

Boris Continuum Complete™ AVX 4.1

Release Notes

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Introduction

Welcome to Boris Continuum Complete for AVX version 4.1. These Release Notes contain information regarding supported hosts, supported operating systems, installation instructions, known limitations, and other important information about the product.

Boris Continuum Complete AVX (BCC AVX) runs on both the AVX 2.0 and AVX 1.5 architecture. BCC AVX is a suite of native plug-ins that streamline workflow for Avid editors. More than 170 sophisticated filters and transitions are applied and animated directly in the Avid Effect Editor window. A subset of the filters preview in real time on supported systems. BCC AVX is bundled with all Avid Media Composer Adrenaline systems.

Since the release of BCC AVX 4.0, you can access Avid's advanced keyframing model (AVX 2.0 only). Instead of being limited to 8-bit color depth, the filters offer 16-bit processing (AVX 2.0 only). The PixelChooser option that lets users create an animatable vector-based mask now includes bézier handles for more precise control. A new Motion key feature isolates and removes moving foreground objects based on motion estimation. New filters have been added as well as improved motion tracking.

For information about BCC AVX 4.1 software updates, other Boris products, and additional resources, visit our web site at www.borisfx.com.

For information on new features in BCC AVX, see the New Features Guide.PDF on your Boris CD.

The logo for Boris Continuum Complete AVX, featuring the letters 'BCC' stacked above 'AVX' in a bold, sans-serif font.



Generators

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

Keys & Matte

Alpha Process	Linear Luma Key	PixelChooser
Chroma Key	Linear Wipe	Radial Wipe
Composite Choker	Make Alpha Key	Rectangular Wipe
Criss-Cross Wipe	Matte Choker	Star Matte
Glow Matte	Matte Cleanup	Textured Wipe
Light Matte	Motion Key	Two Way Key
Light Wrap	Multi Stretch Wipe	Wire Remover
Linear Color Key	Multi Stripe Wipe	

Lights

Edge Light	Light Zoom	Rays_Ripply
Glare	Rays_Cartoon	Rays_Streaky
Glint	Rays_Puffy	Rays_Textured
Glitter	Rays_Radiant Edges	Rays_Wedge
Lens Flare	Rays_Radiant Spotlight	Reverse Spotlight
Lens Flare Advanced	Rays_Ring	Spotlight
Light Sweep		

Real-time Static Textures Filters

Brick	Granite	Steel Plate
Bump Map	Mixed Colors	Veined Marble
Cloth	Noise Map	Weave
Clouds	Reptilian	Wood Grain
Emboss	Rock	Wooden Plank
Fractal Noise		

Real-time Filters

3D Image Shatter	Invert-Solarize	RGB Blend
Alpha Spotlight	Levels-Gamma	Radial Wipe
Artist's Poster	Light Sweep	Rectangular Wipe
Boost Blend	Linear Luma Key	Reverse Spotlight
Brightness-Contrast	Linear Wipe	Safe Colors
Color Balance	Make Alpha Key	Spotlight
Color Correction	Mosaic	Textured Wipe
Colorize	Multi-Stretch Wipe	Tritone
Composite	Multi-Stripe Wipe	Two Way Key
Criss-Cross Wipe	MultiTone	Unsharp Mask
Fast Flipper	PixelChooser	Wire Remover
Gaussian Blur	Posterize	

Time

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

Two-Input Effects

2D Particles	Displacement Map	RGB Blend
3D Extruded Image Shatter	Fire	Rays_Puffy
3D Image Shatter	Gaussian Blur	Ripple
Alpha Spotlight	Glow Matte	Scatterize
Boost Blend	Halftone	Sphere Transition
Bulge	Lens Flare Advanced	Spiral Blur
Burnt Film	Lens Flare	Star Matte
Colorize Glow	Light Matte	Super Blend
Composite	Light Sweep	Twirl
Cube	Light Zoom	Vector Displacement
Cylinder	Median	Z Space I
DVE	Misalignment	Z Space II
DVE Basic	Page Turn	Z Space III
Directional Blur	Polar Displacement	

Wipe Transitions

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

AVX 2.0 Only Features

The following BCC AVX 4.1 features are supported only by the AVX 2.0 architecture, not the AVX 1.5 architecture.

- 16-bit color processing
- Avid's Advanced Keyframing Model

Supported Hosts and Operating Systems

Boris Continuum Complete AVX 4.1 supports the following Avid host applications.

Macintosh

BCC AVX 4.1 supports Avid Xpress DV, Avid Xpress Pro and Media Composer Adrenaline.

Windows

BCC AVX 4.1 supports any Avid system that supports the AVX 2.0 architecture on the XP operating system. Currently this means Avid Xpress DV, Avid Xpress Pro, Avid Xpress Pro HD and Media Composer Adrenaline. BCC AVX 4.1 does not support Avid | DS. See your Avid documentation if you are unsure whether your version supports the AVX 2.0 architecture.



We highly recommend using the latest Avid versions. Version 5.1.7 of Xpress Pro and Version 2.1.7 of Media Composer correct problems found in earlier versions.

Supported Operating Systems

Boris Continuum Complete AVX 4.1 supports the following operating systems.

Macintosh

Boris Continuum Complete AVX 4.1 supports Mac OS™ X 10.2.8 and above, including Tiger.

Windows

Boris Continuum Complete AVX 4.1 supports the *Windows XP*® operating system.

Minimum System Memory Requirements

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

- Minimum 1.5 GB (assigned to host application)

Supported OpenGL Configurations

BCC AVX includes several OpenGL-dependent filters, including BCC 3D Extruded Image Shatter, BCC Glare, BCC Glint, BCC Glitter, BCC Lens Flare and BCC Lens Flare Advanced. OpenGL is required to use these filters. See the Understanding OpenGL PDF for details.

Supported Hardware

- NVidia QuadroFX 1300 PCI Express
- NVidia QuadroFX 1400 PCI Express
- NVidia QuadroFX 1100 AGP 8x
- NVidia QuadroFX 500 AGP 8X
- NVidia Quadro4 980 XGL AGP 8X*
- NVidia Quadro4 280NVS
- GeForce 6800's with the Avid-recommended Driver version of 67.22



Although supported, the NVidia Quadro 4 980 XGL may exhibit performance degradation in a dual-monitor configuration. Single monitor systems perform correctly. To correct this problem, in the NVidia Settings, set the **Display Mode** to *Dual View*.



When using OpenGL filters with an unsupported OpenGL card, a spatial shift is sometimes apparent on the background video. To see if an unsupported graphics card has this problem, apply BCC Lens Flare, enable OpenGL, set **Global Intensity** to **0**, then toggle the **Bypass checkbox** on and off while carefully watching the image. If a shift is apparent, the effect will render this way. To avoid this problem, you must switch to a supported OpenGL card.

Supported Real-Time Systems

The filters in the BCC AVX RT category play back in real-time on Avid systems with Adrenaline or Mojo hardware. BCC AVX RT filters apply, render and use presets the same way that BCC AVX filters do.

This collection of real-time filters is a subset of the existing filters. BCC AVX RT includes the following filters:

BCC Real-time Filters

3D Image Shatter	Invert-Solarize	RGB Blend
Alpha Spotlight	Levels-Gamma	Radial Wipe
Artist's Poster	Light Sweep	Rectangular Wipe
Boost Blend	Linear Luma Key	Reverse Spotlight
Brightness-Contrast	Linear Wipe	Safe Colors
Color Balance	Make Alpha Key	Spotlight
Color Correction	Mosaic	Textured Wipe
Colorize	Multi-Stretch Wipe	Tritone
Composite	Multi-Stripe Wipe	Two Way Key
Criss-Cross Wipe	MultiTone	Unsharp Mask
Fast Flipper	PixelChooser	Wire Remover
Gaussian Blur	Posterize	

Supported Real-Time Avid Hosts

Supported real-time systems include Xpress Pro 5.1.4 or later, and systems with Adrenaline hardware. The real-time effect playback is largely determined by the speed of the system hardware.



These filters are intended to provide real-time Draft-Quality previews. You should render these filters before outputting to tape, even on systems with Mojo or Adrenaline hardware. You do not have to replace the real-time filters with the corresponding non-real-time filter. Simply render the real-time filter.

Supported Operating Systems and Hardware

Boris Continuum Complete AVX RT requires the following operating systems and hardware:

Windows

The BCC AVX RT plug-ins require a Pentium 3 or Pentium 4 processor running Windows XP® as well as Avid Adrenaline or Mojo hardware.

choke edges. While finetuning these parameters, it is recommended to toggle to non-real-time mode to check the quality of the final render. To do this, click the green dot in the Timeline and step to another frame or change a parameter to force the Composer window to update. In non-real-time mode you can also check the output on an external (NTSC or PAL) monitor.

Installing BCC AVX

The following instructions apply to BCC AVX version 4.1.

1. To correctly install BCC AVX, you must log on as an Administrator.
2. Insert the BCC AVX CD into the system's CD-ROM drive. The BCC AVX installer automatically displays a Welcome to Boris Continuum Complete window. Click **Next**.
3. Read the Software License Agreement and click **I Accept**.
4. Enter your name, company name, and product serial number (including the hyphens) found inside the front cover of your CD insert. Click **Next**.
5. An Install Option window appears with **BCC for AVX 4.1** already selected. Click **Next**.
6. A Ready to Install window appears. click **Install**.
7. The installer will look for your Avid application and display a message saying "Your host application was found in <path>." Click **Next**.
A Setup Status window displays a progression bar showing each BCC AVX file installed.
8. A Setup Complete window offers a checkbox option to register BCC AVX. To register online, follow the on-screen instructions after your internet browser launches.
9. Click **Finish**.

Compatibility with Older Versions of BCC AVX

When you install BCC AVX Version 4.1, it does not overwrite any older versions of BCC AVX. Both versions can coexist in your Avid.

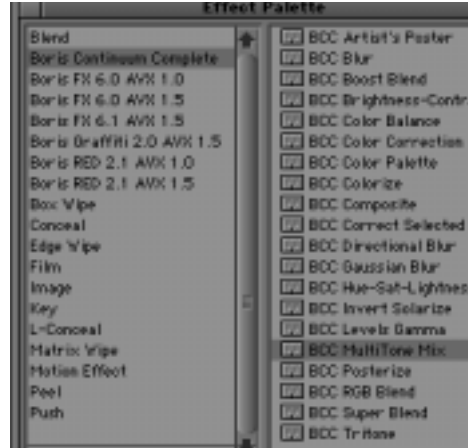
In addition, new presets do not overwrite any existing preset folders. The BCC AVX 4.1 presets are installed in a different path (see below) than the previous version to avoid problems. If you have created custom presets, you can move the older presets so that they will appear in the new filters Preset menu. There are some limitations to this procedure.



Effects templates from earlier versions of BCC AVX that you saved in a bin are not compatible with BCC AVX version 4.1. The workaround to this Avid limitation is to apply the effects, promote the effects, then save the new version to a bin. For more information, see "Working with Presets" in Chapter 1 in the User Guide. After you save the presets, copy them into the new BCC AVX location, as described below.



1. Choose *Effect Palette* from the Tools menu.
2. Click to select the appropriate Boris Continuum Complete effect category on the left. Choose the appropriate effect on the right.
3. Drag the icon for the desired effect onto a clip or transition.
4. Enter Effects mode and adjust the effect parameters in the Effect Editor window.



Applying BCC Effects as Transitions

BCC provides two methods to use effects as transitions. The first method is to apply a BCC Two-Input effect to the transition between two clips. The second method is to overlap two clips and apply a BCC filter effect to each layer. Each method offers advantages.

BCC Two-Input effects offer the convenience of an Avid transition. For example, trimming and duration changes are easily made and you only have to render a single effect. However, to create a wider range of transition effects, you can use the second method: overlap two clips and apply a filter to each layer. This method provides greater control over parameters. For details, see “Applying BCC Effects as Transitions” in Chapter 1 of the User Guide.

Applying BCC Effects to Titles and Mattes

To apply a BCC effect to a title or to an imported matte, drag the effect onto the title. If you Option-drag to the effect, the effect is applied to the title as well as to any tracks beneath the title in the timeline. For example, to apply a Pyramid Blur to a title, drag the BCC Pyramid Blur effect onto the title. To apply a Pyramid Blur to a title and the background video, Option-drag the BCC Pyramid Blur effect to the title. For detailed information, see “Applying BCC Effects to Titles and Mattes” in Chapter 1 of the User Guide.

Applying Multiple Filters to Avid Titles and Mattes

BCC AVX 4.1 allows you to apply two or more effects to an Avid title or matte without affecting the background. For example, you could apply a BCC Emboss to a title and then blur it. The Title Matte parameter group’s MultiFilter controls can also be used to apply multiple effects to existing keys, such as chroma keys, without applying them to the entire image. For details, see “Applying Multiple Filters to Avid Titles and Mattes” in Chapter 1 of the User Guide.

Working with the RT Static Textures Category

BCC 4.1 contains a **RT Static Textures category**. This category contains filters that you may want to use as a static background. When you apply these filters, they do not animate, but they will play in real time. See page 4 for the list of BCC RT Static Textures filters.

You can also apply these filters to use clips in the timeline as textures. For example, apply BCC Emboss RT to a clip to create a static backdrop. The frame where the position indicator was when you applied the filter to the clip is used as the static texture; the clip no longer plays back. If you apply a RT Static Textures filter to a clip, make sure you are on the appropriate frame of the clip when you apply the filter.

Rendering Boris Continuum Complete Effects

Boris effects render exactly the same as native Avid effects. Render effects individually or render in to out. In addition, if you redigitize material, you simply re-render any effects; all parameters are preserved. For more information, consult your Avid documentation.

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 AVX 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 AVX 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 in the Composer window 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, the Composer window displays an error message. Clicking the **OpenGL Prefs checkbox** in the General Controls parameter group displays a dialog box. Click **Yes** 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 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 Presets and Effect Templates

After you apply and adjust a BCC AVX filter, you can save the parameter settings by pressing the **Preset menu** and choosing *Save*. A dialog box allows you to name and save the file. 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, you can also save PixelChooser parameters as presets.

Boris Continuum Complete AVX includes a selection of preset effects for each filter. These presets are an excellent way to learn the capabilities of a filter. For more information, see "Working with Presets" in Chapter 1 in the User Guide.

Resetting Effects

The Preset menu allows you to save filter settings independently of the media or project. You can return to the Boris Continuum Complete default settings or to a custom default that you create yourself. For more information, see "Resetting Effects" and "Creating Custom Default Settings" in Chapter 1 of the User Guide.

Loading Preset Effects

To load a previously saved filter settings file, you must first apply the same filter to your media. A list of existing presets also appears in the menu. For more information, see "Loading Preset Effects" in Chapter 1 of the User Guide.

Saving Effects as Presets

You can save favorite filter settings as presets and apply them to multiple projects. Presets are static; all parameter values in the first keyframe are applied. For detailed information on saved presets, see “Saving Effects as Presets” in Chapter 1 of the User Guide.

Saving Effect Templates in a Bin

You can save parameter settings in a bin as an Effect template, just as you save other Avid effects. Effect templates allow you to save effect parameters and use them again to create or modify other effects. While parameter settings saved in the Preset menu are static, Effect templates save parameters set at multiple keyframes. For detailed information on saving effect templates, see “Saving Effect Templates in a Bin” in Chapter 1 of the User Guide.

Applying Effect Templates from a Bin

To apply all the values from the template, drag the Effect template from the bin to either the Timeline or the Effect Preview monitor in the Effect Editor window.

Saving BCC AVX Effects as Custom Transitions

You can now save custom transitions to the Avid Quick Transition menu for easy access. This means that custom BCC AVX transitions appear in the Quick Transitions dialog box. For details, see “Saving BCC Effects as Custom Transitions” in Chapter 1 of the User Guide.

Known Limitations

BCC AVX 4.1 contains the following limitations.

General Limitations

- When you apply an effect to the timeline on top of another filter (to replace it), you may get an error message saying the “Effect does not Apply.” This is because the new effect has a different number of inputs than the one you are replacing. Manually remove the first effect, then apply the second effect to the clip instead.
- If you add a large number of presets to a filter (for example, more than 25), the filter’s preset menu will draw slowly when you click it.
- If you step field by field through the DeInterlace filter, you will see a luma shift and softening on each of the even fields. This is due to the way Avid’s previews are displayed and does not affect final render.
- BCC AVX RT (Real-Time) effects will look incorrect when previewed in non-realtime (blue dot) mode. They will appear correct in realtime (green dot) mode and when you render them to disk.
- If you apply a BCC AVX Two Input filter between two clips on the timeline, then apply a BCC AVX filter to one of the clips included in the transition, you may crash entering Effects mode if the transition effect overlaps the clip effect.



- If you are creating a Custom PixelChooser region for an effect in the timeline, and you click back and forth between another effect in Effects mode, you may run into a situation where the custom shape that is part of the other effect displays and you are unable to draw custom PixelChooser regions for either effect. Exit and re-enter Effects mode in order to display the effects correctly.
- The Light Zoom filter appears squeezed slightly horizontally when the Fields menu is set to Speed Optimized. Set the Fields menu to Quality Optimized before rendering.
- When you load a Colorize group preset into a rendered Light Rays filter, in some cases the position of the Light Source is reset to the upper left corner of the frame.
- In certain circumstances quitting Avid by using Alt-F4 or by clicking the Close box in the application window, may cause an error message and will not successfully quit. Choose File > Quit to successfully quit the application.
- Due to an Avid limitation, if you reposition a dialog box such as the OpenGL test dialog box, or the preset load/save window, you will lose your cursor. If this happens, pressing **Enter** to close the dialog window will cause a crash.
- Applying an effect to a title is a destructive process that replaces the Avid title effect in the timeline. To edit the title as text (for example, change text characters, font, or layout), you need to save another copy of the title effect in a bin. Removing the effect will also remove the title.
- A black line appears where the seam would be when the BCC Sphere, BCC Cylinder, BCC DVE, BCC DVE Basic, and BCC Z Space filters are applied to Avid titles. Use the Crop controls in these filters to crop out the line if necessary.
- To render a filter applied to filler, at least one frame of real source media must overlap somewhere on a lower track in the Avid timeline. Otherwise the effect will preview, but the following error message displays when you try to render; "There is no source media for this effect. Filler can't be used as a source." In addition, if you apply a RT Static Textures to filler with no media on lower tracks, you may crash.
- Occasionally when you change a rendered effect, the effect does not display as unrendered until you move the position indicator. For example, you render an effect in Effect mode. If you then move the position indicator in the Effect Preview monitor to another time and make a change, the effect doesn't display as unrendered until you move the position indicator again.
- You are unable to display Avid's Grid overlay over BCC AVX filters that include PixelChooser parameters. The grid overlay appears for a second and then disappears.
- You may find it difficult to type numeric values for slider parameters that allow decimal point values. This is an Avid limitation, but you will have the best results dragging the slider as close as you can, then using Shift-Right/Left Arrow and Right/Left Arrow to enter the precise value. The Arrow keys move by a factor of 1; Shift-Arrow moves by a factor of 10.
- The first frame in a 3D Image Shatter effect will be partially shattered if **Shatter** is set to *Shredded*. To fix this, edit the effect against a short, unaffected section of the same clip.
- If you reverse the speed in the 3D Image Shatter or 2D Particles filters, the effect does not completely finish. The last frame of the effect shows the image partly shattered.



- In a custom shape created with the PixelChooser, when a single keyframe is selected and the shape is closed, the shape is only closed for that keyframe. The shape should close for all keyframes in the effect.
- In the 3D Extruded Image Shatter effect, when the **Extrusion Mode menu** is set to *Solid Color*, you sometimes get non-solid colors.
- An incorrect render occurs (in 16 bit) when you apply Rays Filters to a clip that has a 3D Extruded Image Shatter effect already applied.
- In the 3D Extruded Image Shatter effect, shards clump together and do not separate when the **Tumble, Spin, or Rotate parameters** are adjusted under the **System tab**.
- In progressive projects, the rendering of a time-based filter (Looper, for example), will cause the rendered frames to be slightly down-scaled in size.
- Effects placed after an Add Edit in a clip cause a slight horizontal stretch.
- When one BCC AVX 3.x filter is added to a clip and promoted, and then a second BCC AVX 3.x filter is added to the same clip and promoted, you receive an “Access Violation” error when you try to save your project or render the effect. Promote the BCC AVX 3.x filters at the same time to circumvent this problem.
- (Macintosh only) Pink and green video occurs when the Avid timeline is toggled to blue-dot mode on a BCC AVX RT effect.
- The Star Matte effect includes an unneeded sub-parameter called Center.
- The Motion Blur filter does not work properly when applied to a clip already containing a filter.
- On occasion, the Effect Editor may be scrolled to the bottom, preventing you from seeing effect parameters.
- A crash may occur if you place a RT effect onto a clip containing a non-RT effect.
- (Macintosh only) The following filters do not work properly on current versions of Avid software: Optical Stabilizer, Motion Key, Time Displacement and Looper. They do work on Avid Xpress Pro versions 4.6 and earlier. Boris and Avid are working to resolve this problem in a future release.

Motion Key Limitations

- Not all imagery is appropriate for the Motion Key filter. For example, images with large uniform textures, like fields of grain, sky, water, or blank walls will not work well with this filter. Images with lots of motion blur or low contrast images may also cause problems. In addition, perspective shifts (for example, a forward dolly shot) or moving foreground objects that dominate the image will not generate optimum results. For best results, your target region should include a fair amount of contrast with good vertical and horizontal edge definition as well as large areas of non-uniform detail, especially edges in various directions. The motion of the clip should only include panning, zooming and rotation. Large background areas with objects moving independent of the background are also suitable.
- At this time, the Motion Key filter works best with progressive footage. This limitation will be corrected in a future release. If you are not working with progressive footage, you can use one of two workarounds if you encounter problems. First, you could apply

the BCC Deinterlace filter and render the clip before applying the Motion Key filter. Second, you could create a 100% Avid motion effect and set the **Render 2-Field Motion Effect Using menu** to *Duplicated Field*. Then apply the Motion Key to the rendered motion effect.

- The Motion Key requires full resolution images to track accurately. Therefore, systems that include Adrenaline or Mojo hardware can expect more accurate results.

Motion Tracking Limitations

- When you work with the Motion Tracker parameter groups or the BCC Witness Protection or Corner Pin filters, you should work at the highest quality and resolution possible. In general, systems that include Mojo or Adrenaline hardware can expect more accurate tracking results since Avid passes BCC AVX a full resolution image.
- Although some real-time filters may include the Motion Tracker parameter groups, you should not use the real-time version of a filter to motion track. Use the non-real-time version.
- When you work with the motion tracker parameters, if you add a keyframe on the second field of a frame, the tracker region may appear to be in the wrong location. This will not affect the tracking. If you advance the Position Indicator to the next field, the tracker region appears in the correct location. If possible, always place motion tracker keyframes on the first field. Avid indicates the second field with the suffix .2 in the timecode display.



When using the Rewind key to get to the head of a clip, the clip's end keyframe is deselected. Make sure the end keyframe is selected before attempting to use motion tracking.

Optical Stabilizer Limitations

- Unlike Avid's Region Stabilize effect which only takes horizontal and vertical movement into consideration, the BCC Optical Stabilizer allows you to take motion, rotation and scaling into account when stabilizing. However, because it uses optical flow technology, the BCC Optical Stabilizer is more render intensive than the Region Stabilize effect and may not be appropriate for all clips.
- Not all imagery is appropriate for optical stabilization. For example, images with large uniform textures, like fields of grain, sky, water, or blank walls will not work well with this filter. Images with lots of motion blur or low contrast images may also cause problems. In addition, perspective shifts (for example, a forward dolly shot) or moving foreground objects that dominate the image will not generate optimum results. For best results, your target region should include a fair amount of contrast with good vertical and horizontal edge definition as well as large areas of non-uniform detail, especially edges in various directions. The motion of the clip should only include panning, zooming and rotation. Large background areas with objects moving independent of the background are also suitable.
- When working with the Optical Stabilizer, you should make the target area as large as possible, unless the image contains untrackable areas of uniform texture, such as sky or water.



- At this time, the Optical Stabilizer filter works best with progressive footage. This limitation will be corrected in a future release. If you are not working with progressive footage, you can use one of two workarounds if you encounter problems. First, you could apply the BCC Deinterlace filter and render the clip before applying the Motion Key filter. Second, you could create a 100% speed Avid motion effect and set the **Render 2-Field Motion Effect Using menu** to *Duplicated Field*. Then apply the Optical Stabilizer to the rendered motion effect.

Issues with Field Rendering

In some filters the output appears differently when you choose *Speed Optimized* from the **Fields menu**.

- The **Star filter** placement changes when you switch render modes.
- The **Page Turn filter** has a subtle difference when the render mode is changed.

Working with the PixelChooser's Motion Tracker

The Motion Tracker parameter group is included in many filters that include the PixelChooser parameter group. This allows you to apply the filter to an area using a shape choice in the PC Region parameter group's Shape menu.

In filters that include the PixelChooser, choosing *PixelChooser* allows you to use a choice in the PixelChooser Region's Shape menu to track the filter within the specified area. You must explicitly set the **Shape menu** to one of the following choices: *Inside Rectangle, Outside Rectangle, Inside Oval, Outside Oval, Distance to Point, Clock Wipe, Linear Gradient, or Custom*.



When you work with the Inside Rectangle, Outside Rectangle, Inside Oval or Outside Oval shapes in the PixelChooser, the Offset X and Offset Y parameters set the height and width of the filtered region; they do not offset the effect.

Fixed Bugs and Limitations

BCC AVX version 4.1 corrects the following issues that occurred in earlier versions.

- Light colors in a 3D Image Shatter effect don't disappear when the Red or Green channels are reduced to zero.
- Added points in a custom spline shape in the BCC PixelChooser no longer jump to the upper left corner of the screen.
- Motion Key renders now completely match what the effect looks like when previewed.
- In the Halftone filter, the Brightness parameter now works properly when the **Color Scheme menu** is set to *RGB*.
- When an OpenGL filter is placed on a title and the **Bypass button** is clicked, titles would stretch vertically and shift position. This problem has been fixed.

BCC AVX version 4.0 corrects the following issues that occurred in earlier versions.

- The BCC Glint, BCC Glitter and BCC Glare filters now correctly work with alpha channels. This means that you can apply the filters to a title and have the light originate from the text. In previous versions, the light was constrained to the fill the text. As part of this fix, the BCC Glitter filter includes a new parameter, the **Glitter on Alpha Layer Only checkbox**.
- The **DV Size Media checkbox** has been removed from the General Controls parameter group. This checkbox automatically corrected an Avid problem rendering 720x480 DV media. Avid has corrected this problem, so this checkbox is no longer required.
- The **Rebuild Param Cache checkbox** has been removed from the General Controls parameter group. This was used to force certain filters to rebuild the parameter cache. This problem has been corrected, so the checkbox is no longer required.
- The **Acceleration** parameter has been removed from the General Controls parameter group. Acceleration adjusts the interpolation of certain parameters between Linear and Ease In/Out interpolations. Since BCC AVX 4.0 supports Avid's advanced keyframing model which includes multiple interpolation types, this parameter is no longer required.
- Parameters in the Geometrics parameter group are now correctly saved when you save effects as presets.

Registration and Technical Support

Make sure to register your product in order to receive the latest technical and upgrade information. Registered users are often eligible to download free BCC filters from the Boris FX website. Any free filters will be available on the Downloads page at www.borisfx.com.

You can register online at <http://borisfx.com/support/register.html>. You can also register by sending us your completed registration card.

We offer registered users one year of free technical support starting from the date of purchase. In addition, registered users have access to some free upgrades and new preset effects designed specifically for Boris Continuum Complete AVX.

Contacting Technical Support

For technical support, contact Boris Continuum Complete AVX 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)