

Matrox Axio

Release Notes
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Your notes

About these release notes

These release notes provide a list of new features and other important last-minute information applicable to Matrox Axio.utils version 1.5. This information supplements the *Matrox Axio Installation and User Guide* (October 19, 2005) and the Matrox Axio Readme.

Software bundled with Matrox Axio

In addition to the Matrox Axio software provided on your Matrox Axio installation DVD, the following third-party software is bundled with Matrox Axio:

- **Adobe Collection** Includes Adobe Premiere Pro, Adobe Encore DVD, Adobe Audition, and Adobe After Effects.
- **Pipeline ProVTR plug-in for Adobe Premiere Pro** Provides RS-422 device control for capture and export to tape operations in Adobe Premiere Pro.

What's new in this release?

Matrox Axio.utils version 1.5 provides the following new features:

- Realtime native HDV and DVCPRO HD editing.
- Realtime HD editing on Matrox Axio SD.
- Realtime high-quality downconverting from HD to SD for video output and export to file.
- 1080p @ 24 fps editing on Matrox Axio HD.
- Support of Adobe Premiere Pro's Scene Detect feature to batch capture DV clips over the 1394 interface (SD resolution clips only).
- The following new Matrox realtime effects:
 - **4-corner pin** Lets you anchor each corner of a video or graphics clip onto points in an underlying clip, even if the underlying clip is angled or skewed.
 - **Mask blur** Lets you create a "region of interest" by adding a mask to your clip and applying blurring to it.
 - **Mask mosaic** Lets you create a "region of interest" by adding a mask to your clip and applying a mosaic effect to it.
 - **Track matte** Lets you superimpose one clip onto another using an animated matte, sometimes called a traveling matte, to determine how the two clips are composited.

For details on creating a Matrox 4-corner pin, mask blur, or mask mosaic effect, see your *Matrox Axio Installation and User Guide*. For details on

creating a Matrox track matte effect, see “[Creating a track matte effect](#)” on page 3.

- Many Matrox effect presets are now included with the Matrox realtime plug-in for Adobe Premiere Pro so that you can easily apply preconfigured Matrox effects to your clips.
- You can now set up many Adobe Premiere Pro transitions in real time when using SD video, or accelerate many Adobe Premiere Pro transitions when using HD video.
- New preview controls in the **Customize Matrox Wipes** dialog box let you scrub or play back your wipe transition and immediately see the result of your changes as you adjust the wipe settings.
- Support of Adobe Premiere Pro’s safe zone guides (**Safe Margins** button) for previewing clips in the **Monitor** window.
- Matrox Media Encoder allows you to perform fast high-quality exports to various formats for specific media delivery, such as MPEG-2 format for DVD authoring.

Updating Adobe Premiere Pro 1.5 to 1.5.1

Your Matrox Axio kit includes Adobe Premiere Pro 1.5, which you must update to version 1.5.1 before installing Matrox Axio.utils. Once you’ve installed Adobe Premiere Pro 1.5, insert the Matrox Axio installation DVD into your DVD-ROM drive and choose **Run Adobe Premiere Pro 1.5.1 Updater** from the Matrox Axio menu. When the update is complete, you can choose **Install Matrox Axio.utils** from the Matrox Axio menu.

Updating to Matrox Axio.utils version 1.5

If you have a previous version of Matrox Axio.utils installed on your computer, you must uninstall it by choosing **Start > Programs > Matrox Axio.utils > Uninstall Matrox Axio.utils**, or you can choose **Uninstall Matrox Axio.utils** from the Matrox Axio menu on your Matrox Axio installation DVD. You must also choose to remove the Matrox effect patterns when prompted. Once the uninstall is complete, you can choose **Install Matrox Axio.utils** from the Matrox Axio menu.

Creating a track matte effect

The Matrox track matte effect lets you superimpose one clip onto another using an animated matte, sometimes called a traveling matte, to determine how the two clips are composited (keyed). You can use any of the following types of clips as your matte:

- A grayscale video or graphics clip.
- A graphics clip or graphics sequence with an alpha channel.
- Any clip to which you've applied an effect that provides an alpha channel, such as a Matrox chroma key or 3D DVE.

When using a grayscale clip as your matte, areas of black in the matte create transparent areas in your foreground clip, areas of white create opaque areas that prevent the underlying clip from showing through, and gray areas create semi-transparent areas in your foreground clip.



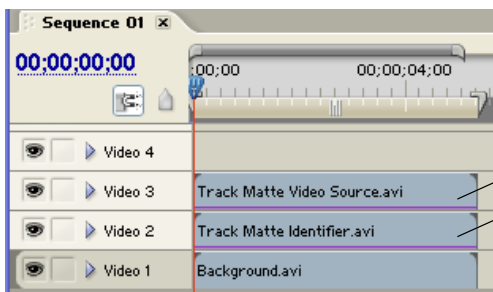
To set up a Matrox track matte effect:

- 1 Place your background clip (underlying image) on the Video 1 track.
- 2 Place your matte clip directly above your background clip on the Video 2 track, and apply the **Matrox Track Matte - Matte Identifier** effect to this clip. There are no settings for this effect as it is used only to identify which clip you're using as the matte for your track matte effect.



Important Any effect applied to your matte after applying the **Matrox Track Matte - Matte Identifier** effect will be ignored. Therefore, if you want to apply an effect such as a Matrox chroma key or apply motion to your matte using a Matrox 3D DVE or Adobe Premiere Pro Motion effect, you must apply this effect **before** applying the **Matrox Track Matte - Matte Identifier** effect.

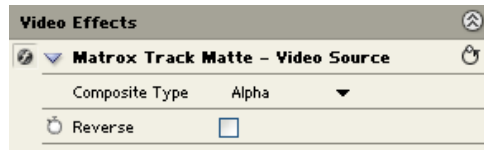
- 3 Place your foreground clip (the clip you want to superimpose onto your background clip) directly above your matte on Video 3, and apply the **Matrox Track Matte - Video Source** effect to this clip. Your timeline should be similar to the following example:



Matrox Track Matte - Video Source effect applied to foreground clip

Matrox Track Matte - Matte Identifier effect applied to matte clip

- 4 In the **Effect Controls** window, click the triangle beside **Matrox Track Matte - Video Source** to expand the property list:



- 5 Click the triangle beside **Composite Type** to select a composite type.



You can select any of the following:

- **Alpha** Uses the alpha channel of your matte to key your foreground image. This is applicable only if your matte is a graphics clip that has an alpha channel, or a clip to which you've applied an effect that provides an alpha channel, such as a Matrox chroma key.
 - **Luma 0-255** Uses the full range of luminance levels in your matte to key your foreground image. This is applicable only if your matte contains super black and super white luminance levels.
 - **Luma 16-235** Uses the standard range of luminance levels in your matte to key your foreground image.
- 6 To reverse the result of your track matte effect, select **Reverse**. This inverts the key to give you the opposite result (transparent areas of your foreground image become opaque and opaque areas become transparent).

Performing an HDV export to tape

The Matrox realtime plug-in for Adobe Premiere Pro does not presently support exporting your timeline to an HDV device. As a workaround, do the following:

- 1 Open the project that you want to export. This must be a 1080i @ 25 fps or 1080i @ 29.97 fps project.
- 2 Export your project to a Matrox *.avi* file using the Matrox 8-bit or 10-bit Uncompressed HD codec (for best results if you have sufficient storage space), or the Matrox MPEG-2 I-frame HD codec at a data rate of at least 100 Mb/sec. For details on exporting to a Matrox *.avi* file, see "Performing an Adobe Premiere Pro export to disk" in your *Matrox Axio Installation and User Guide*.
- 3 Open a new Video for Windows project by choosing **File > New > Project**, and select the appropriate Adobe Premiere Pro HDV preset for your project (**HDV 1080i - 25** or **HDV 1080i - 29.97**).



Important Do **not** select a Matrox HDV preset.

- 4 Import your Matrox *.avi* file into your new project.
- 5 Use Adobe Premiere Pro's export to tape feature to export your project to tape. For details on exporting to an HDV device, see your Adobe Premiere Pro documentation.

Issues when working with long or complex projects

When working with long or complex projects in Adobe Premiere Pro, there are two types of issues that may occur: sluggish behavior of the user interface and low-memory issues. The following sections describe these issues and give some suggestions on how to help avoid them.

Sluggish user interface issues

While editing in Adobe Premiere Pro, such as when trimming clips or adjusting controls for a Matrox color correction, the user interface may be slow to respond and you may get the "Updating Timeline" message. For example, while trimming or scrubbing a clip or selecting new colors in the color balance graph, the video preview may freeze or be slow to update. Once this happens, you may have to wait up to two minutes for the video preview to resume.

Low-memory issues

There may also be times when your system is running low on memory. Each process in Windows XP can use a maximum of only 2 GB of memory, regardless of the amount of physical memory (RAM) you have in your computer. This means that whenever Adobe Premiere Pro needs to perform a very memory-intensive operation, there's a chance that you'll encounter one or more of the following symptoms of low memory:

- Non-realtime segments of the timeline are output as red video. This occurs when you preview clips, export clips to disk, or export clips to tape.
- You get errors or Adobe Premiere Pro crashes when you do any of the following:
 - Open a project, start Adobe Title Designer, start the Project Manager, or open the **Capture** or **Trim** window.
 - Copy and paste large sections of the timeline.
 - Start an export to disk or a loop playback after a long editing session.
 - Work with *.pcx* graphics clips or import Adobe Photoshop document (*.psd*) files.

If you experience any of the above low-memory issues and you're still able to work in Adobe Premiere Pro, immediately save your project or choose **File > Save As** to save a copy of your project, and then quit Adobe Premiere Pro.

Suggestions for dealing with sluggish user interface and low-memory issues

Here are some suggestions to help avoid sluggish user interface and low-memory issues:

- **Don't use *.pcx* or *.psd* files in your projects.** Instead, use other supported graphics formats such as *.tga* files.
- Break your large or complex project into multiple sequences, or into two or more separate projects.
- Trim your clips as you build your sequence. For example, after adding a few clips to the timeline, preview and trim the clips if needed before adding more clips. Try to avoid trimming clips in the middle of a sequence.
- While editing and before saving your project, make sure that you have only one sequence open on the timeline (preferably a small sequence). Open only the sequence you want to edit, and close it before opening another sequence.



Important To free up the system memory, you may need to save your project with only a small sequence open (not longer than about 15 minutes), then quit and restart Adobe Premiere Pro.



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