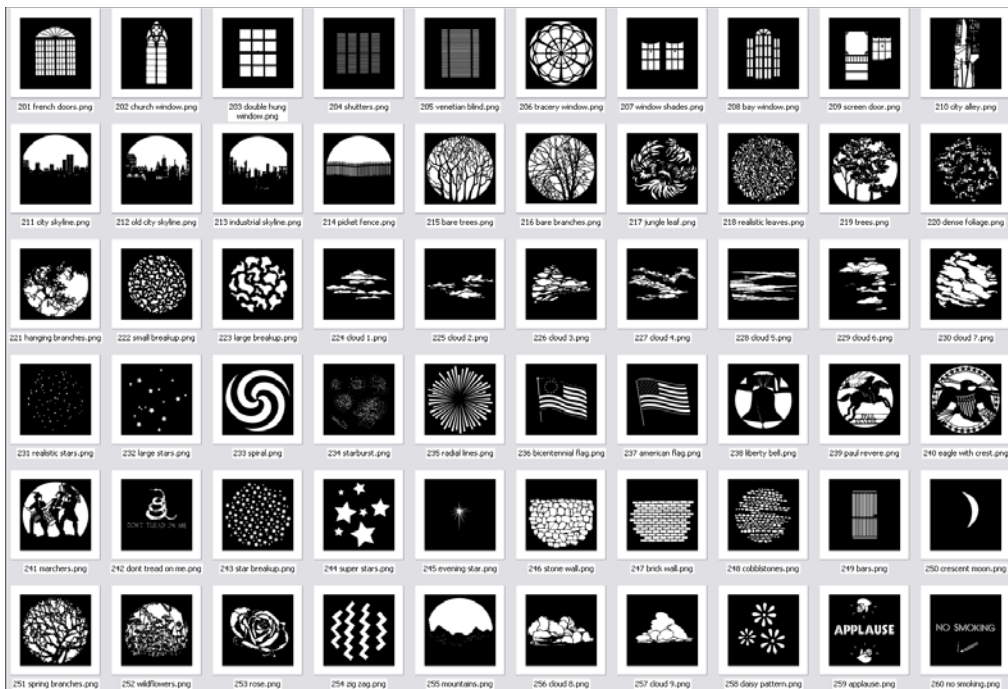


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Patterns, or gobos, are widely used by designers in theatre, film, photography and television to create atmosphere, project scenery, and generally enhance the visual impact of their lighting. Normally used in front of lights during photography, these same exact patterns can be applied digitally to the entire image or inside a matte.

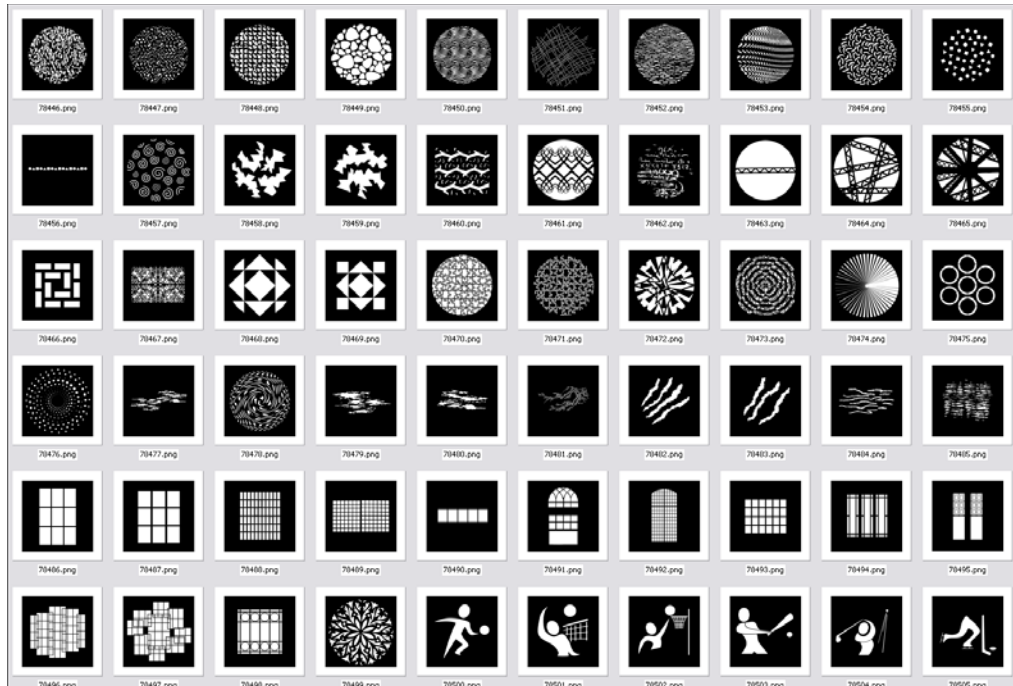
## Gamproducts Gobos

The Gamproducts line of gobos includes 565 designs to choose from including Blendables, Breakups, Christmas, Cityscapes & Towns, Clouds, Fences & Openings, Fire & Water, Flags, Flowers, Foliage, Holidays & Symbols, Moons, Natural Elements, Religion, Signage, Sky & Stars, Spirals, Spotlights & Pinspots, Stones & Brick, Structures & Sets, Themes, Trees and Vignettes & Windows.



## Rosco Gobos

The Rosco range presently includes over 1300 standard gobo designs in the following categories: Breakups, Foliage Breakups, Trees & Flowers, Abstract, Graphics, Graphics & Grills, Rotation, Symbols & Signs, World Around Us, Churches & Heraldics, Windows, Doors & Blinds, Boundaries & Wildlife, Clouds & Sky, Water & Sky, Fire & Ice, Architectural & Retail, Occasions & Holidays and Text.



## Gels

Photographers, cinematographers and lighting designers use colored filters or gels in front of lights. Whether they want to create a romantic moonlit setting or a vicious, angry fight, they have the colors they need to achieve the effect. Digital equivalents of the lighting gels created by Gamproducts and Rosco can also be applied to the light source.

For detailed information about Gamproducts and Rosco gobos and gels, you can visit their websites at [www.gamonline.com](http://www.gamonline.com) and [www.rosco.com](http://www.rosco.com).

Go to the [Light / Gobo Tutorial](#) to see how the filters work.

**Note to Avid Users:** Light and Gobo are two track effects and must be applied to the upper track. The upper track is used as the lighting source. If you want to use one image to add light to itself, just place the same image on two adjacent tracks.

## Light

### Blend

Determines the blend mode to be used to add the light.

#### Add

The light is added to your image.

#### Screen

The light is combined with the image using a Screen blend mode. This looks kind of like the Add blend mode, but highlights are retained.

#### Subtract

The light is subtracted from your image creating shadow instead of light.

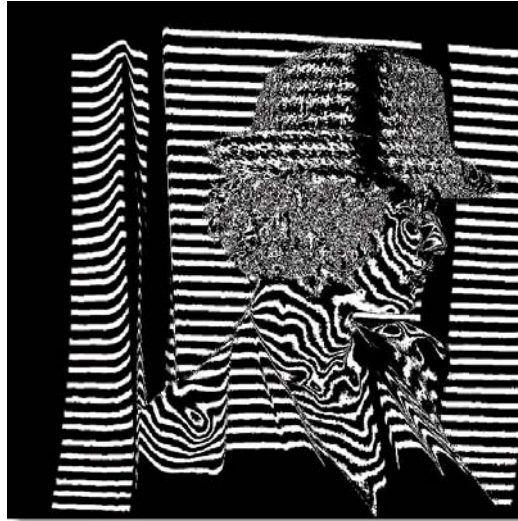
### Brightness

Sets the intensity of the light.

## Displacement

Displaces the gobo by the luminance values of the image. This fakes the effect of light wrapping over objects in the image.

Displaced Gobo



## Blur

Sets the softness of the light.

## Gels

Digital equivalents of the lighting gels created by Gamproducts and Rosco can be applied to the light source. Light uses GamColor gels and Gobo uses Rosco gels. Select one of the gel presets from the pop-up list.

## Color

Sets the color of the light through the use of a standard color picker.

**Note:** The Color picker allows you to treat the image with a custom color, but is only active when the Custom option has been selected in the Gels pop-up menu.

## Shadow

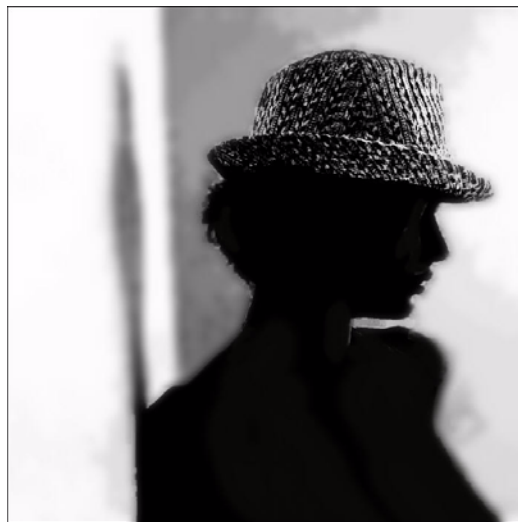
### Brightness

Sets the intensity of the shadows. The Brightness parameter will darken only those areas that are not being affected by the Light settings.

## Matte

A matte can be used to create areas of light or limit where gobos will be added. Wherever there is white in the matte is where the light will be added. When using the Light and Gobo filters, it is usually helpful to blur the matte. Go to the [Matte](#) section in the Matte Generator plug-in to see how the Matte controls work.

Matte



**Note:** To use a matte to create light, the Gobo > Blend Mode must be set to something other than Gobo Only for the Matte controls to be active. In addition, if you set Gobo > Category to None, you can use the Matte to create light instead of using a gobo.

## Gobos

### Category

The gobos are organized into different categories. To select different gobos, make a choice in the Gobo > Category pop-up menu and then pick the desired gobo within the selected group.

### Gamproducts Gobo Categories

Series 200, 300, 500, 600, 700 and 800.

## Rosco Gobo Categories

Breakups, Foliage Breakups, Trees & Flowers, Abstract, Graphics, Graphics & Grills, Rotation, Symbols & Signs, World Around Us, Churches & Heraldics, Windows, Doors & Blinds, Boundaries & Wildlife, Clouds & Sky, Water & Sky, Fire & Ice, Architectural & Retail, Occasions & Holidays and Text.

## None

With None selected, only the Matte is used to create light.

## Input

Input allows you to use a custom image as the light source.

**Note:** You must first select Input from the Category pop-up menu before you can use a custom image as the light source.

### To use an image as a light source in:

#### Adobe After Effects

- Select Input from the Gobo > Category menu.
- Select a layer from the Gobo > Input menu.

#### Apple Final Cut Pro

- Select Input from the Gobo > Category menu.
- Drag and drop a clip onto the clip icon to the right of the Gobo > Input parameter.

#### Avid Editing Systems

- Select Input from the top most pop-up in the Gobo group.
- The track that you added the Light or Gobo filter to is now used as the light source and applied to the track below.

**Note:** If the camera is moving and you want to add a gobo, the gobo won't automatically follow the camera. You will either need to manually move the gobo to follow the camera or better, use Motion Tracking software to Match Move the gobo to the camera move. Track the motion of your source image, set your View to Gobo, apply the tracker motion to your gobo and render it. To use the newly tracked and rendered gobo as a light source, follow the previous instructions listed for using a custom image as the light source.

## Blend Mode

The gobo can be added to a matte using a variety of Blend modes. Go to the **Blend** section in the Math Composite plug-in to see visual examples of the different Blend modes.

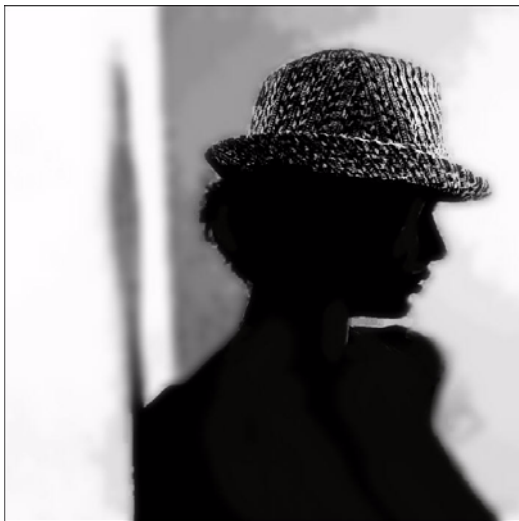


I like the Multiply blend mode for combining gobos with the matte because it only puts the gobo within the areas of the matte.

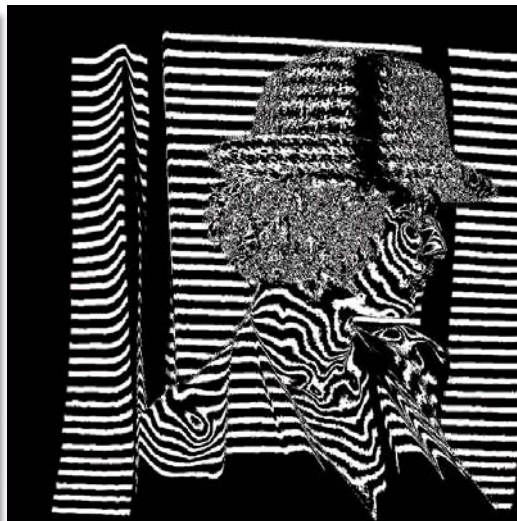
Multiply



Matte



Gobo



## Opacity

Sets the opacity of the gobo.

## Blur

Sets the softness of the gobo.

Shape Blur=20



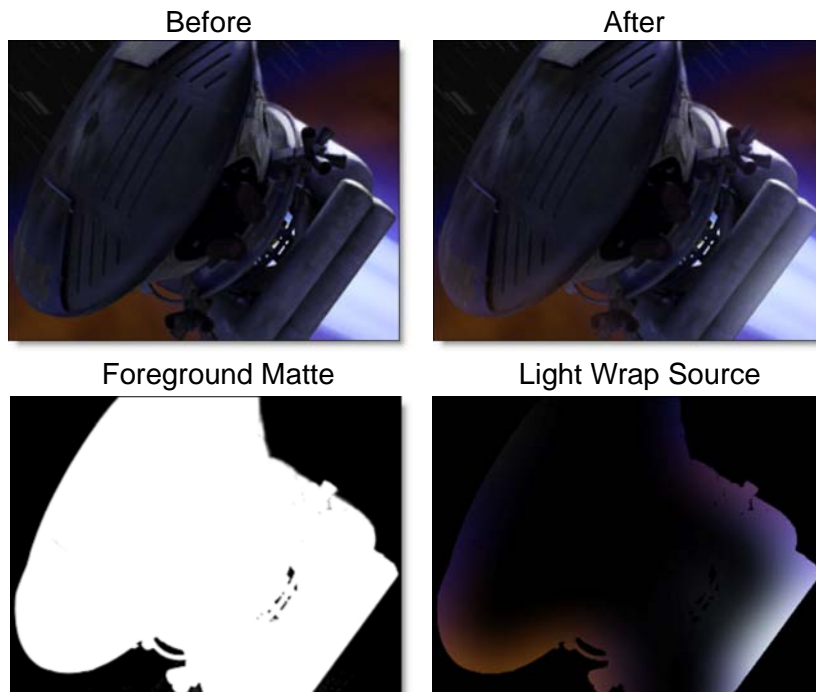
## DVE

The DVE allows you to transform your gobo using Position, Scale, Rotation, Corner Pin, Shear and Crop controls. Go to the [DVE](#) plug-in to see how the DVE controls work.

## LIGHT WRAP

### Description

Light Wrap helps blend the foreground into the background by making the color of the background wrap into the foreground edges without softening the edge.



This is accomplished by placing the background layer into a special matte and then combining it with the foreground. You can look at the Light Wrap element in the View menu.

Go to the [Light Wrap Tutorial](#) to see how the plug-in works.

### Background

Selects what image to use as Light Wrap source.

#### Adobe After Effects

Choose the layer to use as the Light Wrap source.

## Apple Final Cut Pro

Drag a clip from the timeline and drop it onto the clip icon to the right of the Background parameter.

## Avid Editing Systems

The track below the current track is automatically used as the Light Wrap source.

## Light

Sets the intensity of the Light Wrap.

## Wrap

Sets the size of the Light Wrap.

# MATH COMPOSITE

## Description

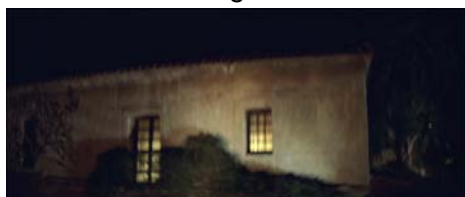
Math Composite combines two clips using one of the Blend modes. You can choose from Add, Subtract, Multiply, Screen, Difference, Darken and Lighten.

Composite



Background

Foreground



Go to the [Math Composite Tutorial](#) to see how the plug-in works.

## Background

Selects what image to use as the background.

### Adobe After Effects

Choose the layer to use as the background.

### Apple Final Cut Pro

Drag a clip from the timeline and drop it onto the clip icon to the right of the Background parameter.

### Avid Editing Systems

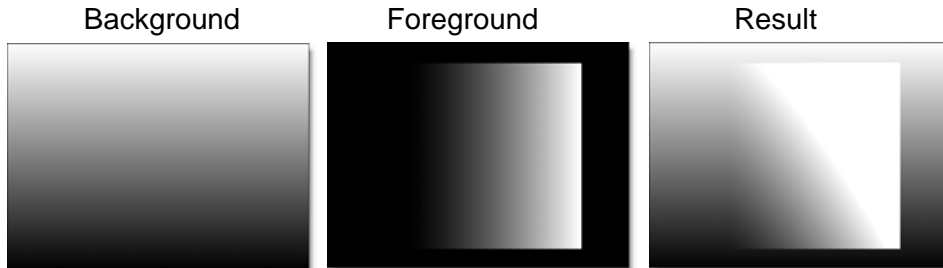
The track below the current track is automatically used as the background.

## Blend

Selects the Blend mode that is used to combine the foreground and background.

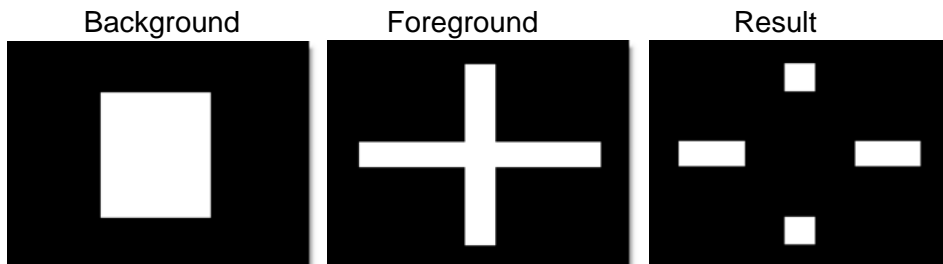
### Add

The pixels of one image are added to another image.



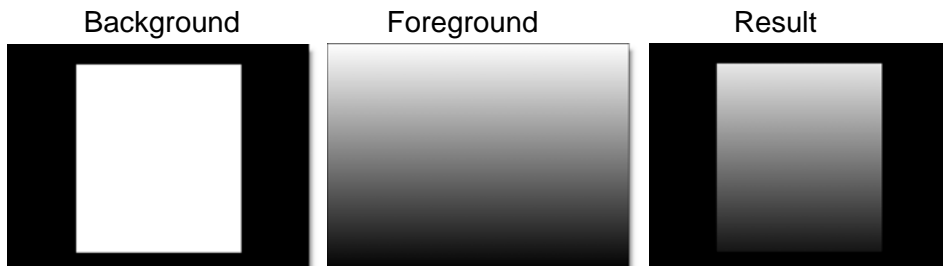
### Subtract

The pixels of one image are subtracted from another image.



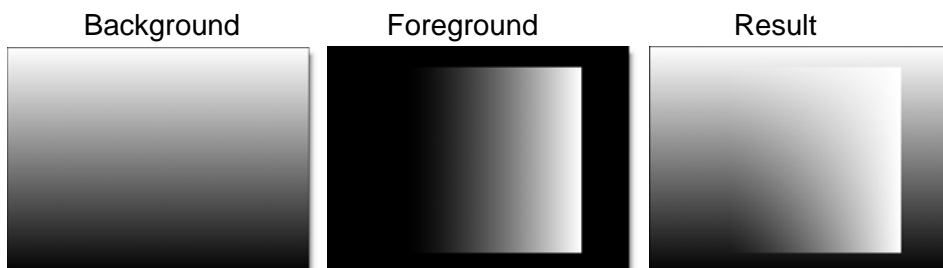
### Multiply

Produces a result where there is a union of pixels from two images.



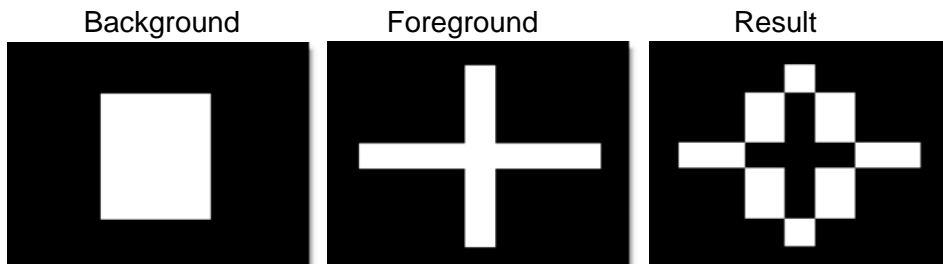
## Screen

Looks at each images color information and multiplies the inverse of the two images. This looks kind of like the Add blend mode, but highlights are retained.



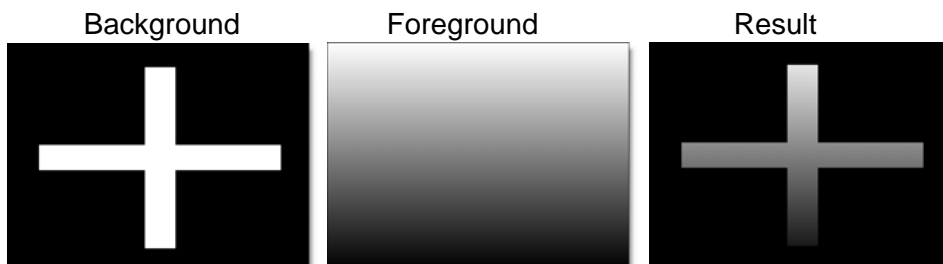
## Difference

Produces a result where a value exists in each image, but not in both.



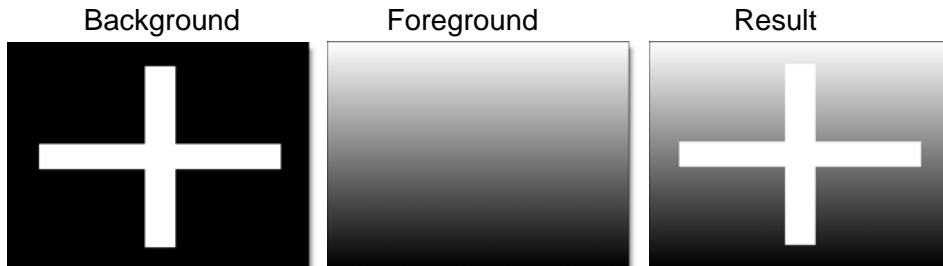
## Darken

Compares two images and takes the pixels with the lower value.



## Lighten

Compares two images and takes the pixels with the higher value.



## Level

Sets the level of the foreground element.

## Black Clip

Blacks are made blacker by increasing the value of the slider. As the slider value increases, more values are clipped to black.

**Note:** Often times the black portion of the image is not entirely black. This becomes an issue if something like fire is shot against a black background. If the black is not entirely black, then these impure black areas will be added to the background image as part of the Math Composite causing the final result to have “milky” blacks. The Black Clip parameter has been added to easily adjust the foreground image’s black level.



# MATTE GENERATOR

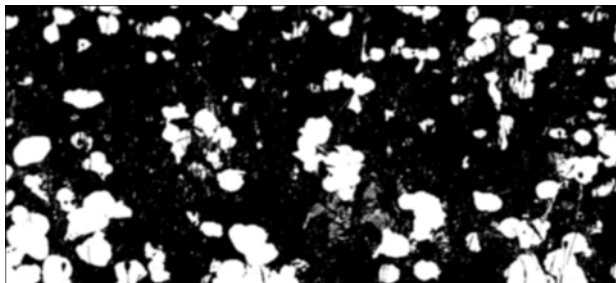
## Description

The Matte Generator extracts and creates mattes using advanced matte extraction techniques. Methods of matte extraction are luma, hue, saturation, average, red, green, blue, cyan, magenta, and yellow. Up to 5 mattes can be extracted and combined using Blend modes.

Before



After



Go to the [Matte Generator Tutorial](#) to see how the plug-in works.

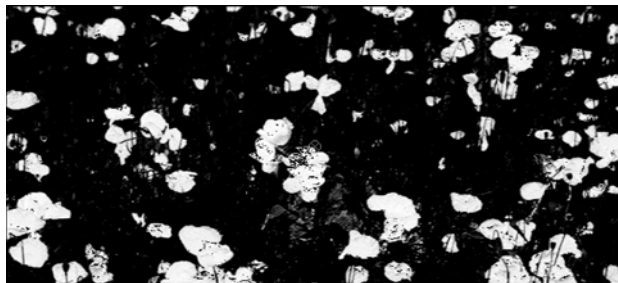
## Matte 1

A matte is extracted to isolate areas of the image.

## Extract On

Extract On selects the type of matte extraction. Select whichever type isolates the desired values. A matte is extracted based on one of the following:

### Hue Extraction



- **Luminance**  
A matte is extracted based on the luminance of the image.
- **Hue**  
A matte is extracted based on the hue of the image. When adjusting the Position parameter, you are selecting different hues.
- **Saturation**  
A matte is extracted based on the saturation of the image.
- **Average**  
A matte is extracted based on the average of the image's RGB values.
- **Red**  
A matte is extracted based on the image's red values.
- **Green**  
A matte is extracted based on the image's green values.
- **Blue**  
A matte is extracted based on the image's blue values.
- **Alpha**  
A matte is extracted based on the image's alpha values.
- **Cyan**  
A matte is extracted based on the image's cyan values.

- **Magenta**

A matte is extracted based on the image's magenta values.

- **Yellow**

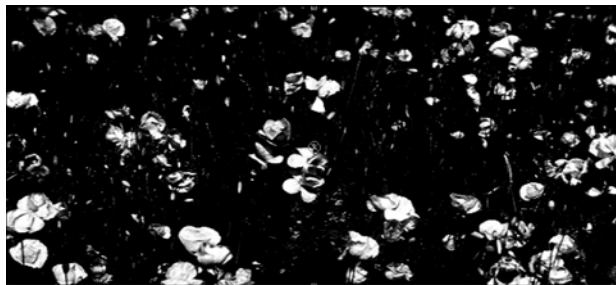
A matte is extracted based on the image's yellow values.

**Warning:** Some matte extraction types may yield a noisy matte. For instance, the blue channel from film originated images contains most of the image's grain.

## Position

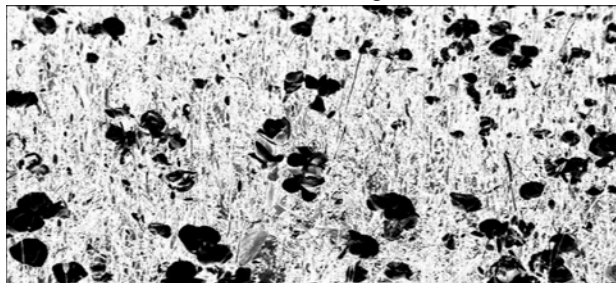
The Position value pinpoints the color values to be used in the matte. For a luminance extraction, a Position value of 100 would make a white matte of the highlights and a value of 0 would make a white matte of the shadows. In our flower image, look at how the matte varies for different Position values in a red matte extraction. When the Position is at a value of 100, the red flowers are shown as white in the matte.

Position=100, Range=25



When the Position is moved to 50, the red flowers turn black.

Position=50, Range=25



## Range

Increases or decreases the range of values in the matte. A low Range value indicates a narrow range of values. A high Range value indicates a large range of values included in the matte.

Position=100, Range=50



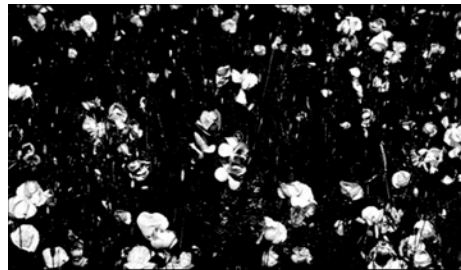
## Black Clip

Blacks in the matte are made blacker by increasing the value of the slider. As the slider value increases, more values are clipped to black. This is helpful for getting rid of unwanted grey areas in what should be the black part of the matte.

Matte with No Black Clip



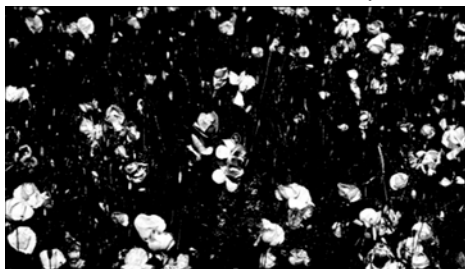
Black Clip=50



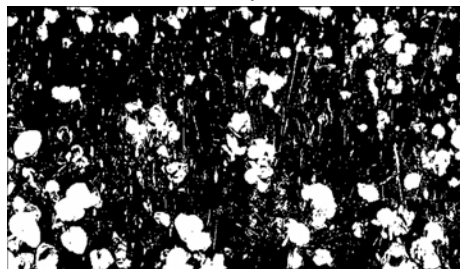
## White Clip

Whites in the matte are made whiter by increasing the value of the slider. As the slider value increases, more values are clipped to white. This is helpful for getting rid of unwanted grey areas in what should be the white part of the matte.

Matte with No White Clip



White Clip=50



## Shrink/Grow

Shrinks or grows the matte. Negative values shrink and positive values grow the matte.

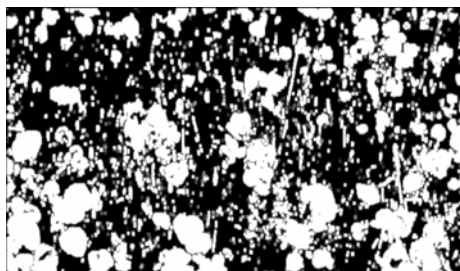
Original



Shrink=-2



Grow=1.5



## Blur

The matte is blurred by a fast, quality blur. Go to the **Blur** plug-in to see how the Blur controls work.

No Blur



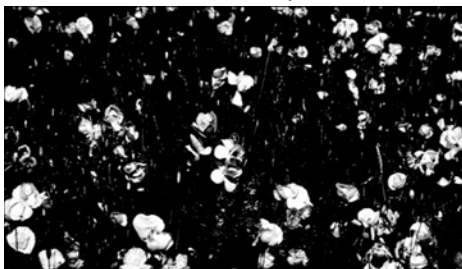
Blur=10



## Wrap

Wrap retains the definition of the matte edges while creating a smooth blend of transparency starting at the edge of the matte changing to fully opaque moving inward.

No Wrap



Wrap=15



## Invert

- **Off**

Does nothing to the matte.

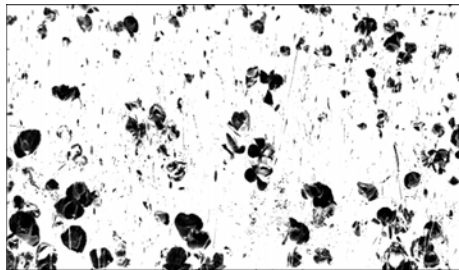
- **On**

Inverts the luminance values of the matte.

Invert Off



Invert On



## Matte's 2-5

Up to five mattes can be extracted and combined. After extracting the first matte, extract new mattes with the controls in Matte sections 2-5 and choose the Blend mode by which they will be combined. Matte's 2-5 share similar controls, so they will only be described once.

## Blend

Once selected, this newly generated matte can be combined with the previously generated matte. Go to the **Blend** section in the Math Composite plug-in to see visual examples of the different Blend modes.

**Note:** You must first choose a Blend mode in Matte's 2-5 before they can be displayed in the View menu or contribute to the final matte.

## Level

Sets the level of the matte element.

The remaining parameters for Matte's 2-5 are the same as Matte1: Extract On, Position, Range, Clip, Shrink/Grow, Blur, Wrap and Invert.

## MATTE REPAIR

### Description

Matte Repair grows, shrinks or blurs a matte. It also is handy for cleaning up impurities in the black or white areas. Matte Repair has the same functionality as Matte Generator except it doesn't have any parameters dealing with matte extraction.



Go to the [Matte Repair Tutorial](#) to see how the plug-in works.

### Use

Chooses the channel from the input image to use for the Matte Repair.

#### Red Channel

The Red Channel is used for the Matte Repair.

#### Green Channel

The Green Channel is used for the Matte Repair.

#### Blue Channel

The Blue Channel is used for the Matte Repair.



## Luminance

The average luminance of the RGB channels is used for the Matte Repair.

**Note:** The Use parameter is not available in Avid Editing Systems. When applied to a Matte Key, the Alpha Channel is used, otherwise it uses the luminance of the RGB channels.

## Matte

Go to the **Matte** section in the Matte Generator plug-in to see how the Matte controls work.

## NON-ADDITIVE MIX

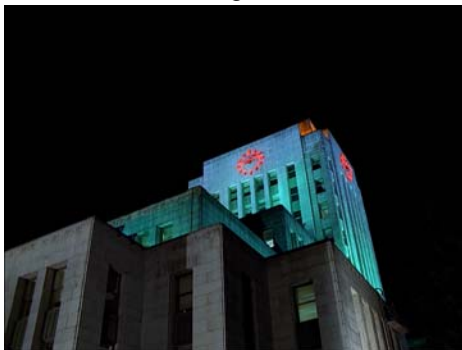
### Description

Known as a NAM, the non-additive mix combines two pictures by controlling their luminance level relative to each other as well as a set mix percentage. This popular video switcher effect has been included to satisfy those die-hard online video editors.

Partial Mix



Background



Foreground



Go to the [Non-Additive Mix Tutorial](#) to see how the plug-in works.

### Background

Selects what image to use as the background.

### Adobe After Effects

Choose the layer to use as the background.

## Apple Final Cut Pro

Drag a clip from the timeline and drop it onto the clip icon to the right of the Background parameter.

## Avid Editing Systems

The track below the current track is automatically used as the background.

## Mix

Sets the mix level of the foreground element.

## Black Clip

Blacks are made blacker by increasing the value of the slider. As the slider value increases, more values are clipped to black.

**Note:** Often times the black portion of an image is not entirely black. This becomes an issue if something like fire is shot against a black background. If the black is not entirely black, then these impure black areas will be added to the background image as part of the Non-Additive Mix causing the final result to have “milky” blacks. The Black Clip parameter has been added to easily adjust the foreground image’s black level.

## OPTICAL DISSOLVE

### Description

Optical Dissolve uses a power function to simulate an optical film dissolve. You see the bright areas of the B side of the dissolve sooner than the darker areas.

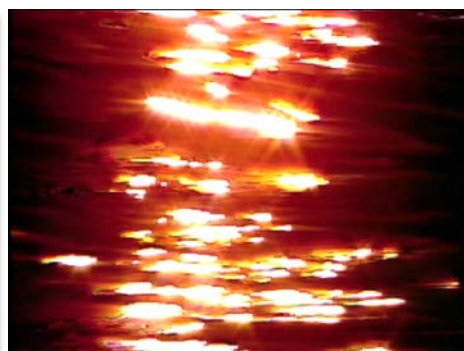
Partial Dissolve



A-Side



B-Side



Go to the [Optical Dissolve Tutorial](#) to see how the plug-in works.

### Opacity

Sets the mix level of the foreground element.

# OZONE

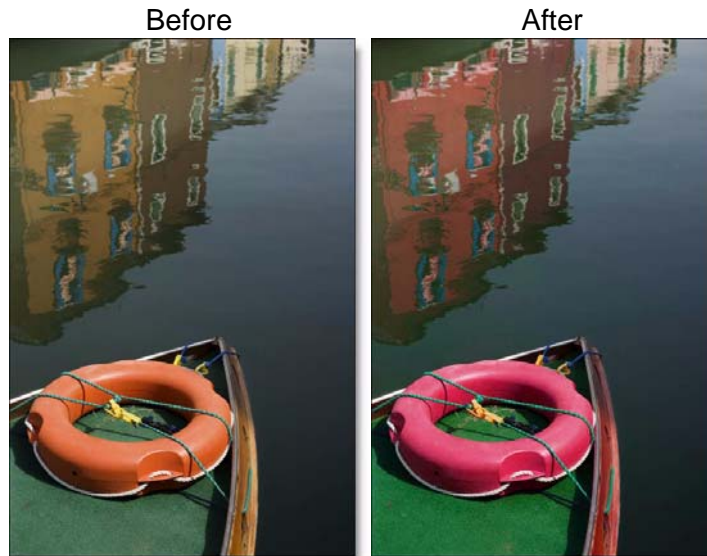
## Description

The Ozone filter allows you to manipulate the color of an image with incredible flexibility and accuracy. Inspired by Ansel Adams' Zone System for still photography, we have created "The Digital Zone System". Just what is the Digital Zone System? The world around us contains an infinite palette of colors, tones and brightness. To reproduce this vast range of brightness, the Digital Zone System takes the spectrum of image values and divides them into 11 discrete zones using proprietary image slicing algorithms. Zones can be created using luminance, hue, saturation, average, red, green, blue, cyan, magenta, and yellow values. Look at how the image below is divided into hue zones.



Zone 0 Zone 1 Zone 2 Zone 3 Zone 4 Zone 5 Zone 6 Zone 7 Zone 8 Zone 9 Zone 10

With Ozone, the color values of each zone can be independently adjusted until you've painted a new picture. Your adjustments occur on a zone by zone basis, but you view the result of all color corrections simultaneously.



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Go to the [Ozone Tutorial](#) to see how the plug-in works.

## Extract On

The Extract On pop-up menu allows you to specify the image values to be used for dividing the image into the 11 individual zones.

### Luminance

Zones are created using the image's luminance values.

### Hue

Zones are created using the image's hue. When adjusting the Position parameter, you are selecting different hues.

### Saturation

Zones are created using the image's saturation values.

### Average

Zones are created based on the average of the image's RGB values.

## Red

Zones are created using the image's red values.

## Green

Zones are created using the image's green values.

## Blue

Zones are created using the image's blue values.

## Cyan

Zones are created using the image's cyan values.

## Magenta

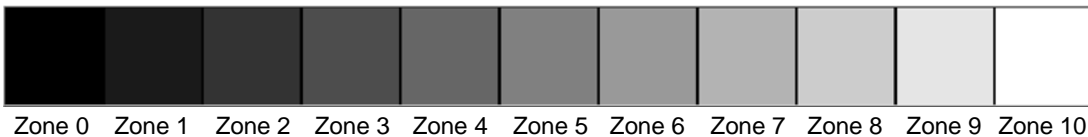
Zones are created using the image's magenta values.

## Yellow

Zones are created using the image's yellow values.

## Zone Controls

When using Luminance as the method for slicing up the image, the Position and Range sliders are preset so that each zone is twice as bright as the previous zone, proceeding from black towards white.



Pure black is defined as Zone 0, Zone 5 as middle gray and pure white as Zone 10. By using the View menu, you can look at the zone which is helpful in determining the portions of the image you are going to adjust. The values shown as white in the selected zone are the areas of the image that will be modified by the color adjustments.

Go to the [Matte](#) section in the Matte Generator plug-in to see how the Position and Range controls work.

## Position

The Position value pinpoints the color values to be used in the selected zone. This value has been preset according to the Digital Zone System, but can be changed if you choose. If the zones are created using Luminance, a high Position value shows the brightest image values as white values in the zone. A low Position value shows the darkest image values as white values in the zone.

## Range

The Range value increases or decreases the range of values in the selected zone. This value has been preset according to the Digital Zone System, but can be changed if you want.

## Hue

Rotates the hue of the zone.

## Saturation

Adjusts the saturation of the zone. Positive values saturate, negative values desaturate.

## Brightness

Adjusts the brightness of the zone. Positive values brighten, negative values darken.

## Contrast

Adjusts the contrast of the zone. Positive values increase contrast, negative values decrease contrast.

## Gamma

Adjusts the gamma of the zone. The gamma adjustment leaves the white and black points the same and only modifies the values in-between. Positive values darken the midtones, negative values lighten the midtones.

## Red

Adds or subtracts red from the zone.

## Green

Adds or subtracts green from the zone.



## Blue

Adds or subtracts blue from the zone.

## Temperature

Sets the color temperature of the zone. Dragging the slider to the right makes the image cooler (bluer) and dragging the slider to the left makes the image warmer (redder).

## SELECTIVE COLOR CORRECT

### Description

Colors can be selectively isolated through the use of a matte and adjusted using hue, saturation, brightness, gamma, contrast, red, green, and blue controls.

Before



After



Go to the [Selective Color Correct Tutorial](#) to see how the plug-in works.

### Color Controls

Certain parts of the image are isolated by the creation of a matte. Whatever is shown as white in the matte can be adjusted by the color controls below.

#### Hue

Rotates the hue of the image.

#### Saturation

Adjusts the saturation of the image. Positive values saturate, negative values desaturate.

## Brightness

Adjusts the luminance of the entire image. Positive values brighten, negative values darken.

## Contrast

Adjusts the contrast of the entire image. Positive values increase contrast, negative values decrease contrast.

## Gamma

Adjusts the gamma of the entire image. The gamma adjustment leaves the white and black points the same and only modifies the values in-between. Positive values darken the midtones, negative values lighten the midtones.

## Red

Adds or subtracts red from the image.

## Green

Adds or subtracts green from the image.

## Blue

Adds or subtracts blue from the image.

## Matte

A matte is extracted to isolate areas to be color corrected. Go to the **Matte** section in the Matte Generator plug-in to see how the Matte controls work.

## *TITLE BLUR*

### Description

This Avid only plug-in blurs your titles with individual horizontal and vertical controls and composites the result over the track below. It's fast and high quality.

Before



After



Go to the [Title Blur Tutorial](#) to see how the plug-in works.

### Blur

#### Horizontal Blur

The title is blurred by a fast, quality blur along the X-axis.

#### Vertical Blur

The title is blurred by a fast, quality blur along the Y-axis.

#### Gang

The horizontal and vertical slider values can be ganged together. Slide the horizontal slider to affect both values.