

BCC Rays Radiant Spotlight Filter

The BCC Rays Radiant Spotlight filter is a combination of a Light Ray Filter and a Spotlight. The spotlight can be used to matte either the light source or the rendered light.



Source image



Filtered image

The **Spotlight menu** determines the use for the spotlight.

- **Bloom** uses the spotlight to matte the light source.
- **Matte** uses the spotlight to matte the rendered light.
- **View** lets you view the spotlight without the underlying image.
- **Off** turns the spotlight off and displays only the light rays.



Spotlight=Bloom



Spotlight=Matte



Spotlight=View

The **Spotlight Source** controls set the location of the simulated spotlight source.

The **Spotlight Target** controls set the location of the spotlight target.

Light Source positions the source of the light rays on the axis from the **Spotlight Source** to the **Spotlight Target**. One way to think of Light Source is a line between the Spotlight Source and the Spotlight Target. Adjusting the Light Source control moves the light source along this line. A setting of **0** places the source of the light source at the Spotlight source, and a setting of **300** places it at the target.



Light Source=0



Light Source=100

Spotlight Controls Parameter Group

Spotlight Elevation controls the height of the light source above the image plane. The portion of the image that is lit is either an ellipse or a hyperbola, depending on the angle at which the beam of light strikes the image. The shape of the lit region is determined by the Spotlight Elevation and the distance between the Light Source and Target points. Reducing Spotlight Elevation produces an increasingly stretched ellipse, or a hyperbola, and moves the center of the lit region farther from the Target point. Increasing Spotlight Elevation produces an increasingly circular lit region.

Spotlight Width controls the width (in degrees) of the cone that defines the edge of the light as it spreads from the light source in three dimensions. Changing the Spotlight Width is analogous to altering the placement of a physical spotlight within its enclosure.

Spotlight Softness sets the softness of the spotlight.

Spotlight Intensity sets the intensity of the spotlight.

Ambient Light Ambient light allows light through the matte created by the spotlight. Setting ambient light to 100 is equivalent to setting Spotlight Mode to Off.

Intensity adjusts the intensity of the light source.

Ray Length controls the length of the rays of light that emanate from the source. Ray Length also affects controls in the Custom Look group if the Look menu is not set to Custom.

The **Ray Style** menu determines what type of rays are created. The choices are *Detailed* and *Fat*. Detailed produces rays that retain a great deal of detail as they spread from the Light Source. Fat produces less distinct rays. Fat Style produces rays similar to those produced by the Light Zoom filter.

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The **Look menu** determines a look for the rays in the effect. The choices are *Default*, *Custom*, *Extended 1*, *Extended 2*, *Extended Bloom*, *Extend and Contract*, *Tight*, *Tight and Extend* and *Tight Bloom*. The *Default* setting gives the best look for each particular filter, so its effect varies from filter to filter. When Custom is chosen, you can use the controls in the Custom Look parameter group to finetune the rays. See “Custom Look Parameter Group” below.

Custom Look Parameter Group

The controls in the Custom Look parameter group allow you to customize and finetune the light rays precisely when the Look menu is set to Custom. If the Look menu is not set to Custom, these controls have no affect. The Default Look simply sets all of the Custom Look controls to their default values for the filter, so switching between Default and Custom has no affect until the Custom Look parameters are adjusted.

Extend Rays allows you to extends the rays by favoring light pixels over dark.

Contract Rays contracts the rays. While this may seem to be the opposite of Extend Rays, this parameter adjusts the algorithm differently, so increasing Contract Rays is not the same as decreasing Extend Rays.

Holdout Radius determines where the rays of light start in relation to the light source. Positive values create a circular region centered around the light source beyond which the rays emanate. Attenuation does not begin until after the radius is reached. Decreasing negative values cause the attenuation to start closer to the light source point.

The **Color menu** determines how the applied light affects the source image. You can also use this menu to preview the source channel used by the filter to create the effect.

- *Colorize* converts the light to colors using the controls in the Colorize Controls Parameter Group.
- *Image* produces a colored lighting effect using color information from the image that the filter is applied to.
- *Light Matte* uses the applied light to modify or create an alpha channel and displays a grayscale matte.
- *Inverse Light Matte* works similarly to Light Matte, but inverts the result.
- *Alpha* uses the applied light to modify or create an alpha channel and uses it to composite the source image.
- *View Source* displays the chosen Light From Channel (the source channel used by the filter to create the effect). This can be especially useful if you are using edges in the image as the Light From Channel.

The **Color Source Layer menu** sets the layer used when the Color menu is set to Image.

Working with the Color Preset Menu

The **Color Preset menu** allows you to choose a Colorize preset (a gradient of up to six colors to tone the light rays). If the Mode menu is not set to Colorize, the presets have no affect.

Colorize Controls Parameter Group

When the **Color menu** is set to *Colorize*, the parameters in this group allow you to use a gradient of up to six colors to tone the light rays. Alternatively, you can conveniently choose a stored gradient without opening the Colorize Controls group by choosing a preset from the Color Preset menu. The **Gradient** displays a preview of the gradient that you create.

All of the parameters in this section can be animated. If the Color menu is not set to Colorize, the parameters in this tab are disabled.

The **Color Space menu** determines whether the gradient is created in *RGB*, *HSL*, or *HSV* color space. Choose HSL or HSV if you want to animate the colors in the gradient while maintaining the level of saturation.

The **Color 1**, **Color 2**, **Color 3**, **Color 4**, **Color 5**, and **Color 6** controls choose six different colors to add to the gradient.

Color 1 and Color 6 are always used. Each of the remaining colors has a **Color On checkbox**. Select this option to add the corresponding color to the gradient. Deselect this option to remove the corresponding color from the gradient.

Black Point adjusts the value in the Input Channel which is treated as the pure Color 1 level in the output. All pixels whose Input Channel value is lower than the Black Point value are mapped to the Color 1 color. Increasing positive Black Point values cause more pixels to be purely Color 1 in the output. Decreasing negative values cause fewer pixels to be purely Color 1. The following illustrations show the affect of adjusting the Black Point with a simple two-color gradient from black (Color 1) to white (Color 6).

White Point adjusts the value in the Input Channel which is mapped to the pure Color 6 in the output. Increasing White Point causes more pixels to be purely Color 6 in the output.

Negative **Squeeze** values compress and shift the gradient towards the left (Color 1) side. Increasing positive values compress and shift the gradient towards the right (Color 6) side.

The **Loop menu** affects the output when either Loop Count or Gradient Offset are changed from their default values.

- When **Off** is chosen, looping past the end of the gradient uses the end color. This is the default value.
- When you choose **Forward Loop** the gradient loops back to **Color 1** after it passes **Color 6**. You can increase **Loop Count** to set the number of loops or change **Gradient Offset** to move the mapping through this loop.
- When you choose **Back & Forth Loop**, the color mapping goes from 1 to 6 to 6 to 1, etc.

Loop Count sets the number of times that the gradient loops. Values less than one use less of the gradient; negative values loop backwards, which only has a different appearance from a positive value if **Gradient Offset** is not zero.

Gradient Offset offsets the starting point of the gradient. This can be animated to create palette-shifting effects. A value of 100 offsets the gradient by one full cycle. Since the gradient loops back and forth, setting Gradient Offset to 100 or 300 simply reverses the direction of the gradient.

Hue cycles the colors in the gradient around the color wheel in the HSL color space.

Saturation adjusts the intensity of each color's hue in the gradient. Negative values desaturate the gradient, while positive values increase the saturation of the gradient.

The **Apply Mode menu** controls how the filter composites the applied light with the image.



For information on the available apply modes, see Appendix A in the User Guide.

Composite Parameter Group

This parameter group determine how the light is composited over the underlying image. These controls are only active when either Colorize or Use Source Color are chosen as the Light Mode menu.

Source Threshold subtracts the threshold from each pixel value when computing the light.

Light Threshold sets a value that is subtracted from the light at each pixel before it is applied. If you are animating the position of an object, increasing Light Threshold causes the light to fade out more rapidly as you move away from the source image.

Source Opacity adjusts the opacity of the source image in the final composite. Setting source Opacity to 0 has the same effect as setting Apply Mode to None.

Light Opacity controls the opacity of the light as it is composited over the source image. This parameter can be overdriven.

Many hosts process media one field at a time which can cause flickering to occur on filtered effects. The **Reduce Flicker menu** allows you to reduce flicker in the rendered image. The only way to evaluate a deflicker setting is to render and play back the effect on an NTSC monitor. Choose from the following options in the Reduce Flicker menu.

- **1-2-1** mixes each pixel with the pixels above and below it, with the input pixel getting twice the weight as the ones above and below. For After Effects users, this works the same as applying the AE Reduce Flicker filter at a setting of 0.5.
- **2-3-2** provides more softening than 1-2-1.
- **1-1-1** provides the most softening for effects that still contain flicker with the above options.
- **Off** is the default. If Off is chosen, no deflickering will be done.

Mix with Original blends the source and filtered images. Use this parameter to animate the effect from the unfiltered to the filtered image without adjusting other settings, or to reduce the effect of the filter by mixing it with the source image.

The **Light From menu** determines which source color channel is used to create the light and to calculate the intensities of the source pixels. Pixels with higher values in the selected channel are considered to have higher intensities.

- *Luma*, *Red*, *Green*, and *Blue* use the corresponding color channel and multiply it by the source alpha channel.
- *Luma Inverse* uses the inverted luma channel to make the light.
- *Unmultiplied Luma* and *Alpha* use the unmodified corresponding source channels.
- *Luma Cartoon Edges* and *Alpha Cartoon Edges* find edges in the corresponding source channel, apply outlines to the edges, and use the resulting image. When *Luma Cartoon Edges* or *Alpha Cartoon Edges* is chosen, **Thickness/Intensity** adjusts the width of the outlined edges, and **Cartoon Threshold** sets the value in the threshold above which pixels are considered fully on.
- *Luma Edges* and *Alpha Edges* find edges in the corresponding source channel and use the resulting image. When *Luma Edges* or *Alpha Edges* is chosen, **Thickness/Intensity** adjusts the intensity of the edges, and **Edge Floor** adjusts the sensitivity of the filter when searching for edges in the source. Lower values increase sensitivity.
- When *PixelChooser* is chosen, the *PixelChooser* setting determines how the edges are created.

Edges Parameter Group

The Edges Parameter group provides additional control if either *Alpha Edges*, *Luma Edges*, *Alpha Cartoon Edge* or *Luma Cartoon Edges* is chosen in the **Light From menu**. If any of the other settings are chosen, the parameters in this section have no affect.

When the **Light From menu** is set to *Alpha Edge* or *Luma Edges*, **Thickness/Intensity** controls the intensity of the edges. When the **Light From menu** is set to *Alpha Cartoon Edge* or *Luma Cartoon Edges*, **Thickness/Intensity** adjusts the thickness of the outside edges.

Smooth Details blurs the source image before the filter searches for edges. This blur does not appear in the output; it is used only in edge detection. This parameter only works if the **Light From menu** is set to *Luma Edges*, *Alpha Edges*, *Luma Cartoon Edges* or *Alpha Cartoon Edges*.

Bloom blurs the edges before they are used to create the applied light. This parameter only works if the **Light From menu** is set to *Luma Edges*, *Alpha Edges*, *Luma Cartoon Edges* or *Alpha Cartoon Edges*. The following example shows Light from Luma Edges.

Cartoon Threshold sets the value in the threshold above which pixels are considered fully on. This parameter is only available if the **Light From menu** is set to *Luma Cartoon Edges* or *Alpha Cartoon Edges*.

Texture Menu and Texture Controls Parameter Group

These parameters allow you to set and finetune a light texture. The Texture menu and Texture Intensity control appear in a parameter group above the Texture Controls Parameter Group.

Two kinds of texture can be implemented, *Strings* and *Shimmer*.

The **Texture menu** allows you to select any combination of Shimmer and Strings. The options are *Strings*, *Contracted Strings*, *Shimmer*, *Shimmer and Strings*, *Shimmer and Contracted Strings* and *Off*. When *Off* is chosen, no texture is applied. The *Shimmer*

controls create a texture that depends on the angle of the line from each point of the image to the light source. The *Strings* controls cause noise to affect the amount of attenuation the light rays experience as they emanate from the source and interact with the pixels they cross.

Texture Intensity scales the selected textures. You can create a basic textured look by selecting one of the texture settings and adjusting its intensity. You can then finetune its look by adjusting the parameters in the Texture Controls Group.

Stringiness controls the intensity of the texture when the Texture menu is set to one of the Strings options.

String Softness controls the softness applied to the string texture.

String Seed determines the value input to the random number used by the filter to adjust the strings. Adjust this value when you like the overall appearance of the effect but want to change the random configuration of the strings.

String Morph Rate controls the rate at which the strings evolve over time. This parameter can be animated, so you can animate from evolving strings to static strings.

Shimmer Intensity controls the intensity of the texture when the Texture menu is set to one of the shimmer options.

Shimmer Detail adjusts the amount of detail in the shimmer.

Shimmer Rotate rotates the shimmer pattern.

Shimmer Seed determines the value input to the random number used by the filter to adjust the shimmer. Adjust this value when you like the overall appearance of the effect but want to change the random configuration of the shimmer.

Shimmer Morph Rate controls the rate at which the Shimmer pattern evolves over time.

Expand Source % allows you to expand the rays outside the outside edges of the image.

Motion Tracker Parameter Group

The Motion Tracker parameter group allows you to track the motion of an object, then use the motion data to control another aspect of the effect. In most of the Rays filters, you can apply the motion tracker data to the *Light Source* or to the *PixelChooser*. In the Rays Radiant Spotlight filter, you can also apply the data to the *Light Target*. For example, apply the Rays Radiant Spotlight filter and track a face in a crowd. Use the Light Target parameters to apply the spotlight to highlight the person's face. For more information, see Chapter One in the User Guide.

PixelChooser, PC Region and PC Matte Parameter Groups

The PixelChooser is included in many Boris filters and provides several methods to selectively filter an image. For details on the PixelChooser controls, see the User Guide. The Rays filters' PixelChooser includes an additional parameter that appears in the PixelChooser parameter group.

The **PixelChooser Target menu** sets which parameters are affected by the PixelChooser.

- Choosing *Light* scales down the light level at each point in the effect.

- *Mix* makes the PixelChooser behave in the same way that it does in most filters – it mixes the original image with the filtered image.
- *Source Light* scales down the intensity of each pixel as it interacts with the rays crossing it, making the image darker.
- *Attenuation* scales the attenuation at each point where pixels are not fully chosen. This tends to make the rays shorter. You can stop the rays in an unchosen region and pick them up again in the chosen region.
- *Attenuation Boost* creates the reverse of Attenuation; rays travel further in unchosen regions.
- *Off* turns off these options.