

Introduction

Welcome to Boris Continuum Complete 3.0.1. Boris Continuum Complete includes over 150 powerful filters for Adobe After Effects, Apple Final Cut Pro, Adobe Premiere Pro, and Boris Red.

Boris Continuum Complete 3.0.1 is a maintenance release to Boris Continuum Complete 3.0, which fixes several bugs that occurred in BCC 3.0 and adds support for Localization into several languages. Updates in BCC 3.0.1 include the following.

Whats New in BCC 3.0.1

- Better support for contextual controls in After Effects
- Better management of Grain Presets in the Match Grain filter
- Reduced installer size for faster download and installation
- Support for parameter name translation into several languages via an XML dictionary
- Installer on both platforms is localized into several languages
- Better integration for Boris Red host users
- The Posterize Time, Temporal Blur, Deinterlace and DeNoise filters are now included for Red users.
- Several bugs and limitations fixed
- Projects and settings are fully compatible with the BCC 3.0 release


These Release Notes contain important information regarding supported system requirements, new features, fixed bugs, and known limitations. For information on installing Boris Continuum Complete 3.0.1, see the Install Guide PDF on your Boris Continuum Complete CD. For information about Boris Continuum Complete software updates, other Boris products, and additional resources, visit our web site at www.borisfx.com.


Compatibility with Older Versions of Boris Continuum Complete


Boris Continuum Complete 3.0.1 is a maintenance release to Boris Continuum Complete 3.0. For users who currently have BCC 3.0 on their system, installing BCC 3.0.1, will seamlessly replace the older 3.0 filters with the newer 3.01 versions of these filters. Rendered and unrendered effects will not be affected by the switchover from BCC 3.0 to BCC 3.0.1. Additionally, several gradient presets will be added to your BCC 3.0 Presets folder which you can load into filters that use the Gradient Load and Save controls.

If you have Boris Continuum Complete version 2.x installed, running the Boris Continuum Complete 3.0.1 installer will not remove the older filters. BCC 3.0.1 filters can coexist with 2.x versions of BCC. However, after installing BCC 3.0.1, we do not recommend you apply BCC 2.x filters to any new projects because it will be difficult to determine which version of a BCC filter you are using.

Once you finish older projects and are confident that you do not have any BCC 2.x filters in any projects, manually remove the BCC 2.x filters from your plug-ins folder.

 Installing BCC 3.0.1 filters will not delete older BCC version 2.x filters, and thus will not affect rendered effects created in earlier versions of BCC.

 Presets created in BCC 3.0.1 filters can be opened in BCC 3.0 filters, with the exception of the BCC Match Grain filter. Due to changes made to this filter in BCC 3.0.1, BCC Match Grain filter presets created in BCC 3.0.1 cannot be opened in BCC 3.0.

 BCC filters version 2.x and earlier will not be able to open BCC3.x presets.

BCC 3.0.1 Filters

Boris Continuum Complete 3.0.1 is a package of over 150 effects that work with Adobe After Effects, Adobe Premiere Pro, Apple Final Cut Pro and Boris Red.

Colors and Blurs

Artist's Poster	Correct Selected Color	Pyramid Blur*
Blur	Directional Blur	Radial Blur*
Boost Blend	Gaussian Blur	RGB Blend
Brightness-Contrast	Hue-Sat-Lightness	Safe Colors*
Color Balance	Invert Solarize	Spiral Blur*
Color Correction	Levels Gamma	Super Blend
Color Palette	Motion Blur*	Tritone
Colorize	Multitone Mix	Unsharp Mask
Composite	Posterize	Z-Blur*

Distortion and Perspective

2D Particles	DVE Basic	Twirl
3D Image Shatter	Fast Flipper	Vector Displacement
Bulge	Page Turn	Wave
Cube	Polar Displacement	Z Space I
Cylinder	Ripple	Z Space II
Displacement Map	Sphere	Z Space III
DVE	Sphere Transition	

* indicates a new filter in BCC 3.0

Effects

Alpha Pixel Noise	Dust and Scratches*	Mosaic
Alpha Spotlight	Emboss	MultiShadow
Burnt Film	Film Damage	RGB Edges
Cartooner	Film Grain	RGB Pixel Noise
Colorize Glow	Film Process*	Rough Glow
DeGrain*	Glow*	Scatterize
Deinterlace*	Glow Alpha Edges*	Spray Paint Noise
DeNoise*	Match Grain*	Witness Protection*
Drop Shadow	Misalignment*	

Generators

Brick	Granite	Snow
Bump Map	Mixed Colors	Sparks
Caustics*	Noise Map	Stars
Cloth	Particle System	Steel Plate
Clouds	Rain	Veined Marble
Comet	Rays	Weave
Fire	Reptilian	Wood Grain
Fractal Noise	Rock	Wooden Planks

Keys and Matte

Alpha Process	Linear Color Key	Premult
Chroma Key	Linear Luma Key	Star Matte
Composite Choker	Make Alpha Key	Two Way Key
Glow Matte	Matte Choke	Wire Remover*
Light Matte	Matte Cleanup	
Light Wrap*	PixelChooser	

* indicates a new filter in BCC 3.0

Lights

Edge Lighting	Light Zoom	Rays Streaky*
Glare*	Rays Cartoon*	Rays Textured*
Glint*	Rays Puffy*	Rays Wedge*
Glitter*	Rays Radiant Edges*	Reverse Spotlight
Lens Flare*	Rays Radiant Spotlight*	Spotlight
Lens Flare Adv*	Rays Ring*	
Light Sweep	Rays Ripply*	

Static Generators**

Brick	Rays	Weave
Cloth	Reptilian	Wood Grain
Fractal Noise	Rock	Wooden Planks
Granite	Steel Plate	
Mixed Colors	Veined Marble	

Time

Jitter	Posterize Time	Trails
Jitter Basic	Sequencer	Trails Basic
Looper	Temporal Blur	Velocity Remap
Optical Flow	Time Displacement	

Wipe Transitions

Criss-Cross Wipe*	Multi Stripe Wipe*	Textured Wipe*
Linear Wipe*	Radial Wipe*	
Multi Stretch Wipe*	Rectangular Wipe*	

* indicates a new filter in BCC 3.0

** Static Generators are included for Final Cut Pro only.

Supported Hosts

Boris Continuum Complete 3.0.1 supports the following host applications.

Macintosh

Adobe® After Effects® 5.5 and later

Apple® Final Cut Pro® 4.1 and later

Boris Red® 3GL and later.

Windows

Adobe® After Effects® 5.5 and later

Adobe® Premiere Pro® 1.5 (Premiere version 7.5)



BCC 3.0 does not support Premiere Pro 1.0 (Premiere version 7.0)

Boris Red® 3GL and later.

Minimum System Memory Requirements

The following memory requirements are recommended for both Macintosh and Windows users.

- Minimum 512 MB (assigned to host application)
- Recommended 512 MB (assigned to host application)

Supported Operating Systems

Boris Continuum Complete 3.0.1 supports the following operating systems:

Macintosh

Mac OS™ X 10.2.8 and above

Windows

Microsoft® Windows® 2000, and Windows XP®

Supported OpenGL Configurations

Currently Boris Continuum Complete includes several filters that are OpenGL-dependent, including the BCC Glare, BCC Glint, BCC Glitter, BCC Lens Flare and BCC Lens Flare Advanced filters. OpenGL is required to use these filters. See the Understanding OpenGL PDF on your Boris CD for a list of supported configurations.

Supported Hardware

- ATI FireGL, Radeon (9000 and newer)
- nVidia GeForce (any version above GeForce 2), Quadro*. See the following note for Premiere Pro users.
- Matrox Parhelia



When using OpenGL filters (*BCC Lens Flare*, *BCC Lens Flare Advanced*, *BCC Glare*, *BCC Glint*, and *BCC Glitter*) with unsupported OpenGL graphics cards, a spatial shift is sometimes apparent on the background video. An easy way to see if an unsupported graphics card has this problem is to apply BCC Lens Flare, enable OpenGL, set **Global Intensity** to **0**, then toggle the effect on and off while carefully watching the image. If a shift appears (for part or the whole image) then the effect will render this way. The only way to correct this problem with an unsupported OpenGL card is to switch to a supported OpenGL card.



Premiere Pro Users only: If you are using an nVidia card, we recommend you do not use driver revisions later than 4523, or you may crash when using BCC3 OpenGL dependent filters. If you are running a driver revision later than 4523, a warning will display when you apply an OpenGL dependent filter. You can manually enable OpenGL in the OpenGL Settings dialog (click the **Options button**) at your own risk.



The OpenGL filters (*BCC Glare*, *BCC Glint*, *BCC Glitter*, *BCC Lens Flare* and *BCC Lens Flare Advanced*) are 8-bit only.

Localization

Beginning with version 3.0.1, BCC is localized in several languages – English, French, German, Spanish, Italian, Japanese, Chinese and Korean. BCC 3.01 installs a Boris Language Pack file which reads the system language specified on your system and translates its menus into that language, if it is supported. The Boris Language Pack file is located in the following location.

Macintosh:

Library/Application Support/BorisFX/Boris Language Pack.ecs

Windows:

<Drive>\Program Files\Boris FX, Inc.\Boris Language Pack.ecs

Applying and Rendering BCC Filters and Transitions

For information on applying and rendering BCC 3.0.1 filters within your host, see Chapter One in the User Guide.

Working with OpenGL

Boris Continuum Complete's OpenGL hardware acceleration speeds rendering for certain filters in the Lights category. OpenGL is a cross-platform standard that dramatically improves interactivity and rendering. "GL" stands for graphics library. "Open" refers to the ongoing, industry-wide contributions to its evolution. OpenGL is built into both the Windows and Macintosh operating systems as well as a wide variety of display cards. More details about OpenGL are available from www.opengl.org.

Currently Boris Continuum Complete includes several filters that are OpenGL-dependent. These include the BCC Glare, BCC Glint, BCC Glitter, BCC Lens Flare and BCC Lens Flare Advanced filters. OpenGL is required to use these filters. See the Understanding OpenGL PDF on your Boris CD for any additions to this list.

OpenGL Acceleration Requirements

The first time you apply any of the Open GL filters, BCC performs a fast, automatic test to look for the specific OpenGL capabilities. If your configuration passes this internal test, the filter opens with OpenGL enabled. If your configuration does not pass, an error message displays instead of the image, and OpenGL is disabled. However, depending on the error message, you may elect to enable OpenGL manually. See the next section for information on working with unsupported systems.



For the most recent list of supported hardware, please see the Understanding OpenGL PDF on your Boris CD or visit www.Borisfx.com.

Working with Unsupported Configurations

If your system does not pass the OpenGL test, an error message displays. Clicking **Options** at the top of the filter displays an Open GL Settings dialog box showing that OpenGL is disabled. Click the **Test OpenGL HW button** in this dialog to view the results of the internal OpenGL test. This is the recommended method for examining your system's configuration.

A window displays information about your system, including the graphics card, OpenGL version, driver, texture memory and OS version. Two types of error messages can display in this window. The first type of message indicates an unsupported configuration. In this case, you can try manually enabling OpenGL by selecting the **Enabled checkbox** in the Open GL Settings dialog box. In many instances, unsupported hardware can correctly render the OpenGL filters. If you enable this option and your system displays distorted frames, you will not be able to use the OpenGL filters. The second type of error is a critical error. In this case, you cannot manually enable OpenGL and you will not be able to use the OpenGL filters. When you finish with the OpenGL dialog box, click **OK** to close the window.



For the most recent list of supported hardware, please see the Understanding OpenGL PDF on your Boris CD or visit www.Borisfx.com.

Working with 8-bit and 16-bit Filters

Boris Continuum Complete can work with both 8-bit-per-channel and 16-bit-per-channel media; 16-bit-per-channel makes a larger range of colors available. This option's availability is dependent on your host application. For example, the Adobe After Effects production bundle supports 16-bit color, while Boris Red, Apple's Final Cut Pro and Adobe's Premiere Pro do not. However, this could change in future versions. Consult your host application documentation for information on setting the color depth and render options.

When you work with high-resolution images that use a narrow range of colors, such as gradients for film effects or HDTV output, 16-bit-per-channel mode means that transitions between colors display less banding, and more detail is preserved. You can choose to work in 8-bit-per-channel or 16-bit-per-channel mode for each project. BCC automatically uses the color depth that was set in your host application. However, the BCC Color Palette and Star Matte filters do not operate in 16-bit color depth. If an effect supports only 8 bits, and your project is set to 16 bits, the host application displays a warning. Using an 8-bit effect in a 16-bit project will result in a loss of detail.

To optimize performance, you may want to create your effect in 8-bit color mode, save a preset and then render a 16-bit file for maximum quality. However, you should preview the final effect to make sure that it looks correct.



Even if you work with 8-bit media, at times your images may look better in 16 bit. This can occur when you are using multiple filters, or a complex filter with multiple inputs.



The OpenGL filters (BCC Glare, BCC Glint, BCC Glitter, BCC Lens Flare and BCC Lens Flare Advanced) are 8-bit only.

Note for Advanced After Effects Users

In some cases 16-bit rendering provides an advantage even for an 8-bit project. Some filters have complex multi-pass algorithms which can render more smoothly in 16-bit, even in an 8-bit project.

You can compare the rendering of your effect by switching the project bit depth between 8 and 16 bit. If the effect looks better in 16-bit (when applied to 8-bit media) than it does in 8-bit, you can either:

- Render the whole project in 16-bit.
- Quit After Effects and remove the 8-bit filter from the Applications Support folder. When you relaunch AE, BCC issues a one-time warning message that the 8-bit optimization is not present. Ignore this message. The filter now creates all internal processing in 16-bit.



Filters that are likely to benefit from 16-bit processing in an 8-bit project include all of the filters in the Lights category as well as: *Light Matte*, *Glow Matte* and *Colorize Glow*.



Any composition in which you restrict the color space (for example, with levels or contrast), and then post process the image may look better in 16-bit.



The OpenGL filters (BCC Glare, BCC Glint, BCC Glitter, BCC Lens Flare and BCC Lens Flare Advanced) are 8-bit only.

Loading and Saving Presets

Boris Continuum Complete has the ability to load and save presets. The PixelChooser has its own presets, and you can move the PixelChooser preset to other filters. BCC 3.0 includes a collection of presets for you to use. These effects are installed into the following (default) location:

Macintosh

System Drive/Library/Application Support/BCC Presets 3.0 AE/Filter folder

Windows

C:\Program Files\Boris FX, Inc.\BCC Presets 3.0 AE\Filter folder



Presets are only compatible with the filter in which they were created. For example, if you attempt to load a Cartooner preset into a Blur filter, the preset is ignored. However, PixelChooser presets load even if they were saved from another filter's PixelChooser parameter group.



Because of limitations in Final Cut Pro, Final Cut Pro users can only correctly use the factory presets included when you install BCC 3.0 or presets created in other hosts such as After Effects or Red. Saving custom presets in FCP will result in position points and animated parameters setting incorrectly when you load them. For more information, see "Limitations Using Presets in Final Cut Pro" in Chapter One in the User Guide.



Presets do not save Motion Tracker data. If you open a new preset, motion tracking data saved with it will be lost. Loading a preset will overwrite existing motion tracker data.



Presets created on a Windows system may be dimmed in the Open dialog on a Macintosh. However, they will open if you select **Show all Files** in the Open dialog.

Copying Presets to Your System

Copy presets to the default preset folder location on your system (see the previous section). You can also save your own presets to these folders. Presets must have ".bcp" as an extension and must have between three and 28 characters other than the ".bcp" extension.

Presets names must use alphanumeric characters only. Special characters in a preset name will dim that preset in the list. Inside the BCC Presets folder, each filter has its own folder. Place the preset inside the folder of the filter for which it was made.



Because of limitations in Final Cut Pro, Final Cut Pro users can only correctly use the factory presets included when you install BCC 3.0 or presets created in other hosts such as After Effects or Red. Saving custom presets in FCP will result in position points and animated parameters setting incorrectly when you load them. For more information, see “Limitations Using Presets in Final Cut Pro” in Chapter One in the User Guide.



Inside the BCC Presets folder, each filter has its own folder. Place the preset inside the folder of the filter it was made.

Loading Effects

To load a previously saved filter settings file, you must first apply the same filter to your media. Click the **L** or **Load** button. A dialog box allows you to load a file. The saved parameter settings are recalled and applied to your effect.



Because of limitations in Final Cut Pro, Final Cut Pro users can only correctly use the factory presets included when you install BCC 3.0 or presets created in other hosts such as After Effects or Red. Saving custom presets in FCP will result in position points and animated parameters setting incorrectly when you load them. For more information, see “Limitations Using Presets in Final Cut Pro” in Chapter One in the User Guide.



Presets do not save Motion Tracker data. If you open a new preset, motion tracking data saved with it will be lost. Loading a preset will overwrite existing motion tracker data.

Saving Effects

After you apply a Boris filter and adjust the filter parameters, you can save the parameter settings by clicking the **S** or **Save** button. A dialog box allows you to name and save the file. Preset names are limited to alphanumeric characters. Special characters in a preset name may result in the preset being dimmed in the Load preset list. Saving a BCC setting creates a static effect.

Each filter has its own settings folder created when you install Boris Continuum Complete. We strongly recommend that you save files in the default location. Otherwise, the filter may not be able to locate them when you try to load a setting.



Because of limitations in Final Cut Pro, Final Cut Pro users can only correctly use the factory presets included when you install BCC 3.0 or presets created in other hosts such as After Effects or Red. Saving custom presets in FCP will result in

position points and animated parameters setting incorrectly when you load them. For more information, see “Limitations Using Presets in Final Cut Pro” in Chapter One in the User Guide.



Saving a BCC setting using the **Save button** does not store keyframes. Animations saved as settings saved appear static when you load them.



Presets must be named with “.bcp” as an extension and must have between three and 28 characters other than the “.bcp” extension. Preset names must use alphanumeric characters only. Special characters in a preset name will dim that preset in the list.

Loading Preset Effects Created in Earlier Versions of BCC

To open presets created in a version of BCC earlier than 3.0, click the **L** or **Load button** and browse to the earlier BCC Presets folder, rather than loading the preset from the default BCC 3.0 Presets folder. The BCC presets folder’s previous location is the same as the BCC 3.0 Presets folder, but does not contain **3.0** in its name. Earlier versions of the BCC Presets folder are located in the directories below.

Macintosh

System Drive/Library/Application Support/BCC Presets/Filter folder/

Windows

C:\Program Files\Boris FX, Inc.\BCC Presets\Filter folder



Presets created in BCC 3.0.1 filters can be opened in BCC 3.0 filters, with the exception of the BCC Match Grain filter. Due to changes made to this filter in BCC 3.0.1, BCC Match Grain filter presets created in BCC 3.0.1 cannot be opened in BCC 3.0.



Because of updates to BCC filters, presets created in previous releases of BCC may not look the same in BCC3 as they did in the release they were created.



Because of limitations in Final Cut Pro, Final Cut Pro users can only correctly use the factory presets included when you install BCC 3.0 or presets created in other hosts such as After Effects or Red. Saving custom presets in FCP will result in position points and animated parameters setting incorrectly when you load them. For more information, see “Limitations Using Presets in Final Cut Pro” in Chapter One in the User Guide.

Important Note about Using BCC Time Filters

You may experience problems using BCC Time filters on fielded media in Final Cut Pro and Red. These problems are subtle, for example a time remap that is not as smooth as you expect. The problem depends on the filter and settings that you use and is not present in many settings. These problems do not occur in After Effects.

Before rendering a long effect that includes a Time filter, we strongly recommend you render a small section and view it on a NTSC monitor before the final render.

A workaround to this issue is to work at 59.9 fps (or 60fps) without fields. To do this, complete the following steps.

1. Export your fielded media as 59.94 frame media.
2. Process it with the time filters at 59.94.
3. Import the 59.94 output into your host and export it at 29.97.

Important Information for After Effects Users

The BCC 3.0.1 installer will install the 16-bit filters in the After Effects plug-ins folder, and the 8-bit filters in the following location:

Macintosh:

System Drive/Library/Application Support/BorisFX/Lib/BCC3BitDepthSupport/

Windows:

System Drive:\Program Files\BorisFX, Inc\Lib\BCC3BitDepthSupport

The filters will automatically render in 16-bit or 8-bit, depending on your project bit depth.

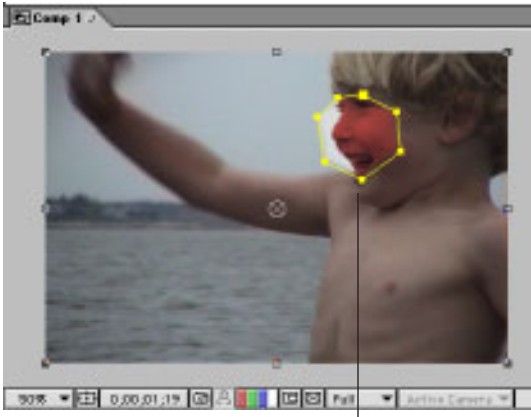


Only the After Effects Production bundle supports 16-bit color depth. For more information, see “Working with 8-bit and 16-bit Filters” on page 9.

Using AE Masks in the BCC PixelChooser

The PixelChooser allows you to select masks created in After Effects.

Create a mask in After Effects and set the **Mask Mode** menu to *None* in the After Effects timeline. Apply a BCC filter containing the PixelChooser and set the **PixelChooser** menu in the filter to *On*. In the PixelChooser’s **Mask** menu, select the mask you created in After Effects. The region defined by the AE mask is used by the BCC filter’s PixelChooser. For more information on using AE masks in the BCC PixelChooser, see the User Guide.



Mask created in AE.

Important Information for Premiere Pro Users



BCC 3.0.1 does not support Premiere Pro 1.0 (Premiere version 7.0).

Premiere Pro has some issues running the BCC 3.0 plug-ins that you need to be aware of.

Displaying Position Points and Enabling Direct Manipulation

To display position points in Premiere's Monitor window you need to enable direct manipulation in a filter by clicking to select the name of the filter in the Effect Controls window. However, due to limitations in Premiere Pro, when adjusting parameters in the filter, the position points may randomly disappear. To make them reappear, click to select the filter's name at the top of the filter again.

Motion Tracking

Because of limitations in the Premiere Pro architecture, motion tracking on the fly does not play every frame, and will play at a reduced rate. As a workaround you need to step through single frames or render the clip.

Unlike other hosts, your effect is visible in Premiere Pro while track on the fly is enabled. After rendering once with track on the fly enabled (in order to get tracking data), you must disable track on the fly and render again for the effect to fully render correctly.

Working with OpenGL filters

If you enable or disable an OpenGL dependent filter, you need to move the current time indicator or refresh the image in your sequence monitor in order to see the change.

Important Information for Final Cut Pro Users



Final Cut Pro has some issues running the BCC 3.0 plug-ins. Boris FX is working with Apple to address these issues in a future version of FCP.

Using a Clip as its own Layer

If you reference a clip in a filter as its own Map or Blend layer, you will run into memory problems if another After Effects filter is above it in the timeline. For example, Control-clicking a filter's **Clip Control button** and choosing *Self* in the menu, assigns the clip as its own layer. If another AE filter is above this filtered clip, you will quickly run into memory problems and can crash. Clear the clip from the Map (or Blend) layer if this happens. Then save your project in Final Cut Pro and quit and relaunch FCP.

Current Layer Does Not Appear after Choosing Selected Layer

If you choose *Use Front* or *Independent* in order to use an image other than the filtered clip in the Cube filter, Final Cut Pro will default to transparent until you apply an image. This prevents encountering the problems described above (“Using a Clip as its own Layer”). To add video to each layer, drag the clip from the browser onto the selected layer area.

Non-redraw of Custom Controls

Under some circumstances FCP fails to redraw custom controls (such as banners) in the filter’s UI. This usually happens when double-clicking a filter in the timeline that the playhead is not parked on. This may also happen when multiple instances of the same filter occur in the timeline and the user switches between the filters. Switch to the Video Tab and then back, or move the playhead to the filtered clip before double-clicking the clip to fix this.

Incorrect Total Time when Viewing Effect in Viewer

Some BCC filters (primarily the Time and Particle filters) use the **total time** (total length of the effect). When you open a clip in the Viewer, this **total time** is the *untrimmed* length of the media (if it is a movie), or a very large number (if it is a still or synthetic). When BCC filters render from the timeline into the Canvas, FCP assigns the filters the *trimmed* length of the media. This means that the Viewer display may not match the Canvas. If you are using a filter that uses total time, preview in the Canvas window. Previewing in the Viewer may display incorrectly.

Working with the Motion Tracker

When you use the Motion Tracker parameters in any filter, the FCP Canvas must be set to 100%, and to show square pixels in order for the tracker to display and function correctly.

Additionally, when you load a preset, you should load it before motion tracking. Otherwise, your tracker settings may change after loading it. Check your tracker settings to make sure they are correct after loading a preset before retracking.

Final Cut Pro users need to choose Mark > Play > Every Frame to track correctly. For more information on using the Motion Tracker, see Chapter One in the BCC User Guide pdf located on your CD.

Working with Media Smaller than the Project Size

If you are working with media scaled down smaller than the size of the Project (such as a picture-in-picture effect), position points will display incorrectly. To apply an effect to smaller media and use position points, scale the media up to the composition size, apply your effect, adjust the controls and render. Scale your media down to the desired size after rendering.

Loading and Saving Presets

Because of limitations in Final Cut Pro, Final Cut Pro users can only correctly use the factory presets included when you install BCC 3.0 or presets created in other hosts such as After Effects or Red. Saving custom presets in FCP will result in position points and animated parameters setting incorrectly when you load them.

Additionally, loading Pixel Chooser or gradient presets in Final Cut Pro will usually result in unwanted changes to other effect parameters. Load PixelChooser and Gradient presets first, then adjust the parameters in the rest of the effect.

When you load a preset, you should load it before motion tracking. Otherwise, your tracker settings may change after loading it. Check your tracker settings to make sure they are correct after loading a preset before retracking.

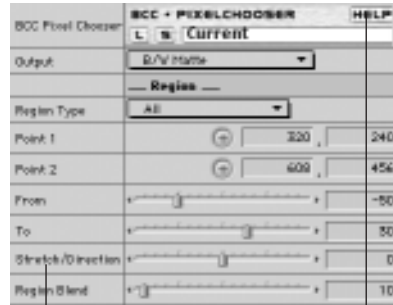
Understanding Contextual Controls in Final Cut Pro

The Final Cut Pro architecture does not support contextual controls, so parameters that do not apply are not dimmed in the Viewer. This means that a parameter in the Viewer may not apply unless other parameters are met.

For example, the **Stretch** parameter in the PixelChooser Region Parameter Group does not have any affect if the Shape menu is set to **Clock Wipe**.

If a parameter does not seem to work in a filter, open its Help file to check if the parameter is contextual and if another parameter needs to be met.

To open a filter's Help file, click the **Help** button in the filter's banner.



Many contextual controls, such as Stretch, have no affect unless other parameters are met.

Click the Help button to open a filter's Help file

Important Information about Motion Tracking for Boris Red Users

Saving and reopening a RED project that contains unrendered BCC effects which use Motion Tracking will not save the Motion Track data. After reopening a project which contains unrendered Motion Tracking effects, retrack the effects by enabling Track on the Fly in the Motion Track tab and pressing the spacebar. Then disable Track on the Fly and render your effect.

New Features in Boris Continuum Complete 3.0 and 3.0.1

BCC 3.0.1 is a maintenance release to BCC 3.0. BCC 3.0.1 which fixes several bugs (see the Fixed Bugs section) and adds support for Localization into several languages. For information on Localization, see "Localization" on page 7.

The following features were new in Boris Continuum Complete 3.0.

New Color and Blurs Filters in BCC 3.0

BCC Motion Blur Filter

The BCC Motion Blur filter creates a realistic blur on the motion in an image, simulating the effect of shooting a moving object on film. The blur is based on the motion of the pixels in the image. For example, you could apply the Motion Blur filter to a clip of a speeding car and the car's motion would blur while the background would not. The blur is most pronounced when the object moves quickly and more subtle when it moves slowly. Motion blur is not visible if the image is static.



Source image



Source image



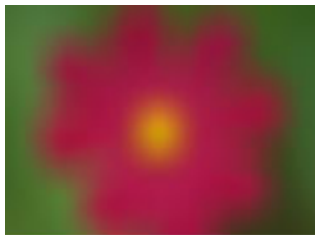
Filtered image

BCC Pyramid Blur Filter

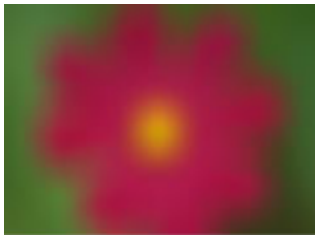
The BCC Pyramid Blur filter emulates the look of shooting in soft focus or with lens diffusion. This filter allows you to blur the horizontal and vertical components of the image separately. The functionality is similar to the BCC Blur filter. However, BCC Pyramid Blur uses a refined algorithm that speeds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



You can also get the look of the Pyramid Blur filter by applying the Gaussian Blur filter and choosing one of the pyramid blur quality settings. This allows you to compare the Gaussian and Pyramid Blur results with the same media, and to use some additional features present in the Gaussian Blur filter.



Original Image



Filtered Image

BCC Radial Blur Filter

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



Original Image



Filtered Image

BCC Spiral Blur Filter

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



Original Image



Filtered Image

BCC Z-Blur Filter

Use the BCC Z-Blur filter with a Z-map image to emulate a rack focus effect. Move the focal plane through the source image, using the Z-map to control the focus. Adjust the focal point, depth of field and blur parameters to finetune the area of the image to blur.

You can also set a channel from the image clip, then use that channel to control the z-blur effect. This type of effect is most noticeable in real life with a long focal lens, such as a 105mm or greater zoom lens.

New Effects Filters in BCC 3.0

BCC DeGrain Filter

BCC DeGrain removes grain-sized noise from an image by analyzing a sample of the grain, then filtering out image noise that has similar frequency (spectrum) and amplitude.

BCC Deinterlace Filter

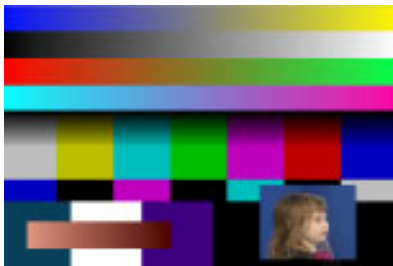
The BCC Deinterlace filter converts interlaced video clips into progressive-scan frames, such as footage shot on film. Deinterlace can render “simulated TeleCine” style by adding pulldown. This filter can also convert 29.97fps NTSC video into 24fps film-style frames.

BCC DeNoise Filter

The BCC DeNoise filter removes unwanted pixel noise from an image. DeNoise is especially useful when working with archival materials, as it lets you correct dark areas that show artifacts from film emulsion or video compression. You may also want to use the BCC DeNoise filter when resizing 4:3 images to 16:9 aspect ratio.

BCC Film Process Filter

Film Process allows you to give video footage the appearance of having been shot on film. This filter allows you to integrate different types of media in a single project. For example, match computer-generated animations with archival film stock, make video appear like color-pushed film, infrared film, or color reversal film or make images appear warmer or cooler. You may want to combine this filter with the BCC Deinterlace, BCC Film Grain, BCC Film Damage and BCC Match Grain filters for the most realistic results.



Unfiltered video image



Filtered to look like Color Reversal Film

BCC Glow Alpha Edges Filter

The BCC Glow Alpha Edges filter applies a glow that adheres closely to the contours of the image clip's alpha channel or mask. This filter is designed for use with masks or images that have an alpha channel.



Original Image



Filtered Image

BCC Match Grain Filter

The Match Grain filter copies the grain signature from a source clip and applies it to a destination clip. This helps to create a more realistic composite. The grain that is sampled from the source clip can be stored and reused with the separate Grain Preset options.



Unfiltered Image



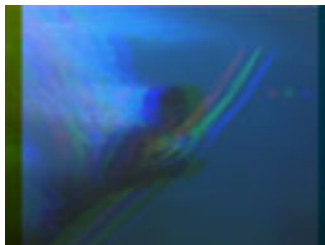
Filtered Image

BCC Misalignment Filter

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



Unfiltered Image



Filtered Image

New Generators Filters in BCC 3.0

BCC Caustics Generator

The BCC Caustics filter can be used to simulate the effect of light refracting through a surface of water and projected onto a surface (like moving water ripple reflections on a pool bottom). You can use this filter to create many types of effects where rays emanate from a point and are reflected or refracted by a curved surface. For example, you could use this filter to generate moving plasma fields, smoky particle effects, waves in a pool, or animating geometric patterns.



smoky effect



pool effect

New Keys and Matte Filters in BCC 3.0

BCC Wire Remover Filter

BCC Wire Remover removes wires and unwanted objects from still or moving images by either cloning or blending pixels together from surrounding areas. This filter has several uses. When working with blue or green screen shots, use this filter to remove wires or eliminate unwanted rigs or objects prior to keying. You can also use this filter to blend replacement pixels over video dropouts or film scratches. The Wire Remover filter includes two motion tracker parameter groups. This allows you to track the ends of the wire if the ends move.



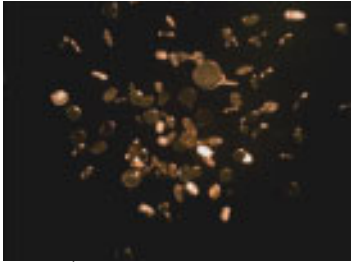
Original Image



Filtered Image

BCC Glitter Filter

The Glitter filter creates a glittering or sparkling light effect. A luminance map creates the glitter based on bright areas in the image. The BCC Glitter filter is OpenGL dependent. See “Working with OpenGL” on page 8 for more information on working with OpenGL filters. Also see the Understanding OpenGL PDF on your Boris CD.



Source image



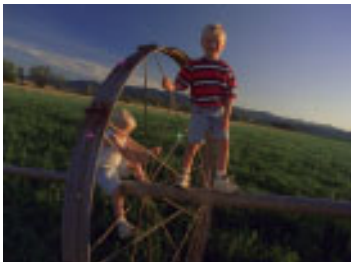
Filtered image

BCC Lens Flare and BCC Lens Flare Advanced

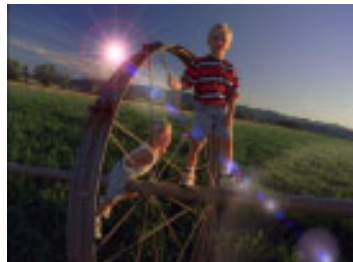
The BCC Lens Flare simulates a lens flare—that is, streaks and spots of light on film caused by light bouncing inside a camera lens. Lens flare is typically produced when you point a camera too close to the sun. You can also use this filter to produce a range of creative effects. Composite the flare over a source image or generate a completely synthetic image.

Boris Continuum Complete includes both a BCC Lens Flare and BCC Lens Flare Advanced. The two filters are very similar except that BCC Lens Flare does not include all the parameters. BCC Lens Flare Advanced provides more options for controlling the effect; while BCC Lens Flare is streamlined for when you want to create a simple effect.

The BCC Lens Flare and BCC Lens Flare Advanced filters are OpenGL dependent. See “Working with OpenGL” on page 8 for more information on working with OpenGL filters. Also see the Understanding OpenGL PDF on your Boris CD.



Source image



Filtered image

BCC Rays Cartoon Filter

The BCC Rays Cartoon filter creates light out of the Cartoon edges of the filter.



Source image



Filtered image

BCC Rays Puffy Filter

The BCC Rays Puffy filter light which spreads from a source point creating a soft, “puffy” appearance. The light is generated from a chosen channel in the source image.



Source image



Filtered image

BCC Rays Radiant Edges Filter

The BCC Rays Radiant Edges filter creates light from the edges of the image.



Source image



Filtered image

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

BCC Rays Ring Filter

The BCC Rays Ring filter masks the light source with a ring. The resulting light is generated from a selected channel in the source image and spreads from a source point in all directions.



Source image



Filtered image

BCC Rays Ripply Filter

The BCC Rays Ripply filter combines a light rays effect with a rippled light effect. The resulting light is generated from a selected channel in the source image and spreads from a source point in all directions.



Source image



Filtered image

New Wipe Transitions Filters in BCC 3.0

BCC 3.0 introduces new auto-animating Wipe Transitions filters, which can be used as transitions, or as filters, allowing you to create interesting picture-in-picture or composite effects. At their default values some of these wipes appear similar to the wipes that are included with your host application. However, they include extensive parameters for you to customize. You can add wipe patterns and textures to the edges. You can also assign an influence layer which pushes the wipe border in or out based on the value of pixels in a specified channel.

In Final Cut Pro these filters show up in the Video Transitions category. In all other hosts they appear as Video Filters, and the transition must be set up manually. For information on using these filters as transitions within your host, see Chapter One in the User Guide.

BCC Criss-Cross Wipe

The Criss-Cross Wipe creates wipes in a variety of patterns.



Default Criss-Cross Wipe



Criss-Cross Wipe with Influence

BCC Linear Wipe

BCC Linear Wipe is similar to a Horizontal wipe. However, it offers a variety parameters for you to customize.



Default Linear Wipe



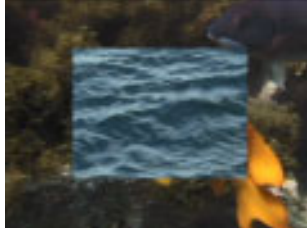
Linear Wipe with Influence

BCC Rectangular Wipe

This filter produces rectangular wipes, using most of the controls from the BCC Radial Wipe filter. This filter does not include any pattern controls. At the default value, this wipe is similar to a Box wipe.



Original Image



Default Rectangular Wipe



Rectangular Wipe with Influence

BCC Textured Wipe

The BCC Textured Wipe creates is a non-geometric wipe using the Influence layer and the Texture settings.



Textured Wipe (influence on incoming water)



Textured Wipe (Influence on Outgoing)

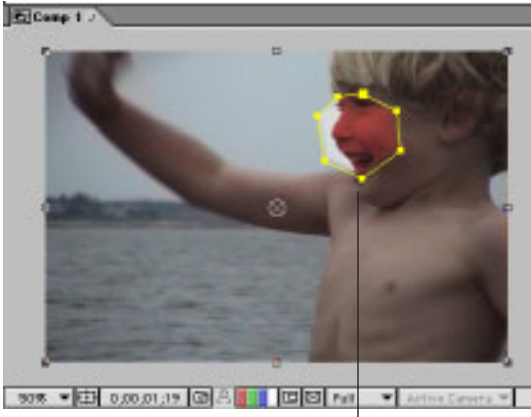
Updated Filters and PixelChooser

In addition to all of the new BCC 3.0 filters, many of the existing BCC filters were updated and the PixelChooser parameter group has been updated. See the User Guide for information on updated features in existing filters and the PixelChooser.

Using Masks created in After Effects in the PixelChooser

BCC 3.0's PixelChooser allows you to select masks created in After Effects.

Create a mask in After Effects and set the **Mask Mode menu** to *None* in the After Effects timeline. Apply a BCC filter containing the PixelChooser and set the **PixelChooser menu** in the filter to *On*. In the PixelChooser's **Mask menu**, select the mask you created in After Effects. The region defined by the AE mask is used by the BCC filter's PixelChooser. For more information on using AE masks in the BCC PixelChooser, see the User Guide.



Mask created in AE.

Fixed Bugs in BCC 3.0.1

BCC 3.0.1 fixes many bugs including the following:

- Individual Grain presets in the Match Grain filter now load and save correctly-- separate from the effect preset.
- *After Effects only:* Contextual Controls have been improved.
- *Red only:* The Posterize Time, Temporal Blur, Deinterlace and DeNoise filters are now included for Red.
- Issues with saving presets with long names have been fixed.
- *Red only:* The UI for the Motion Tracking parameters has been improved.
- In certain circumstances the motion tracker would lose tracking information when field rendering effects. This situation has been fixed.
- *Final Cut Pro only:* If you have an FCP setup with a dv device for output and apply a filter containing the motion tracker, you no longer get an error message every frame.
- Certain filters (for example the Composite, Spray Paint Noise and Boost Blend filters) no longer look different in 8-bit versus 16-bit mode.

Known Limitations

- Time filters can only access the unfiltered layer or clip. If you want to apply two (or more) time filters to a layer, you need to precompose the layer, and apply the first filter in the precomposition and the second filter to the precomposed layer in the final composition.
- If you save a project or composition containing the BCC Witness Protection filter on one platform and open the project or composition on a different platform (i.e. Macintosh or Windows), the Witness Protection effect will not be recognized and will have to be recreated.
- *After Effects only:* The Comet filter looks different in 8-bit than it does in 16-bit. There is more white in the comet in the 8-bit filter.
- *Windows After Effects only:* You cannot use a precomposition as a Custom Shape source layer in BCC Particle System. If necessary, render the precomposition and use the rendered file as the custom shape.
- *Final Cut Pro only:* If you double-click a filter in the Effects tab in the Browser window and then double-click it again without modifying it, you will crash.
- *Final Cut Pro only:* When you apply the DeInterlace filter, the first frame will display incorrectly. You need to refresh the Viewer by toggling the filter on and off to correct this. The incorrect display does not affect rendering; the filter will render correctly. Additionally, if you have an unrendered DeInterlace effect in your FCP timeline - the first frame it renders upon toggling to 100% / Show Square Pixels display will always render a bad frame. You need to refresh the Viewer by toggling the filter on and off to correct this.

- **Final Cut Pro only:** With the DeInterlace filter, if you have the Canvas set to Show Square Pixels- and your project is non-square pixels, the preview on your external monitor will incorrectly display the image flickering between two disparate fields. As a workaround, set the Canvas to non-square pixels and adjust your DeInterlace effect looking at the external monitor. Rendering the effect should work fine. We suggest not setting the Viewer to Show Square Pixels, since this seems to cause the problem.
- **Final Cut Pro only:** The color ramp in the Color Palette filter cannot be used to pick colors in Final Cut Pro because of a limitation in the FCP UI.
- **Final Cut Pro only:** Do not open BCC effects from the Effects palette by double-clicking or you could subsequently crash. If you open a BCC effect this way, save your work, quit FCP immediately, then relaunch. Boris FX is investigating this problem with Apple.
- **Final Cut Pro only:** When working with a filter that has a color ramp in the Effect Controls window (i.e. Rays Puffy, Colorize) the gradient will not update unless you scroll it off the screen or click it.
- **Final Cut Pro only:** If you import progressive media into an interlaced project and apply the BCC Optical Flow filter, the rendered effect is based on deinterlaced fields instead of the whole frame. This will result in some quality degradation.
- **Final Cut Pro only:** If you work with media scaled smaller than the Project size, position points will display incorrectly. To apply an effect to smaller media and use position points, scale the media to the Project size, apply your effect, adjust the controls and render. Scale your media down to the desired size after rendering.
- **Premiere Pro only:** To display position points in Premiere's Sequence monitor, you need to enable direct manipulation in a filter by clicking to select the name of the filter in the Effect Controls window. Due to limitations in Premiere Pro, when adjusting parameters in the filter, the position points may disappear. To make them reappear, click the filter's name at the top of the filter again.
- **Premiere Pro only:** Occasionally a position point will draw in the banner of a filter, or in the Effects Control window where the filter's parameters are located, rather than over the image. Click to select the filter's name on the top of the BCC filter to force it to correctly draw over the image in the Sequence monitor.
- **Red only:** If you apply a Drop Shadow to an opaque Face track, you will not see it. You will see it if the Face track has an alpha channel.

Limitations involving OpenGL Filters

- **Final Cut Pro only:** Disabling OpenGL, scrolling a few frames in the timeline and re-enabling OpenGL still displays "Filter Disabled" in the Viewer window. This is a display problem only; the effect can be refreshed by pressing the Space bar to play the effect briefly.
- **Red only:** If you work in Draft Quality mode and have OpenGL enabled, OpenGL filters will not display if they are applied nested onto the face track of a shape. In order to see the filter, you must either apply it directly to the shape track, or toggle to High Quality mode.

- **Red only:** If OpenGL is enabled and you apply an OpenGL filter, the composition window renders black until you make a change in the filter or force an update.

Limitations with the Motion Tracker

- Presets do not save Motion Tracker data. If you open a new preset, motion tracking data saved with it will be lost. Loading a preset will overwrite existing motion tracker data.
- Tracking in reverse time is not working and can produce a crash. Do not track clips that have been time reversed.
- Changing bit depths in Motion Tracking filters after you track can cause unexpected results. For example if you apply the BCC Witness Protection filter to a clip in 8-bit mode and track, then you change to 16-bit mode and click the **Reset button**. The control point will not move when you try to track again. If you switch back to 8-bit mode, you can track fine.
- **Final Cut Pro only:** When you use the Motion Tracker parameters in any filter, the FCP Canvas must be set to 100%, and to show square pixels in order for the tracker to display and function correctly.
- **Premiere Pro only:** Because of limitations in the Premiere Pro architecture, motion tracking on the fly does not play every frame, and instead plays at a reduced rate. As a workaround, you need to step through single frames or render the clip in order to successfully obtain tracking data.
- **Premiere Pro only:** Unlike other hosts, your effect is visible in Premiere Pro while Track on the Fly is enabled. After rendering once with Track on the Fly enabled (in order to create tracking data), you must disable Track on the Fly and render again for the effect to fully render correctly.
- **Premiere Pro only:** When track on the fly is enabled in the BCC Witness Protection filter, you see both the crosshair and the effect (Blur, Mosaic, etc.), which differs from all of the other hosts.
- **Red only:** Saving and reopening a RED project that contains unrendered BCC effects which use Motion Tracking will not save the Motion Track data. After reopening a project which contains unrendered Motion Tracking effects, retrack the effects by enabling Track on the Fly in the Motion Track tab and pressing the spacebar. Then disable Track on the Fly and render your effect.

Limitations involving Presets

- Presets created in BCC 3.0.1 filters can be opened in BCC 3.0 filters, with the exception of the BCC Match Grain filter. Due to changes made to this filter in BCC 3.0.1, BCC Match Grain filter presets created in BCC 3.0.1 cannot be opened in BCC 3.0.
- Presets do not save Motion Tracker data. If you open a new preset, motion tracking data saved with it will be lost. Loading a preset will overwrite existing motion tracker data.
- In some hosts, if you apply two presets in the same effect, the correct name of the preset may not display. However, the effect will be correct.
- **After Effects only:** Pressing **Reset** after you load a preset will reset the parameters, but will leave the former preset name in the menu.

Registration

Make sure to register your product in order to receive the latest technical and upgrade information.

You can register either by filling out the registration form online at:

<http://borisfx.com/support/register.html> or by sending us your completed registration card.

Registered users can download 20 free Gradient Presets for BCC 3.0.1. Just as you can load and save filter presets, the Gradient Color Preset controls allow you to load and save gradient presets in certain filters such as the BCC Colorize and BCC Light Zoom. After you apply a BCC filter and adjust the gradient parameters, you can save the parameter settings and reload them later. Gradient Presets are compatible with any filter that uses gradients.

We offer registered users one year of free technical support starting from the date of purchase.

Contacting Technical Support

For technical support, contact Boris Continuum technical support specialists:

web: <http://www.borisfx.com/support/>

e-mail: support@borisfx.com

phone: 617-451-9900

hours: 9am-5pm Eastern Time (United States & Canada, GMT -05:00)

