

Boris Continuum Complete™ AVX 3.0

Release Notes

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Introduction

Welcome to Boris Continuum Complete for AVX 3.0. These Release Notes contain information regarding supported hosts, supported operating systems, installation instructions, known limitations, and other important information about the product.

For information about BCC AVX 3.0 software updates, other Boris products, and additional resources, visit our web site at www.borisfx.com.

For information on new features in BCC AVX Version 3.0, see the New Features Guide.PDF on your Boris CD.

BCC
AVX

BCC AVX 3.0 Filters

Boris Continuum Complete 3.0 for AVX is a package of over 150 effects that work directly within your Avid using the native Avid effects interface.

Colors & Blurs

Artist's Poster	Gaussian Blur	Radial Blur
Boost Blend	HSL (Hue-Saturation-Light)	RGB Blend
Brightness-Contrast	Invert Solarize	Safe Colors
Color Balance	Levels-Gamma	Spiral Blur
Color Correction	Motion Blur	Super Blend
Colorize	Multitone	Tritone
Composite	Pyramid Blur	Unsharp Mask
Correct Selected	Posterize	Z-Blur
Directional Blur		

Distortion & 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	

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
DeNoise	Glow Alpha Edges	Spraypaint Noise
DeInterlace	Match Grain	Witness Protection
Drop Shadow	Misalignment	

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	Multi Stretch Wipe	Two Way Key
Light Wrap	Multi Stripe Wipe	Wire Remover
Linear Color Key		

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

Two-Input Effects

2D Particles	Displacement Map	Rays_Puffy
3D Image Shatter	Fire	Ripple
Alpha Spotlight	Gaussian Blur	Scatterize
Boost Blend	Glow Matte	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	Misalignment	Z Space I
DVE	Page Turn	Z Space II
DVE Basic	Polar Displacement	Z Space III
Directional Blur	RGB Blend	

Wipe Transitions

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

Supported Hosts and Operating Systems

Boris Continuum Complete AVX 3.0 supports the following Avid host applications.

Macintosh

Boris Continuum Complete AVX 3.0 supports any Avid system that supports the AVX 1.5 architecture and uses a supported operating system. These include Avid Media Composer, NewsCutter, Symphony, Xpress, XpressDV, and Xpress Pro.

Windows

Boris Continuum Complete AVX 3.0 supports any Avid system that supports the AVX 1.5 architecture and uses a supported operating system. These include Avid Media Composer, NewsCutter, Symphony, Xpress, XpressDV, and Xpress Pro.



BCC AVX only supports versions of Avid that use the AVX 1.5 architecture. Because of this BCC AVX 3.0 does not support Avid | DS. See your Avid product documentation if you are unsure whether your version supports the AVX 1.5 architecture.

Supported Operating Systems

Boris Continuum Complete AVX 3.0 supports the following operating systems:

Macintosh

Macintosh OS™ 10.2.6 or later.

Windows

Windows 2K®, XP®

Supported OpenGL Configurations

Currently Boris Continuum Complete includes several filters that are OpenGL-dependent, including 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 up)
- nVidia GeForce (any version above GeForce 2), Quadro
- 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, there is sometimes a spatial shift 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 **Bypass Effect** button on and off while carefully watching the image in the Composer Window. If a shift is apparent (for part or the whole image) then the effect will render this way. When experiencing this problem with an unsupported OpenGL card, the only way to avoid it is to switch to a supported OpenGL card.

Supported Real-Time Systems

The filters in the BCC AVX RT category play back in real-time on certain Avid systems. 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 DV 3.5 or later, Xpress Pro 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:

Macintosh

The BCC AVX RT plug-ins require a G4 or G5 processor running Macintosh OS™ X.

Windows

The BCC AVX RT plug-ins require a Pentium 3 or Pentium 4 processor running Windows XP®.

Important Notes on the BCC Real-time Effects

The real-time effect playback is largely determined by the speed of the system hardware. Additionally, real-time playback depends on the settings you adjust in the effect. If you adjust several parameters, it is likely the effect will not play back in realtime. For example, if you apply blur and choke to a PixelChooser matte for a Real-Time filter, the filter may require rendering.



When you work with the real-time filters, the Fields menu only applies when you render the effect. It does not affect previews and playback. For details, see “Working with the General Controls Parameter Group” on page 25 of your User Guide.

To achieve real-time playback of BCC AVX RT plug-ins without dropped frames, make sure that your system meets the following requirements.

- Set your Avid to real-time Playback mode (green dot in the Timeline, not blue dot).
- Open your project's Video Display settings and set Real-time Effect Quality to High Performance (more simultaneous effects). This increases the system's ability to process effects at the expense of reducing image quality.
- Use the Expert Render command on parts of the sequence where the system has difficulties during playback. The system marks these sections of the sequence in the Timeline. For more information, see your Avid documentation.
- If possible, start playback earlier in the sequence, before the effects that cause difficulties. This allows the system to process some of the effect frames before displaying them, decreasing the chance of playback difficulties.
- If you still experience dropped frames, open your project's Video Display settings and set a Video Pre-Fill amount of a few seconds. This preloads the specified amount of video and can help if the system has trouble maintaining real-time playback.
- Some BCC AVX RT effects can play in real time with Real-time Effect Quality set to High Quality within the Video Display Settings. Experiment with combinations of the Real-time Effect Quality and the Pre-Filled Frames settings to find the settings that are best suited to your project and workflow.
- Some aspects of BCC AVX RT effects appear a bit different during real-time preview than in non-real-time preview and final render to disk. This is particularly true of effects using geometric distortions (Scale, Tumble, Spin, Rotate) and effects that blur and choke edges (PixelChooser Region Blend and Keys). 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 an effect 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.

Applying BCC AVX Real-Time Effects to Titles

BCC AVX Real-Time filters are not fast enough to apply to Avid titles and still playback in real time. Therefore the RT version of BCC AVX filters do not include a Title-Matte parameter group. Use the non-RT version of the BCC AVX filter to apply it to a title or matte.

Compatibility with Older Versions of BCC AVX

When you install BCC AVX Version 3.0, it does not overwrite any older versions of BCC AVX. Both versions can coexist in your Avid. This is why the new filters begin with the preface *BCC3*.

In addition, new presets do not overwrite any existing preset folders. The BCC AVX 3 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.

- Due to some changes in the underlying code, older *3D Image Shatter*, *BCC Ripple*, *BCC Twirl*, *BCC RGB Pixel Noise*, *BCC Brick*, *BCC Bump Map*, and *BCC Jitter* presets are not compatible with BCC AVX version 3.0.
- Older *Fire*, *Steel Plate*, *Brick* and *Bump Map* presets appear differently when opened in BCC AVX 3.0. Several parameters including size and shape will look different and will need to be recreated manually in BC AVX 3.0.
- Any older *Glow* presets need to be installed in the new BCC AVX 3.0 Rough Glow folder, since this filter has been renamed.
- The *BCC Blur* filter has been replaced by the *BCC Pyramid Blur* filter. If you want to use older BCC Blur presets, you will have to use them in an older version of BCC AVX.



Effects templates from earlier versions of BCC AVX that you saved in a bin are not compatible with BCC AVX version 3.0. The workaround to this Avid limitation is to apply the effects and save them as presets. 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.

Copying Presets from Earlier Versions to BCC AVX Version 3.0

To use presets created in earlier versions of BCC AVX, you need to copy the older presets from their previous preset location to the new BCC AVX 3.0 preset folder location.

The folder name for presets made in previous versions of BCC AVX did not contain the suffix “3.0,” although the path was the same. Filter presets are located in individual effect folders inside the BCC Presets 3.0 folder.

The path for the older BCC Presets folder is:

Windows

Drive\Program Files\Avid Application folder\BCC Presets\Filter Name folder

Macintosh

System Folder/Application Support/BCC Presets/Filter Name folder

The new path for the BCC Presets 3.0 folder is:

Macintosh

Drive/Library/Application Support/BCC Presets 3.0/

Windows

Drive\Program Files\BorisFX, Inc\Boris Continuum Complete\BCC Presets 3.0\

Applying and Rendering BCC AVX Filters and Transitions

Once Boris Continuum Complete AVX is installed, the effects automatically appear in the Effects Palette. The Boris Continuum Complete filters are arranged alphabetically, by category in the Effects Palette.

Applying BCC Effects

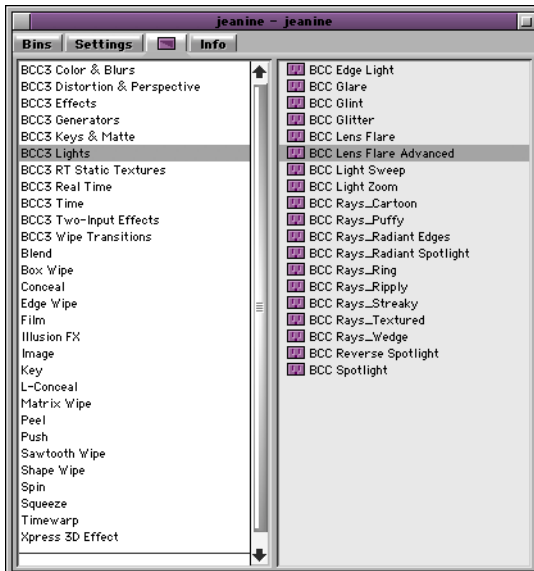
Some effects can be applied as either a transition or a filter. If an effect can be applied as a transition, it appears in the BCC Two-Input Effects category. For example, to apply a Pyramid Blur as a filter, choose BCC Pyramid Blur from the BCC Color & Blurs category. However, to apply a Pyramid Blur as a transition, you would choose BCC TR Pyramid Blur from the BCC Two-Input Effects category. For more information on transitions, see “Applying BCC Effects as Transitions” on page 11.

Some effects can also playback in realtime. See “Working with the BCC AVX Real-time Filters” on page 22 in your User Guide for details.



You can also apply BCC effects to titles created in the Avid Title tool or to imported mattes. For more information, see “Applying BCC Effects to Titles” in Chapter 1 of your User Guide.

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.



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.

The 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 effect 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 3.0 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 3.0 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 first frame of 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 first frame of the clip when you adjust the parameters.

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 rerender 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 a Boris filter and adjust the filter parameters, 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 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.

Known Limitations

BCC AVX 3.0 contains the following limitations.

Limitations for Xpress Pro Systems Not Using Mojo Hardware

- If you work in Xpress Pro without the Mojo hardware, selecting the **DV Size Media checkbox** automatically corrects an Avid problem rendering 720x480 DV media. This problem appears as a pink line at the top of the image. This occurs using AVX 1.5 plug-ins in Avid Xpress Pro on both Windows and Macintosh, but does not occur in Avid Xpress DV or other Avid non-linear editors. For Xpress Pro users with the Mojo hardware, this problem does not occur at all. For more information about this checkbox, see “Important Notes for Avid Xpress Pro Users Not Using Mojo Hardware” on page 18
 The **DV Size Media checkbox** is not applied globally. You must manually select this button any time you apply a filter to DV footage.
- When you work in blue dot mode with the **DV Size Media checkbox** deselected, applying a BCC AVX filter to DV sized media and setting the filter’s **Fields** menu to *Progressive* will cause your rendered effect to have an error message overlaid on it. The error message will suggest you re-render the effect with the DV Size Media enabled. If you work in blue dot mode and use the Match Grain, DeInterlace, or DeGrain filters, you will always get this error message on your rendered effect if the **DV Size Media checkbox** is not selected.
- If you are working in blue dot mode, certain filters (Velocity Remap and Optical Flow) applied to DV sized media must be rendered with the **DV Size Media checkbox** selected, or the final rendered effect will appear red.
- Posterize Time effects must be rendered in realtime (green dot) mode, or in blue dot mode with the DV Size Media checkbox enabled. If you render Posterize Time effects in non-realtime (blue dot) mode without the DV Size Media checkbox enabled, you will see a slight vertical shake in the rendered image.

Limitations for All Systems

- When you work with the Motion Tracker parameter group or the BCC Witness Protection filter, you should work at the highest quality and resolution possible.
- 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 existing effect has a different number of inputs than the one you are replacing it with. 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 on 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 Transition 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 are clicking back and forth between another effect in effects mode, you may run into a situation where you see the display for a custom shape that is part of the other effect and are unable to draw custom PixelChooser regions for either effect. Leave and re-enter effects mode in order to have the effects display 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 for this filter 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.
- (*Windows only*) In certain circumstances quitting Avid by using Alt-F4 or by using the Close box in the application window, may cause an error message and will not be able to 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 dialog window, you will lose your cursor. After this, pressing Enter to close the dialog window will cause a crash.
- If you are running a version of Media Composer previous to version 11, a version of Symphony previous to version 4 or a version of Xpress previous to version 5, you may occasionally see "Menu Resource Missing" error messages applying or removing BCC AVX filters. You should be able to continue through this error message. This is due to a limitation in Avid software that is fixed in versions of Media Composer version 11 and later, Symphony version 4 and later, and Xpress version 5 and later.
- 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.
- 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 you use a filter that uses the **Rebuild Param Cache checkbox** (for example, the Particle Systems filter), it is easy to get in situations where undo and redo parameter changes do not update in the Composite window. If this happens, click the filter's **Rebuild Param Cache checkbox** to manually update the changes.
- 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."
- Occasionally when you change a rendered effect, the effect does not display as unrendered until you move the position indicator to another time. 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. Shift-Arrow is less precise but 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, you can bump the effect up against a short, unaffected piece of the same shot.
- 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.
- An effect must have the same or fewer inputs to replace another effect in the Avid timeline. If the effect does not include the same or fewer, the error "Effect does not apply" displays when you try to replace the effect with another BCC effect. In this case, you need to remove the effect before replacing it with another effect.
- When you apply a BCC AVX Transition effect and enable the Bypass button in the General Controls, the effect will display the outgoing shot for the full duration of the effect instead of switching from the outgoing to the incoming clip.
- Selecting the **Bypass Effect checkbox** in an already rendered effect will unrender the effect. If you use the Undo command or press Command-Z (Macintosh) or Control-Z (Windows), the effect becomes rendered again.
- Saving a preset through a rendered effect will unrender the effect. If you use the Undo command or press Command-Z (Macintosh) or Control-Z (Windows), the effect becomes rendered again.
- The AVX architecture does not support contextual controls, so parameters that do not apply are not dimmed or grayed out in the Effect Editor. This means that a parameter that appears in the Effect Editor may not apply unless other parameters are met. For example, the **Reverse Range** parameter in the PixelChooser Region parameter group does not have any affect unless specific shapes are selected in the PixelChooser Region Type menu. This may be confusing at times and you may need to consult the

documentation if you are not familiar with the controls that are conditional. Whenever possible, parameters that are inactive unless certain conditions are met have been noted in the documentation.

- In the BCC Film Damage and BCC Film Grain filters, the PixelChooser Intensity control may appear stretched at certain values.
- Nine-way split in Multicam mode does not work in Avid with the BCC AVX plug-ins.
- Avid's Split screen feature does not currently work with the BCC plug-ins; this feature only works with single input effects. Most BCC effects are multiple input effects.
- The following filters (Colorize Glow, Glow Matte, Light Zoom, Light Matte, Multi Shadow) contain *Luma Inverse* in the **Channel menu**, but if you choose Luma Inverse the filter does nothing or it renders black.
- In the Page Turn filter, offset values between 0 and 20 have no affect.
- When you use high values of Horizontal and Vertical Displacement in the Displacement Map filter, you will see scaling problems.

Important Notes for Avid Xpress Pro Users Not Using Mojo Hardware

If you work in Xpress Pro without the Mojo hardware, selecting the **DV Size Media checkbox** automatically corrects an Avid problem rendering 720x480 DV media. This problem appears as a pink line at the top of the image. This occurs using AVX 1.5 plug-ins in Avid Xpress Pro on both Windows and Macintosh, but does not occur in Avid Xpress DV or other Avid non-linear editors. For Xpress Pro users with the Mojo hardware, this problem does not occur at all.

Additionally, due to this Avid problem, when you work in blue dot mode with the **DV Size Media checkbox** deselected, applying a BCC AVX filter to DV sized media and setting the filter's **Fields** menu to *Progressive* will cause your rendered effect to have an error message overlaid on it. The error message will suggest you re-render the effect with the DV Size Media enabled. If you work in blue dot mode and use the Match Grain, DeInterlace, or DeGrain filters, you will always get this error message on your rendered effect if the **DV Size Media checkbox** is not selected.

If you are working in blue dot mode, certain filters (Velocity Remap and Optical Flow) applied to DV sized media must be rendered with the **DV Size Media checkbox** selected, or the final rendered effect will appear red. Posterize Time effects must be rendered in realtime (green dot) mode. If you render Posterize Time effects in non-realtime (blue dot) mode, you will see a slight vertical shake in the rendered image.



This button is not applied globally. You must manually select this button any time you apply a filter to DV footage.

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 shape choices 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.



For detailed information about working with the Motion Tracker parameter group, see “Working with the Motion Tracker Parameter Group” on page 30 in the User Guide.

Undocumented Features in BCC AVX

The following features are not documented in the printed BCC AVX User Guide. However, they are fully documented in the online BCC AVX User Guide.pdf found on the BCC AVX CD. They are also correctly documented in the BCC Online help. Please refer to the online User Guide for more details on the following features.

Changes in the Z Space Filters

Some changes have been made to the Z-Space I, Z-Space II and Z-Space III filters. Several parameters are now preceded by a menu that contains only a single option. These include *Position*, *Shadow Color*, *Pivot*, and *Light Color*. Due to a limitation in the Avid architecture, BCC cannot simply label position and color controls; these menus were added to help clarify what the parameters do. In addition, the **Lock Scale X Container checkbox** is now called the **Lock Scale checkbox** and the **Lock Pivot Container checkbox** is now called the **Lock Pivot to Position checkbox**. The **Shadows Background menu** and the **Lights Background menu** are now called the **Shadows menu** and the **Lights menu**, respectively.

Changes in the OpenGL Preferences

The OpenGL Preferences dialog box has changed slightly. See the Understanding OpenGL PDF for details.

Working with the Light Rays Filter Presets

Unlike most filters, you can load presets created in any Rays filter into another Rays filter. For example, you can create a preset in the BCC Rays_Wedge filter and open it in the BCC Rays_Streaky filter. However, the presets are stored in the filter's individual folder. For example, if you want to open a BCC Rays_Wedge preset in the BCC Rays_Streaky filter, you have to manually navigate to the BCC Rays_Wedge folder. For information on presets, see Chapter One in your User Guide.

