



SOFTWARE VERSION 3.9

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MBOX[®] MEDIA SERVER

USER MANUAL

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Mbox® Media Server User Manual

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REVISION HISTORY

This manual has been revised as follows:

| Version | Release Date | Notes |
|-------------------|-------------------|-----------------------------------|
| 02.9800.0001.36 | January 8, 2013 | Initial release. |
| 02.9800.0001.36 A | May 22, 2013 | Updated to software version 3.6.1 |
| 02.9800.0001.37 | January 6, 2014 | Updated to software version 3.7 |
| 02.9800.0001.38 | May 9, 2014 | Updated to software version 3.8 |
| 02.9800.0001.39 | December 14, 2014 | Updated to software version 3.9 |

INTRODUCTION

About This Manual

This manual provides necessary information regarding product safety, installation, and operation for the following PRG product:

- + Mbox® Media Server

This manual applies to Mbox Designer software version 3.9.

Familiarizing yourself with this information will help you get the most out of your PRG product.



WARNING: It is important to read ALL accompanying safety and installation instructions to avoid damage to the product and potential injury to yourself or others.

Important Note About Consoles!

The Mbox Media Server is designed to work with moving-light consoles. Consequently, most of its features are not compatible with conventional consoles. Mbox Designer v3.9 works with the following moving-light consoles: PRG V676®, V476® and Virtuoso® consoles, MA Lighting grandMA 1 and 2 consoles, High End Systems Hog® 3, Hog® 4, or iPC consoles (running Hog 3 or 4 software only), the ChamSys MagicQ console, and the Martin Maxxyz™ and M series consoles. Mbox Designer v3.9 is not compatible with High End Systems Hog® 2 or iPC consoles running Hog 2 software. Neither PRG nor High End Systems will support the use of Mbox Designer v3.9 on any console running Hog 2 software.

In general, if you are using Mbox with any console other than Vx76, Virtuoso or grandMA, it is a good idea to contact PRG for more information.

Additional Documentation

For more information, refer to the following PRG manuals:

- + Mbox® Director User Manual (02.9800.0002.xx)
- + Mbox® Studio User Manual (02.9800.0003.xx)
- + Mbox® Mini User Manual (02.9800.0004.xx)
- + Mbox® Remote User Manual (02.9800.0005.xx)
- + PRG Lighting Systems Networking Guide (02.3004.1000.0)
- + Vx76 Software User Manual (02.9814.0001.xx)

For more information about DMX512 and sACN protocols, refer to the following documents available from the American National Standards Institute (ANSI) at www.ansi.org:

- + ANSI E1.11 - 2008 (R2013)
Entertainment Technology - USITT DMX512-A, Asynchronous Serial Digital Data Transmission Standard for Controlling Lighting Equipment and Accessories
- + ANSI E1.31 - 2009
Entertainment Technology – Lightweight streaming protocol for transport of DMX512 using ACN

The above documents are also available in electronic format free to PLASA members at www.plasa.org

For more information about Art-Net, refer to the following document available from Artistic Licence Engineering at www.artisticlicence.com:

- + Specification for the Art-Net Ethernet Protocol

Training Videos

Mbox Media Server Training Videos are available on the PRG website. The following is a list of videos that apply to Mbox Media Server:

- + Introduction: <http://www.prg.com/mbox-media-server-training-video-1/>
- + Hardware Set Up- Front: <http://www.prg.com/mbox-media-server-training-video-2/>
- + Hardware Set Up - Rear: <http://www.prg.com/mbox-media-server-training-video-3/>
- + Patching: <http://www.prg.com/mbox-media-server-training-video-4/>
- + CITP - Streaming Feedback & Thumbnails: <http://www.prg.com/mbox-media-server-training-video-6/>
- + Daemon Application: <http://www.prg.com/mbox-media-server-training-video-7/>
- + Media Server Concepts: <http://www.prg.com/mbox-media-server-training-video-10/>
- + Play Modes: <http://www.prg.com/mbox-media-server-training-video-11/>
- + Transitions: <http://www.prg.com/mbox-media-server-training-video-13/>
- + Texture Effects: <http://www.prg.com/mbox-media-server-training-video-17/>
- + 3D Functionality: <http://www.prg.com/mbox-media-server-training-video-18/>
- + Shutters & Keystone: <http://www.prg.com/mbox-media-server-training-video-19/>
- + Codes, Storage, and Media Types: <http://www.prg.com/mbox-media-server-training-video-20/>
- + Pixel Remapping (9 videos): <http://www.prg.com/mbox-training-videos/>



Direct links to the videos are also provided throughout this manual, where applicable.

Customer Service

For technical assistance, contact the PRG International Service Center or contact your nearest PRG office. Contact information for all PRG office locations can be found on our website at: www.prg.com/about-us/locations/

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For additional resources and documentation, please visit our website at: www.prg.com



1.

OVERVIEW

This chapter provides an overview of Mbox features, components, and operations.

- + GENERAL OVERVIEW
- + COMPONENTS
- + FIXTURE DESCRIPTIONS
- + OPERATING MODES



GENERAL OVERVIEW

Important Terminology

When discussing the Mbox Media Server, it is important to understand the terminology which distinguishes the hardware components from the software. These concepts are as follows:

- + "Mbox Designer" refers to the software.
- + "Mbox Extreme" or "Mbox Extreme server" refers to the rental hardware which runs the Mbox Designer software.
- + The term "Mbox" may refer generically to one or both.
- + Any discussion of hardware is limited to the provided rental hardware, but may be applicable in some cases to user-supplied hardware for running the Mbox Designer software.

Features

Mbox Designer allows advanced video playback and effects to be integrated into an automated lighting system. Powerful real time rendering, built-in effects, and interactive 3D objects provide tools for combining pre-recorded movies and still images to create visual imagery, which can be displayed by any projector, LED wall, plasma screen or low-res LED lighting fixture.

The Mbox Designer software can be programmed and operated from a moving light console, allowing ease of coordination between movie/image effects and lighting cues. Intricate Mbox sequences can be generated instantly on site without the need for offline video processing, rendering or editing. The stock library included with the rental Mbox server contains a wide variety of movie clips, still images and 3D objects. Custom media files may be used with Mbox Designer.

The Mbox Designer software runs on an Apple® Mac® computer controlled by Art-Net or sACN. All movies, still images and 3D objects are stored directly on the computer's hard drive, allowing instant access to any file. The Mbox Extreme server is a single rack unit equipped with two video outputs that can be used to drive a variety of video display devices. The included Dual I/O Module provides VGA, DVI, SDI (SD/HD) stage outputs for video, along with DVI preview capability.

Note: The minimum OS requirement for Mbox Designer is the Snow Leopard® X 10.6.7 operating system.



Mbox Designer Feature List

- + Single-server rack with integrated UPS, I/O module, and Auxiliary Input panel. *
- + Digital Dual I/O Module with built-in DMX-to-Art-Net conversion and Ethernet switch. VGA (RGBHV), DVI, and SDI (SD/HD) stage outputs, DVI preview output. *
- + Dual video output per server with multiple operating modes: Single Output, Dual Independent, Panoramic Wide, and Panoramic Dual.
- + Accepts live video input with PCIe cards, Blackmagic UltraStudio Thunderbolt, and USB/Firewire devices.
- + 1080p HD Video playback.
- + Movable camera viewpoint.
- + Ambient and directional light sources.
- + Up to twelve interactive, scalable layers that can be configured as backgrounds or 3D geometric objects.
- + Digital gobos that can be used as backgrounds, masks, or for advanced layer blending effects.
- + Image tiling and edge-blending for multiple-server configurations.
- + Pixel mapping.
- + Mapping of textures (movies or still images) to 3D objects and digital gobos.
- + Real-time crossfades and transitions between movies, images, and objects on the same layer.
- + Effects: 2 on Master and 4 on each layer. Over 100 Effects that can be used in combination on any layer.
- + Advanced video playback with direction, speed, and in-point/out-point control.
- + User-configurable aspect ratio and output resolution control.
- + Control by DMX512, Art-Net, sACN, or Mbox Director.
- + Stores up to 65,535 movies and still images.
- + Use up to 65,535 3D objects.

* This feature only applies to the Mbox Extreme server (hardware). It does not apply to the Mbox Designer software.

Concepts of Operation

Basic Function

The basic function of the Mbox Designer software is to control dynamic media - such as movie clips, still images and 3D objects - during a stage show or other performance. The resulting visual imagery is output to a display device such as a projector, LED wall, plasma screen or low-res LED lighting fixture. Built-in features allow the media to be manipulated "on the fly" so that changes can be made during the actual performance and immediately projected. This eliminates the need to modify media clips in advance, which can take considerable time to be re-rendered. Mbox Designer is like a combination of After Effects, Photoshop, Maya, and Final Cut Pro which can be used in real-time to project custom imagery.

Control

Mbox Designer can be controlled by either a lighting console or a personal computer running Mbox Director software. In either case, the console or computer can be used to configure and control all aspects of the Mbox media content and playback parameters.

- + **Console** - Since a lighting console would typically be used in a stage production, this method is a convenient and logical way to consolidate all stage control elements into a single device. Control protocol options include DMX512, sACN, and Art-Net which can be input from the console to the Mbox Dual I/O module.
- + **Mbox Director** - Mbox Director is a software application that allows control of an Mbox Media Server from a personal computer or from the Mbox server's computer itself.

This manual assumes that a lighting console is being used to control an Mbox Extreme Media Server. The same concepts apply to any computer running the Mbox Designer software, although some aspects of the hardware may be different. For instructions on using Mbox Director, refer to the separate Mbox Director User Manual (02.9800.0002.xx).

Primary Components

The Mbox Extreme Media Server is made up of several different components that work together to achieve the final result. The three primary components are the Mac computer, Dual I/O module and Auxiliary panel. The media is stored on the Mac hard drive, while the Dual I/O module provides the interface between the Mac computer and the projection devices. The Auxiliary panel provides input/output connectors for signals other than video and control input.

The following simplified diagram illustrates how the components work together:

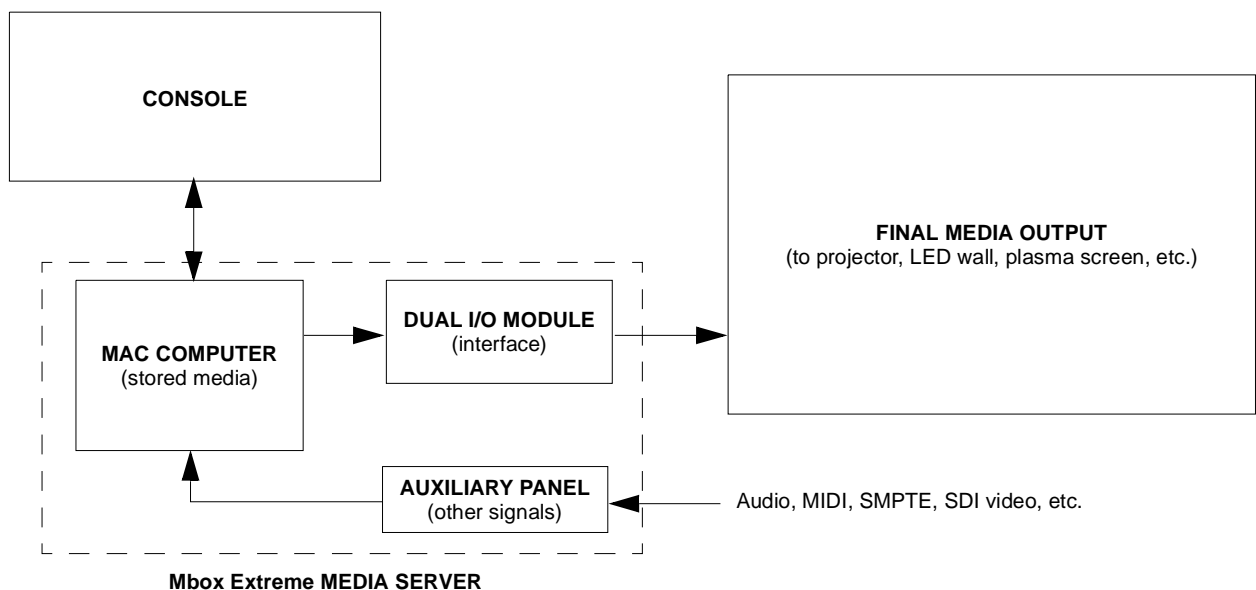


Figure 1-1: Simplified Component Diagram

COMPONENTS

Note: This section deals with Mbox Extreme hardware and may not be pertinent to a computer-only installation.



Training Video: [Mbox Media Server Training Video Chapter 1: Introduction](#)

Mbox Extreme Case Assembly

The following illustrations show the main case components for the Mbox Extreme v3 hardware:

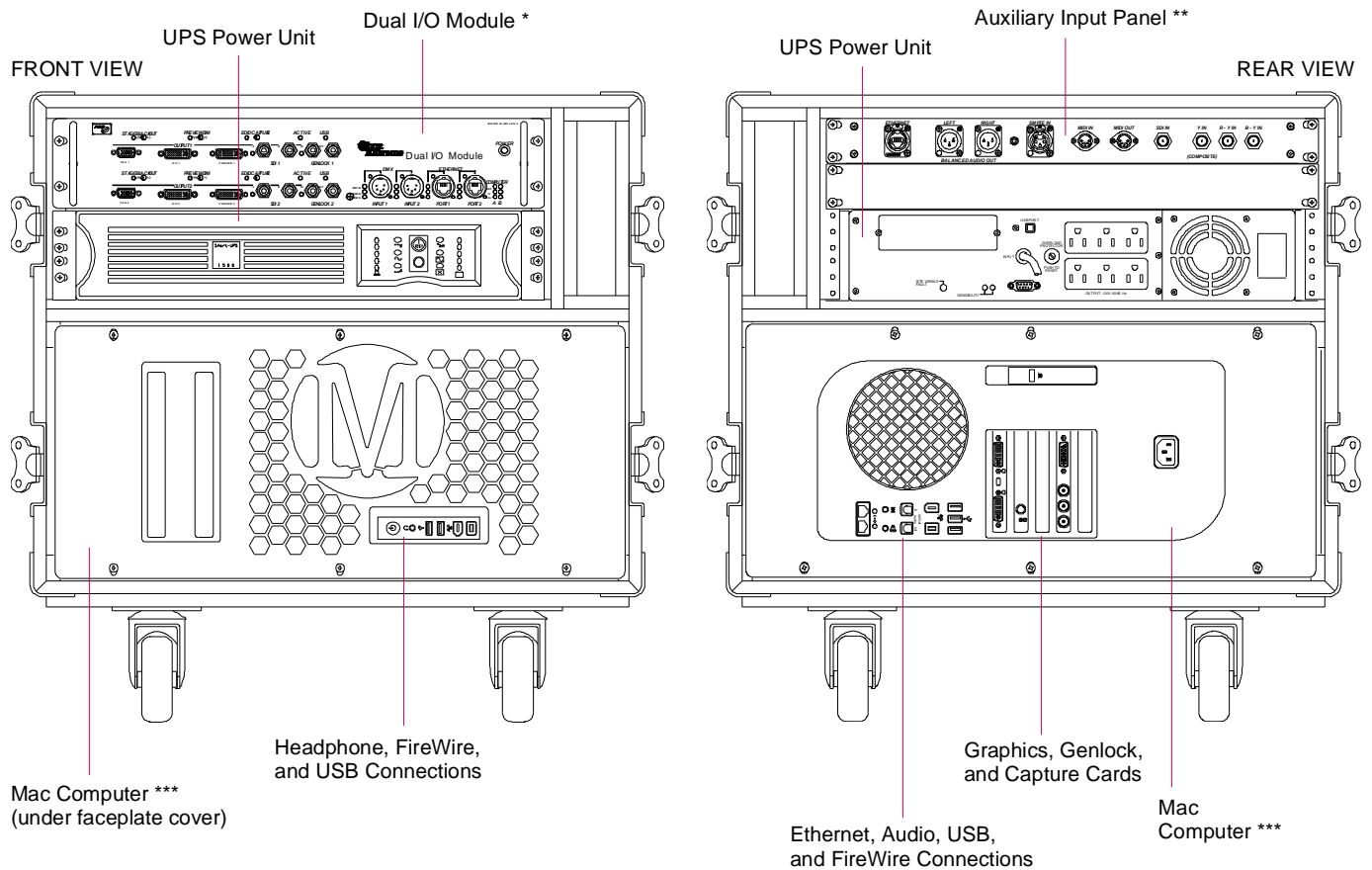


Figure 1-2: Mbox Extreme v3 Single Rack Unit

* Refer to "Dual I/O Module" on page 8.

** Refer to "Auxiliary Input Panel" on page 10.

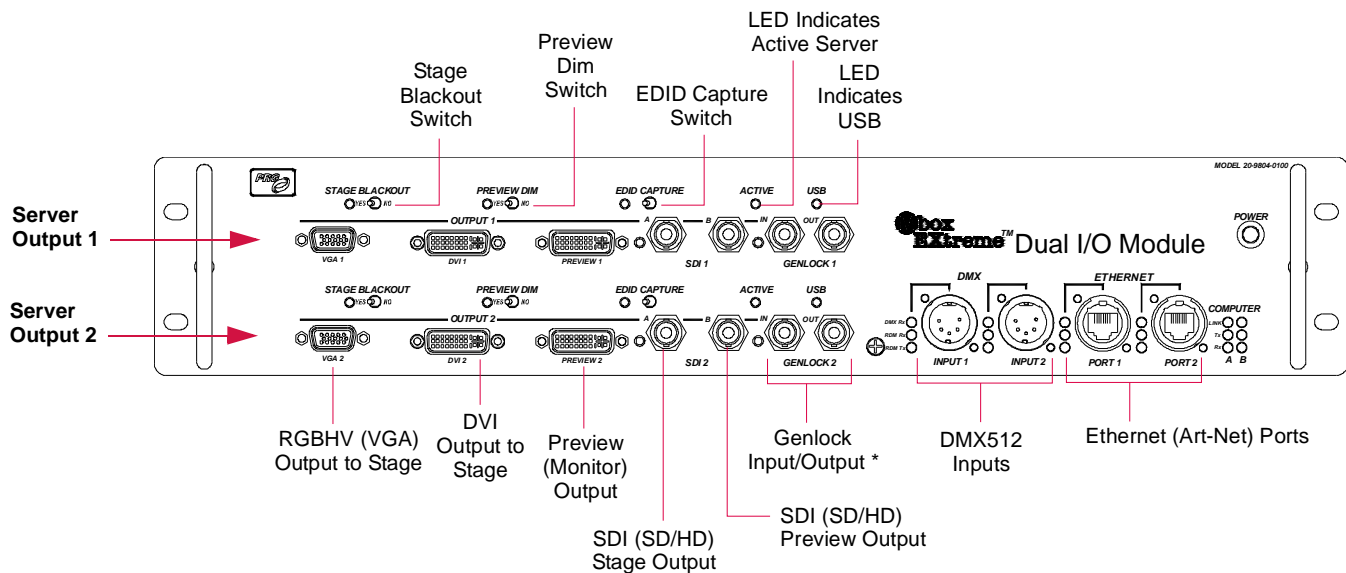
*** Refer to "Mac Computer" on page 11.

Dual I/O Module

The function of the Dual I/O module is to provide video conversion, final dimming of the video signal, and to send EDID information to the Mac computer. The module also handles DMX512, sACN, and Art-Net input for the computer. The module functions as a "dual" unit since it provides two independent output sections. These sections are noted in the drawing below as "Server Output 1" and "Server Output 2."

Note: This is intended to be an overview of the Dual I/O module components. For more information regarding module operation, refer to "Dual I/O Module" on page 66.

Front Panel Components



* Only the top set of Genlock connectors (GENLOCK 1) are connected to the Mac computer.

Figure 1-3: Mbox Extreme Dual I/O Module (Front View)

Stage Outputs - The module provides three (3) stage outputs: VGA, DVI, and SDI. The intensity level of these stage outputs can be mastered by the Master fixture. The stage output may also be suppressed in the case of a system crash.

Stage Blackout - When this switch is set to "Yes," the stage outputs will be blacked out. When active, the middle switch causes the preview outputs to dim in parallel with the stage outputs. The right-hand switch controls the EDID capture functions of the I/O module.

Preview Outputs - The module provides two (2) preview outputs: DVI and SDI. The preview outputs are for local monitors and are not affected by the hardware dimmer in the Dual I/O module (controlled by the intensity channel on the Master fixture).

Preview Dim - When this switch is set to "Yes," the preview will mimic the stage output.

EDID Capture - This switch is used to read and capture data from any EDID (Extended Display Identification Data) compliant device.

Genlock In/Out - The Genlock ports are used with the Generator Lock function, which syncs all Mbox Extreme servers in the system so they will begin drawing frames at the same time. Genlock Input and Output connectors are provided on both output sections, however, only the top pair of Genlock connectors are active. (Note that the Genlock Out is not a pass-thru. This output should only be used if the Mbox Extreme server is the master for syncing (rather than using it as a daisy-chain port).

DMX Input Ports - The DMX512 XLR ports are used to receive DMX512 data from an external console or other controller. The left DMX512 port is automatically configured as Art-Net universe 0, while the right DMX512 port is configured as Art-Net universe 1. (DMX512 cables can only carry one universe of data at a time, and in some cases the Mbox Designer software requires two universes.)

Ethernet Ports - In general, the two Ethernet ports on the front panel should only be used with sACN or Art-Net input from a control console. If the Mbox Extreme server is receiving DMX512 data, then Ethernet should not be connected to either of these ports. Since these protocols have the ability to transmit data for more than one universe at a time, the Ethernet ports (In & Thru) can be used to daisy-chain multiple Mbox Extreme servers together.

Rear Panel Components

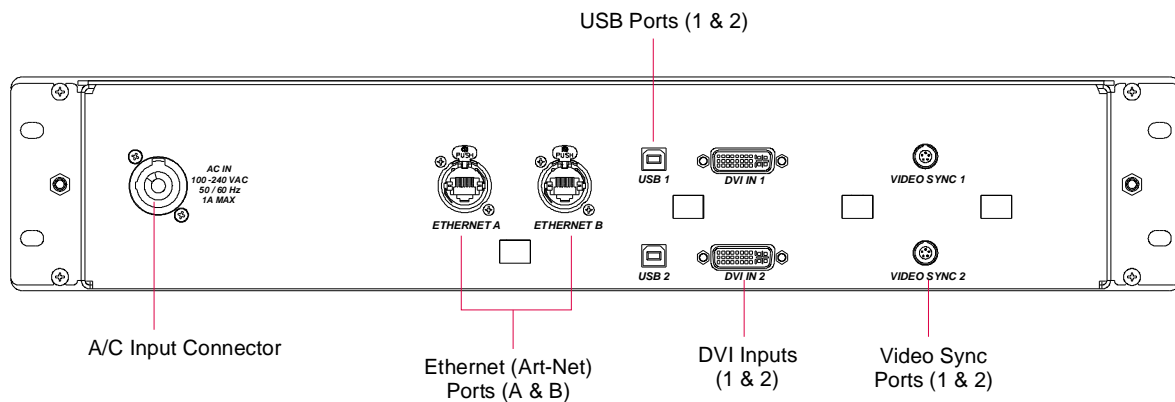


Figure 1-4: Mbox Extreme Dual I/O Module (Rear View)

- + **Ethernet** - These ports allow control signals to pass from the I/O module to the Mac computer.
- + **USB** - These ports allow for control of the I/O module by the Mac computer.
- + **DVI Input** - These ports receive DVI signals from the Mac computer.
- + **Video Sync** - These ports allow Genlock signals to pass from the I/O module to the Mac. (Only one of these two connectors will be connected at a time.)



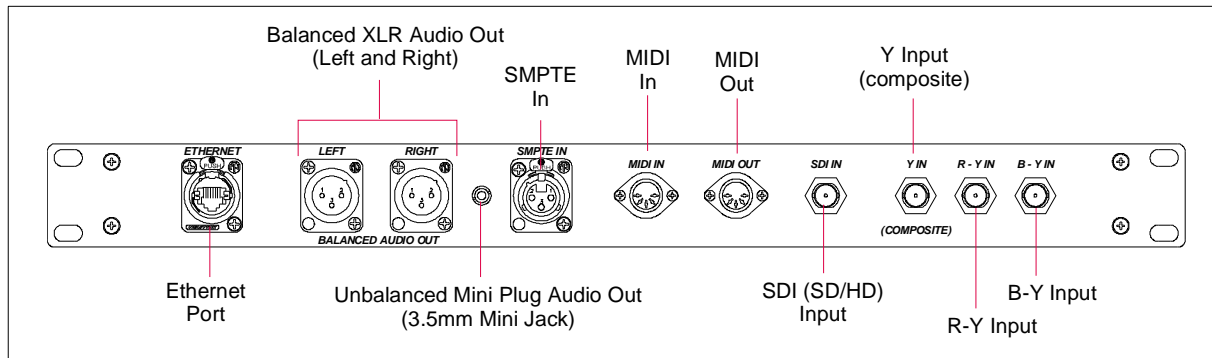
Training Video: [Mbox Media Server Training Video Chapter 2: Hardware Set Up – Front](#)

Auxiliary Input Panel

The Auxiliary Input panel provides input/output connectors for signals other than video and DMX/Art-Net.

- + **Ethernet** - This port is used when networking multiple Mbox Extreme servers together.
- + **Audio Out** - The XLR audio outputs are balanced. The mini plug audio output is unbalanced.
- + **SMPTE In** - The SMPTE input will accept balanced or unbalanced signals.
- + **MIDI In/Out** - The MIDI input currently accepts MIDI timecode.
- + **SDI Video Inputs** - These ports will accept SDI (SD/HD), component, or composite video signals as indicated in the illustrations below. Note that the v3.5 hardware will only accept SDI (SD/HD).

Auxiliary Panel Detail (v3)



Auxiliary Panel Detail (v3.5)

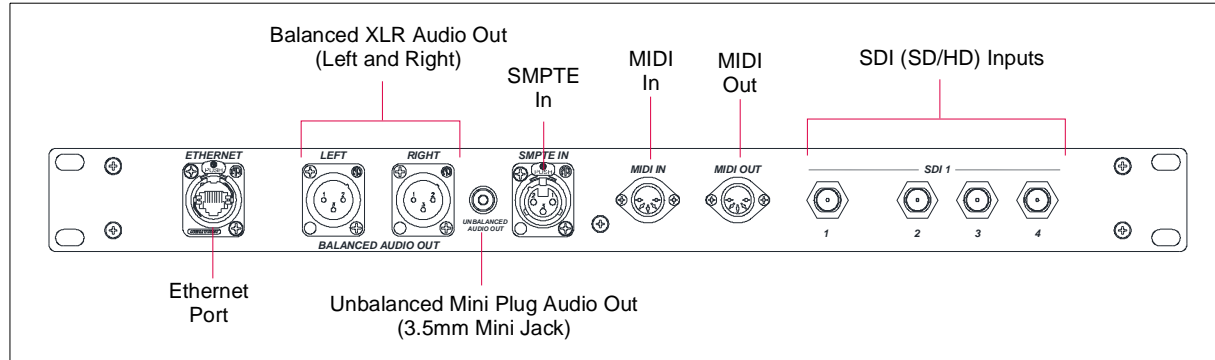


Figure 1-5: Mbox Extreme Auxiliary Input Panel



Training Video: [Mbox Media Server Training Video Chapter 3: Hardware Set Up – Rear](#)

Mac Computer

The Mbox Extreme Media Server contains a Mac Pro computer which has been customized by PRG. The Mac computer is used to operate the Mbox system and store the media. It also provides standard computer connectors such as USB and FireWire® for the purpose of importing or exporting media data.

- + **Hard Drives** - The Mac computer contains four hard drives: one which is used to boot the system, and three which are arranged in a striped raid array (treating them as a single drive). All media files - including the standard media library and all custom files - are stored on the computer and recalled as needed during a show.
- + **Cards** - The Mac computer contains a modified Graphics card (which allows for Genlock), a Genlock card, and a Blackmagic Decklink Video Capture card that can receive an SDI (SD/HD), component, or composite video signal, and a Sonnet Ethernet card (v3.5 racks only - see details on next page).

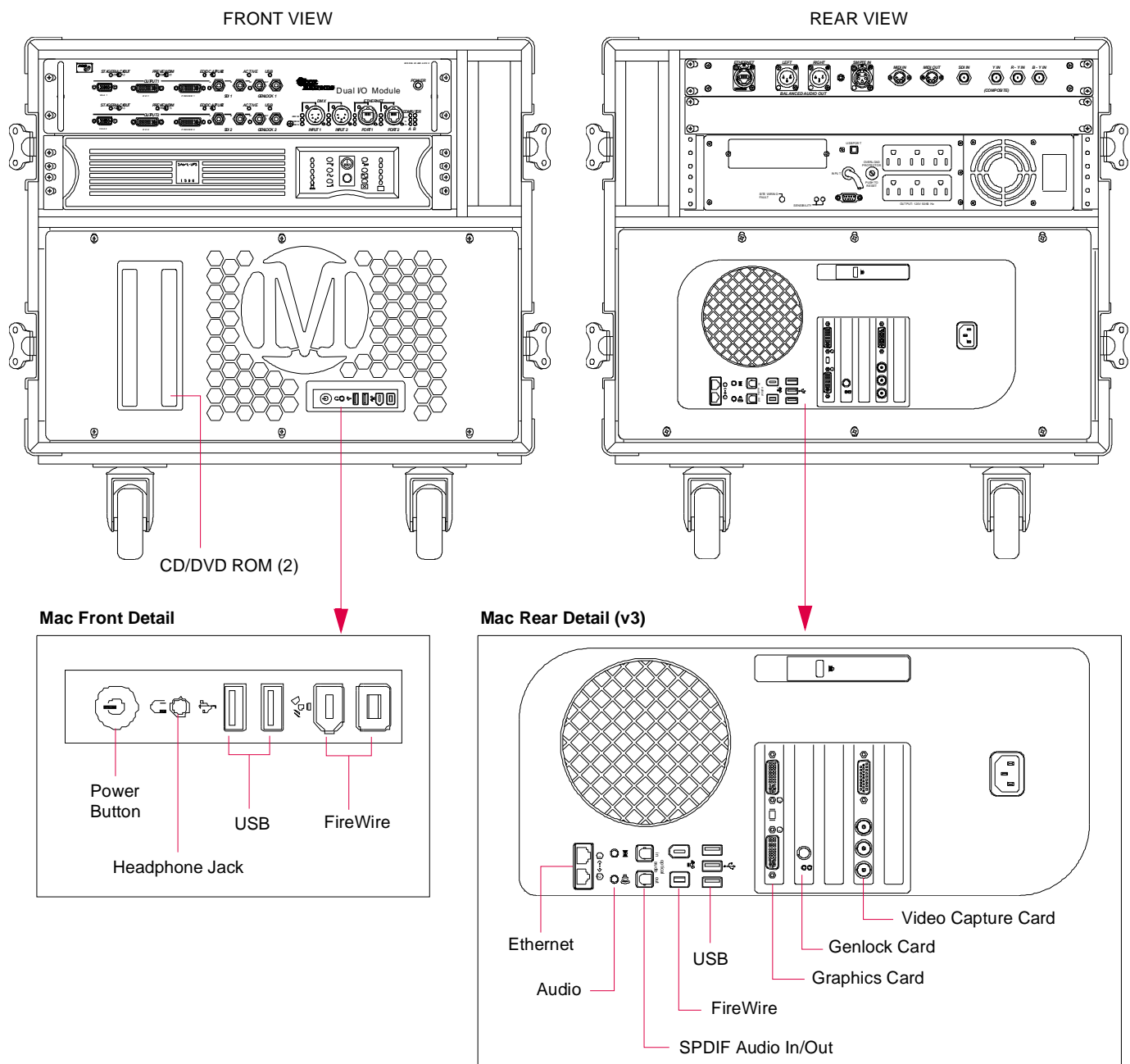


Figure 1-6: Mbox Extreme Mac Computer

The v3.5 Mbox Extreme rack contains upgraded and new components as shown below:

Mac Rear Detail (v3.5)

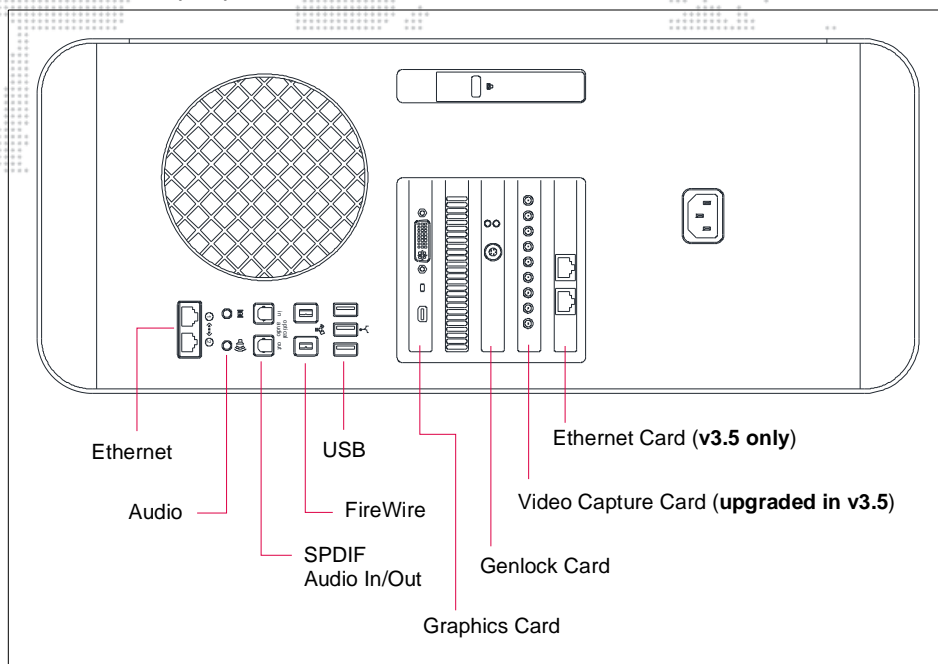


Figure 1-7: Mbox Extreme v3.5 Components

Note: Version 3.5 racks can be easily identified by the "v3.5" label on the top of the Mbox Extreme rack case.

FIXTURE DESCRIPTIONS

Mbox Environment Concept

In order to get the most from Mbox Designer, it is important to understand the overall concept of the Mbox environment, which is essentially a building platform for "virtual scenery." The final "look" of this virtual scenery is comprised of multiple *layers*. These layers can be made up of backgrounds, 3D objects, camera angles, and lighting, all of which are controllable elements within the Mbox environment. Likewise, each of these elements has a set of controllable parameters such as color, texture, size, and rotation. When all combined, it provides an infinite number of possibilities for the virtual scenery.

At first, the interaction of these elements may seem complicated, but as they are broken down into individual components, you will find that they are similar to automated lighting parameters which you may already be familiar with. The only difference is that luminaire parameters coincide with physical hardware - e.g. a motor that controls an iris - while the Mbox parameters coincide with software elements. For example, just as you would control a luminaire's beam color from a console encoder or keypad, you can control the color of an Mbox 3D object.

Once configured, the entire Mbox environment (i.e. the virtual scenery) can be output on any compatible video device connected to the server.

The following illustration is a virtual representation of each element within the Mbox environment. (More detailed descriptions of each element are provided on subsequent pages.)

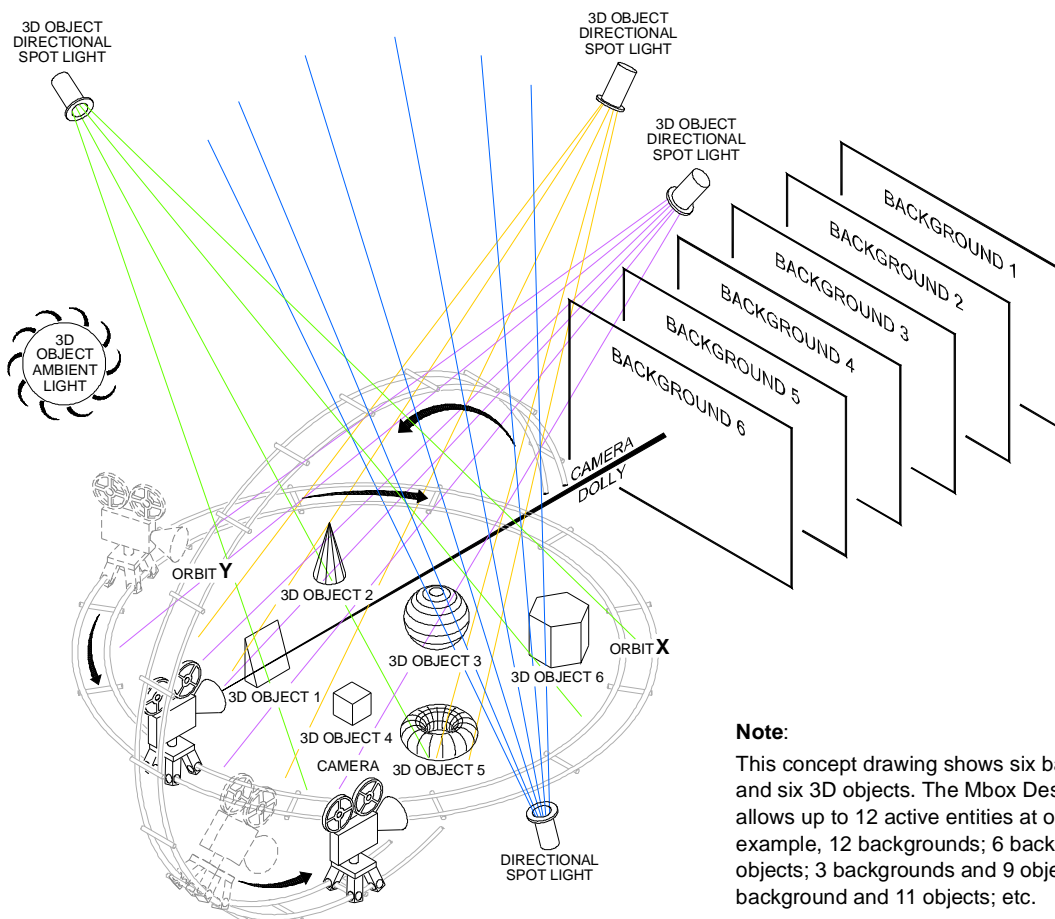


Figure 1-8: Mbox 3D Environment



Training Video: [Mbox Media Server Training Video Chapter 10: Media Server Concepts](#)

Fixture and Layer Overview

The Mbox environment is based on the concept of *layers*. The system supports up to 12 active layers at a time, each having its own particular elements and parameters. The elements include a choice of still images, movies, or 3D objects. The parameters include settings such as opacity, texture, intensity, color, blending, rotation, and many more. The combination of all 12 layers results in the final "look" of the virtual scenery.

For control purposes, each layer is considered a "fixture" by the console. Some consoles may use one fixture to control 2D textures and another fixture to control 3D objects. In addition, a set of overall master settings are considered as yet another fixture. All parameters are controlled by mapping them to control channels on the console. An appendix at the end of this manual contains tables for all channels used with the Mbox Designer software.

The fixtures and their controllable parameters are outlined below. To help illustrate these concepts, an image of the corresponding "Heads Up Display" is shown. The HUDs provide feedback regarding the values (VAL) assigned to the parameters (PARAM). The HUDs will be covered in more detail later in this manual.

MASTER

+ Fixtures: Lights (Ambient, Spotlights 1-4)

- Intensity
- Color: Red, Green, Blue

+ Fixture: Master

- Effect 1 with Controls A & B
- Effect 2 with Controls A & B
- Intensity
- Master Color: Red, Green, Blue
- Orbit X and Y
- Dolly
- Roll (Spin)
- Field of View
- Pitch
- Yaw
- HUD Control
- Decay
- Shutter Damping
- Pixel Mapping Output Level
- Master Control Selector
- Master Audio Output Level

+ Fixture: Shutter (Framing)

- Shape
- X and Y Positions
- Color: Red, Green, Blue
- Scale
- Edge Blending
- Shutter Controls 1a - 4b
- Rotation

+ Fixture: Keystone

- Enable
- X and Y Positions
- Tiling (with Overlap control)
- Edge Blending
- Keystone Controls 1x - 4y
- Rotation

| Designer Master: Lights/Master/Shutter/Keystone | | | | | | | | | | | |
|---|-------|-------|------------------|-------|-------|-------------------|-------|--|--|--|--|
| PARAM | AMB | SPOT1 | SPOT2 | SPOT3 | SPOT4 | | | | | | |
| 00 inten | 000 | 000 | 000 | 000 | 000 | | | | | | |
| 01 red | 255 | 255 | 255 | 255 | 255 | | | | | | |
| 02 green | 255 | 255 | 255 | 255 | 255 | | | | | | |
| 03 blue | 255 | 255 | 255 | 255 | 255 | | | | | | |
| MASTER A-021 | | | SHUTTER A-053 | | | KEYSTONE A-073 | | | | | |
| 00 fx 1 | 000 | | 00 shape | 000 | | 00 mode | 000 | | | | |
| 01 mod1a | 000 | | 01+ x pos | 32767 | | 01+ x pos | 32767 | | | | |
| 02 mod1b | 000 | | 03+ y pos | 32767 | | 03+ y pos | 32767 | | | | |
| 03 fx 2 | 000 | | 05 red | 000 | | 05 tile M | 000 | | | | |
| 04 mod2a | 000 | | 06 green | 000 | | 06 ovrlp | 000 | | | | |
| 05 mod2b | 000 | | 07 blue | 000 | | 07+ scale | 65535 | | | | |
| 06 inten | 255 | | 08+ scale | 65535 | | 09 edge 1 | 000 | | | | |
| 07 red | 255 | | 10 edge | 000 | | 10 edge 2 | 000 | | | | |
| 08 green | 255 | | 11 sh 1a | 000 | | 11 edge 3 | 000 | | | | |
| 09 blue | 255 | | 12 sh 1b | 000 | | 12 edge 4 | 000 | | | | |
| 10+ orb x | 32767 | | 13 sh 2a | 000 | | 13 key 1a | 000 | | | | |
| 12+ orb y | 32767 | | 14 sh 2b | 000 | | 14 key 1b | 000 | | | | |
| 14+ dolly | 32767 | | 15 sh 3a | 000 | | 15 key 2a | 000 | | | | |
| 16+ roll | 32767 | | 16 sh 3b | 000 | | 16 key 2b | 000 | | | | |
| 18 spin | 127 | | 17 sh 4a | 000 | | 17 key 3a | 000 | | | | |
| 19+ fov | 32767 | | 18 sh 4b | 000 | | 18 key 3b | 000 | | | | |
| 21+ pitch | 32767 | | 19 shRot | 127 | | 19 key 4a | 000 | | | | |
| 23+ yaw | 32767 | | | | | 20 key 4b | 000 | | | | |
| 25 ctrl | 000 | | | | | 21 keyRot | 127 | | | | |
| 26 decay | 000 | | | | | | | | | | |
| 27 rsvd | 000 | | | | | | | | | | |
| 28 sDamp | 000 | | | | | | | | | | |
| 29 pm lev | 255 | | | | | | | | | | |
| 30 ctrlSel | 000 | | | | | | | | | | |
| 31 audio | 255 | | | | | | | | | | |

Color indications:

- + Green - at default value.
- + Orange - not at default value.

LAYERS

Fixture: Texture (2D)

- + Effect 1 with Controls A & B
- + Effect 2 with Controls A & B
- + (Opacity)
- + Color: Red, Green, Blue
- + Texture Folder Number
- + Texture File Number
- + Playmode and Playspeed
- + In-Frame
- + Out-Frame
- + Sync Stream and Sync Offset
(Timecode and Layer-to-Layer)
- + Aspect Ratio
- + Frame Blending
- + Texture Crossfade Type and Timing
- + X, Y, and Z Positions
- + Scale

| PARAM | LAYER 1 | LAYER 2 | LAYER 3 | LAYER 4 | LAYER 5 | LAYER 6 | PARAM |
|------------|---------|---------|---------|---------|---------|---------|---------|
| ADDR | A-095 | A-157 | A-219 | A-281 | A-343 | A-405 | |
| 00 fx 1 | 000 | 000 | 000 | 000 | 000 | 000 | fx 1 |
| 01 ct11a | 000 | 000 | 000 | 000 | 000 | 000 | ct11a |
| 02 ct11b | 000 | 000 | 000 | 000 | 000 | 000 | ct11b |
| 03 fx 2 | 000 | 000 | 000 | 000 | 000 | 000 | fx 2 |
| 04 ct12a | 000 | 000 | 000 | 000 | 000 | 000 | ct12a |
| 05 ct12b | 000 | 000 | 000 | 000 | 000 | 000 | ct12b |
| 06 opac | 000 | 000 | 000 | 000 | 000 | 000 | opac |
| 07 red | 255 | 255 | 255 | 255 | 255 | 255 | red |
| 08 green | 255 | 255 | 255 | 255 | 255 | 255 | green |
| 09 blue | 255 | 255 | 255 | 255 | 255 | 255 | blue |
| 10 txFol | 000 | 000 | 000 | 000 | 000 | 000 | txFol |
| 11 txFil | 000 | 000 | 000 | 000 | 000 | 000 | txFil |
| 12 plMode | 000 | 000 | 000 | 000 | 000 | 000 | plMode |
| 13 plSpd | 127 | 127 | 127 | 127 | 127 | 127 | plSpd |
| 14+ in Frm | 00000 | 00000 | 00000 | 00000 | 00000 | 00000 | in Frm |
| 16+ outFrm | 65535 | 65535 | 65535 | 65535 | 65535 | 65535 | outFrm |
| 18 sStrm | 000 | 000 | 000 | 000 | 000 | 000 | sStrm |
| 19 sOfset | 127 | 127 | 127 | 127 | 127 | 127 | sOfset |
| 20 aspect | 000 | 000 | 000 | 000 | 000 | 000 | aspect |
| 21 fBlnd | 255 | 255 | 255 | 255 | 255 | 255 | fBlnd |
| 22 xFlType | 000 | 000 | 000 | 000 | 000 | 000 | xFlType |
| 23 xFlim | 000 | 000 | 000 | 000 | 000 | 000 | xFlim |
| 24+ x pos | 32767 | 32767 | 32767 | 32767 | 32767 | 32767 | x pos |
| 26+ y pos | 32767 | 32767 | 32767 | 32767 | 32767 | 32767 | y pos |
| 28+ scale | 32767 | 32767 | 32767 | 32767 | 32767 | 32767 | scale |
| 30+ z pos | 32767 | 32767 | 32767 | 32767 | 32767 | 32767 | z pos |

Fixture: Objects (3D)

- + X, Y, Z Rotation, Spin, and Scale
- + Object Folder Number
- + Object File Number
- + Animation Speed
- + Animation 1 and 2
- + Object Crossfade Type and Timing
- + Drawmode / Layer Blend Mode
- + Effect 3 with Controls A & B
- + Effect 4 with Controls A & B

| PARAM | LAYER 1 | LAYER 2 | LAYER 3 | LAYER 4 | LAYER 5 | LAYER 6 | PARAM |
|------------|---------|---------|---------|---------|---------|---------|---------|
| ADDR | A-095 | A-157 | A-219 | A-281 | A-343 | A-405 | |
| 00 fx 1 | 000 | 000 | 000 | 000 | 000 | 000 | fx 1 |
| 01 ct11a | 075 | 000 | 000 | 000 | 000 | 000 | ct11a |
| 02 ct11b | 000 | 000 | 000 | 000 | 000 | 000 | ct11b |
| 03 fx 2 | 000 | 000 | 000 | 000 | 000 | 000 | fx 2 |
| 04 ct12a | 000 | 000 | 000 | 000 | 000 | 000 | ct12a |
| 05 ct12b | 000 | 000 | 000 | 000 | 000 | 000 | ct12b |
| 06 opac | 000 | 000 | 000 | 000 | 000 | 000 | opac |
| 07 red | 166 | 255 | 255 | 255 | 255 | 255 | red |
| 08 green | 101 | 255 | 255 | 255 | 255 | 255 | green |
| 09 blue | 187 | 255 | 255 | 255 | 255 | 255 | blue |
| 10 txFol | 000 | 000 | 000 | 000 | 000 | 000 | txFol |
| 11 txFil | 000 | 000 | 000 | 000 | 000 | 000 | txFil |
| 12 plMode | 000 | 000 | 000 | 000 | 000 | 000 | plMode |
| 13 plSpd | 127 | 127 | 127 | 127 | 127 | 127 | plSpd |
| 14+ in Frm | 00000 | 00000 | 00000 | 00000 | 00000 | 00000 | in Frm |
| 16+ outFrm | 65535 | 65535 | 65535 | 65535 | 65535 | 65535 | outFrm |
| 18 sStrm | 000 | 000 | 000 | 000 | 000 | 000 | sStrm |
| 19 sOfset | 127 | 127 | 127 | 127 | 127 | 127 | sOfset |
| 20 aspect | 000 | 000 | 000 | 000 | 000 | 000 | aspect |
| 21 fBlnd | 255 | 255 | 255 | 255 | 255 | 255 | fBlnd |
| 22 xFlType | 000 | 000 | 000 | 000 | 000 | 000 | xFlType |
| 23 xFlim | 000 | 000 | 000 | 000 | 000 | 000 | xFlim |
| 24+ x pos | 26070 | 32767 | 32767 | 32767 | 32767 | 32767 | x pos |
| 26+ y pos | 39464 | 32767 | 32767 | 32767 | 32767 | 32767 | y pos |
| 28+ scale | 39464 | 32767 | 32767 | 32767 | 32767 | 32767 | scale |
| 30+ z pos | 32767 | 32767 | 32767 | 32767 | 32767 | 32767 | z pos |

Color indications:

- + Green - at default value.
- + Orange - not at default value.

For a complete parameter maps, refer to "Parameter Mapping" on page 177.



Lighting Fixtures

The tools for image composition in the Mbox software incorporate a 3D environment into which objects can be placed. While textures need no lighting to be visible, 3D objects require some form of lighting to be properly visible. There are two sets of lighting fixtures, with three types of lighting fixtures in total.

The lighting fixtures are virtual (i.e., they can't be seen in the composite view) and affect all objects in the scene equally. The lighting will create shadows on the surface of objects based on the shape of each individual object. However, objects do not cast shadows on each other.

Note: Digital Gobos and Animated Gobos are 3D objects, and as a result, they also require lighting to be visible.

Standard Lighting

There are two types of standard lighting fixtures, the ambient light and the spotlights. These fixtures are included in the standard patch. There is one (1) ambient light fixture and four (4) spotlight fixtures. The standard lighting fixtures have controls for intensity and color (RGB mixing).

- + **Ambient Light** - The ambient light washes objects evenly from every possible angle at the same time, and therefore does not create any shadows on objects. It can be used to illuminate objects with the intention of making an applied texture more visible.
- + **Spotlight** - Each of the four spotlights comes from a different angle and will create shadows on objects. The spotlights can be used in combination to create naturalistic shading on an object. (Note that the spotlights cannot be repositioned.)

Professional Lighting

Professional lighting fixtures are not included in the standard patch for Mbox, but can be added as required. Like the standard lighting fixtures, "pro" lighting fixtures have both intensity and color controls. In addition, pro lighting fixtures have additional controls for positioning the fixture and adjusting the spread of the light beam.

All pro lighting fixtures are aimed towards the XYZ origin (0,0,0) of Mbox's 3D environment. Their point of origin can be moved in real time to produce the effect of a moving light. The beam can also be adjusted from full spot to full ambient in real time.

Note: Using one or more professional lighting fixtures will disable all of the standard lighting fixtures. Mbox will allow up to five pro lighting fixtures.

Master Fixture

The Master fixture provides mastering controls for video output intensity, color, pixel mapping intensity, and audio output volume; a control channel for Mbox macros and HUDs; two master effects, the standard viewpoint camera controls, master decay, and shutter damping controls.

Note: Because the Master fixture in Mbox Designer has controls for the viewpoint camera, it is sometimes referred to as the "Camera" fixture rather than the Master.

Note: Mbox Designer's Dual Independent Mode has two Master fixtures.

Master Intensity

When used with the Dual I/O Module, the Master Intensity parameter will control the hardware dimming level of the stage outputs on the I/O module; both outputs together in the Single and Panoramic output modes, or independently, using the two Master fixtures, in Dual Independent mode. Without the presence of the I/O module, this parameter directly dims the overall video image on the output of the computer.



IMPORTANT! If the Master Intensity is set to zero (or a low level) you will not see any imagery on the output!

Note: A preference is available to force Mbox to use software dimming even when connected to the I/O Module. (Output: Software Dimming)

Master Color

The subtractive RGB color mixing on the Master fixture works upon the final rendered image created by compositing all layers together.

Master Audio Volume

The Audio Volume parameter masters all audio output on the server; even audio that is subject to mastering on an individual layer through the use of Opacity as Layer Volume or supplemental Layer Volume DMX controls.

Master Control Channel and Control Selector

The Control Channel and Control Selector are used to trigger macros, enable/disable features, and to bring up the Heads Up Displays (HUDs) on the Mbox output screens.

Master Effects

The effects on the Master fixture are pulled from the shader-based texture effects (1-200) that may be used on each layer. The effect is applied across the entire output context (i.e., one or both outputs depending on the mode).

Note: Some shader-based effects (e.g., transparency) applied to the Master may work differently when applied to Layers because there is nothing behind the composite image. Other effects may be incompatible with large output resolutions.

Camera Viewpoint Controls

The Master fixture includes parameters for adjusting the standard Camera viewpoint.

With default values, the standard Camera viewpoint is located at a predetermined distance from the 3D center of the Mbox 3D environment. The Camera is pointed directly towards the 3D center of the environment.

- + **Orbit X/Y** - These parameters move the Camera viewpoint in an arc centered upon the environment's 3D center. (The camera remains pointed towards the 3D center when orbited.)
- + **Dolly** - The Dolly parameter moves the viewpoint towards and away from the environment's 3D center.
- + **Pitch/Yaw** - These two parameters tilt (up/down) and pan (left/right) the Camera's focal point, moving it from the environment's 3D center.
- + **Roll/Spin** - The Roll parameter rotates the Camera viewpoint around an axis drawn through the imaginary lens of the Camera. Spin is a continuous rotation with adjustable speed.
- + **Field of View** - Field of View (FOV) is analogous to setting the narrow vs. wide-angle adjustment of a lens. Rather than just zooming the image - making it larger or smaller - FOV will also affect the perspective of objects in view.

CAUTION! The use of the 3D Projection Mapping toolset can override the standard Camera viewpoint - at which point the controls on the Master fixture become non-functional.



Pixel Mapping Output Level

The Pixel Mapping Output Level parameter masters the overall brightness levels of all pixel mapping output - all fixtures, all contexts, and all protocols. This control is able to dim the pixel mapping output in cases where dimming the video output would be undesirable. (The pixel mapping group controls are available for use in dimming groups of fixtures - or even individual fixtures - when dimming all fixtures is not appropriate.)

Unlike prior versions of the Mbox software, with Mbox v3.9 the Master Control Channel is used to enable/disable the overall output of the pixel mapping output signal - all protocols - and to force all "masked" fixtures to an output level of zero, thereby allowing an HTP merge with CMY fixtures.

Refer to the Mbox Remote User manual for more information about the Pixel Mapping feature.

Decay

The Decay parameter adds variable decay trails behind on-screen imagery that moves, scales, or rotates in front of the infinite black background. Images that overlap in the composited view (e.g., 3D objects one in front of the other) will not show decay where they overlap unless the opacity of the underlying objects is somewhat reduced.

Shutter Damping

The Shutter Damping parameter adds smoothing to the movement of the shutter blades of the Shutter fixture. Because the shutters use 8-bit controls, it may be hard to create smooth shutter motion with external timing. The Shutter Damping works like the timing channel on a moving light to allow the shutters to move themselves more smoothly over a preset amount of time. This control works in 1/30 sec increments, adding the resulting time to any console timing for all shutter movement.

Shutter Fixture

The Mbox software includes shutters, much like a Leko, which can be used to mask off areas of the final composited output image. The shutters can be thought of as sitting between that composited image and the virtual camera that provides the view of the image. The shutters do not only affect one layer or a group of layers, they affect the overall final image.

Note: Mbox Designer's Panoramic Dual and Dual Independent modes both have two (2) Shutter fixtures.

Shutter Shape (Mode)

The shutters have four different shapes, with each shape using the eight primary adjustment parameters (1a - 4b) differently.

- + **Moving Light** - In this mode each pair of adjustment parameters controls the X or Y position of one of two ends of a linear shutter "blade." This is most like the shutters in a modern automated lighting fixture. The parameters affect how far towards the opposite side of the screen the corresponding end of the shutter blade is pushed. By adjusting both controls by the same amount, the shutter can be placed parallel to the edge of the screen.
- + **Leko** - In this mode each pair of adjustment parameters control the insertion amount and angle of one linear shutter. This is most like shutters in a conventional theatrical fixture. The first control pushes the shutter inwards, and the second control allows the shutter to be angled in one direction or the other.
- + **Iris** - In this mode the adjustment parameters are not used and the shutters make a perfect circle whose size is adjusted using the Shutter fixture's scale parameter.
- + **Blob** - In this mode the adjustment parameters work as in the Leko mode, however, rather than a linear shutter blade, curved blades are created thus allowing for oval shapes. To create the shape of the curved blades, a Bezier curve is drawn between the center points of two adjacent blades.

Note: The default value for the Shutter Shape parameter is 0, which turns the shutters off. This parameter must be set to one of the four shapes for the shutters to work.



Shutter Color

The additive RGB color mixing on the shutter fixture may be used to apply a color other than black to the shutter blades.

Shutter Edge

The edges of all four shutters can be simultaneously adjusted from a hard edge to a soft edge. The softened edge is centered on the line of the original hard-edged shutter.

Shutter Scale

Adjustment of the scale makes it possible to create an arrangement of the shutter blades and then reduce the size of the shutter arrangement. Essentially all four shutter blades are being moved equally towards the center of the screen, while maintaining their relationship to each other.

Shutter Position

Shutter position allows all four shutters to be moved left/right or up/down as a unit.

Shutter Rotation

Shutter rotation rotates all four shutter blades - each one around its own rotation point - by the same amount. This is not the same as rotating the entire shutter arrangement as a single unit.

Shutter Damping

The shutters in Mbox Designer can have damping applied to them, to smooth their motion. Refer to the Master fixture "[Shutter Damping](#)" on page 18 for more details.



Training Video: [Mbox Media Server Training Video Chapter 19: Shutters & Keystone](#)

Keystone Fixture

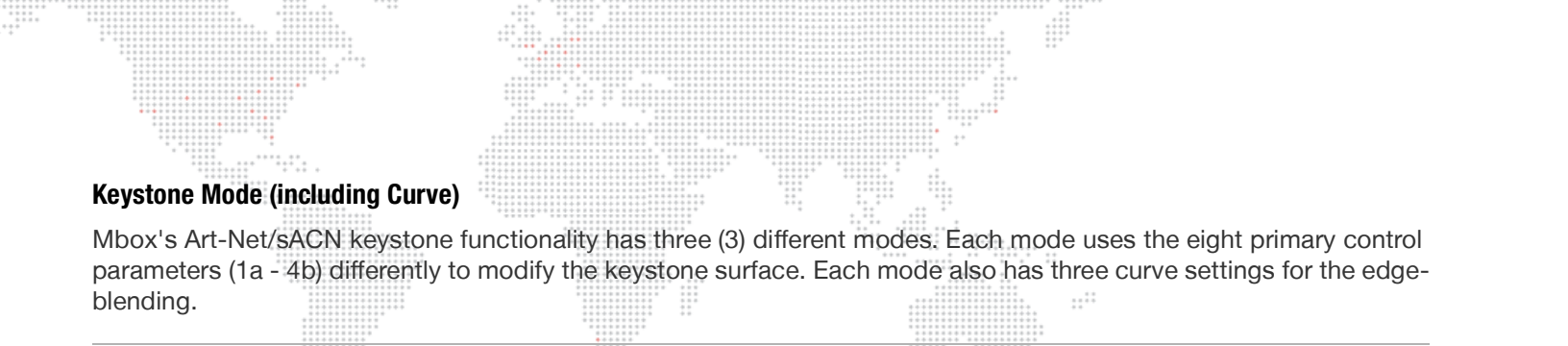
The Mbox software includes keystone correction functionality that is controllable via either an incoming control signal (Art-Net or sACN) or directly from the Mbox Remote application. The descriptions below refer specifically to parameters that can be adjusted using Art-Net/sACN. For keystone/warp setup using Mbox Remote, refer to the separate Mbox Remote User manual.

Keystone correction may be used to remove the image distortion created when you project upon a surface that is not perpendicular to the axis of projection. The controls act upon a virtual "Keystone Rendering Surface" and allow the output image to be manipulated so as to correct the squareness of the image, its rotation, size, and linearity.

The Keystone fixture also provides controls for the Tiling function of the server. Tiling provides a quick and simple way to output a pre-selected portion of the full image without having to use overall scale and positioning controls.

Note: Mbox Designer's Panoramic Dual and Dual Independent modes both have two (2) Keystone fixtures.

Note: The Art-Net/sACN controllable keystoneing does not include warp functionality.



Keystone Mode (including Curve)

Mbox's Art-Net/sACN keystone functionality has three (3) different modes. Each mode uses the eight primary control parameters (1a - 4b) differently to modify the keystone surface. Each mode also has three curve settings for the edge-blending.

Note: The default value for the Keystone mode parameter is 0. At this value, if keystone/warp settings have been created using Mbox Remote, then the Art-Net/sACN controls will be ignored and overridden by the settings from Mbox Remote.

- + **Corner Adjustment with Steep/Medium/Shallow Blend Curve** - In this mode each of the four pairs of controls can be used to move the X/Y position of one corner of the keystone surface towards the center. If an edge blend is applied, the blend can have a steep curve (less distance between the opaque and transparent edges of the blend), a medium curve (medium distance), or a shallow curve (more distance).
- + **Rotation + Aspect Adjustment with Steep/Medium/Shallow Blend Curve** - In this mode the first and second pairs of controls provide 16-bit control over the X and Y rotation of the keystone surface. The third pair of controls provides combined horizontal and vertical linearity control. The fourth pair of controls has no function.
- + **Rotation + Aspect + Curved Surface Adjustment with Steep/Medium/Shallow Blend Curve** - In this mode the first and second pairs of controls provide 16-bit control over the X and Y rotation of the keystone surface. The third pair of controls provides combined horizontal and vertical linearity control. The fourth pair of controls provide controls to adjust the curvature of the keystone surface.

Keystone Position

The Position parameters can be used to move the entire keystone surface left/right and up/down so as to achieve a more accurate alignment with the surface that is being projected upon. Keystone position can be adjusted even without any other keystone controls being changed, giving the impression of a linear translation of the overall Mbox output.

Keystone Scale

The Scale parameter can be used to scale down the entire keystone surface so as to achieve a more accurate alignment with the surface that is being projected upon. Keystone scale can be adjusted even without any other keystone controls being changed, giving the impression of reducing the overall size of the Mbox output.

Keystone Rotation

The Rotation parameter can be used to rotate the entire keystone surface so as to achieve a more accurate alignment with the surface that is being projected upon. Keystone rotation can be adjusted even without any other keystone controls being changed, giving the impression of rotating the overall Mbox output.

Keystone Edge Blend Controls

The positions of the eight primary keystone controls create linear edges for the keystone surface. To better allow the output of an Mbox server to be blended with the output of an adjacent server, each side of the keystone surface can have a blend applied independently. The blend will be parallel to the corresponding edge of the keystone surface.

As noted in the previous Keystone Modes description, there are three blend curves for the Art-Net/sACN controlled keystone: Steep, Medium, and Shallow.

Keystone Tile Mode

The Tile mode provides a quick method of virtually setting the Keystone Position and Scale parameters to preset values such that only a portion of the keystone surface is visible. Tiling is intended to be used when two or more Mbox servers are used together to create a regularly divided array (linear or rectangular) where each server outputs a portion of the whole.

The built-in modes allow for 2x2, 3x3, and 4x4 arrays. Arrays with different limits can be created by PRG on an as-needed basis. (Please contact mboxsupport@prg.com for more information.)

Keystone Tile Overlap

The Tile Overlap parameter adjusts the amount of the individually tiled sections of content that gets displayed. Essentially this is providing more of the image on the keystone surface, but not affecting the scale of the image itself, or the blend areas. Increasing the overlap value has the effect of providing more pixels to be overlapped with outputs of an adjacent server.



Training Video: [Mbox Media Server Training Video Chapter 19: Shutters & Keystone](#)

Layers: Texture + Object

Each of the 12 content layers incorporates both Texture (2D) and Object (3D) functionality. The Texture element displays 2D elements such as still images and movies. The Object element displays 3D objects or digital gobos. The combination of the Texture and Object elements make up the final composition of each layer.

CAUTION! Even if you are not actively using 3D objects or digital gobos, there are object-related controls on each layer that can affect a texture on that layer (e.g., X & Y Scale, Z Rotation).

Texture

In addition to texture selection, the Texture controls allow further manipulation of each layer. For the most part, the Texture controls act in 2D space. Each layer can be colored individually; the position, aspect ratio, and scale can be changed; the playback mode, rate, in/out points, and frame blending can be controlled; the transition type and timing can be modified; and effects can be applied.

IMPORTANT! Mbox can transition from one texture to another on the same layer. This feature makes Mbox both powerful and easy to use. The ability to transition on the same layer speeds up programming and can help in live situations. A transition style (e.g., dissolves, wipes, bleeds) and a time for the Texture transition can be set on each layer. If a layer's transition time control is set above 0, Mbox will use the layer's current transition mode to change from one image to the next in the time designated.

Object

The Object controls allow selection and manipulation of 3D objects and digital gobos. The controls allow further manipulation of the layer in 3D space, as well as control over transitions and effects within the 3D environment. The Object controls include: scaling on all three axes; rotations and spins on all three axes; object transitions (on the same layer), transition rotation, and transition timing; control over animated gobos.

Effects

Mbox Designer may use up to four (4) effects per layer. These effects are a combination of both Texture and Object effects. There are over 100 Texture effects plus 15 Object effects that can be used in any combination on the layer. Each effect may have up to four (4) modifying controls.



Training Video: [Mbox Media Server Training Video Chapter 18: 3D Functionality](#)



Animated Gobos and Textures

The Mbox software has two forms of proprietary animated content. The first type is the Animated Gobos, which can be found in the Models folder. The second type is the Animated Textures, which can be found in the Media folder. Due to their location, these two types are selected using their respective folder.file controls. Each type has supplementary controls for their animated aspects.

Note: The Animated Gobos are 3D objects and, as a result, some of them require lighting to be visible.

Animated Gobos

Animated Gobos are specially created object files. Despite being objects, most of them are two-dimensional. But like digital gobos, their ability to be manipulated in 3D space makes them suited to be objects. The Animation Speed, Animation Control A, and Animation Control B parameters can be used to affect the properties of Animated Gobos.

The Animated gobos either provide for special effects (e.g., Snow or Tunnel), or useful automatic content formatting (e.g., TV Screen or Fit to Screen). Refer to "[Animated Digital Gobos](#)" on page 87 for more information on each Animated Gobo.

Animated Textures

Animated Textures are simple two-dimensional effects that provide repetitive motion effects on a layer. The two textures create horizontal, vertical, or radial lines and then apply motion to the lines. When Animated Textures are used on a layer, the Playmode, Playspeed, In Frame and Out Frame controls are used to control their various parameters. Refer to "[Animated Textures](#)" on page 94 for more details on the control parameters for the Animated Textures.

Effects and Transitions

Mbox Rendering Environment

Mbox loads each layer's raw imagery frame-by-frame onto an individual rendering context. After a frame of imagery has been loaded onto the context, applying an effect and/or transition can modify it. Layer Effects 1-4 are applied in sequential order, with Effect 2 being applied to the result of Effect 1 and so on. Transitions are applied at the final point in layer rendering as a mix between the outgoing and incoming content. All layers are then composited into a single context, from back to front, and the Master Effects can then be applied to that single context.

Effects

There are two types of Effects in Mbox - Shaders (1-200) and Object Effects (201 and above). Both the shaders and object effects are available to be used on Layers, but only the shaders work on the Master.

Shaders

When applied to a Layer, shaders only work within the original pixel boundaries of the content that has been selected on the layer. This means that a layer's shader-based effect cannot modify pixels on other layers, or beyond the original boundaries of the content. Even if the overall texture size is larger than the content, the result of the shader will only be visible on the content. Therefore, some shader-based effects (such as wobble) will appear to have an invisible cropping frame around them.

- + When applied to the Master, shaders work within the boundaries of the entire screen and will affect everything visible on the screen.
- + Shaders are written as mathematical expressions that modify the properties of individual pixels in the source content. There are three basic manipulations (with infinite possibilities) that shaders can make: color, opacity, and position.
- + Shaders can be created by anyone and compiled for use on the Mac platform. They can then be imported for use with Mbox.



Object Effects

Whereas shader-based effects work on individual pixels, Object Effects work on the entire composition of a layer. This means that Object Effects can work outside the original pixel boundaries of content, allowing them to move the content without it being cropped. Object Effects can move, rotate, crop, or strobe the content, and can also add complex OpenGL manipulations to the 3D aspects of the layer.

Note: Object Effects must be created by PRG's Mbox Development Team.

Transitions

One of Mbox's most powerful features is its ability to perform a timed transition from one piece of content to another on the same layer. There are two types of transitions within Mbox - Built-in and Object Dissolve. There are about 60 different built-in transitions, but only one Object Dissolve. The built-in transitions are based on shaders, just like the majority of the layer effects.

Built-In

As with the shader-based Layer effects, the built-in transitions can only work within the original pixel boundaries of the layer's content. What this means is that if the outgoing and incoming content share the exact same pixel size the transition can work seamlessly. However, if the two pieces of content are different sizes, the transition will happen in a frame whose size is defined by that of the larger piece of content. In most cases this should be fine, as the majority of the built-in transitions still work well like this.

One consideration is that the built-in transitions may not work as desired when other parameters such as position, rotation, scale, etc. are modified at the same time as the content is changed. In such cases, the other parameters will change based on the cue timing, while the transition uses the transition timing parameter. This can mean that parameter changes can precede or lag behind the content transition.

Note: Built-in transitions between different sizes of content will likely produce unexpected results when used with 3D objects.

Like Effect shaders, built-in transitions can be created by anyone and imported for use in Mbox.

Object Dissolve

The Object Dissolve transition type is special within Mbox. It is not a built-in shader-based transition, but rather it uses Mbox's ability to support two playback/rendering engines on each layer. When an Object Dissolve transition is initiated, Mbox automatically begins an opacity crossfade between the two pieces of content, just like you might perform manually using two different layers.

Because it works like a two-layer opacity crossfade, the Object Dissolve transition can seamlessly move between content of different sizes and with different values for parameters like position, scale, rotation, and so on.

IMPORTANT! Note that setting the Transition Type parameter to a value of 255 actually tells Mbox to use the currently selected Object Transition Type! This means that if you are using any 3D object on the layer and the Object Transition Type parameter is not set to its default value of 0, you will not get an Object Dissolve (i.e., an opacity crossfade), but instead the specified object transition.

OPERATING MODES

Mbox Designer Modes

Mbox Designer has four modes of operation: Single Output, Dual Independent, Panoramic Wide and Panoramic Dual. The primary purpose of the operating modes is to configure the screen arrangement and required Art-Net universes.

The Mbox Setup tab, covered later in this manual, is used to change the operating mode. (Refer to "Setup" on page 56). The four modes function as follows:

Single Output Mode

The Single Output mode provides one video output from the software. (This is the most common mode of operation.) The output has one set of Lighting, Master, Shutter, and Keystone fixtures. It can display up to 12 content layers.



Figure 1-9: Example of Single Output Mode

Dual Independent Mode

The Dual Independent mode provides two video outputs from the software. The two outputs function as two independent display surfaces. Each output has its own set of Lighting, Master, Shutter, and Keystone fixtures. Each output can display up to 6 content layers (for a total of 12).

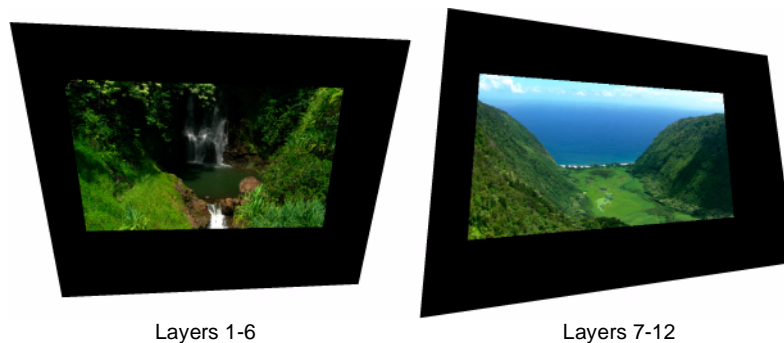


Figure 1-10: Example of Dual Independent Mode

CAUTION! When using Dual Independent mode with the Dual I/O Module, if Camera 1 dims the second screen and Camera 2 dims the first screen, then the output sections are reversed. Refer to "Setup: I/O Module" on page 62 to correct this.

Panoramic Wide Mode

The Panoramic Wide mode provides two video outputs from the software. The two outputs create a single display surface and the overlap and blending between the two outputs can be adjusted. Outputs can be arranged either horizontally or vertically. The two outputs share one set of Lighting, Master, Shutter, and Keystone fixtures. Any of the software's 12 possible content layers can be displayed on either screen or across the overlap with a portion on each screen.

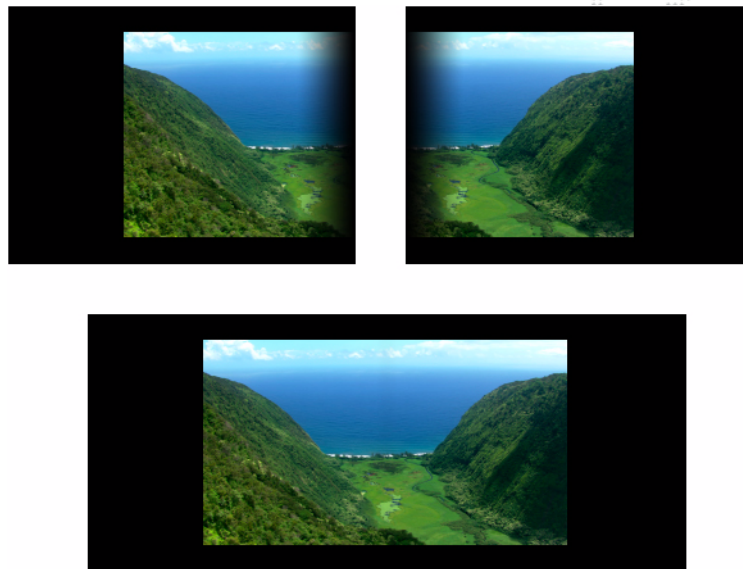


Figure 1-11: Example of Panoramic Wide Mode

Panoramic Dual Mode

The Panoramic Dual mode provides two video outputs from the software. The two outputs create two cooperative display surfaces. The outputs have separate geometrical correction and the overlap and blending between the two outputs can be adjusted. Outputs can be arranged either horizontally or vertically. The two outputs share one set of Lighting and Master fixtures, but each output has its own Shutter and Keystone fixtures. Any of the software's 12 possible content layers can be displayed on either screen or with a portion on each screen (with or without an overlap).



Figure 1-12: Example of Panoramic Dual Mode

Notes



2.

INSTALLATION AND POWER-UP

This chapter provides instructions for setting up the Mbox server and powering up for the first time.

- + [SAMPLE CONFIGURATION DIAGRAMS](#)
- + [HARDWARE SETUP](#)
- + [GETTING STARTED](#)
- + [PATCHING FIXTURES](#)

SAMPLE CONFIGURATION DIAGRAMS

Overview

There are many possible configurations for setting up single or multiple Mbox Extreme servers. The following illustrations show just a few of the many possibilities. While the example details the use of the Mbox Extreme server rack and its included Dual I/O Module, the same examples can be applied to a computer running the Mbox Designer software.

DMX512 Input Configuration: Single Media Server with DMX512 Devices

In the following configuration, DMX512 control signal is distributed from one DMX512 console to multiple DMX512 devices and one Mbox Extreme server. Data is then distributed from the Mbox Extreme server to the other components as shown below.

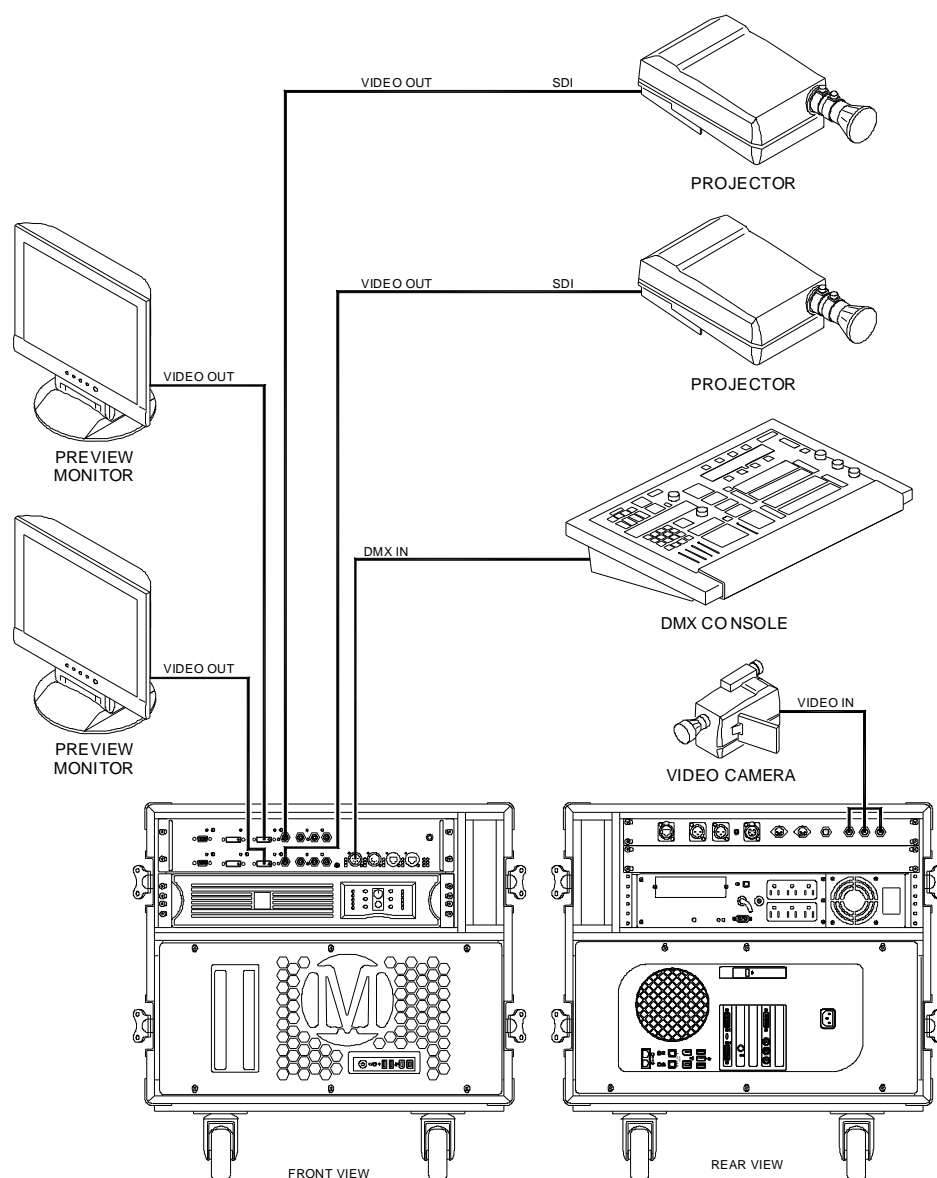


Figure 2-1: Single Media Server with DMX512 Devices

Art-Net Input Configuration: Network Switch and Multiple Media Servers

In the following configuration, Art-Net control signal is distributed from one control console to one network switch. The network switch then distributes the control signal to all Mbox Extreme servers.

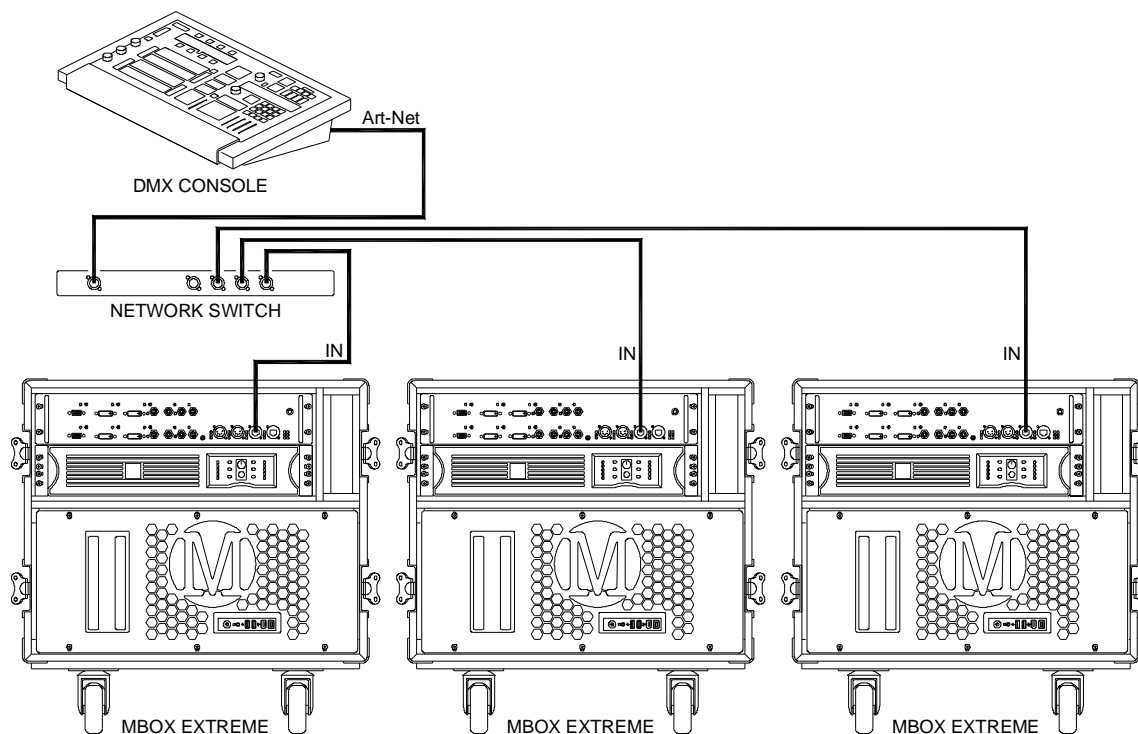


Figure 2-2: Network Switch and Multiple Media Servers

Output Configuration: Single Media Server with Plasma Display and LCD Projector

In the following configuration, a Plasma Display and LCD Projector are connected to a single Mbox Extreme server.

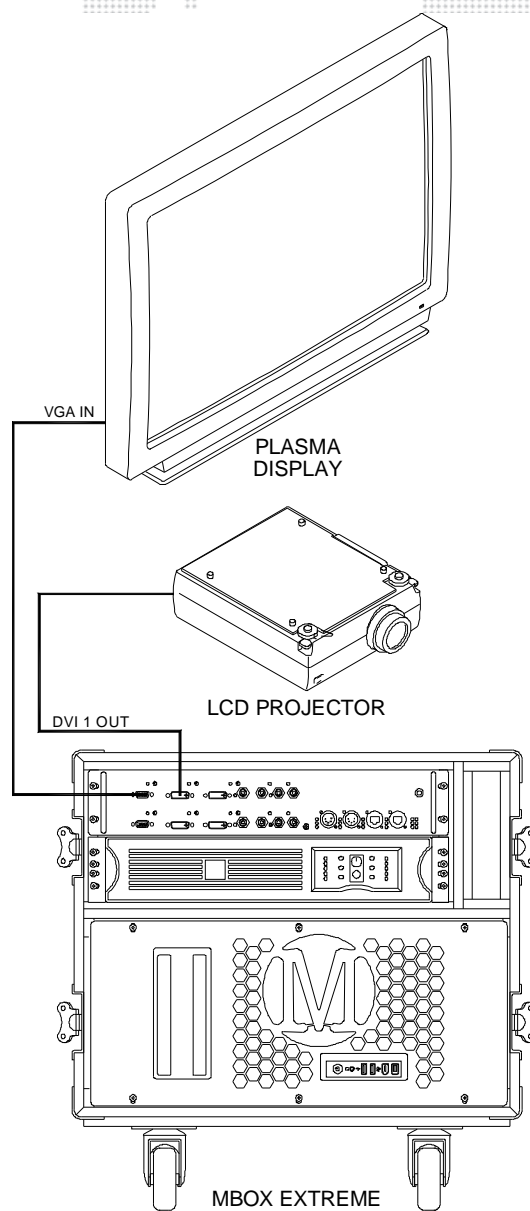


Figure 2-3: Single Media Server with Plasma Display and LCD Projector

HARDWARE SETUP

Basic Setup and Connections

To interconnect the case components:

- Step 1. Remove front and back covers from case (**Figure 2-4**).
- Step 2. Remove keyboard and trackball from case.
- Step 3. At rear of case, verify that Monitor (2), USB (3), Ethernet (2), Video In (2) and Power cables are connected to computer.

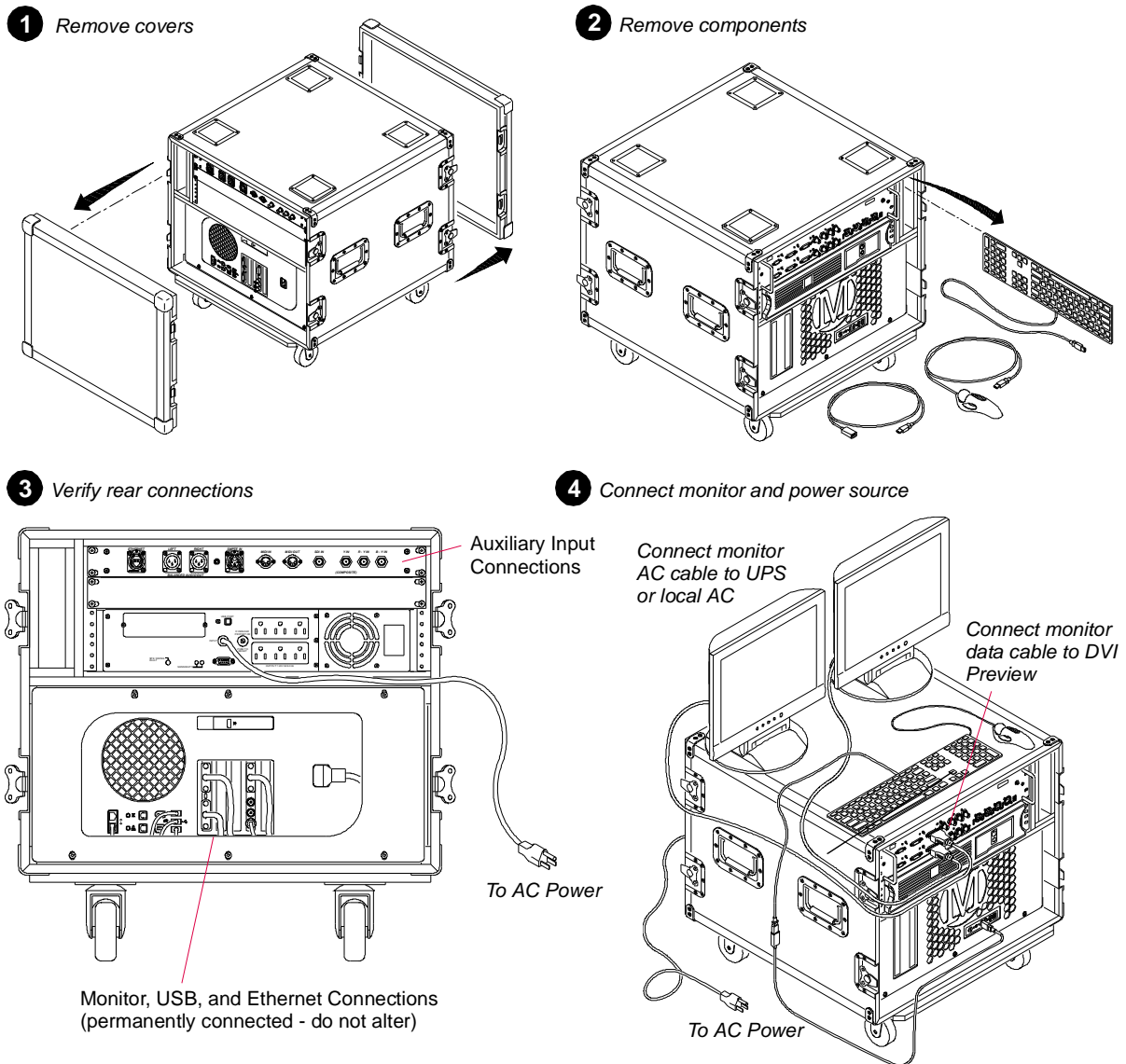


Figure 2-4: Removing Covers and Components

- Step 4. At front of Dual I/O module, connect local monitor data cable to DVI connector labeled "Preview."
- Step 5. Connect local monitor power cable to UPS or to local AC power service.
- Step 6. Connect UPS power cable to local AC power service.
- Step 7. Connect stage outputs and other Mbox Extreme servers (if required) according to the following sections.

Connecting the Stage Output

The stage output should be connected to one of the outputs ports on the front of Dual I/O module. This will vary depending on the type of output device. (Refer back to "Dual I/O Module" on page 8.)

Guidelines:

- + Adapters or converters may be required to convert these outputs to specific needs.
- + All DVI connectors on the Dual I/O module are DVI-D (digital only). There is no analog signal present on these connectors, therefore, a DVI-to-VGA adapter will not work.

Networking Multiple Mbox Extreme Servers

The Mbox Extreme Mac computer has two standard Ethernet ports on its rear panel. The first Ethernet port is pre-connected to the two Ethernet ports on the front of the Dual I/O module, and is dedicated to Art-Net reception. Therefore, this port on the Mac computer and the two ports on the front of the I/O module should NOT be used for any other purpose.

To network multiple Mbox Extreme servers together for the purpose of content distribution or remote monitoring, use the Ethernet port located on the Auxiliary Input panel at the rear of the rack (**Figure 2-5**). The Mac computer's two Ethernet ports have preset addressing for this purpose and their settings should not be modified, as changing these settings may lead to a loss of functionality. Some exceptions may apply in the case of pixel mapping. (Refer to the Mbox Remote User manual for more information about the pixel mapping features.)

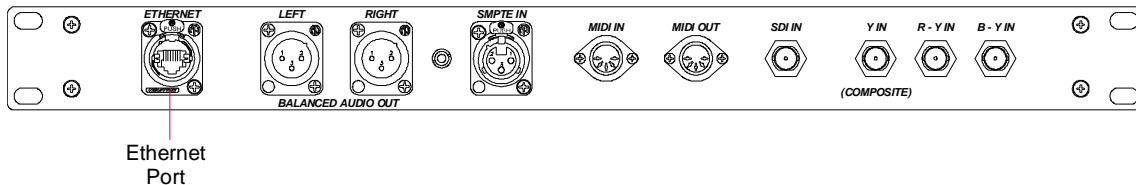


Figure 2-5: Auxiliary Input Panel (v3.4) *

* The Auxiliary Panel v3.5 only provides SDI (SD/HD) connections. (Refer to "Auxiliary Input Panel" on page 10 .)

The network port is configured in the Mbox Setup tab. Refer to "Setup: Network" on page 61.



Training Video: [Mbox Media Server Training Video Chapter 3: Hardware Set Up – Rear](#)

GETTING STARTED

Note: The software installation sections below only apply to the purchased version of Mbox Designer, not the rental version.

Before You Start

It is strongly recommended that you install and test the Mbox software on your computer before purchasing a license!

Mbox requires OSX 10.6.7 or greater to be installed on the computer and a minimum of 100MB on the Boot Drive with additional space for any custom content. The user who installs Mbox must also be an Administrator of the machine.

Note on Code Signing and Gatekeeper (for OSX 10.7, 10.8, & 10.9)

The Mbox Applications and Installers have been code-signed by PRG to ensure they are both valid and have not been tampered since their creation. Since these applications cannot be delivered by way of the Mac App Store, you must make sure that your Gatekeeper settings will allow the apps to be installed and launched.

To assure a successful installation: from the Apple menu, go to -> System Preferences -> Security & Privacy and make sure that the setting for Allow apps downloaded from: has either the "Mac App Store and identified developers" button or the "Anywhere" button pressed.

Download locations:

- + The latest version of Mbox Designer is available upon request by contacting a PRG representative or emailing mboxsupport@prg.com
- + The USB License key driver, manual, and demo content can be found at: <http://www.prg.com/product/mbox-designer>

Installing Mbox Software

- Step 1. Download and unzip the latest package from the above link.
- Step 2. Assure no applications that might interfere with the installation are running, then run the installer (e.g. all Mbox-related apps like Launcher, Daemon, or Remote). Launch the installer, read the legal and installation notes, then continue.
- Step 3. At Media Path pane of the installer, choose where the Mbox Content folder will be placed, as well as what to do if an Mbox folder already exists. For a default installation, leaving the options untouched will place the Mbox Content folder at the root of the System (boot) drive of the computer.
- You can use the Mbox Content Folder Destination section to cause the Mbox Content folder to be placed at an alternate location. However, there must be an item called "Mbox" at the root of the System drive, so the installer will create an alias at that location, pointing to your selected custom location.
- For an upgrade installation, if a folder or alias named "Mbox" is found on the System drive, the pop-up in the Boot Mbox Folder section will be relabeled "Found" and you will have the following options:
- a. If "Rename existing" is selected on the pop-up, the existing Mbox folder or alias will be renamed as *Mbox####.old* before a fresh Mbox folder/alias is created in the same location. After the installation, you can manually move any required files into the new Mbox folder as needed.
 - b. If "Merge existing" is selected on the pop-up, the installer will merge any installed files with the current installation. This option will not delete any existing content, but may change some settings and will add the 001.Sample media, default models, and plug-ins folders.
- Step 4. Acknowledge your settings and then agree to the License Agreement to begin the installation.



Licensing Mbox Software

CAUTION! Always install the Mbox software before licensing!

Hardware License USB Key (Dongle Drivers)

When you first install the Mbox software, the installer will give you the option to install the USB license key drivers as well. If you don't have a USB license key, you don't need to install the drivers. If you purchased a USB license key at a later time, then the drivers can be downloaded and installed from the link on the previous page. Once the drivers are installed, Mbox will recognize the license key.

If the Mbox application fails to recognize the USB key at any point after the drivers are installed, please contact PRG for assistance.

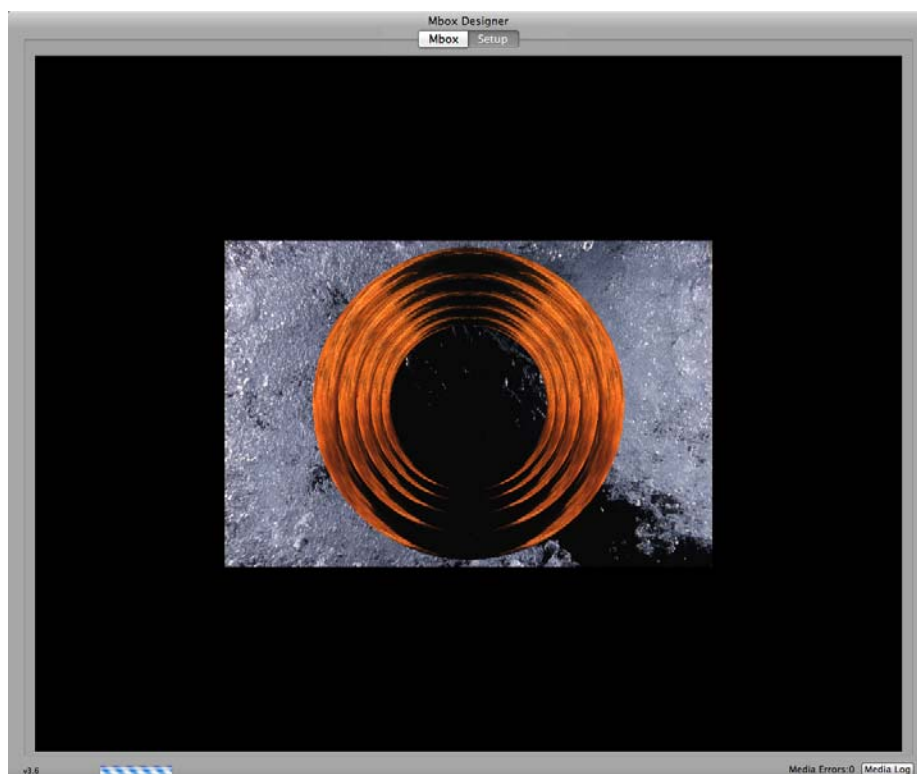
Power-Up Overview

When an Mbox Extreme server is powered up, it will typically launch the Mbox Designer application. (If for some reason the application does not start automatically, locate the Mbox Designer icon on the Apple® dock and click once). If the software was installed on your computer, then find the Mbox Designer application in the /Applications/Mbox Designer folder and launch it as you would any other application.



When launched, the Mbox Designer software will initially show a splash screen. After a brief pause, the application window will appear. During this time the software will scan and index all media. Depending on the preferences, the software may enter Fullscreen mode. In Fullscreen mode, if no control signal is being received the output screen may be black.

While in Window mode, the application window and its user interface will be shown. This window contains two tabs: Mbox and Setup as shown in this sample screen below:



Upon launch, the **Mbox** tab will be selected. This tab shows the server's video output. The **Setup** tab is used to configure the server preferences and operating modes. Refer to "[Application Window](#)" on page 55 for more in-depth information about these functions.

While Mbox Designer is running, there are two important key combinations to note:

- + To toggle between Fullscreen or Window mode, press [⌘ F].
- + To quit Mbox Designer, press [⌘ Q].

Power-Up Procedure

Use the following procedure to power up the Mbox Extreme server.

- Step 1. Ensure UPS is powered up.
- Step 2. At front of rack, press Mac computer power button (**Figure 2-6**) and allow computer to boot.
- Step 3. Press power button of any connected preview monitors.
- Step 4. Allow Mbox DESIGNER software to launch. (The software should start automatically. If it does not start automatically, click on the icon in the dock. Alternately, locate the application in the Mbox folder and double-click on it.)
- Step 5. Mbox is now ready for operation.

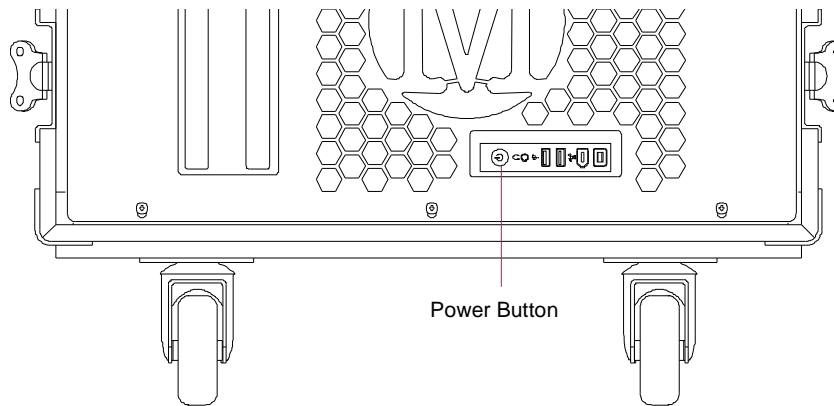


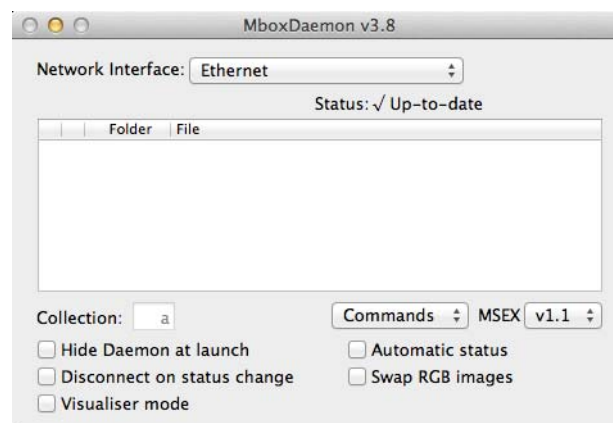
Figure 2-6: Mac Computer Power Button

Mbox Daemon



When the Mbox Designer application is launched, the Mbox Daemon application will also be launched. This software application is required on all Mbox servers to enable remote feedback. Mbox Daemon may not be visible, however, since it is a background process. (To force Daemon's interface to be shown, press [⌘ D] while the Mbox Designer application is in Window mode, or locate the Daemon icon in the dock and click on it.)

When viewed, the Mbox Daemon window will always reflect the Network Interface setting set by the Mbox application (configured on the Setup tab). The Network Interface setting can be changed at the Mbox Daemon window, but this is not recommended since the setting WILL NOT be retained if Mbox Designer is restarted. A sample Mbox Daemon window is shown below:



Training Video: [Mbox Media Server Training Video Chapter 7: Daemon Application](#)

PATCHING FIXTURES

Patching Overview

In order to control Mbox, it will need to be "patched" to a control console. Patching allows channels to be mapped to the controllable elements of the Mbox environment. Use the following guidelines when patching:

- + One Mbox server running Mbox Designer software requires at least 466 channels.
- + At least one control universe per server is required for Single Output, Panoramic Wide, and Panoramic Dual modes. (Refer to "[Operating Modes](#)" on page 24 for more information.)
- + At least two control universes per server are required for the Dual Independent mode.
- + By default, Mbox is configured to respond to Art-Net universe 0. This allows the server to respond to DMX512 data via the DMX to Art-Net converter built into the Dual I/O module. To control an Mbox server with Art-Net or sACN rather than DMX512, choose the protocol first then choose a unique control universe for each server. This setting can be modified on the Setup tab of the application (refer to "[Setup: Control](#)" on page 57).

CAUTION! For ease of operation, the many channels that make up one Mbox server are divided into multiple fixtures. Unless you are an advanced user, it is strongly recommended that you patch all fixtures that are part of the Mbox profile. If you do not patch all of the associated fixtures, undesirable results will occur! The chart on the following page shows all fixtures that make up a single Mbox server. The fixtures must be patched in the order shown.

Layer Guidelines

Mbox Designer allows up to 12 content layers. Use the following guidelines when patching more than six layers:

- + The use of more than six layers requires an additional universe of control data. This additional universe can only be the next sequential universe to the one that the server is patched to. For example, if the server is patched to universe 0, the additional layers will be controlled by universe 1. If DMX512 is being used, these two universes must always be Art-Net universes 0 and 1. If Art-Net/sACN is being used, any two consecutive universes may be used.
- + When using more than six layers, it is important that the server receive correctly patched data on the second universe. If this is not done, layers seven and above will not receive appropriate values and will interfere with the first six layers. Additionally, be sure the server is set to use only six layers if another server is being patched in the next consecutive universe. The data to control a full server (including lighting fixtures, camera, etc.) will cause problems if it is on the same universe that another server thinks its extra layers are patched to.
- + Additional layers must always be patched beginning at address 1 on the consecutive universe. The only exception to this being Dual Independent mode where added layers are patched on the universe that corresponds to each screen, immediately after the existing layers.
- + Additional layers have all of the functionality of the first six layers. However, the more layers used, the higher the impact on the performance of the machine.

CAUTION! When using more than six layers, Mbox Designer will require a second control universe. The number of layers can be changed at any time - even during a show - however, changing to more than six layers on the fly is not recommended unless a second universe has already been patched. If this is not the case, strange results may occur.



Training Video: [Mbox Media Server Training Video Chapter 4: Patching](#)

Parameter Mapping

All 16-bit values are in Big Endian format. For example, the value 23 would be presented as 0 in the first channel and 23 in the second channel.

| Start | Size | Type | Universe |
|-------|------|------------------|-------------------------------|
| 1 | 4 | Ambient Light | 1st 466 Total Channels |
| 5 | 4 | Spot Light 1 | |
| 9 | 4 | Spot Light 2 | |
| 13 | 4 | Spot Light 3 | |
| 17 | 4 | Spot Light 4 | |
| 21 | 32 | Master Control | |
| 53 | 20 | Shutter Control | |
| 73 | 22 | Keystone Control | |
| 95 | 62 | Layer 1 | |
| 157 | 62 | Layer 2 | |
| 219 | 62 | Layer 3 | |
| 281 | 62 | Layer 4 | |
| 343 | 62 | Layer 5 | |
| 405 | 62 | Layer 6 | |
| 1 | 62 | Layer 7 | 2nd 372 Total Channels |
| 63 | 62 | Layer 8 | |
| 125 | 62 | Layer 9 | |
| 187 | 62 | Layer 10 | |
| 249 | 62 | Layer 11 | |
| 311 | 62 | Layer 12 | |

Summary: Dual Output - Panoramic Wide

| Start | Size | Type | Universe |
|-------|------|------------------|---------------------------|
| 1 | 4 | Ambient Light | 1st 466 Total Channels |
| 5 | 4 | Spot Light 1 | |
| 9 | 4 | Spot Light 2 | |
| 13 | 4 | Spot Light 3 | |
| 17 | 4 | Spot Light 4 | |
| 21 | 32 | Master Control | |
| 53 | 20 | Shutter Control | |
| 73 | 22 | Keystone Control | |
| 95 | 62 | Layer 1 | |
| 157 | 62 | Layer 2 | |
| 219 | 62 | Layer 3 | |
| 281 | 62 | Layer 4 | |
| 343 | 62 | Layer 5 | |
| 405 | 62 | Layer 6 | |
| 1 | 62 | Layer 7 | 2nd 372 Total Channels |
| 63 | 62 | Layer 8 | |
| 125 | 62 | Layer 9 | |
| 187 | 62 | Layer 10 | |
| 249 | 62 | Layer 11 | |
| 311 | 62 | Layer 12 | |

Summary: Dual Output - Panoramic Dual

| Start | Size | Type | Universe |
|-------|------|--------------------|---------------------------|
| 1 | 4 | Ambient Light | 1st 508 Total Channels |
| 5 | 4 | Spot Light 1 | |
| 9 | 4 | Spot Light 2 | |
| 13 | 4 | Spot Light 3 | |
| 17 | 4 | Spot Light 4 | |
| 21 | 32 | Master Control | |
| 53 | 20 | Shutter Control 1 | |
| 73 | 22 | Keystone Control 1 | |
| 95 | 20 | Shutter Control 2 | |
| 115 | 22 | Keystone Control 2 | |
| 137 | 62 | Layer 1 | |
| 199 | 62 | Layer 2 | |
| 261 | 62 | Layer 3 | |
| 323 | 62 | Layer 4 | |
| 385 | 62 | Layer 5 | |
| 447 | 62 | Layer 6 | |
| 1 | 62 | Layer 7 | 2nd 372 Total Channels |
| 63 | 62 | Layer 8 | |
| 125 | 62 | Layer 9 | |
| 187 | 62 | Layer 10 | |
| 249 | 62 | Layer 11 | |
| 311 | 62 | Layer 12 | |

**Summary: Dual Output - Independent
(Universe Offset +0)**

| Start | Size | Type |
|-------|------------|-----------------------|
| 1 | 4 | Ambient Light |
| 5 | 4 | Spot Light 1 |
| 9 | 4 | Spot Light 2 |
| 13 | 4 | Spot Light 3 |
| 17 | 4 | Spot Light 4 |
| 21 | 32 | Master Control |
| 53 | 20 | Shutter Control |
| 73 | 22 | Keystone Control |
| 95 | 62 | Layer 1 |
| 157 | 62 | Layer 2 |
| 219 | 62 | Layer 3 |
| 281 | 62 | Layer 4 |
| 343 | 62 | Layer 5 |
| 405 | 62 | Layer 6 |
| | 466 | Total Channels |

**Summary: Dual Output - Independent
(Universe Offset +1)**

| Start | Size | Type |
|-------|------------|-----------------------|
| 1 | 4 | Ambient Light |
| 5 | 4 | Spot Light 1 |
| 9 | 4 | Spot Light 2 |
| 13 | 4 | Spot Light 3 |
| 17 | 4 | Spot Light 4 |
| 21 | 32 | Master Control |
| 53 | 20 | Shutter Control |
| 73 | 22 | Keystone Control |
| 95 | 62 | Layer 1 |
| 157 | 62 | Layer 2 |
| 219 | 62 | Layer 3 |
| 281 | 62 | Layer 4 |
| 343 | 62 | Layer 5 |
| 405 | 62 | Layer 6 |
| | 466 | Total Channels |

Pro Lighting Fixtures

Up to five (5) professional lighting fixtures may be patched in Mbox Designer. Like the Ambient and Spot fixtures, they have adjustable intensity and color controls. Also, while the Ambient and Spot fixtures are in fixed positions with a pre-determined beam spread, pro lighting fixtures can be moved and also adjusted between spot and ambient beam spreads.

Guidelines:

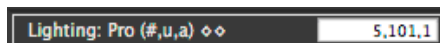
- + Enabling one or more pro lighting fixtures will disable all of the standard lighting fixtures.
- + While the position of pro lighting fixtures is adjustable, they will always point towards the center of the Mbox 3D environment (XYZ = 0,0,0).
- + In order to utilize these pro lighting fixtures, they must be configured with the "Lighting: Pro" preference in the Mbox Remote application. (Refer to the Mbox Remote User manual for more information.)

To configure:

Step 1. Using Mbox Remote, open Mbox Server Preferences window (for the desired server).

Step 2. At "Lighting: Pro" text field, enter configuration options using the following syntax:

<Number of Fixtures>,<Universe>,<Start Address> *




The example above will patch five pro lighting fixtures on control universe 101, each starting at addresses of 1, 10, 19, 28, and 37. (See below for more guidelines.)

Step 3. Restart Mbox. (Mbox must be restarted before the configuration will take effect.)

** Configuration Details:*

- + Each pro lighting fixture uses 9 channels.
- + Number of fixtures is a number between 1 and 5.
- + Universe is a number between 0 and 255, equal to the 0-based index of the control universe.
- + Start Address is the address of the first parameter of the first lighting fixture on the selected universe. There must be enough addresses to encompass all of the configured fixtures' control channels. For example, it is not possible to start 5 fixtures (45 channels total) at start address 501 (only 12 available addresses).

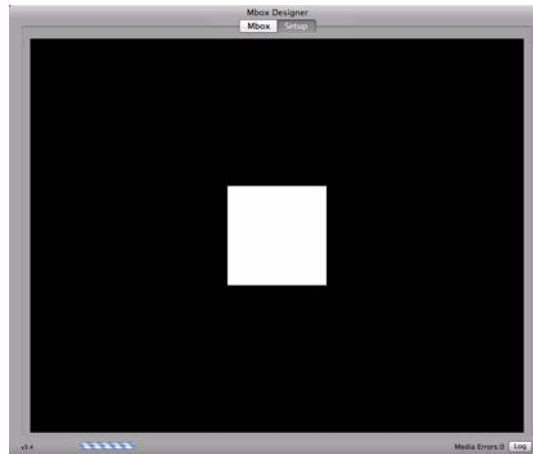
 For a complete channel map, refer to "Pro Lighting" on page 184.

Playing Back Video - Quick Start

Once a console has been connected, the Mbox fixtures patched, and the display device turned on, video can be played back.

To immediately play back video:

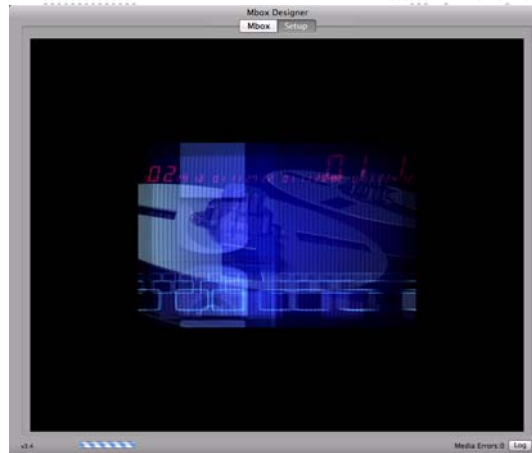
- Step 1. At console, select Master fixture and set its intensity to full. Very Important! – the Master fixture’s intensity controls the built-in hardware dimmer on the I/O module. If this channel is at 0, there will be no output from the stage outputs on the I/O module – though there will be output on the preview outputs.
- Step 2. Select Layer 1 fixture and set its opacity to full. A white square should appear in the center of the display:



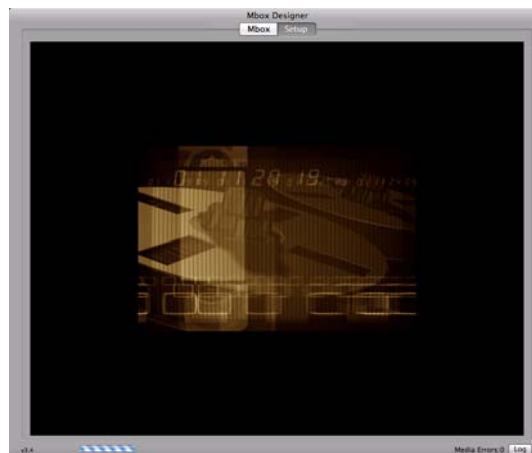
- Step 3. With Layer 1 still selected, set Texture Folder to a value of 1. Then set Texture File to a value of 1. An image of bubbly water should appear on the display. (The rental Mbox Extreme server comes preloaded with approximately 1400 content files, if you are running Mbox Designer on your own computer, the content will be different.)



Step 4. At this point, adjust the folder and file parameters to scan the stock media content. For example, changing to Texture Folder 11, Texture File 1 will result in the following clip:



Step 5. To apply an effect to the layer, for example, set the Effect 1 parameter to 2 (sepia tone) and set the Effect 1 Control A to 255 (full). This should result in a sepia version of the same clip:



Notes



3.

CONFIGURATION

This chapter provides information regarding the initial configuration of the Mbox server.

- + MEDIA CONTENT
- + APPLICATION WINDOW
- + HEADS UP DISPLAYS (HUDS)
- + DUAL I/O MODULE
- + ENHANCING MBOX PERFORMANCE



MEDIA CONTENT

File Type Specifications

The Mbox server supports Apple QuickTime® technology for rendering and playback of images and movie files. The following file types are supported:

Still Image Files

JPEG (.jpeg or .jpg), PNG (.png), TARGA (.tga), TIFF (.tiff or .tif) for still image files.

- + For still images not requiring transparency, JPEG is the best choice.
- + To use files with transparency, PNG is the best choice.

Movie Files

QuickTime format (.mov) for movie files. Spatial-compressed codecs will always provide better playback results than temporarily-compressed codecs (e.g. H.264 is not recommended). MP4 is not recommended.

- + Photo JPEG – Medium (50-60%) is the recommended codec for movie clips.
- + Apple ProRes - Light or Normal are recommended, High Quality can be used if you make sure the bitrate is not too high (150Mb/sec or lower).

Note: ProRes is installed on all rental Mbox servers. But in other cases, unless the ProRes codec is installed on the computer these files may not play back.

Note: File extensions are not case-sensitive. For example, files with extension .JPG and .jpg are the same.

3D Model Files (Objects)

Custom 3D models can be added to the Mbox server. The server supports the Alias Wavefront™ 3D .obj format. There are several third-party applications that can export files to this format, including Maya®, Poser®, Bryce®, and Cheetah3D to name a few.

File extensions for 3D object files:

- + .obj is the standard format.
- + .vle is a PRG proprietary format for encrypted model files.

Additional File Types

Scalable Vector Graphics (svg and svge) for digital gobo files, .aiff for audio files, and .rtf or .txt for text files.

Recommended Practices

JPEG and PNG file types are recommended for creating still image content for optimum output on the Mbox server. For movie content, Photo-JPEG (60% - 80% quality) is the recommended codec for optimum video playback. Mbox Designer will play movies that use other QuickTime codecs, if the appropriate codec is installed on the server. However, sometimes those movies may not load as quickly or play as smoothly as movies that use the preferred codecs. For best results, all custom content should be created in a single, common format. The Photo-JPEG codec is strongly recommended. (Refer to ["Creating Custom Content"](#) on page 158 for more information.)

Note: In this manual, "preferred movie codecs" refers to Photo-JPEG, DV/DVCPro, Apple Intermediate, Animation, Apple ProRes 422 (Proxy, Light, Normal and High Quality), and Apple ProRes 4444. All other movie codecs are considered "non-preferred."

Typically, movie files should not have embedded audio tracks, although embedded audio tracks in movies can be made to play. To remove audio tracks from movies, use your preferred application to re-render or export the movie without its audio tracks or try dropping the file onto the Mbox File Converter application, making sure the "copy audio" checkbox is not checked (see "[Mbox File Converter](#)" on page 164).

If the file extension of a DV movie file is changed from .mov to .vid, it will cause Mbox Designer to deinterlace that movie as it plays. The results of deinterlacing on the fly may not be as good as when using deinterlaced content, but this feature allows interlaced content to be played without it looking as noticeable. (Refer to "" on page 156 for more information.)

As is the case with all media servers, the Mbox server playback performance will decrease as both the number of files playing and the resolution of those media files increases. Content up to and including 1080p can be played, keeping in mind that extremely large still images may take slightly longer to appear on screen than smaller files. The amount of compression used when creating a file will also affect performance. Given equal file resolutions, higher quality (lower compression) files may not play as well as higher compression (lower quality) files. Depending on the final display device, high-resolution or low-compression files may not look better than lower-resolution, more highly-compressed files. For best results, try to find a compromise between quality and performance.

Note: All stock movie and object content on the Mbox server has been copy protected. It will not play on another computer. If desired, you may lock your own custom content using the Media Lock application, making sure the "copy audio" checkbox is not checked. (Refer to "[Mbox Media Lock](#)" on page 162).

Media Content Management

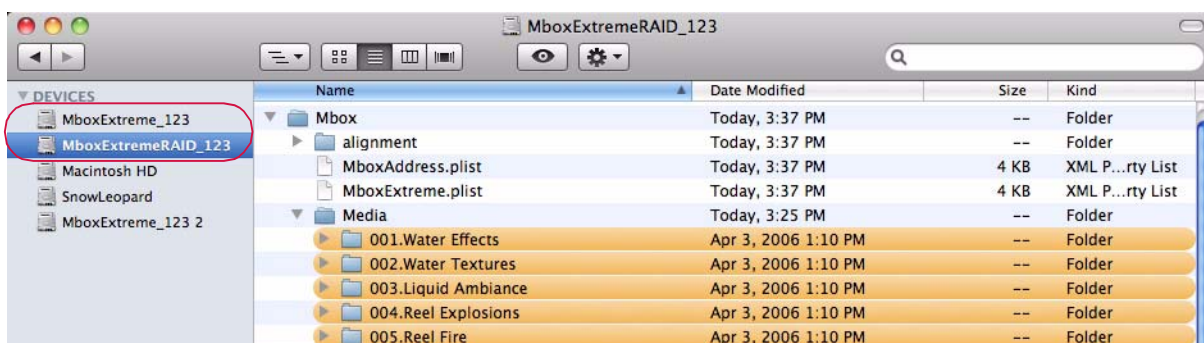
Mbox provides a flexible media folder structure. Media can reside locally on the Mbox hard-drive or on additional hard-drives or storage devices connected to the computer. Just be aware that using external devices is not recommended because playback performance will suffer.

IMPORTANT! The folder paths in this manual are relative., as the actual folder can be in one of several locations.

IMPORTANT! If you are running the Mbox Designer software on your own computer, then the hard-drive and folder structure may be setup differently to that of the rental Mbox Extreme server. The Mbox folder can be placed on any drive of the computer, but there must be an alias or symbolic link to the Mbox folder at the root of the boot hard drive of the computer.

The Mbox Extreme rental server includes four internal hard-drives arranged as follows:

- + Drive 1 (Mbox_xxx) is used to store the operating system (OS) and Mbox Designer application. The computer boots from this drive.
- + Drives 2-4 (MboxRAID_xxx) are striped as RAID-0 and are used to store media content and preferences.



At startup, the Mbox Designer software performs a media scan to search all folders that reside within the *Mbox/Media* and *Mbox/Models* folders on the Mbox server's RAID. External media can be attached to these folders using aliases, provided the following guidelines are observed:

- + Aliases must link to folders on the supplemental media. They cannot be aliases of files.
- + An alias cannot refer to another alias.
- + The */Mbox/Media*, and */Mbox/Models* folders cannot be aliases.

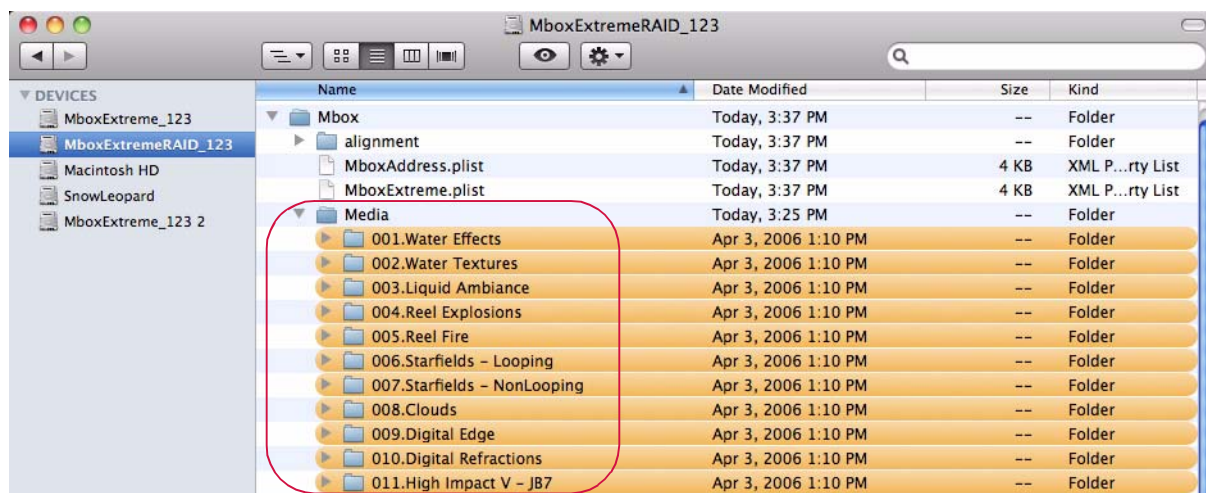
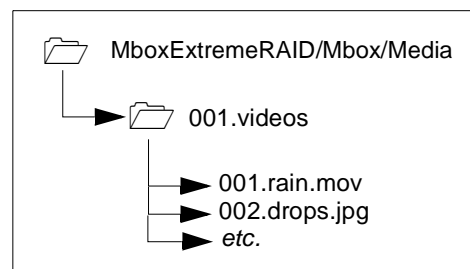
Each time the Mbox Designer software completes a media scan, a text file is created with all media files found and their corresponding combined file numbers. This text file can be found at */Mbox/Media_Report.txt*

Note: The initial media scan allows the locations of files to be resolved at startup, therefore the "distance" of a file from the main folder has no effect on the time required to find a file. In addition, the content in the *Media* folder is allowed to be nested (folders within folders) to a limit of 64 folders deep.

Folder and File Numbering

Media content files are stored on the RAID hard-drive. They are arranged into individual "Library" folders within the */Mbox/Media* or */Mbox/Models* folders. Each folder name must begin with a 3-digit index value. In turn, each file within the Library folder must be named using a 3-digit index value between 000 to 255 as a prefix.

Two control channels on the console will be used to select a Library folder and the numbered file within that folder.



Library folders within the *Media* folder must have a number prefix and can have a descriptive name separated from the number by a period or a space. For example:

025.Central Park or **025 Central Park**

Files within each library folder must have a numerical prefix, can have a descriptive name if desired, and must have a three-letter file extension. Each of these parts should be separated by a period:

001.Great Lawn.jpg or **001.jpg**

Movie and still image files may be numbered between 000 and 255 and placed in folders numbered 001 - 254. Models and digital gobos may be numbered between 000 and 255 and placed in folders numbered 001 - 255.

Folder 000 in both the *Media* and *Models* folders is reserved and should not be used.

The stock PRG movies and still images are located in Media folders 001 - 038 and 248 - 254. Media folder 255 is reserved for video inputs and layer copy functionality.

The stock PRG 3D objects, animated gobos, and digital gobo files are located in Model folders 001 - 006.

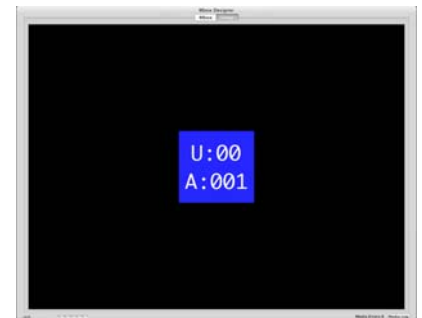
CAUTION! File names (after the numerical prefix) should not start with numbers, as this confuses the media indexing. For example, a file name such as 001.427 Hemi Engine.mov is bad, whereas 001.Hemi Engine 427.mov is fine.

Additional Media Content Organization Guidelines

- + Media folders 000 and 255 are reserved for default files and utility files (text streams, layer copy, video inputs) respectively. Every Mbox server has a standard video capture card that can receive SDI (SD/HD) video input. This input can be used to display video from an external source on any layer, as if it were content on the server's hard-drive. You may also display video from a USB or FireWire® camera connected directly to the computer. To view video from the video inputs, select Texture folder 255 and either texture 255, 254, 253, or 252 - the Setup tab allows assignment of up to four video inputs to these values. If no video capture card or camera is detected and diagnostics are enabled, it will show the "No Camera" image on the display when requesting one of these media locations.
- + When adding content files, DO NOT duplicate existing folder and file number combinations. It is best to make new folders for custom content.
- + Leading zeros are not required when numbering folders or files, but they can help by making the file listing easier to read.
- + Folder 255, texture 000 will display Mbox's Art-Net universe and start address.
- + Mbox Designer scans for content upon startup. If new content is added while Mbox Designer is running, the Media and Models folders must be re-scanned in order to use that new content. These folders can be re-scanned while Mbox Designer is running by pressing [⌘ R] on the server's keyboard or from the console by using the control channel on the Master fixture. There will be a brief pause in movie playback while the rescan takes place.
- + Media Folder 255 contains the following:
 - 0: Mbox patch info
 - 1-30: reserved for Network Stream Inputs
 - 101-112: reserved for Layer Copy FX- functionality for Layers 1-12 respectively
 - 121-132: reserved for Layer Copy FX+ functionality for Layers 1-12 respectively
 - 141-152: reserved for Layer Copy Raw functionality for Layers 1-12 respectively
 - 201-212: reserved for Syphon inputs
 - 252-255: reserved for video inputs



No Camera



Address

Note: Refer to "Layer Copy" on page 95 for more information about the Layer Copy feature.

Adding Media Content

When adding content files, it is recommended that new, unique folder numbers be created for the custom content. It is possible to have more than one folder with the same numerical prefix, however, as long as the content files within such folders do not have the same numerical prefix.

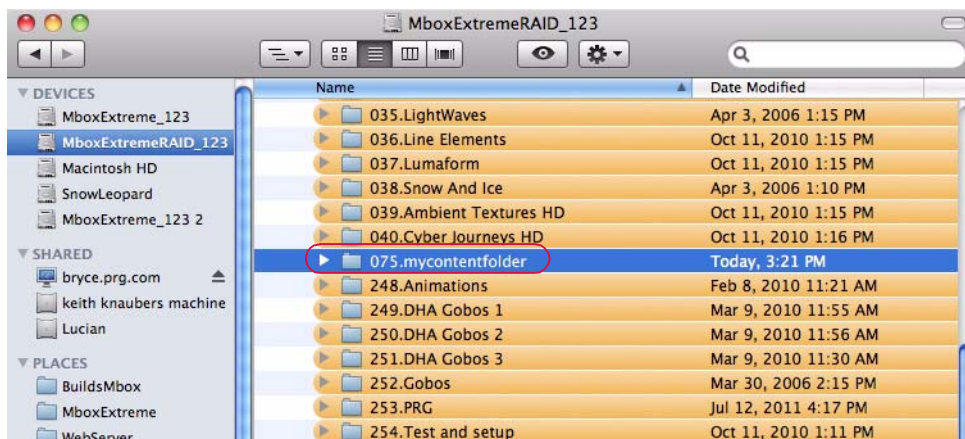
CAUTION! Numbered content files will be assigned a folder number that is equal to the numerical prefix of their immediate parent folder. Therefore, using folders without numbers requires caution.

A file at this location: *Media/022.Water/BlueWater/001.SomeWater.mov* - will be assumed to be in folder 000, because the immediate parent of the numbered file has no numerical prefix

The correct method: *Media/BlueWater/022.Water/001.SomeWater.mov* - would work as desired, assigning the file to folder 022.

To add movies or image files:

- Step 1. Open *Mbox/Media* folder.
- Step 2. At **File** menu, select **New Folder** and enter a unique 3-digit number (that is not already being used) followed by a descriptive name. For example, "075.mycontentfolder".



- Step 3. Copy image and/or movie files into the new folder.
- Step 4. For each file, add a unique 3-digit index value to each file (between 0-255) along with a descriptive name that includes the file extension. For example, "001.earth.jpg", "002.wind.mov", "003.fire.mov", etc. (Note the caution given above.)

To add 3D objects:

- Step 1. Open *Mbox/Models* folder.
- Step 2. At **File** menu, select **New Folder** and enter a unique 3-digit number (that is not already being used) followed by a descriptive name. For example, "012.mymodels".
- Step 3. Copy model files into the new folder.
- Step 4. For each file, add a unique 3-digit index value to each file (between 0-255) along with a descriptive name that includes the file extension. For example, "001.man.obj", "002.hammer.obj", "003.airplane.obj", etc. (Note the caution given above.)



Grouped Content

Description

The Mbox applications support the use of "content grouping" in order to allow servers to have content for all servers stored on their hard-drive, but to allow each server to play only the content desired for its own output(s). In this manner, content synchronization can ensure that all show content is on all servers (allowing for one server to take over for another). When programming, selecting a folder and file will cause content (with the matching folder.file index) to be played from within the server's corresponding group folder only.

To facilitate keystone, warping, and projection mapping setups, each output of each server can be given a numerical "Identity" value (between 0 and 255). The Identity property is also used for content group designation. In the content database indexing system for Mbox, the content group is a prefixed 8-bit value - i.e. Group.Folder.File, which each element being a number 0 - 255. (This concept essentially extends Mbox's content indexing system to be 24-bit rather than 16-bit as prior to v3.6 software.)

If content is not assigned a group number, then it will always be played when a particular Folder and File are selected. Standard rules for file conflicts (repeated Folder.File indices are conflicts) will apply. If content is assigned a group number, then there may be multiple Folder.File indices with the same values. But since each will have a unique Group number, there are no conflicts. The playback of content with the matching group index is automatic and no parameter on the controller (console or Mbox Director) selects this value. Users will preset the Identity of each output of each server in order to dictate what content is played.

Usage

The typical usage for grouped content will be when more than one Mbox server is used as a portion of a multi-server (widescreen, matrix, etc.) setup with coordinated outputs. Often these setups will make one larger image with each server supplying one or two sections of the larger image. The content grouping scheme allows the programmer to select the same Folder and File values for all servers and get the appropriate portion of the larger image to play on each server.

Note: Content Grouping does not chop up or distribute content automatically to the relevant server. It merely causes the server's designated group's content to play when a folder.file is selected.

Usage is not limited to multiple servers making up one larger coordinated raster. Grouped content can be used as a tool for content organization even when disparate content is used on multiple servers.

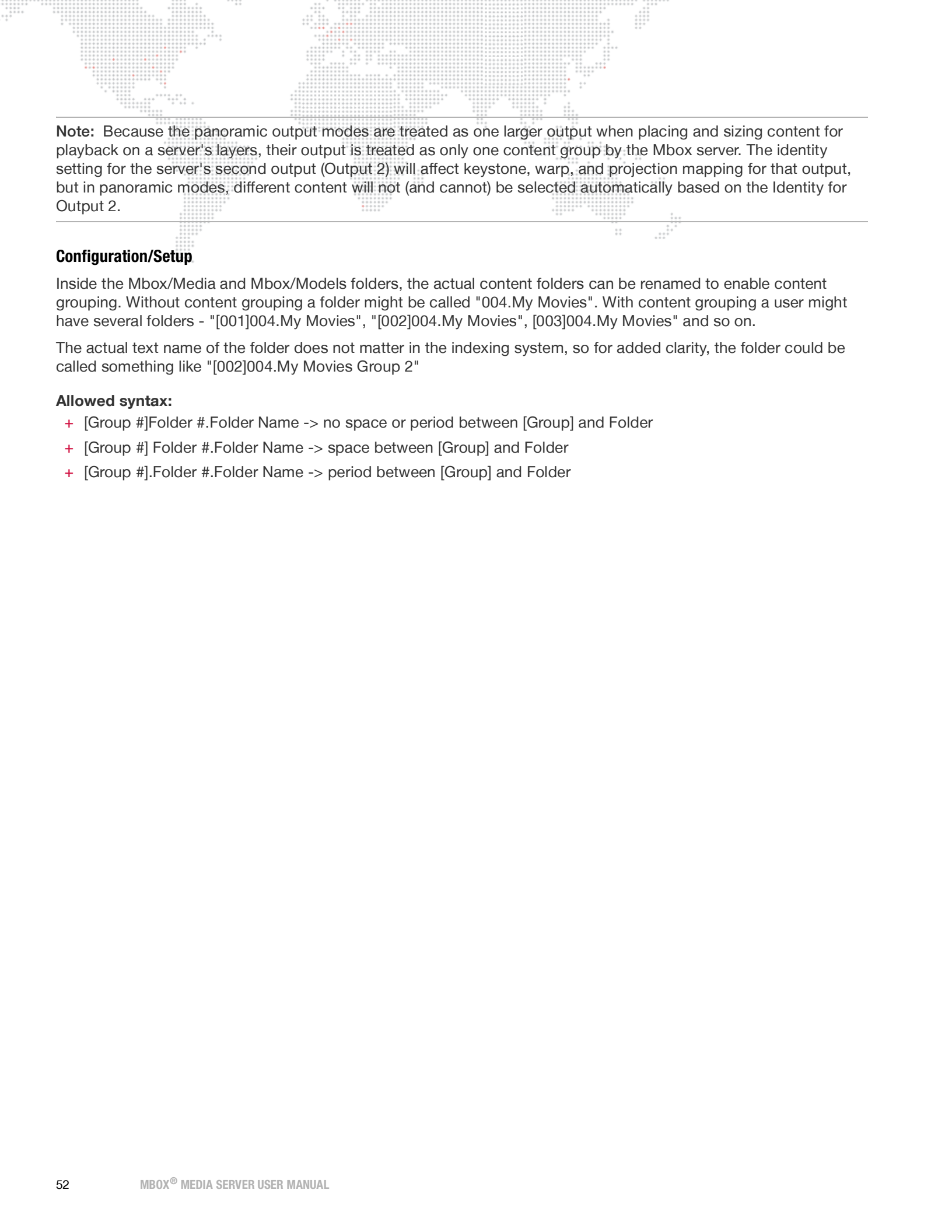
Example:

Imagine a system with three servers, each having two outputs in Dual Independent mode. This system has six total outputs, and for a wide blend, each output will display 1/6th of the total image. For best playback results, the user may choose to supply six unique pieces of content each being approximately 1/6th of the final image (plus overlap as required).

Prior to Mbox v3.6 the user could place all six pieces of content into the same folder and give each piece a unique file number. (e.g. 001.001, 001.002, 001.003 and so on...) When programming the show, the user would have to select six different pieces of media for playback, a different file on each server.

Now, the user would first designate the Identity number for each output in the system (e.g. 1, 2, 3, 4, 5, and 6). Then the user would create six different content folders (one for each group identity) on each of the three servers, labeling them uniquely (see below for details) with numbers to match Group 1, Group 2, Group 3, etc. but each having the same folder index number. Inside each folder the user would place the content (1/6th of the final content image) that matches that output's position in the overall scheme. The individual content files that make up one larger image would all be given the same file index number.

With the identity set in this way the user could then select folder 001 and file 003 for playback on all the servers. The output designated as Identity 1 would play Group001.Folder001.File003, and so on...



Note: Because the panoramic output modes are treated as one larger output when placing and sizing content for playback on a server's layers, their output is treated as only one content group by the Mbox server. The identity setting for the server's second output (Output 2) will affect keystone, warp, and projection mapping for that output, but in panoramic modes, different content will not (and cannot) be selected automatically based on the Identity for Output 2.

Configuration/Setup

Inside the Mbox/Media and Mbox/Models folders, the actual content folders can be renamed to enable content grouping. Without content grouping a folder might be called "004.My Movies". With content grouping a user might have several folders - "[001]004.My Movies", "[002]004.My Movies", "[003]004.My Movies" and so on.

The actual text name of the folder does not matter in the indexing system, so for added clarity, the folder could be called something like "[002]004.My Movies Group 2"

Allowed syntax:

- + [Group #]Folder #.Folder Name -> no space or period between [Group] and Folder
- + [Group #] Folder #.Folder Name -> space between [Group] and Folder
- + [Group #].Folder #.Folder Name -> period between [Group] and Folder

Creating and Viewing Content Thumbnails

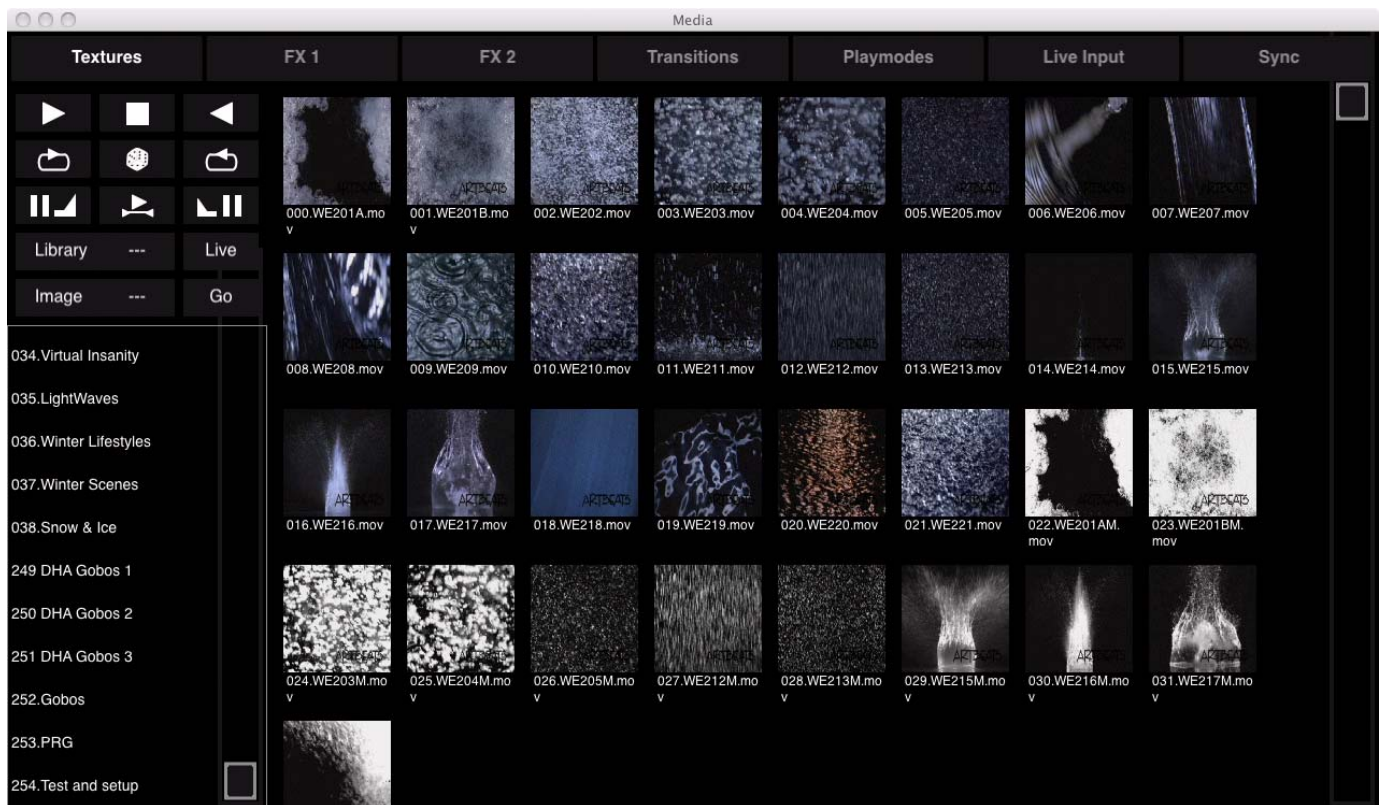
The Mbox Designer software will create thumbnail images of the content. To force the creation of new thumbnails in Mbox Designer, press [⌘ T].

Thumbnail images are stored in a standard location on every server and are grouped with HTML files that allow any networked computer (Mac or PC) to use an HTML browser to view the thumbnails on the server. Individual thumbnails can also be used by consoles connected to the server. The thumbnail files are located in folders on each server at */Library/Application Support/Mbox*. The HTML pages can be browsed by entering *http://IP Address of remote server* in the address line of the browser application.

CAUTION! While thumbnails are being created, playback performance on the server may be severely affected. Thumbnail creation time will depend on the amount of content in the *Media* and *Models* folders. While thumbnails are being created, you will not be able to view them from either a browser or the Mbox Remote application.

Console Interface

Once patched to an automated lighting console, the Mbox server can be controlled using the console's interface. The following example shows the Media window offered by the PRG Vx76 series console. In this case, the window is displaying thumbnails for the Texture library media files. Basic controls - such Play, Stop, Rewind, Loop, etc. - are also available in the window.



Training Video: [Mbox Media Server Training Video Chapter 6: CIP – Streaming Feedback & Thumbnails](#)



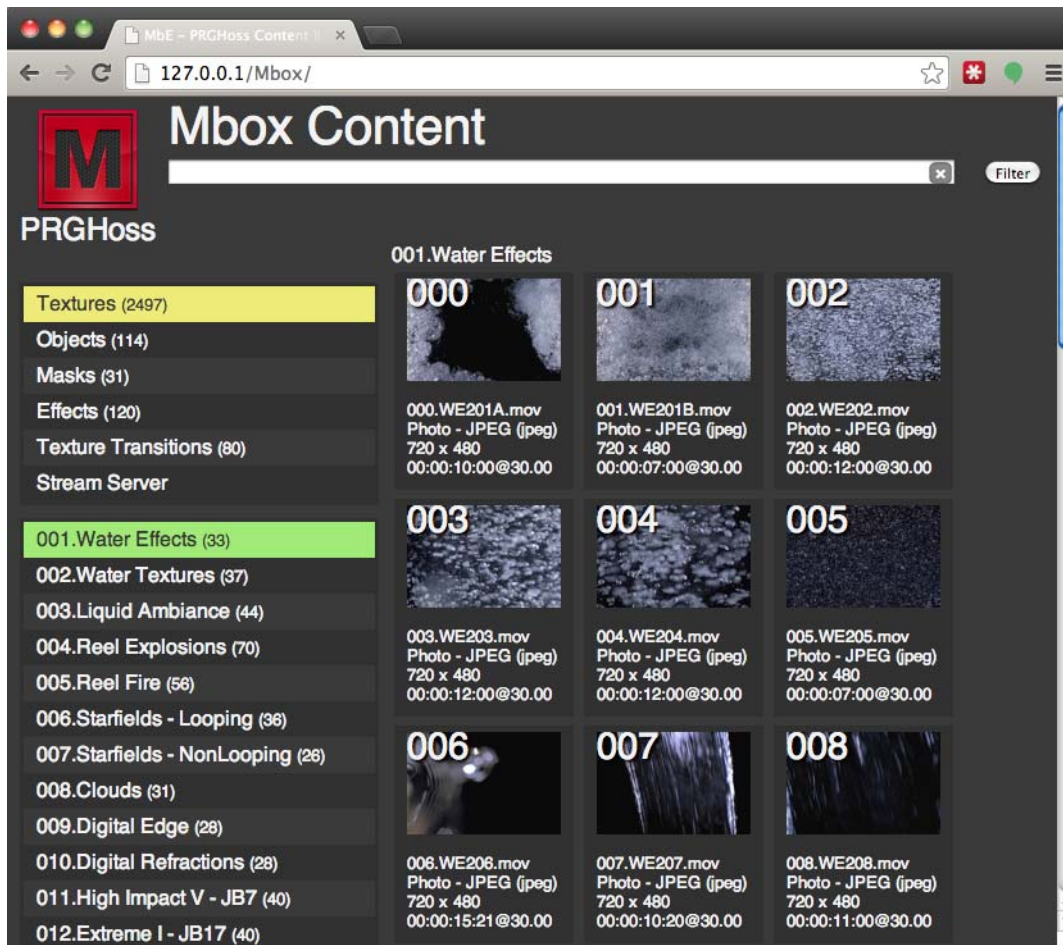
Training Video: [Mbox Media Server Training Video Chapter 20: Codes, Storage, and Media Types](#)

Viewing Thumbnails in a Browser

Another way to view media thumbnails on an Mbox server without a GTP-connected console or Mbox Director, is to use the web browser of any computer connected to the Mbox network. Enter the following into the browser:

- + If using a browser on the local Mbox sever, the address <http://127.0.0.1/Mbox> can be used to view the local thumbnails.
- + To view the thumbnails on a remote machine, enter that machine's IP address. For example:
<http://192.168.0.123/Mbox>

When accessing the web pages from a rental Mbox server, the `/Mbox` portion of the address can be omitted.



APPLICATION WINDOW

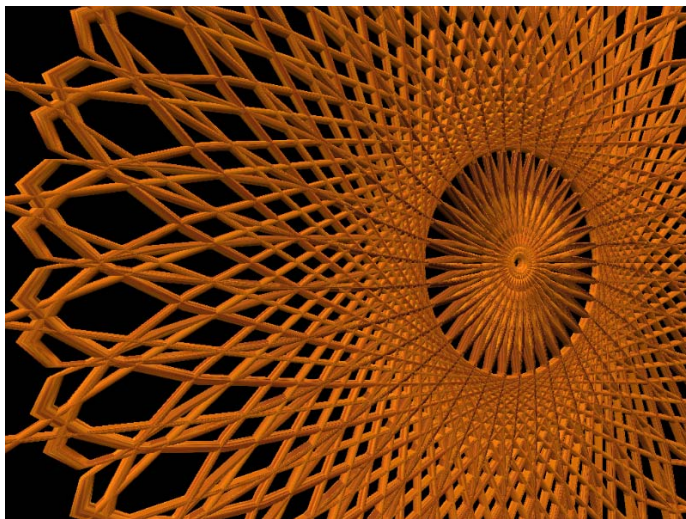
Overview

The Mbox application window allows the server's output to be viewed in either Window or Fullscreen mode on the preview monitor.

Fullscreen - While in Fullscreen mode, the server's output (i.e., video) will be displayed at "full screen" without any user interface showing. In this mode, the output will also be visible on the Stage output of the Dual I/O module.

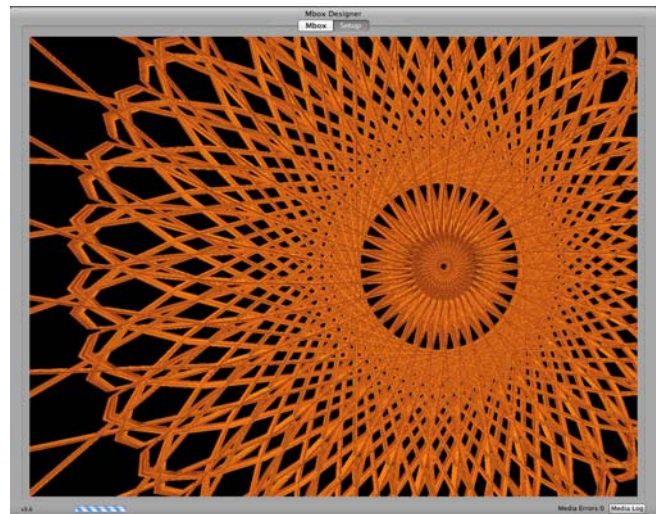
Window - While in Window mode, the application's user interface will be displayed. In this mode, the output will NOT be visible on the Stage output of the Dual I/O module. The Window mode interface contains two tabs: Mbox and Setup as shown in the sample screen below:

Fullscreen Mode



Output to: Preview (Monitor) and Stage

Window Mode



Output to: Preview (Monitor) only

The function of the two Window mode tabs is as follows:

- + **Mbox tab** - used for previewing the server's video output.
- + **Setup tab** - used to configure the server. Refer to "**Setup**" on page 56 for more details.

CAUTION! While in Window mode, there is no visible output from the Dual I/O stage outputs. (A video signal still exists, but the output is blacked out.)

Setup

The Setup tab of the Mbox application window is used to:

- + Set the operating mode and Art-Net universe for the Mbox server.
- + Set the application to start in either Window or Fullscreen mode. For Window mode, the window size can be set. For Fullscreen mode, the resolution can be set.
- + Input License Key to authorize the application.
- + Set a width and height for Textures.
- + Set the network port for CITP communications between Mbox and Mbox Remote and/or any lighting console or visualizer that supports CITP and MSEX. (Refer to the Mbox Remote User manual for more information about using this setting with the Mbox Remote application.)
- + Configure video inputs.
- + Verify the configuration of the connected I/O module output sections.
- + Enable or disable Diagnostics, Deinterlace, Pixel Mapping, and Audio Playback.

The screenshot shows the Mbox Designer Setup window, divided into two main sections: "Sets Window Mode Preferences" and "Sets Fullscreen Mode Preferences".

- Sets operating mode, # of layers, protocol, universe, and source IP for the Mbox server:** Points to the "Control" section on the left, including "Mode: Designer", "Active Layers: 12", "Protocol: Art-Net", "Universe: 0", and "Source IP: 2.0.0.165".
- Sets Local Video Inputs:** Points to the "Video Inputs" section, showing a list of inputs (1, 2, 3, 4) with their respective settings.
- Licensing Actions and Display:** Points to the "License" section, showing "Security Key valid" and "I/O Module #123".
- Sets Texture Size:** Points to the "Texture Size" section, showing "Width: 1920" and "Height: 1080".
- Rendering Rate (Update Rate Divisor Setting):** Points to the "Rendering" section, showing "fps: x 1".
- Sets I/O Module Output Configuration:** Points to the "IO Module" section, showing "Output 1" and "Output 2" settings.
- Sets Active Area Preferences:** Points to the "Active Area Controls" section, showing "Width: 1920", "Height: 1080", "Left: 0", and "Bottom: 0".
- Sets Screen Arrangement Preferences:** Points to the "Screen Arrangement" section, showing a color calibration chart.
- Sets Sync Network Port:** Points to the "Network Ports" section, showing "Sync: Ethernet 1: 2.0.0.1".
- Sets Management/CITP Port:** Points to the "Management/CITP" section, showing "Ethernet 1: 2.0.0.1".
- Sets Miscellaneous Options:** Points to the "Options" section, showing checkboxes for "Disable White Square", "No Diagnostics", "Pixel Map Enable", "ArtPOLL Disable", "AIFF Playback", and "Opacity is Layer Volume".
- Opens Media Log:** Points to the "Media Log" button at the bottom right.

A callout box explains that "Diamonds" (indicated by diamond icons next to "Texture Size" and "Options") indicate that if this setting is changed, a software restart is required for the changes to take effect.

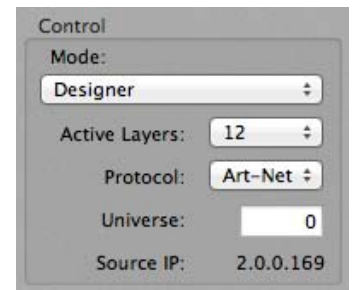
Refer to the following pages for in-depth explanations about each of these settings.

Note: The settings configured at this window are stored in a standard Mac Property List (.plist) format. This file, located at */Mbox/MboxSettings.plist*, stores the startup settings for the Mbox software and the variables that define its operating parameters: window size, screen size, etc. The most important of these settings can be adjusted from the Setup tab, however, some advanced settings can only be adjusted using Mbox Remote. (Refer to the Mbox Remote User manual for more information.)

Setup: Control

The Control section is used to set the operating mode, protocol, address and layer count for the server.

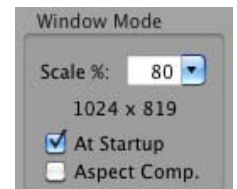
- + **Mode** - use this pop-up menu to select the desired mode. (Refer to "[Operating Modes](#)" on page 24 for detailed information about each mode.) It is important that the operating mode match the console profile that is being used. If these are not properly matched, there may be little or no control over the Mbox server!
- + **Active Layers** - use this pop-up menu to select the number of active layers for the server. (Refer to "[Layer Guidelines](#)" on page 37 for information and cautions about layers.)
- + **Protocol** - use this pop-up menu to specify whether Mbox will receive Art-Net or sACN (Streaming ACN). This selection applies to all the control protocol that Mbox receives (i.e., it all has to be of this type) whether it's for normal control, or for the TC_DMX, Pixel Map Group controls, Pro Lighting, etc. Art-Net allows universes 0-255 and sACN allows universes 1-63999, both having 512 addresses (channels) per universe.
- + **Universe** - this field refers to the universe that Mbox is "listening to" for control information. Mbox responds to Art-Net data even when DMX512 is connected to the Dual I/O module. The I/O module incorporates a built-in DMX512-to-Art-Net converter whose two DMX ports are pre-set to universe 0 and universe 1. Therefore, the server's universe should be set to 0 for use with DMX512 control. If using a direct Art-Net or sACN connection, then modify the server's universe to match that of the control signal. Mbox numbers control universes using decimal notation: 0 through 255 for Art-Net, and 1 through 63,999 for sACN. Other devices may use different notation for universe numbers so some conversion between numbering systems may be required. (Refer to "[Patching Overview](#)" on page 37 for more information.)
- + **Source IP** - this field shows the IP address of the device that Mbox is currently receiving control data from on the universe that is set in the Control Universe field. The IP address is shown to help indicate that Mbox is receiving data on the selected universe, and as a reference for troubleshooting.



Setup: Window Mode

The Window Mode section is used to configure the behavior of the Mbox application window when not running in Fullscreen mode. This is intended to be an accurate representation of the fullscreen output while in Window mode.

- + **Scale %** - use this pop-up menu to specify a window size in relation to the fullscreen size. This number is a percentage of the Fullscreen mode. For example, choosing 75 would mean that the Window mode size is 75 percent smaller than the Fullscreen size. The resulting window size will be shown under the menu (960 x 540 in the example to the right).
- + **At Startup** - when this box is checked, the Mbox application will start in Window mode. If it is not checked, the application will start in Fullscreen mode.
- + **Aspect Comp.** - when this box is checked, Mbox will change the aspect ratio of Window mode to compensate for the aspect ratio value selected in the Fullscreen Mode setup area. By default, the Window mode will be sized to an exact percentage of the Fullscreen mode dimensions (50% of 1920 x 1080 is 960 x 540) and the Fullscreen aspect ratio is ignored. However, to have the aspect ratio of the Fullscreen mode taken into account in Window mode, then check the "Aspect Comp" checkbox. This will cause the Window mode dimensions to take the Fullscreen aspect into account, sizing the window appropriately. Maintaining the correct aspect is critical for proper aspect viewing in Window mode. *For example:* NTSC SDI has a resolution of 720 x 480, but a true aspect ratio of 1.364. A window scale setting of 50% results in a window size of 360 x 240, which is an actual aspect ratio of 1.5 meaning that the image will be stretched. Checking the "Aspect Comp" checkbox will result in a window that is 327 x 240, thus keeping the aspect ratio at 1.364.



Setup: Fullscreen Mode

The Fullscreen Mode section is used to set the resolution, frequency, and aspect ratio of the rendering context that Mbox uses. It is not uncommon to change the Fullscreen Mode settings since, for example, a standard definition projector would require different settings than an HD projector, etc.

Getting pixel accurate results from any Fullscreen mode setting requires the computer to be receiving EDID information that matches the Fullscreen mode settings. If no EDID is present or if the EDID does not match the settings entered here, Mbox will not output the desired resolution and/or frequency when the software enters Fullscreen mode. Always confirm that you have the appropriate EDID before using the Mbox software. The Mbox Dual I/O Module provides EDID data to the computer at all time, but if you are using Mbox without the I/O Module, you will need to supply the appropriate EDID by connecting the output device (or some alternate EDID spoofing device) to the computer's video output(s).

If "For Current Display" is selected, then the resolution, frequency, and aspect values will be automatically set to match the settings currently being used for the corresponding output of the computer (i.e., the current Mac desktop settings). If one of the standard modes is selected (e.g. SDI 720p), the resolution, frequency, and aspect values will be automatically set to the correct values for that mode. If the custom mode is selected, then resolution, frequency, and aspect will need to be manually adjusted. For additional sizing and positioning options, the selected FullScreen Mode setting can be combined with the "Use Current Mode" checkbox and the AutoFit pop-up (see next page). If the custom mode is selected, the Active Area Controls become available for use.

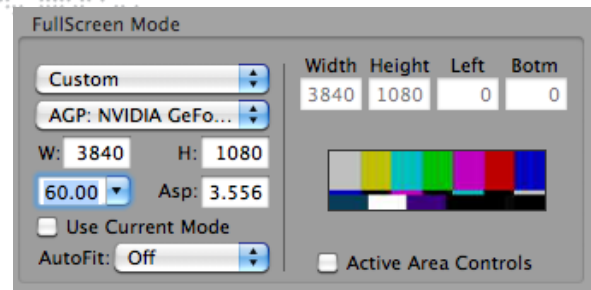
All video output connectors on the Dual I/O module will output a signal with the same resolution, frequency, and aspect ratio. The only exception being the SDI outputs which will not output signal if the Fullscreen mode is not compatible with a standard SDI format.

The Fullscreen mode settings will also be applied to the video signal that is output from the Preview connectors on the Dual I/O module. Ensure that the preview monitor is able to display an image when receiving a signal with that resolution and frequency. If the native aspect ratio of the monitor does not match that of the Fullscreen mode, then it may still display an image, however, it will have the wrong aspect ratio.

Above all, it is most important to tailor the Fullscreen mode settings to the stage device, than to the preview monitor. The Dual I/O module will allow output resolutions to be set that may not work with some preview monitors. The most likely case being when SDI output is used - see ["SDI Output \(SD - Standard Definition & HD - High Definition\)"](#) on page 71 for further details.

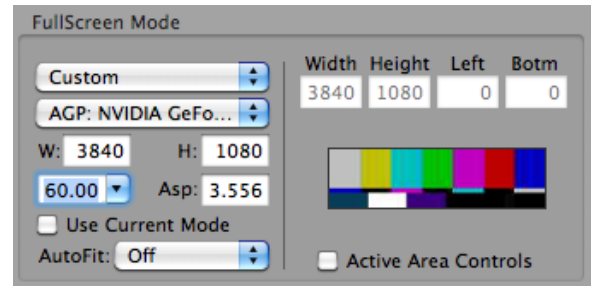
When a certain resolution setting for Fullscreen mode is requested, the operating system will review its EDID information to see if it is capable of that configuration. If a resolution is requested that does not match a resolution listed in the current EDID set (see ["Connected Display Devices and EDID"](#) on page 67 for further details) then the operating system will pick a resolution from among those in the current EDID. In this case, Mbox has no control over what resolution the operating system provides. The selected resolution may be larger or smaller than the desired Fullscreen mode size. If this happens, there are several possible outcomes which are controlled by the selection made in the AutoFit pop-up (see next page).

CAUTION! It is strongly recommended that the Mac desktop resolution and refresh rate (frequency) be set to the same value as the Fullscreen mode settings. If these settings are not the same, then any devices connected to the media server's outputs (both Preview and Stage) will temporarily lose sync when switching between the Fullscreen and Window modes or when the Mbox software is relaunched. With some display devices, the results of losing sync, even temporarily, can be quite disruptive. With identical settings for the Mac desktop and Mbox Fullscreen mode, there will be no loss of sync. (Desktop resolution can be set in the Mac's Preferences window.)



Note: The EDID from the Mbox Dual I/O Module provides EDID with accuracy to two decimal places (e.g., 59.94Hz). However, the Mac Displays Preference window rounds these frequencies to no decimal places (e.g., 60Hz). Functionally, Mbox is still able to request and receive the correct frequency when entering Fullscreen mode, but it is difficult and confusing to set the desktop to the same frequency. To assist in getting the best result, the **Displays** drop-down in the menu bar shows frequencies with one decimal place (e.g., 59.9Hz) and therefore this should be used for accurate selection rather than the Mac Displays Preference window.

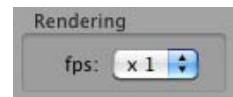
- + **Use Current Mode** - This checkbox is used to force Mbox to always use the current desktop resolution and frequency, no matter what Fullscreen Mode resolution and frequency are selected by the controls above. The fullscreen context will be positioned and scaled to fit that resolution based on the selections made in the Fullscreen Mode and AutoFit pop-ups.
- + **AutoFit** - The Autofit pop-up provides several options:
 - **Off** - If "Off" is selected, the Fullscreen Mode context will be placed into the bottom-left corner of the received resolution. If the Fullscreen Mode is smaller than the received resolution, then Mbox will show images with a black border around them. If the Fullscreen Mode context is larger than the received resolution, then a portion of Mbox's images may extend off the screen to the right and top.
 - **Underscan** - If "Underscan" is selected, the Fullscreen Mode will be centered in the received resolution and automatically scaled up or down proportionally until both the width and height fit into the received resolution. The entire Fullscreen Mode context will be visible. Aspect ratio will be maintained.
 - **Overscan** - If "Overscan" is selected, the Fullscreen Mode will be centered in the received resolution and automatically scaled up or down proportionally until either the width or height fits into the received resolution. Portions of the Fullscreen Mode context will not be visible. Aspect ratio will be maintained.
 - **Anamorphic** - If "Anamorphic" is selected, the Fullscreen Mode will be centered in the received resolution and automatically scaled up or down until both the width and height exactly fits into the received resolution. Aspect ratio will not be maintained if the aspect of the context does not match the aspect of the received resolution.
- + **Active Area Controls** - In some cases, it may be necessary to use a specific output resolution but keep content fixed inside a smaller area of that resolution. For this purpose, Mbox provides a way to embed a custom active screen area within the larger output area. To use this feature, select "Custom" from the pop-up menu, then check the "Active Area Controls" checkbox. Enter values for Width and Height to define the smaller display area. The values for Left and Bottom can be used to position the interior area at a specific location within the larger area. Note that Active Areas may not work as intended if the "Use Current Mode" checkbox is checked and if the AutoFit pop-up has a selection other than "Off."



Note: Remember that Mbox screen origin is the bottom-left of the output raster. Also, when Active Area controls are enabled, the Window mode size will be a percentage of the Active Area size rather than the Fullscreen mode size.

Setup: Rendering

Mbox will always try to output video frames to the Mac graphics card at the same rate as the current output frequency. However, in some circumstances (e.g., a heavy load), Mbox is unable to deliver the full number of frames per second, and must automatically reduce the number of frames it delivers to the graphics card.



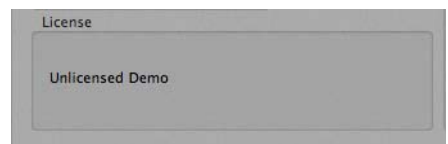
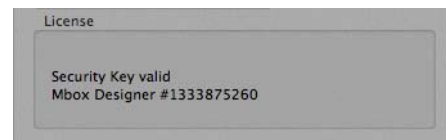
At the default setting of x1, Mbox will automatically adjust its update rate. However, if there is poor playback smoothness, it may be necessary to force Mbox to output a lower number of frames per second to the graphics card. The optional setting of ÷2 will force Mbox to output a number of frames per second equal to the numerical value that is 50% of the current fullscreen frequency (e.g., If fullscreen output frequency is 60Hz, then update rate would be set to 30fps.)

Note: This setting does not affect the output frequency from the graphics card.

Setup: License

The License section is used to display or enter a license key, as required.

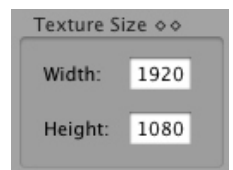
A rental Mbox Extreme server will be licensed before shipping as long as a Dual I/O module remains connected to the computer via USB. If an I/O module is connected or a purchased USB key (dongle) has been connected to the computer, that device's serial number will be displayed in this section. If the software is unlicensed and no I/O module is connected, then the video output will be watermarked and the application will quit automatically after 30 minutes of use.



Setup: Texture Size

The Texture Size section is used to set the resolution of the largest content (still or movie) that will be displayed.

This setting should be kept to the lowest possible minimum, since overly large values can negatively affect performance. If you attempt to display content that is larger than the Texture Size - either in width or height - it will automatically be reduced in size (in 50% increments) until it fits within the Texture Size. This automatic resizing affects image quality, but it is necessary to ensure oversized content can be displayed quickly. We recommend finding a compromise between keeping the Texture Size as small as possible and keeping your image quality as high as required.

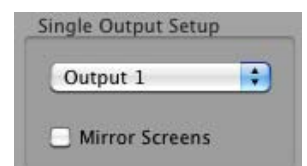


Because the majority of stock content on the Mbox hard-drive is 720px x 480px, the Texture Size should never be set lower than this value if you intend to use any stock content.

CAUTION! If changes are made to the Texture Size, the software must be restarted for these changes to take effect.

Setup: Screen Selection (Screen Arrangement)

When using the Single Output operating mode, Mbox can be setup to enter Fullscreen mode on Output 1 or Output 2 of the I/O module. The other output will continue to display the Mac desktop. Alternately, the "Mirror Screens" checkbox can be selected. This will cause the single output to appear on both screens at the same time.



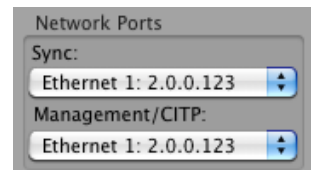
When using either of the Panoramic Wide or Panoramic Dual operating modes, it is possible to set and adjust the overlap between the two screens and specify whether they are horizontally or vertically arrayed. Refer to "[Operating Modes](#)" on page 24 for more information.

CAUTION! Mirror mode should not be used in show situations because it will cause one or the other of the output screens to tear. The functionality is included as a convenience. If you require a duplicate of either video output, you should use the appropriate video signal D/A or splitter.

Setup: Network

The Network section is used to configure the Sync, Management, and CITP settings when connecting two or more Mbox servers.

- + **Sync** - sets which port the server will use for layer-to-layer and network timecode sync.
- + **Management/CITP** - selects the port that the Mbox Daemon application uses for communication with consoles and the Mbox Remote application. When changes are made here, it will be reflected 4-5 seconds later in the Daemon screen. (Refer to "**Mbox Daemon**" on page 36 for more information.)



The Sync and Management/CITP pop-ups will populate to display the the name and IP address of the connected and configured interfaces. When the interface is not connected, the text will display in a gray color with no IP address to indicate that the once-configured interface is not currently connected.

The available port choices will depend on which Ethernet cables are connected on the servers. It is important to plug in network cables first before making changes to these settings. The settings will be remembered in case the cable is ever unplugged, but if the cable is disconnected the pop-up may not show the port name because it is not active.

- + "Local" is the default setting, but it only allows communication internally. To allow communication to another computer, an active Ethernet port must be selected.
- + "Ethernet 1" is typically reserved for use with Art-Net input to the Mbox computer, but may be used for Management/CITP in some cases (i.e., when using a controller that only uses one network port for Art-Net and CITP, such as Mbox Director).
- + "Ethernet 2" (or additional PCI Ethernet ports) is recommended for all other communications besides Art-Net, if at all possible. This is done to keep non-critical traffic from interfering with the commands sent to Mbox from the controller.

Refer to "**Networking Multiple Mbox Extreme Servers**" on page 32 for more information about the physical Ethernet connectors.



Training Video: [Mbox Media Server Training Video Chapter 6: CITP – Streaming Feedback & Thumbnails](#)

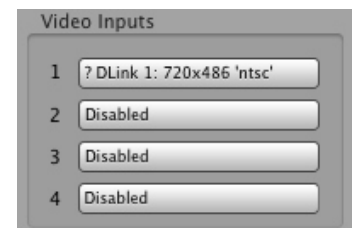
Setup: Video Inputs

The Video Inputs section is used to select and configure the local video inputs to the server. These inputs can be the standard Video Capture card (Blackmagic Decklink), Thunderbolt input (DeckLink UltraStudio), or an optional USB or FireWire camera.

The default setting is a particular resolution, so this may need to be changed to work with all resolutions that are being received by the Mbox server.

When setting up the video inputs, make sure that none of the layers are attempting to display the video input that is being configured. It may also be necessary to open the Decklink Preference window (in the Mac System Preferences) to select the type of signal that is being received (SDI, Composite, or Component) by a Decklink video capture card.

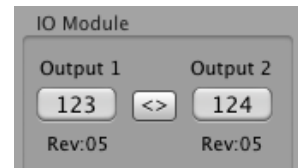
Refer to "**Video Input**" on page 145 for more information.



Setup: I/O Module

Note: This functionality only applies to Mbox Extreme hardware versions.

The I/O Module section is used to verify the configuration of the connected I/O module output sections. This is important when using Dual Independent mode, as Mbox must know which output to dim with Camera 1 and which output to dim with Camera 2. When using Dual Independent mode, if Camera 1 dims Output 2 and Camera 2 dims Output 1, then the output sections are reversed.



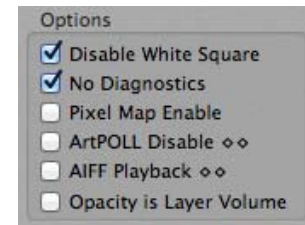
The buttons function as follows:

- + **Output 1 / Output 2** - The numbered buttons underneath Output 1 and Output 2 indicate that an I/O module output section has been found. If "---" is displayed on one or both buttons, this indicates that Mbox cannot find the I/O module circuit board in question.* These buttons also identify which output section is which. When the **Output 1** button is pressed, the top I/O module output section should flash its LEDs rapidly. Likewise, pressing the **Output 2** button should cause the bottom output section's LEDs to flash rapidly.
- + **< > Button** - If the **Output 1** button flashes the bottom LEDs and the **Output 2** button flashes the top LEDs, press the "< >" button to swap the order. Verify the swap by pressing the numbered buttons again.

* If this occurs, check all USB connections between the Mac and the Dual I/O module.

Setup: Options

The Options section is used to enable/disable various software features.



- + **Disable White Square** - Checking this box will disable the white square that appears in the Mbox window if a layer's opacity is brought up without selecting a texture (or a texture index is selected that has no associated content on the hard-drive). When disabled, nothing will show in the window - including 3D objects without textures which will be invisible. If the box is left unchecked, the square will appear when you select a texture index with any content on the hard-drive. (Refer to "**Playing Back Video - Quick Start**" on page 42 for an example of the white square.) To replicate the use of the white square as basic "model in white" texturing for an object, simply provide a white JPEG or PNG still image.
- + **No Diagnostics** - Checking this box will disable the Mbox automatic error-reporting images such as the icons for locked content, broken movie, etc. (Checking this box is recommended during show situations).
- + **Pixel Map Enable** - Checking this box enables the processing of pixel mapping patches and the resulting Art-Net output. (Unless you are using pixel mapping, this box should be left unchecked.)
- + **ArtPOLL Disable** - Checking this box turns off Mbox's ability to ask for and receive configuration information from Art-Net devices on the network. This information is used solely for determining the destination for particular universes of pixel mapping Art-Net data.
- + **AIFF Playback** - Checking this box enables AIFF audio playback. (The Mbox software must be restarted for this change to take effect.) This checkbox has no effect on embedded audio playback. Refer to "**Embedded Audio Tracks (in QuickTime Movies)**" on page 107.
- + **Opacity is Layer Volume** - Checking this box enables the control of audio volume for each layer. The opacity parameter on the layer will control both opacity and volume. Refer to "**Layer Opacity Volume Control (Method 1)**" on page 108.

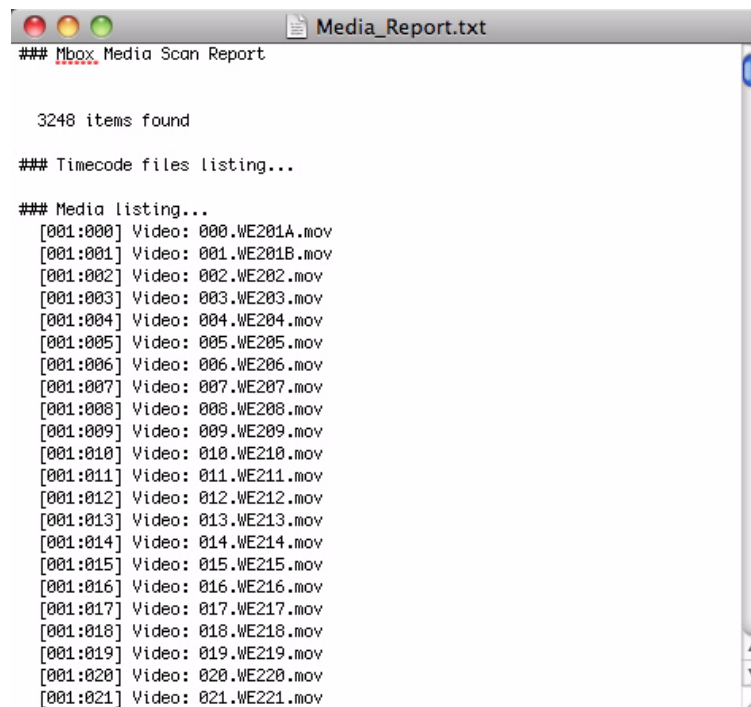
Setup: Media Log (Media Errors)

The Media Log button opens the Mbox Media Report window, which contains a list of all indexed content (textures, objects, effects, and transitions). When Mbox performs a media scan, it also looks for files with timecode links, errors, or other conflicts and reports them.

For example, two media files with the same number would be reported as an error in the log. If a file does not appear in this list, then Mbox will not attempt to play it. Therefore, this list can be used to help identify issues if media files don't play when requested.

The following is an example Media Report window:

Media Errors:0 **Media Log**



```
Media_Report.txt
### Mbox Media Scan Report

3248 items found

### Timecode files listing...

### Media listing...
[001:000] Video: 000.WE201A.mov
[001:001] Video: 001.WE201B.mov
[001:002] Video: 002.WE202.mov
[001:003] Video: 003.WE203.mov
[001:004] Video: 004.WE204.mov
[001:005] Video: 005.WE205.mov
[001:006] Video: 006.WE206.mov
[001:007] Video: 007.WE207.mov
[001:008] Video: 008.WE208.mov
[001:009] Video: 009.WE209.mov
[001:010] Video: 010.WE210.mov
[001:011] Video: 011.WE211.mov
[001:012] Video: 012.WE212.mov
[001:013] Video: 013.WE213.mov
[001:014] Video: 014.WE214.mov
[001:015] Video: 015.WE215.mov
[001:016] Video: 016.WE216.mov
[001:017] Video: 017.WE217.mov
[001:018] Video: 018.WE218.mov
[001:019] Video: 019.WE219.mov
[001:020] Video: 020.WE220.mov
[001:021] Video: 021.WE221.mov
```

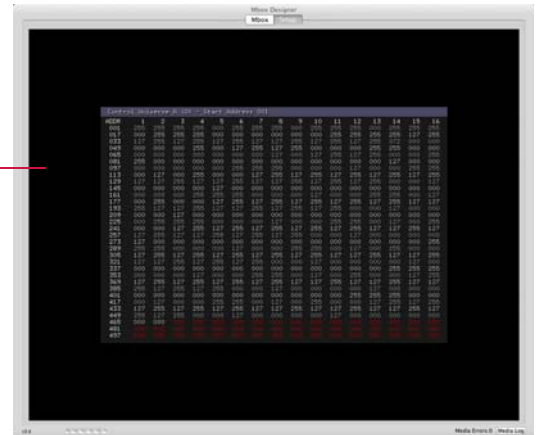
HEADS UP DISPLAYS (HUDS)

Overview

Mbox Designer provides Heads Up Displays (HUDs) that contain detailed information about the server. There are two methods for calling up most of these HUDs: the Master fixture control channel or the keyboard. Refer to the chart on [page 184](#) for a listing of discrete values for the Master Control Channel. For keyboard activation of the HUDs, press one of the function keys listed below:

- + F1 - Lights, Master, Keystone, Shutter HUD
- + F2 - Objects HUD (Texture)
- + F3 - Objects 3D HUD
- + F4 - Control Universe HUD
- + F5 - Pixel Mapping Previsualization
- + F7 - Alignment Rectangles
- + F8 - Software Version HUD
- + F9 - Performance HUD
- + F10 - Timecode/Activity HUD

Example of the
F4 HUD



Note: On some keyboards it may be necessary to press a combination of the [fn] key and the function [F1 - F10] key since the function keys are mapped to OS-specific tasks.

Use the following guidelines when working with the HUDs:

- + Any HUD called from the keyboard will override a request for a HUD by the Master Control Channel.
- + Press [esc] to clear any keyboard HUD or press the activating key a second time.
- + HUDs activated from the keyboard can also be cleared from the control console through the use of the Master Control Channel.
- + [F1] - [F4] have a double toggle action. The first press is for the first universe of control data (DMX512 or Art-Net) that the server receives (Layers 1-6), while the second press is for the second universe (Layers 7-12).
- + [F5] and [F7] cycle through the modes for Pixel Mapping and Alignment Rectangles respectively.

Activity/Timecode Monitoring

Program activity and timecode input can be monitored on the display. Since the screen may be programmed to go black at certain points in time, this provides an indication that Mbox Designer is running, and also provides an on-screen indication of current timecode.

[F10] will cycle through the five display positions for the Timecode/Activity HUD: center, top-right, top-left, bottom-left, and bottom-right. The position can also be set using the Master Control Channel ([page 184](#)).

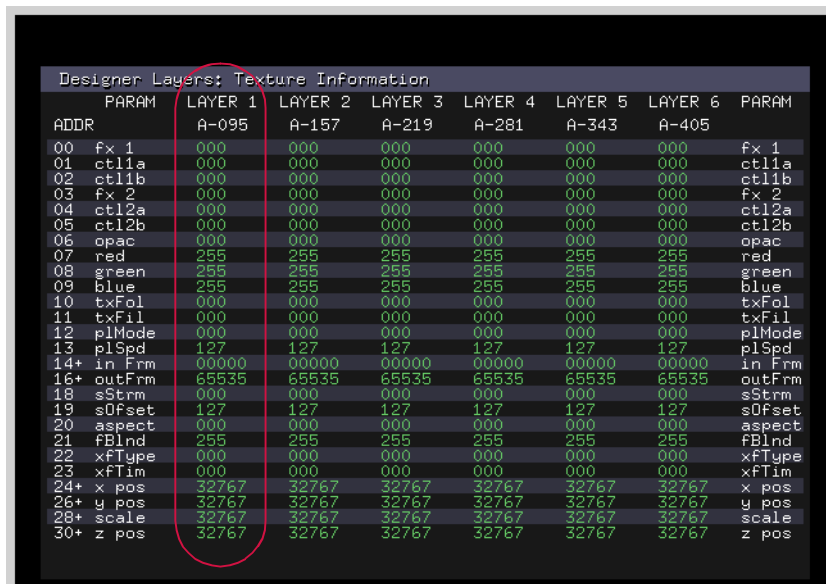


The green rectangle moves across the gray notification area from left to right, indicating program activity. When valid timecode is being received (using the Mbox Remote application), the current timecode value (HH:MM:SS:FF) will be displayed in the notification area. If timecode stops, the timecode notification will go away, but the green activity rectangle will continue to move.

Using the HUDs

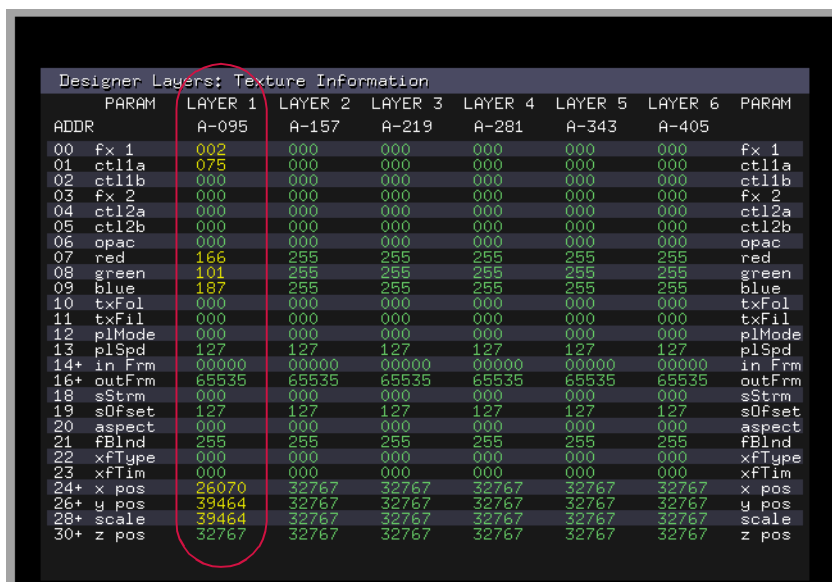
The HUDs can be very useful during programming to view the values for fixtures and parameters. When making changes to the parameters, the values will be immediately reflected in HUD screens. For example, when making changes to parameters on the Layer 1 Fixture, they can be viewed in the Layer:Texture HUD (F2).

The following screen shows Layer 1 with the default levels:



| PARAM | LAYER 1 | LAYER 2 | LAYER 3 | LAYER 4 | LAYER 5 | LAYER 6 | PARAM |
|-------|---------|---------|---------|---------|---------|---------|--------|
| ADDR | A-095 | A-157 | A-219 | A-281 | A-343 | A-405 | |
| 00 | fx 1 | 000 | 000 | 000 | 000 | 000 | fx 1 |
| 01 | ctl1a | 000 | 000 | 000 | 000 | 000 | ctl1a |
| 02 | ctl1b | 000 | 000 | 000 | 000 | 000 | ctl1b |
| 03 | fx 2 | 000 | 000 | 000 | 000 | 000 | fx 2 |
| 04 | ctl2a | 000 | 000 | 000 | 000 | 000 | ctl2a |
| 05 | ctl2b | 000 | 000 | 000 | 000 | 000 | ctl2b |
| 06 | opac | 000 | 000 | 000 | 000 | 000 | opac |
| 07 | red | 255 | 255 | 255 | 255 | 255 | red |
| 08 | green | 255 | 255 | 255 | 255 | 255 | green |
| 09 | blue | 255 | 255 | 255 | 255 | 255 | blue |
| 10 | txFol | 000 | 000 | 000 | 000 | 000 | txFol |
| 11 | txFil | 000 | 000 | 000 | 000 | 000 | txFil |
| 12 | plMode | 000 | 000 | 000 | 000 | 000 | plMode |
| 13 | plSpd | 127 | 127 | 127 | 127 | 127 | plSpd |
| 14+ | in Frm | 00000 | 00000 | 00000 | 00000 | 00000 | in Frm |
| 16+ | outFrm | 65535 | 65535 | 65535 | 65535 | 65535 | outFrm |
| 18 | sStrm | 000 | 000 | 000 | 000 | 000 | sStrm |
| 19 | sOfset | 127 | 127 | 127 | 127 | 127 | sOfset |
| 20 | aspect | 000 | 000 | 000 | 000 | 000 | aspect |
| 21 | fBlnd | 255 | 255 | 255 | 255 | 255 | fBlnd |
| 22 | xFType | 000 | 000 | 000 | 000 | 000 | xFType |
| 23 | xFTim | 000 | 000 | 000 | 000 | 000 | xFTim |
| 24+ | x pos | 32767 | 32767 | 32767 | 32767 | 32767 | x pos |
| 26+ | y pos | 32767 | 32767 | 32767 | 32767 | 32767 | y pos |
| 28+ | scale | 32767 | 32767 | 32767 | 32767 | 32767 | scale |
| 30+ | z pos | 32767 | 32767 | 32767 | 32767 | 32767 | z pos |

This next screen shows Layer 1 after some modifications have been made to the effects, color and position. When changes are made to a parameter, the HUD will display its value in orange. Default values are always shown in green.



| PARAM | LAYER 1 | LAYER 2 | LAYER 3 | LAYER 4 | LAYER 5 | LAYER 6 | PARAM |
|-------|---------|---------|---------|---------|---------|---------|--------|
| ADDR | A-095 | A-157 | A-219 | A-281 | A-343 | A-405 | |
| 00 | fx 1 | 000 | 000 | 000 | 000 | 000 | fx 1 |
| 01 | ctl1a | 075 | 000 | 000 | 000 | 000 | ctl1a |
| 02 | ctl1b | 000 | 000 | 000 | 000 | 000 | ctl1b |
| 03 | fx 2 | 000 | 000 | 000 | 000 | 000 | fx 2 |
| 04 | ctl2a | 000 | 000 | 000 | 000 | 000 | ctl2a |
| 05 | ctl2b | 000 | 000 | 000 | 000 | 000 | ctl2b |
| 06 | opac | 000 | 000 | 000 | 000 | 000 | opac |
| 07 | red | 166 | 255 | 255 | 255 | 255 | red |
| 08 | green | 101 | 255 | 255 | 255 | 255 | green |
| 09 | blue | 187 | 255 | 255 | 255 | 255 | blue |
| 10 | txFol | 000 | 000 | 000 | 000 | 000 | txFol |
| 11 | txFil | 000 | 000 | 000 | 000 | 000 | txFil |
| 12 | plMode | 000 | 000 | 000 | 000 | 000 | plMode |
| 13 | plSpd | 127 | 127 | 127 | 127 | 127 | plSpd |
| 14+ | in Frm | 00000 | 00000 | 00000 | 00000 | 00000 | in Frm |
| 16+ | outFrm | 65535 | 65535 | 65535 | 65535 | 65535 | outFrm |
| 18 | sStrm | 000 | 000 | 000 | 000 | 000 | sStrm |
| 19 | sOfset | 127 | 127 | 127 | 127 | 127 | sOfset |
| 20 | aspect | 000 | 000 | 000 | 000 | 000 | aspect |
| 21 | fBlnd | 255 | 255 | 255 | 255 | 255 | fBlnd |
| 22 | xFType | 000 | 000 | 000 | 000 | 000 | xFType |
| 23 | xFTim | 000 | 000 | 000 | 000 | 000 | xFTim |
| 24+ | x pos | 26070 | 32767 | 32767 | 32767 | 32767 | x pos |
| 26+ | y pos | 39464 | 32767 | 32767 | 32767 | 32767 | y pos |
| 28+ | scale | 39464 | 32767 | 32767 | 32767 | 32767 | scale |
| 30+ | z pos | 32767 | 32767 | 32767 | 32767 | 32767 | z pos |

All other HUDs will show the same type of changes to the parameter values. Paging through F1, F2, F3 and F4 HUDs can be helpful during programming to verify value changes, or for troubleshooting patch issues.

DUAL I/O MODULE

Operation Overview

Note: For an overview of Dual I/O module components, refer back to "Dual I/O Module" on page 8.

The function of the Dual I/O module is to provide video conversion, final dimming of the video signal, and to send EDID information to the Mac computer. The module also handles DMX512 and Art-Net input for the computer.

The module receives two DVI outputs from the computer and uses these two signals to provide two separate output sections with DVI and SDI preview, and DVI, VGA (RGBHV) and SDI (HD & SD) stage outputs. The two output sections are functionally identical, but are completely independent so that each can be configured for its own output requirements. The I/O module allows the video signal to be easily reconfigured to work with many display devices without the need for an external scan converter.

During operation, the I/O module can suppress the stage output so that "inappropriate" content - such as the Mac desktop or Mbox Designer application frame - will not be displayed on the stage output (e.g., when in Window mode).

I/O module settings can be configured using the Mbox Setup tab as covered in "Setup: I/O Module" on page 62.

Notes:

- + During video conversion there is no change to resolution, scaling, or position, as it is purely a format change from one signal to another.
- + There are fewer possible resolutions for SDI, so sometimes the module may not be able to output a signal.
- + The module can do a complete blackout or dim the RGB to levels below full output. This can be done by dimming at the control console, from the Mac computer, or by using the STAGE BLACKOUT switch.

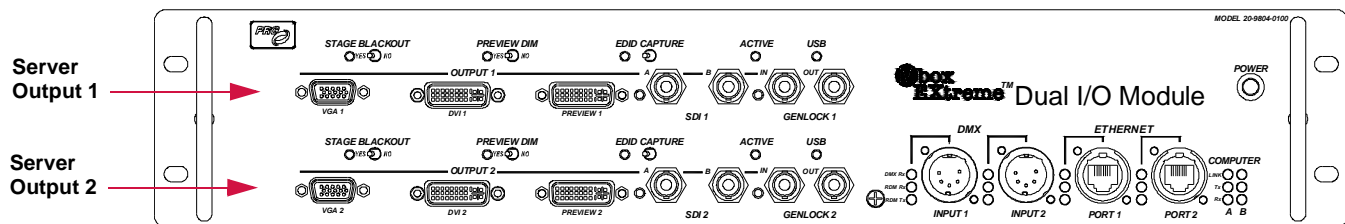


Figure 3-1: Dual I/O Module Server Output Sections

Connected Display Devices and EDID

Overview

Without special hardware or software, a typical computer can only output video resolutions and frequencies that are supported by the display equipment that is connected to it. Display devices communicate their required input configurations via EDID (Extended Display Identification Data), which is essentially a communication protocol used between a device and a computer.

In order to provide some of the specialized outputs - for example, the various SDI signals - from the Dual I/O module, the computer must be told that it can output certain frequencies or resolutions that are required. For this reason, the I/O module incorporates EDID management for both video outputs on the computer. The I/O module always tells the computer what frequencies and resolutions are possible, and EDID from connected devices is never passed through directly to the computer unless "captured" into the I/O module (as will be covered later in this section).

When connecting the Mbox video outputs to a display device, you must ensure that the display device's desired resolution and frequency appear in the Mac Displays Preference window so that it will be possible to select the resolution and frequency here and in the Fullscreen Mode section of the Setup tab (refer to ["Setup: Fullscreen Mode"](#) on page 58). If the desired resolution and frequency are not available, then you must change to an alternate EDID set or capture the EDID settings from the connected display device.

The currently selected EDID set for each output is shown in the Mac Displays Preference window. Each output of the server will show a configuration similar to the example in **Figure 3-2** below. The header of each window will display the name of the EDID set (e.g. PRG-MbE 60Hz as shown below) or the name of the captured EDID (e.g. LCD 2408WFP).

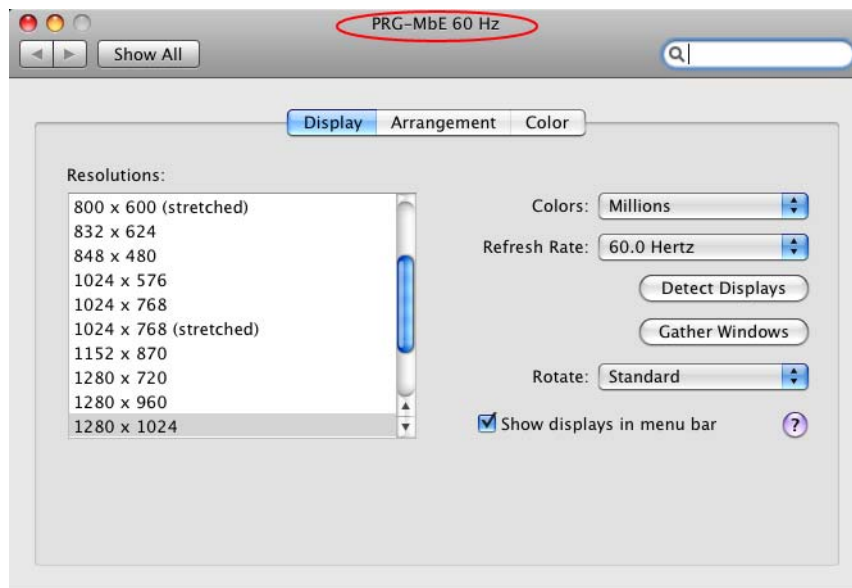


Figure 3-2: Mac Display Preferences

Switching Between Modes

The Mbox server can operate in one of three default EDID settings, or, if the default sets are not appropriate for the connected display devices, then a custom EDID setting may be captured.

Default EDID Sets - Three default sets of EDID data stored within the Dual I/O module provide the necessary information to work with standard computer display resolutions and frequencies, and typical SD and HD-SDI resolutions and frequencies. These three sets include common VESA and SD/HD SDI resolutions at different frequencies. The following chart shows the "usable" frequencies in each of the three EDID sets.

(This chart assumes the user is selecting a non-VESA resolution i.e. NTSC, PAL, 720p, 1080p, 1080i *)

| Frequency Entry on Setup Tab | Default EDID Sets | | |
|---------------------------------|--------------------|-----------------------|--------------------|
| | SET 1 60Hz EDID | SET 2 59.94Hz EDID | SET 3 50Hz EDID |
| 60Hz | 60Hz | X | X |
| 59.94Hz | X | 59.94Hz | X |
| 50Hz | X | X | 50Hz |
| 30Hz | 30Hz | X | X |
| 29.97Hz | X | 29.97Hz | X |
| 25Hz | X | X | 25Hz |
| 24Hz | 24Hz | X | X |
| 23.98Hz | X | 23.98Hz | X |

* VESA resolutions like 1024x768, 1280x1024 etc. should use 60Hz frequency setting only.

Custom EDID Capture - At times, the default sets of EDID data may not be appropriate for the connected display devices. In these cases, special steps can be taken to provide display-specific EDID information to the computer. This function is referred to as "EDID Capture." Any EDID compliant device can be connected to the Dual I/O module and have its EDID data read and captured. Captured data is stored in non-volatile memory in the I/O module until it is replaced when the firmware is updated or the EDID data is intentionally reverted back to standard settings.

Guidelines:

- + Capturing EDID data from a specific device requires a DVI or VGA connection.
- + When capturing EDID, the I/O module looks at the ports in a specific order (Stage DVI, Stage VGA, Preview DVI) and the first connected device found is the only data that is captured. Typically, only one device would be connected to the stage DVI or VGA connector as appropriate. To reduce the possibility of incorrect capture, it is best if only one device is connected at a time.
- + EDID will need to be captured for each server output section separately (**Figure 3-3**). When using one of the dual output modes, you must use the same EDID set on both outputs.

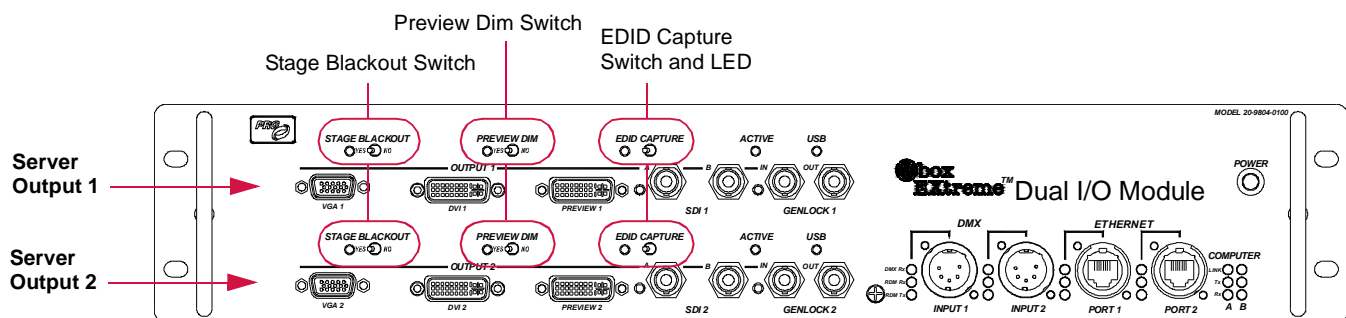








Figure 3-3: Dual I/O Module

Switching Between Standard EDID or Capturing EDID

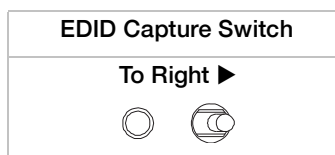
The EDID set can be changed using the Stage Blackout and Preview Dim switches located on the front of the I/O module. The combination of these switch settings (as either Yes or No) will determine the default EDID set - or, if a custom EDID will be captured - when the EDID Capture switch is engaged.

To switch between the three standard EDID sets:

- Step 1. Place Stage Blackout and Preview Dim switches in one of the following configurations (according to the desired set):

| Desired EDID Set | Switch Positions: | |
|-----------------------|--|--|
| | Stage Blackout Switch | Preview Dim Switch |
| Set 1: 60Hz | NO ►  | NO ►  |
| Set 2: 59.94Hz | NO ►  | ◄ YES  |
| Set 3: 50Hz | ◄ YES  | NO ►  |



- Step 2. Flip momentary EDID Capture switch to the right and hold in position. The indicator LED will flash rapidly for four seconds. (During this time, the switch can be released and no capturing action will take place.)



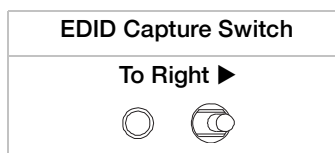
To capture a custom EDID:

Refer to the guidelines on the previous page for more information.

- Step 1. Quit Mbox Designer.
 Step 2. Open Mac Displays Preference window (**Figure 3-2**).
 Step 3. Connect monitor to preview output of the other output section (not being programmed).
 Step 4. Remove all DVI or VGA connectors from output section you wish to program.
 Step 5. At output section being programmed, reconnect only the device from which you want to capture EDID data.
 Step 6. Set both Blackout and Preview Dim switches to their "Yes" position:

| Desired EDID Set | Stage Blackout Switch | Preview Dim Switch |
|----------------------|--|--|
| Capture from DVI/VGA | ◄ YES  | ◄ YES  |

- Step 7. Flip momentary EDID Capture switch to the right and hold in position. The indicator LED will flash rapidly for four seconds. (During this time, the switch can be released and no capturing action will take place.)



- Step 8. After four seconds, the LED will stop flashing and will remain on for about two seconds. During this time the EDID data is being captured.
- Step 9. Once the external capture is complete, the LED will again flash, but more slowly than before. At this point, release the switch.
- Step 10. At Mac Displays Preference window, click **Detect Displays** button. The computer will re-sync the outputs and the new EDID will be applied. (You can connect your display devices at this point.)
- Step 11. You should have a viewable resolution on the output that you were reconfiguring. You may still need to change this resolution (using the Displays Preference window) to a specific desired resolution.
- Step 12. Perform steps 1 - 9 on the other output section of the I/O module.

CAUTION! Because EDID data in the Dual I/O module can be reprogrammed, the computer can output resolutions that your display devices may not support. If you connect a display device and cannot get a picture, even with the Mbox Designer software not running (you may see a message like "Unsupported resolution" on the display), then you should revert the EDID data to the standard 60Hz set. Note also that if the EDID has been set to a mode where you cannot view the desktop, then you will be unable to view the Display Preferences window. Refer to the steps below.

To return the desktop view:

If the EDID in the I/O module has a resolution and frequency that the connected display device does not support, it can result in no picture on the desktop. Without a picture, you can switch EDID sets using the switches, but you can't press the "Detect Display" button because it is not visible on the screen.

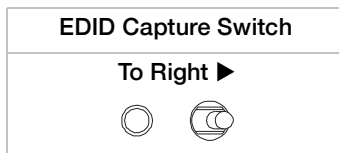
In order to revert to a standard EDID set so the desktop can be seen, it will be necessary to view the Mac Displays Preference window. If you cannot view the desktop (and therefore, this window) due to previous EDID changes, then do the following:

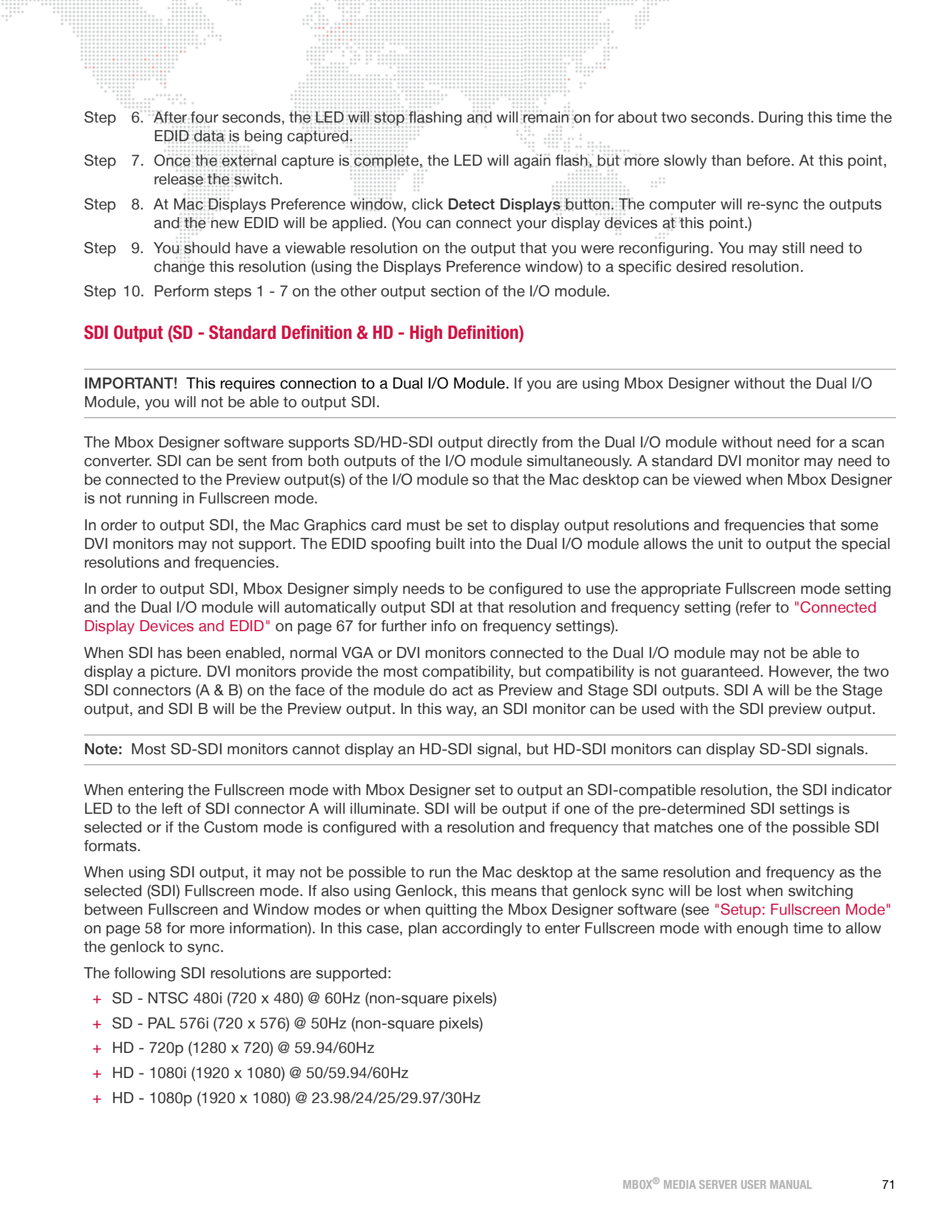
- Step 1. Connect a DVI monitor to Preview 1, and disconnect everything else.
- Step 2. Capture EDID from that monitor. (Refer to [page 69](#).)
- Step 3. Unplug and replug DVI from rear of Mac, or shutdown and reboot the computer.
- Step 4. Provided Mbox Designer is not running, you should now be able to see the Mac desktop on the monitor.
- Step 5. Open Mac Displays Preferences window. Press **Gather Windows** button to get both of the setup windows onto that monitor.
- Step 6. Either set the other output to a working resolution/frequency (for the display devices you have) or again change EDID to something compatible.
- Step 7. Press **Detect Displays**. The other output should now work with your display device.
- Step 8. Connect monitor to the other output, and reconfigure the first one as desired.

To revert to a standard EDID set:

If the custom EDID data in the I/O module is no longer needed, simply return the configuration to one of the standard EDID sets as follows:

- Step 1. Quit Mbox Designer.
- Step 2. Connect a monitor to both output sections (**Figure 3-3**).
- Step 3. Open Mac Displays Preference window (**Figure 3-2**).
- Step 4. Set Stage Blackout and Preview Dim switches to new positions as required. Refer to chart on [page 69](#).
- Step 5. Flip momentary EDID Capture switch to the right and hold in position. The indicator LED will flash rapidly for four seconds. (During this time, the switch can be released and no capturing action will take place.)



- 
- Step 6. After four seconds, the LED will stop flashing and will remain on for about two seconds. During this time the EDID data is being captured.
- Step 7. Once the external capture is complete, the LED will again flash, but more slowly than before. At this point, release the switch.
- Step 8. At Mac Displays Preference window, click **Detect Displays** button. The computer will re-sync the outputs and the new EDID will be applied. (You can connect your display devices at this point.)
- Step 9. You should have a viewable resolution on the output that you were reconfiguring. You may still need to change this resolution (using the Displays Preference window) to a specific desired resolution.
- Step 10. Perform steps 1 - 7 on the other output section of the I/O module.

SDI Output (SD - Standard Definition & HD - High Definition)

IMPORTANT! This requires connection to a Dual I/O Module. If you are using Mbox Designer without the Dual I/O Module, you will not be able to output SDI.

The Mbox Designer software supports SD/HD-SDI output directly from the Dual I/O module without need for a scan converter. SDI can be sent from both outputs of the I/O module simultaneously. A standard DVI monitor may need to be connected to the Preview output(s) of the I/O module so that the Mac desktop can be viewed when Mbox Designer is not running in Fullscreen mode.

In order to output SDI, the Mac Graphics card must be set to display output resolutions and frequencies that some DVI monitors may not support. The EDID spoofing built into the Dual I/O module allows the unit to output the special resolutions and frequencies.

In order to output SDI, Mbox Designer simply needs to be configured to use the appropriate Fullscreen mode setting and the Dual I/O module will automatically output SDI at that resolution and frequency setting (refer to "**Connected Display Devices and EDID**" on page 67 for further info on frequency settings).

When SDI has been enabled, normal VGA or DVI monitors connected to the Dual I/O module may not be able to display a picture. DVI monitors provide the most compatibility, but compatibility is not guaranteed. However, the two SDI connectors (A & B) on the face of the module do act as Preview and Stage SDI outputs. SDI A will be the Stage output, and SDI B will be the Preview output. In this way, an SDI monitor can be used with the SDI preview output.

Note: Most SD-SDI monitors cannot display an HD-SDI signal, but HD-SDI monitors can display SD-SDI signals.

When entering the Fullscreen mode with Mbox Designer set to output an SDI-compatible resolution, the SDI indicator LED to the left of SDI connector A will illuminate. SDI will be output if one of the pre-determined SDI settings is selected or if the Custom mode is configured with a resolution and frequency that matches one of the possible SDI formats.

When using SDI output, it may not be possible to run the Mac desktop at the same resolution and frequency as the selected (SDI) Fullscreen mode. If also using Genlock, this means that genlock sync will be lost when switching between Fullscreen and Window modes or when quitting the Mbox Designer software (see "**Setup: Fullscreen Mode**" on page 58 for more information). In this case, plan accordingly to enter Fullscreen mode with enough time to allow the genlock to sync.

The following SDI resolutions are supported:

- + SD - NTSC 480i (720 x 480) @ 60Hz (non-square pixels)
- + SD - PAL 576i (720 x 576) @ 50Hz (non-square pixels)
- + HD - 720p (1280 x 720) @ 59.94/60Hz
- + HD - 1080i (1920 x 1080) @ 50/59.94/60Hz
- + HD - 1080p (1920 x 1080) @ 23.98/24/25/29.97/30Hz

Note: Many standard resolution/frequency combinations can be selected in the Fullscreen mode section of the Setup tab. To use a resolution and/or frequency that is different from the standard choices, select "Custom" on the pop-up menu and manually enter the resolution and frequency in the fields below the pop-up. Refer to "**Setup: Fullscreen Mode**" on page 58.

Example - To get Mbox to output 720p/59.94Hz, do the following:

- Step 1. Open Mac Displays Preference window.
- Step 2. Using switch combinations outlined on **page 70**, change EDID set on both outputs of the I/O module to the PRG-MbE 59.94Hz set.
- Step 3. At Displays Preference window, click **Detect Displays** button. Reset desktop resolution/frequency of both displays to 1280 x 720 and 59.94Hz.
- Step 4. At Mbox Setup tab Fullscreen mode section, select "HD-SDI 720p59.94" in pop-up menu.

When using the Custom Fullscreen mode, the Frequency combo box has preset values that cover all of the standard frequencies. The result of the settings will depend on the current EDID set (an "X" indicates an invalid combination that should not be used).

The result of any selection when using custom EDID (captured from an external display device) will depend on which frequencies the device supports. If the selected frequency is supported in the custom EDID set, you will get it. In all cases, when you attempt to use an unsupported frequency, you will get an undesirable result.

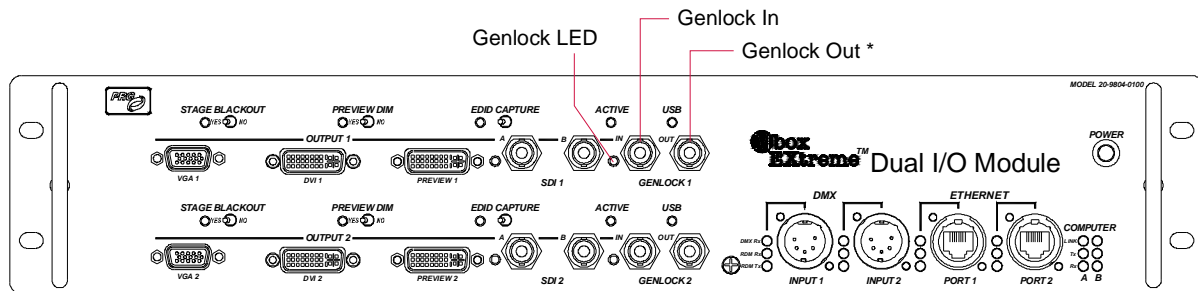
Genlock (Generator Lock)

Note: This section only applies to the rental Mbox Extreme server.

The function of Genlock is to tell the server when to start drawing each frame of video. This function can be synced so that all Mbox Extreme servers in the system will start drawing at the same time. The Mbox Dual I/O Module provides the the ability to synchronize - or "genlock" - the video outputs of the module to an external genlock source. The I/O module can also output a genlock signal to other devices, as desired. Genlock Input and Output connectors are provided on the I/O module for this purpose. (Note that only the top pair of Genlock connectors on each module are active.)

Note: The Dual I/O Module only supports composite sync input. It does not support tri-level sync.

CAUTION! The Genlock Out is not a pass-thru. This output should only be used if you wish to use that particular Mbox Extreme server as the master for syncing (rather than a daisy-chain port).



* Only the top set of Genlock connectors (GENLOCK 1) are connected to the Mac computer.

Figure 3-4: Dual I/O Module Genlock Connectors

The Mbox Genlock feature uses an additional connection between the rear of the I/O module and the Genlock card in the Mac computer. This card is located next to the Graphics card and has two LED indicators - one red and one green - which function as follows:

- + If the card is receiving power but no data, the red LED will turn on.
- + When the card is receiving data (i.e. when a genlock input is connected to the I/O module), the red LED will turn off and the green LED will turn on.
- + When a genlock input is first connected to the I/O module, a green LED to the left of the Genlock In connector will flash rapidly. This is to indicate that the module has recognized the presence of an incoming signal and is attempting to synchronize to it.
- + Once synchronization has occurred, the LED will stop flashing and stay illuminated. It may take up to two minutes for the synchronization process to complete, so it is advisable to establish sync a few minutes before needed.
- + If the green LED flashes rapidly when genlock is connected, this indicates an input frequency that does not match (too fast or too slow) the frequency that the Mac is outputting.
- + If the green LED flashes rapidly then turns off altogether, this is a likely indication that the input signal is not standard composite sync. Check the type and quality of the signal.

To ensure that genlock input and output work successfully, make sure that the devices being synchronized are set to refresh at identical rates. If Mbox Designer is set to output video with a refresh rate of 59.94Hz, then its output can only be usefully connected to another device that is set to refresh at 59.94Hz. Similarly, if you intend to synchronize Mbox video output to a video source refreshing at 50Hz, you must set Mbox Designer to output video with a refresh rate of 50Hz. Please note that not all video refresh rates are available on all devices or are compatible with all devices. You will need to find a rate that works with all of your equipment.

CAUTION! If you attempt to synchronize an Mbox's video output to an external source with a conflicting refresh rate, the two devices will never synchronize. The genlock LED on the front of the Dual I/O Module will continue to flash forever. Additionally, it is strongly recommended that you configure the Mac desktop resolution to be the same as the Mbox Fullscreen mode (see "[Setup: Fullscreen Mode](#)" on page 58) as failing to do so will result in a loss of genlock synchronization every time you quit Mbox Designer or switch from Fullscreen to Window mode.

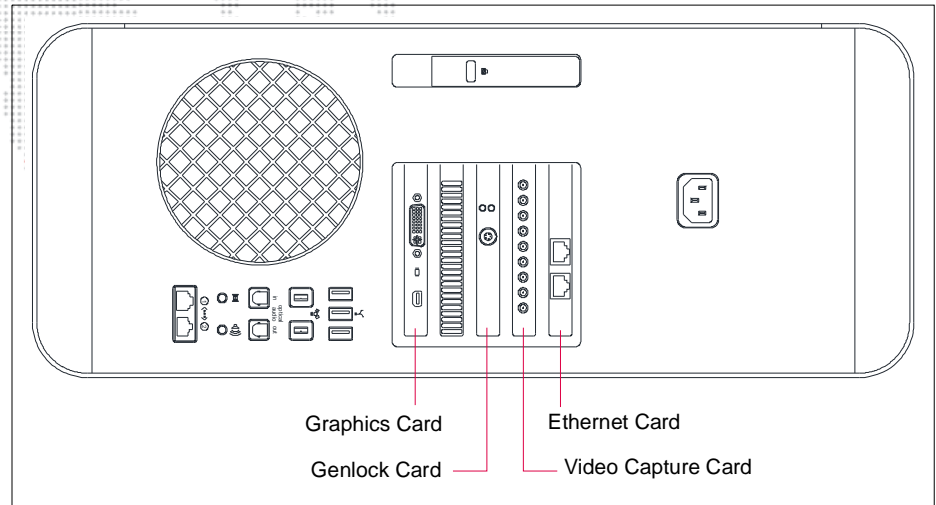


Figure 3-5: Mac Computer Rear View (v3.5)



ENHANCING MBOX PERFORMANCE

Recommended Practices

Use the following recommended practices to enhance the performance of your Mbox system:

- + Disable any screen-savers.
- + Disable File Sharing and Remote Management (any and all sharing, in fact).
- + Turn off automatic software updates.
- + Disable Spotlight on all connected hard-drives by placing them in the Privacy table.
- + Set Energy Saver settings to disable computer and display sleep, and to stop hard-drives from being put to sleep.
- + If using a laptop with two graphics modes, disable automatic switching (use max performance).
- + Disable Time Machine.
- + Disconnect the computer from the internet.
- + Disable Expose and Spaces.
- + Turn off FileVault and Firewall.
- + Turn off Bluetooth.
- + Turn off automatic data and time setting.
- + Quit all other applications!
- + Disable unnecessary background processes.



4.


OPERATION

This chapter provides operating instructions for the Mbox Designer software.

- + PLAYMODES
- + 3D OBJECTS AND DIGITAL GOBOS
- + ANIMATED TEXTURES
- + LAYER COPY
- + DRAWMODES
- + LAYER BLENDING
- + SPECIAL EFFECTS
- + TEXT FILES
- + SCRIPTS
- + AUDIO
- + SYNCHRONIZATION
- + ALIGNMENT RECTANGLES
- + EFFECTS AND TRANSITIONS
- + PROJECTION MAPPING
- + PIXEL MAPPING



PLAYMODES

 For a complete channel map, refer to "Play Mode" on page 188.

Basic Modes

Loop (Forward & Reverse) - Looping playmodes will play the movie from In-Frame to Out-Frame (Forward) or Out-Frame to In-Frame (Reverse) in a looping fashion. When the layer's opacity is reduced to 0, the playhead continues to mark time, meaning that when opacity is restored, the playhead will be at a later point in time.

Once (Forward & Reverse) - Once playmodes will play the movie from In-Frame to Out-Frame (Forward) or Out-Frame to In-Frame (Reverse) but will pause on the final frame rather than looping. When the layer's opacity is reduced to 0, the playhead continues to mark time, meaning that when opacity is restored, the playhead will be at a later point in time.

Modifiers:

- + **Pause when Opacity = 0** - When the layer's opacity is reduced to a level of 0, the playhead stops. When opacity is restored, playback resumes with the playhead at the same point it was when opacity was set to 0.
- + **Pause and Reset when Opacity = 0** - When the layer's opacity is reduced to a level of 0, the playhead stops. When opacity is restored, playback resumes at the In-Frame/Out-Frame - depending on the direction of playback.

Bounce/Random

Bounce (Forward & Reverse) - Bounce playmodes will play the movie in the selected direction initially, but playback will switch to the the opposite direction when the last frame is reached. (This is also know as "ping-pong.")

Random - A pseudo-random frame of the movie from between the In and Out-Frames will be displayed. This mode is pseudo-random because using the same movie and playback settings on more than one layer/server will cause the same frame to be played at the same time on both layers/servers. This is done so as to allow for playback sync between multiple servers in a blended arrangement.

Restart on In-Frame Change

Forward Loop - Movie will play forwards from In-Frame to Out-Frame, looping at the Out-Frame. If the In-Frame value is modified during playback, then the playhead will jump to the frame associated with the In-Frame value.

Forward Once - Movie will play forwards from In-Frame to Out-Frame, pausing on the Out-Frame. If the In-Frame value is modified during playback (but not after the pause), then the playhead will jump to the frame associated with the In-Frame value.

Crossfade on Out-Frame

Forward Loop - Movie will play forwards from In-Frame to Out-Frame, looping on the Out-Frame. If the layer has a crossfade time greater than 0 assigned to it, the movie will crossfade (using the layer's crossfade type) to the In-Frame. Because the Out-Frame triggers the crossfade, to ensure a pause-free crossfade the Out-Frame should be moved (towards the beginning of the movie) by at least the same amount of time as the crossfade time.

Reverse Loop - Movie will play backwards from Out-Frame to In-Frame, looping on the In-Frame. If the layer has a crossfade time greater than 0 assigned to it, the movie will crossfade (using the layer's crossfade type) to the Out-Frame. Because the In-Frame triggers the crossfade, to ensure a pause-free crossfade the In-Frame should be moved (towards the end of the movie) by at least the same amount of time as the crossfade time.

Timecode Sync

Strict Lock - Used with a timecode (LTC or MTC) input. Movie playback waits on In-Frame for matching timecode value, at which point playback is locked to timecode. If timecode stops, the playback stops. If timecode jumps (forward or backwards) playback will jump accordingly.

Sync then Freewheel - Used with a timecode (LTC or MTC) input. Movie playback waits on In-Frame for matching timecode value, at which point playback is started but ignores timecode (freewheels) until the movie or playmode is changed on the layer.

Jam Sync - Used with a timecode (LTC or MTC) input. Movie playback waits on In-Frame for matching timecode value. If timecode continues playback is locked to timecode. If timecode goes away, playback continues (freewheels). If timecode returns, the playhead will jump to the point of the movie matching that timecode.

Layer Sync

Slave - Used with one of the Layer Sync Master modes on another layer/server. A Slave layer pauses on its In-Frame and listens for sync signals on its selected Sync Stream. If sync is received, the layer plays the same relative frame as the Master, and at the same speed.

Master Forward Loop - Used with the Layer Sync Slave mode on another layer/server. A Master Forward Loop layer plays between In and Out-Frames, loops at the Out-Frame, and transmits a sync signal on the selected Sync Stream.

Master Forward Once - Used with the Layer Sync Slave mode on another layer/server. A Master Forward Loop layer plays between In and Out-Frames, pauses at the Out-Frame, and transmits a sync signal on the selected Sync Stream.

Kiosk

Non-Looping, Pause on Last Frame of Last File - Playback between In and Out-Frame begins with the initially-selected file in a folder, automatic sequential transitions (using layer's transition type and time) happen until the Out-Frame of the last movie in the folder is reached. At which point the movie will pause on the Out-Frame until the movie or playmode is changed.

Non-Looping, Loop Last File - Playback between In and Out-Frame begins with the initially-selected file in a folder, automatic sequential transitions (using layer's transition type and time) happen until the Out-Frame of the last movie in the folder is reached. At which point the movie will loop back to its In-Frame continuously until the movie or playmode is changed.

Non-Looping, Fade Out Last File - Playback between In and Out-Frame begins with the initially-selected file in a folder, automatic sequential transitions (using layer's transition type and time) happen until the Out-Frame of the last movie in the folder is reached. At which point the movie will fade to transparent on the Out-Frame, remaining invisible until the movie or playmode is changed.

Looping - Playback between In and Out-Frame begins with the initially-selected file in a folder, automatic sequential transitions (using layer's transition type and time) happen until the Out-Frame of the last movie in the folder is reached. At which point the movie will loop to the In-Frame of the first movie in the selected folder.

SMPTE - A valid movie folder/file must be selected to initiate playback. This movie will stay paused on its In-Frame until timecode reaches the start of any movie in the folder. At which point the incoming timecode value will trigger the playback of the movie with the matching time.

Guidelines:

- + The two non-SMPTE Kiosk modes use the layer's current crossfade type and time when switching from one piece of content to the next. These two modes require the first desired piece of content in the folder to be selected.
- + The SMPTE Kiosk mode requires any valid SMPTE-linked piece of content in the folder to be selected; this should typically be the first piece of content desired. Folders for use with SMPTE Kiosk mode should not include any non-SMPTE linked content. It is also a good idea to make the first and last frame of any SMPTE-linked content black to avoid an undesirable paused frame as the layer waits for the appropriate SMPTE to initiate playback.

- + The SMPTE Kiosk mode requires the use of the MediaTimeCodes.plist for assignment of start times for the individual files (refer to "[Linking Files to Timecode \(Method 1\)](#)" on page 109. It is not compatible with the TC DMX Controls.

Playout

Playout modes can be used on bump buttons, such as the Restart mode.

5 Seconds - playback position will skip ahead to five seconds from the end of the movie.

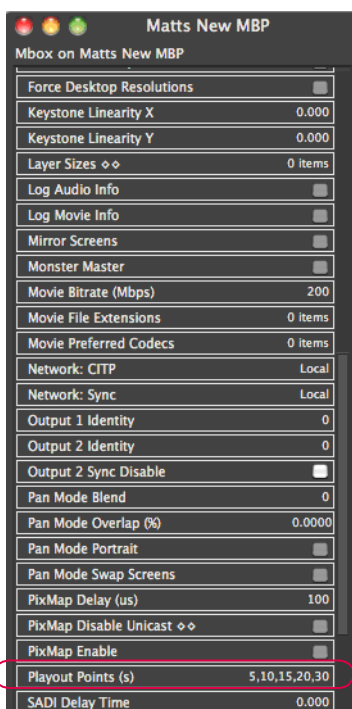
10 Seconds - playback position will skip ahead to ten seconds from the end of the movie.

15 Seconds - playback position will skip ahead to fifteen seconds from the end of the movie.

20 Seconds - playback position will skip ahead to twenty seconds from the end of the movie.

30 Seconds - playback position will skip ahead to thirty seconds from the end of the movie.

The playout points can be modified using the preferences available in the Mbox Remote application. The preference is called "Playout Points" and the format is in whole numbered seconds (five separate values). (Refer to the Mbox Remote User manual for more information.)



Restart

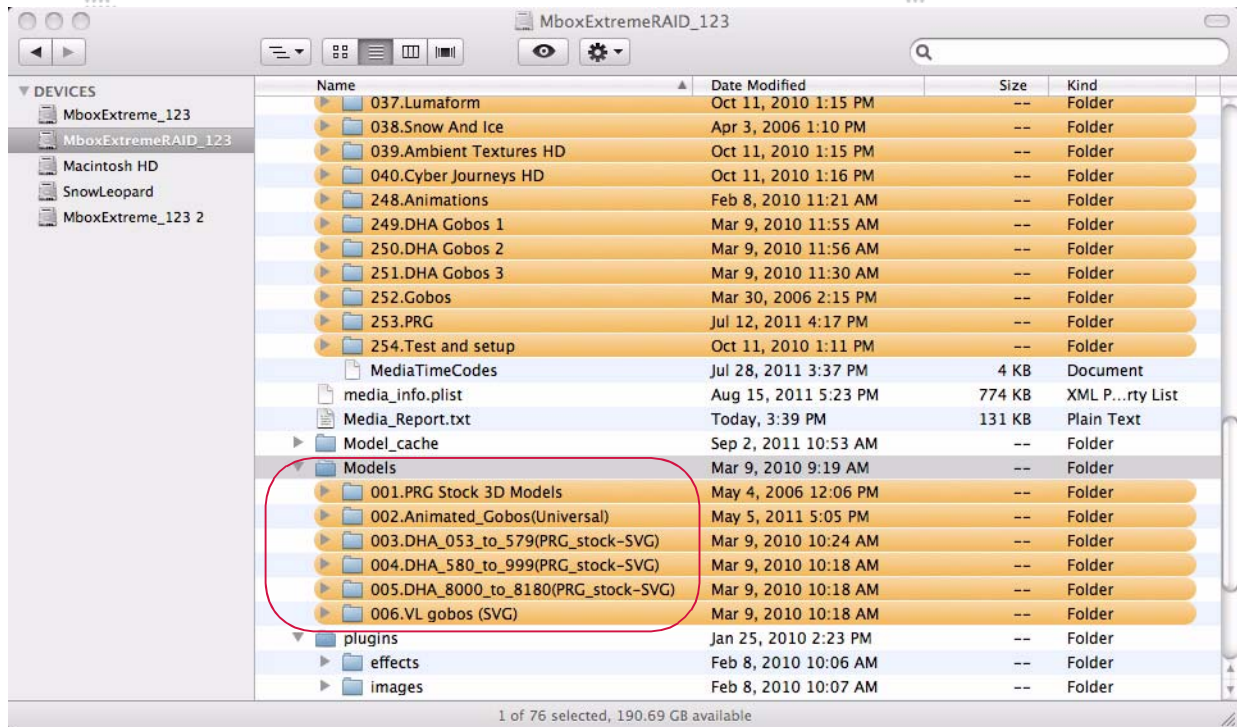
Restart Movie from In-Frame - This playmode always returns the playhead to the current In-Frame point. The Playmode value should be returned to its prior value after a restart is triggered.

For a complete channel map, refer to "[Play Mode](#)" on page 188.

3D OBJECTS AND DIGITAL GOBOS

About 3D Models and Digital Gobos (Objects)

3D Model and Digital Gobo files are arranged into individual folders within the */Mbox/Models* folder.



Lighting

All 3D models and digital gobos require some amount of lighting to be properly visible. If the object file is used without turning on one of the Mbox lighting fixtures or without using Drawmode 1 (Light), then the object will appear on the screen as a black silhouette.

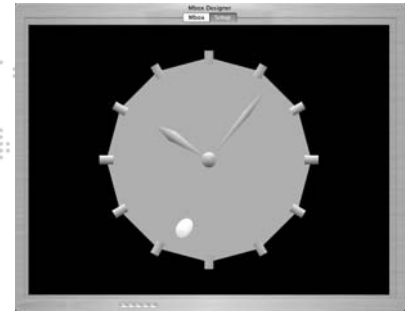
Guidelines:

- + 3D models respond best to the spotlight fixtures. The resulting shadows help enhance the 3D nature of the model.
- + Digital gobos respond best to the ambient light fixture or to Drawmode 1.

Vertex Array Files (Compiling)

When displaying a 3D model or digital gobo file on the screen, that file is read from the hard-drive just like the 2D content. But loading model and digital gobo files in their original format (.obj, .svg) and converting them to be used within the Mbox environment can be a slow process. Instead, Mbox Designer generates a new version of these files in the *Mbox/Models* folder using a proprietary format. The resulting vertex array files have been optimized to allow for shorter load times when the files are requested for display. The process of creating the vertex array files is called "compiling."

All appropriate files in the *Models* folder will be compiled automatically the first time Mbox Designer is started (and successfully locates them). Thereafter, files in the *Models* folder will only be compiled if they are new or if they have been modified since the last time Mbox Designer was used. Compiling all of the stock files in the *Models* folder takes some time, but this task only needs to happen once in the background, allowing all other functions to be available during this process. If models or digital gobos that are still waiting to be compiled are requested, Mbox will display a substitute image until the requested file has been compiled. If a file that hasn't been compiled yet is requested, Mbox Designer will display the "Waiting for Gobot" gobo (shown at right).



Waiting For Gobot

Note: If you place a large number of new files in the *Models* folder, don't expect them to be available as soon as the application launches, but once compiled, the files will be available immediately.

Compiled object files are automatically placed in the *Mbox/model_cache* folder. These files are given a numerical prefix and the .vtxa (vertex array) suffix. These vertex array files cannot be edited or renumbered. Any additions, deletions, or renumbering of model or digital gobo content should be done in the *Models* folder rather than in the *model_cache* folder.

Preloading 3D Objects

If large, complex 3D models are used, they may not appear on screen as quickly as desired. To assist, Mbox Designer can be told to preload specific 3D models into system RAM at startup. In order to force a file to preload, either append ".preload" to its filename or to the name of its immediate parent folder - which would cause all of the files in that folder to be preloaded. Examples:

file - **001.Object.preload.obj** folder - **002.LargeObjects.preload**

Preloading a large number of objects will cause Mbox Designer to take longer to start up and should only be done if the models in question do not appear on screen as quickly as desired. When models are preloaded, it is the vertex array file that is preloaded rather than the original .obj or .vle file. Because of this, preload time is reduced, but could still be longer than desired.

Normalization

By default, both model and digital gobo files are "normalized" when they are compiled. Mbox Designer's vertex array compiler performs this task to ensure that the files appear at a usable scale rather than being too large or too small. Given the wide variety of applications that can be used to create models or digital gobos, an object that appears to be just right when created might appear to be gigantic or tiny when displayed by Mbox Designer. Different applications may use different units of scale – pixels, inches, meters – but each of these units of measure will be saved as a generic unit in an .obj or .svg file.

Therefore, when compiling, Mbox Designer's default action is to normalize all models and digital gobos. Normalization is accomplished by scaling objects to fit into a bounding cube that is 480px on each side. Objects are scaled up or down so that their largest dimension is 480px and their other dimensions are then scaled proportionally.

To stop the compiler from normalizing an object, the suffix ".noscale" can be added to its name before the file is compiled and the file will not be normalized when it is compiled. If this option is used, one generic unit will equal 240 pixels in the Mbox 3D environment. Example:

a file named - **001.MyObject.obj** should be renamed as - **001.MyObject.noscale.obj**

To create an object with a scale factor (relative to other files), use the ".scale" switch. In the following example, the second file would appear at half the size of the original:

a file named - **023.DigiGobo.svg** would be renamed as - **023.DigiGobo.scale_0.50.svg**

If you create an object that is scaled to match a particular piece of 2D content (which is measured in pixels), and you want Mbox to treat generic units as pixels, add the suffix ".pixels" to the file's name before it is compiled. Example:

a file named - **001.NewObject.obj** should be renamed as - **001.NewObject.pixels.obj**

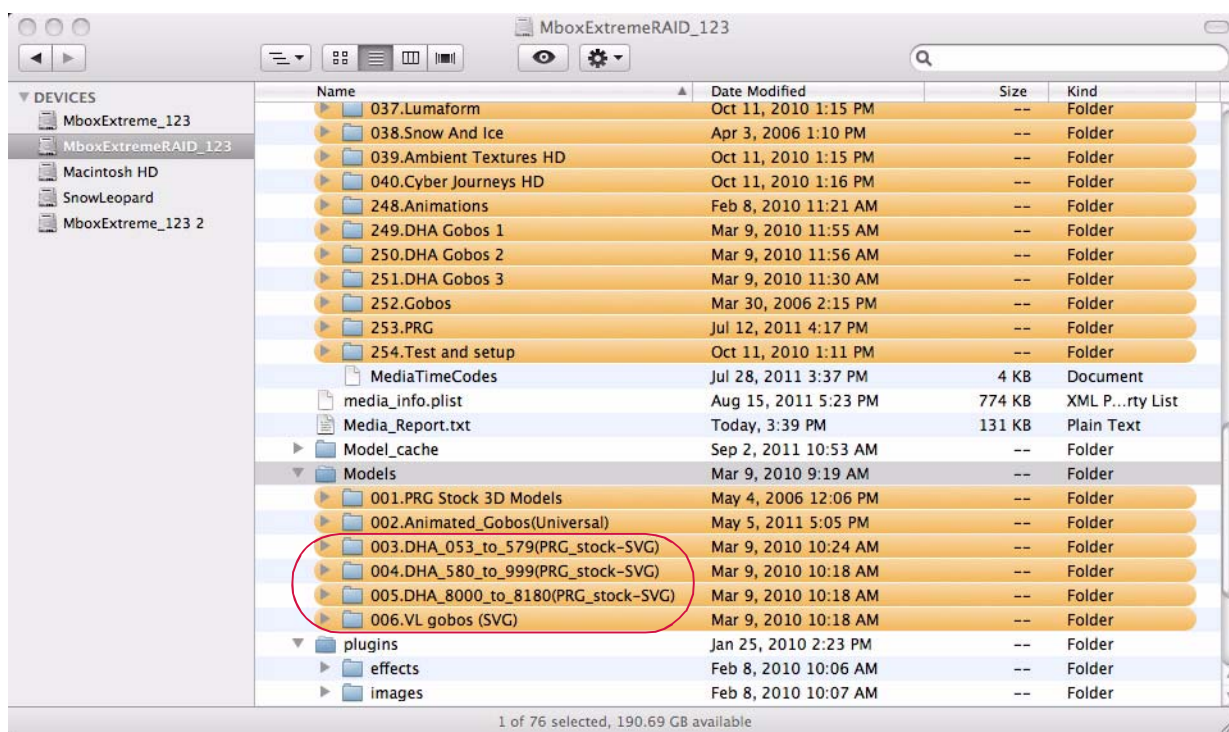
In this case, an object that is 200 generic units tall will appear as 200 pixels tall within Mbox. And a piece of 2D content that is 200px high would fit exactly when applied to that object.



Training Video: [Mbox Media Server Training Video Chapter 18: 3D Functionality](#)

DHA and VARI*LITE Digital Gobos

A selection of DHA and VL gobos are included in the */Mbox/Models* folder of the rental Mbox Extreme server. These are "digital gobos," and are treated like 3D models in many regards. There are four folders of gobos (003, 004, 005, and 006) saved as .svge (Scalable Vector Graphics Encrypted) files. The files are copy-protected using the same scheme that copy-protects the stock movie content.



Creating Custom Digital Gobos

Overview

Custom digital gobos can be created in two formats: SVG and AI (Adobe Illustrator®). Adobe Illustrator is the best application for creating custom digital gobos because it provides the best toolset for features that Mbox Designer supports. SVG files are the most compatible and they provide better functionality than AI files.

Mbox Designer's vertex array compiler pays attention to "object fill" information in these file types. Path and Stroke information is ignored, unless special steps are taken with the file. (Refer to the Adobe Illustrator documentation for more information on path, fill, and stroke.)

Scale-To-Fit vs. Arbitrary Fit

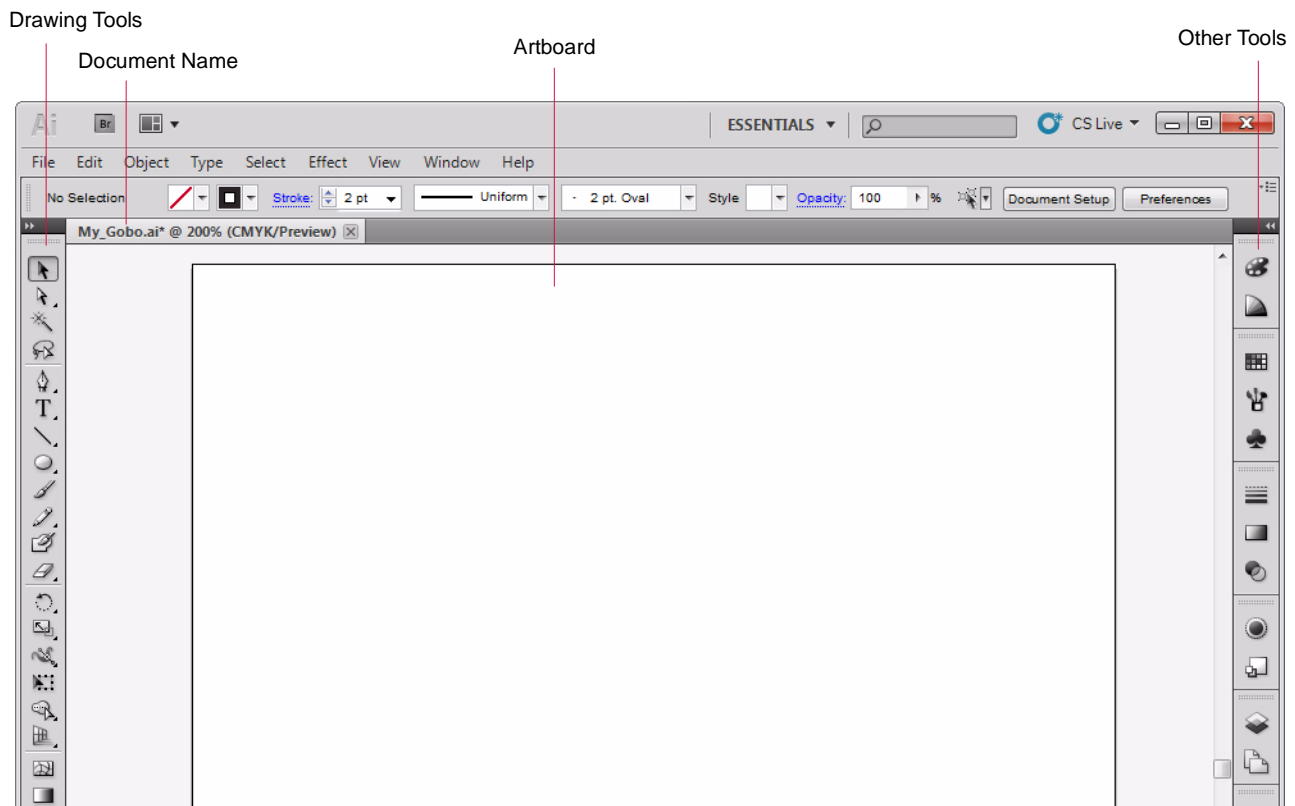
Before beginning, determine the intent of the digital gobo. If you create an SVG gobo file, you have two options for how a texture is mapped to the digital gobo:

- + **Scale To Fit** - This will have a texture stretched (or squashed) to fit onto the digital gobo, provided you have a shape that you want to apply the texture to.
- + **Arbitrary Fit** - This will have a texture applied to a digital gobo with a specific fill factor given to the texture - if you are using a digital gobo as a texturable masking aid or if you don't want the texture scaled. If you create an AI gobo file, you are limited to the Scale To Fit option, and the procedure is slightly different.

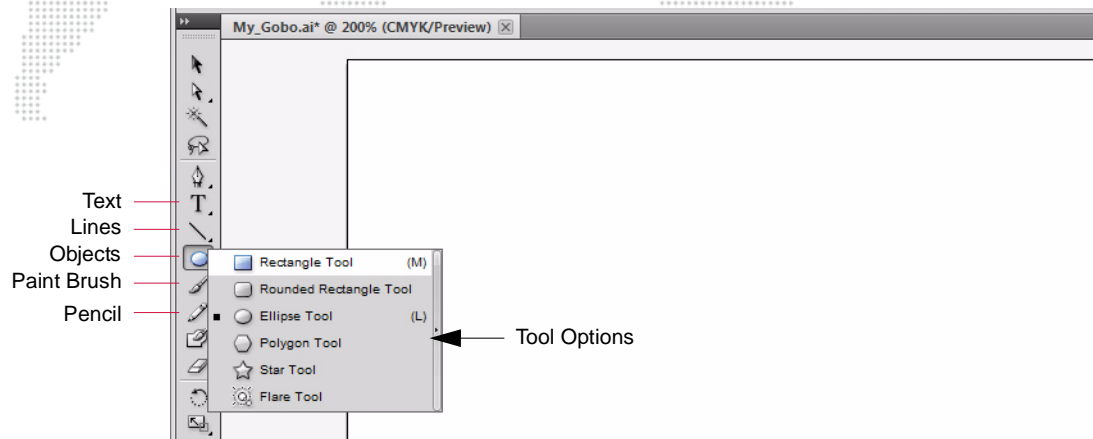
Creating a Digital Gobo with Adobe Illustrator CS5

The following steps provide a general guideline for creating custom digital gobos using Adobe Illustrator CS5. Note that older versions of Illustrator may require slightly different steps to achieve the same results. For more information regarding the use of Illustrator, consult the Illustrator Help documentation included with the application.

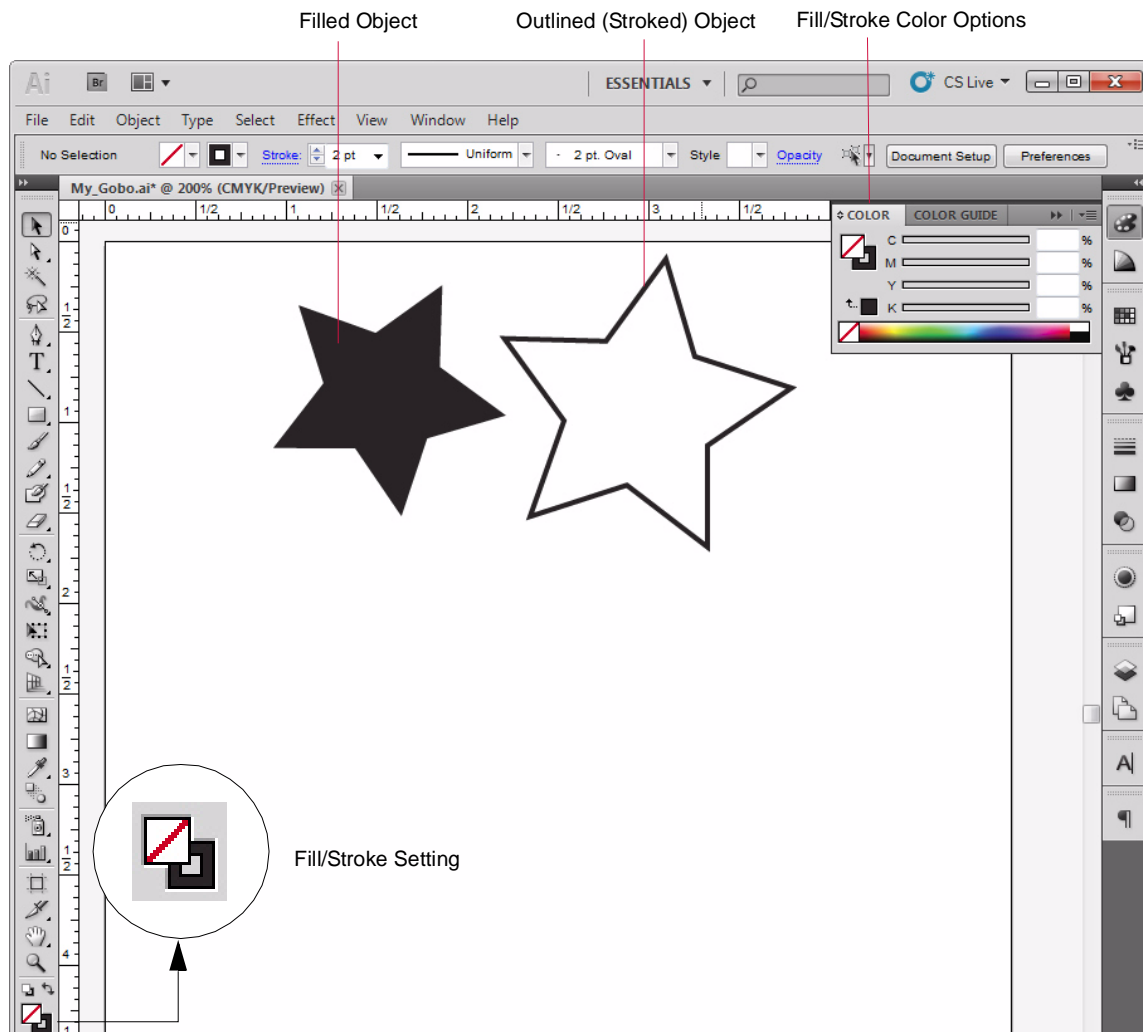
Step 1. Start a new document and name it appropriately. The size of the artboard and orientation of the document are not critical, nor is the color space (RGB or CMYK). Basically, just make sure the document is large enough to hold all of the objects.



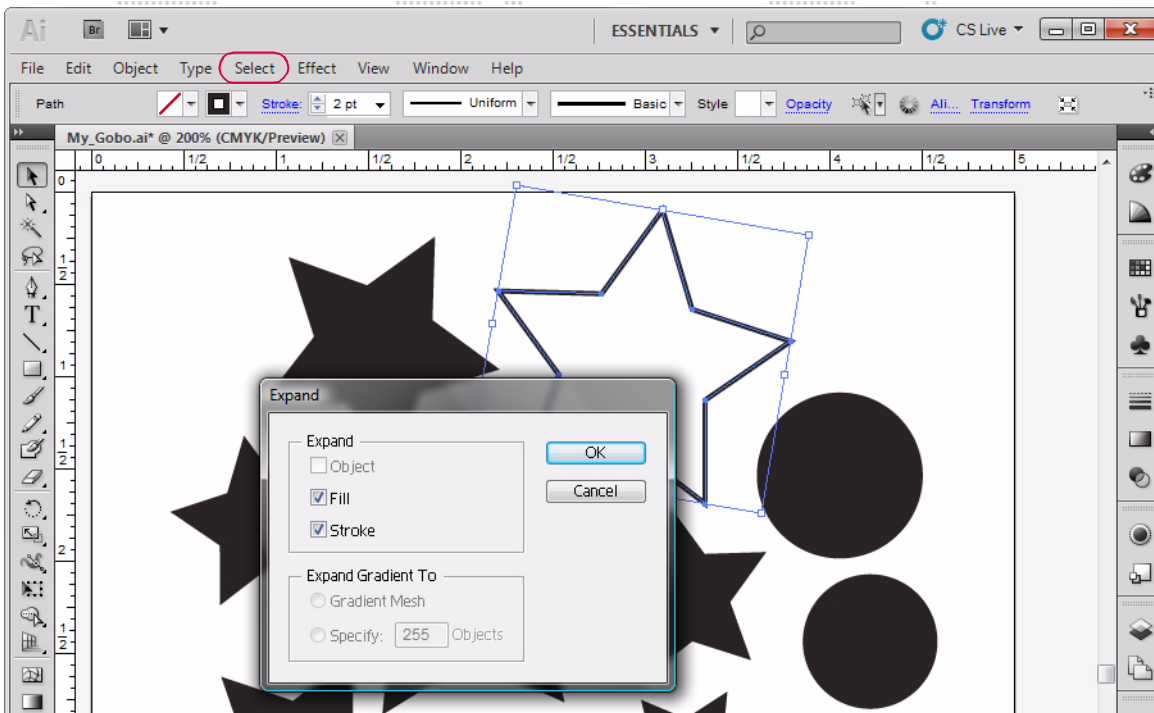
Step 2. Use the various drawing tools to compose the gobo. The most useful tools are the objects (ellipse, rectangle, polygon, or star), the paintbrush, the linear tools (line, arc, spiral), text tool, and the pencil. All of these tools, except the line tool, will create a filled object. Filled objects will be compiled as solid areas in Mbox and will be the areas that accept a texture, if one is applied.



Step 3. To make an outline of an object, turn off the object's fill and then expand the object. To turn off the fill, select the object in question and then make sure the Fill/Stroke portion of the toolbar looks like the example below.



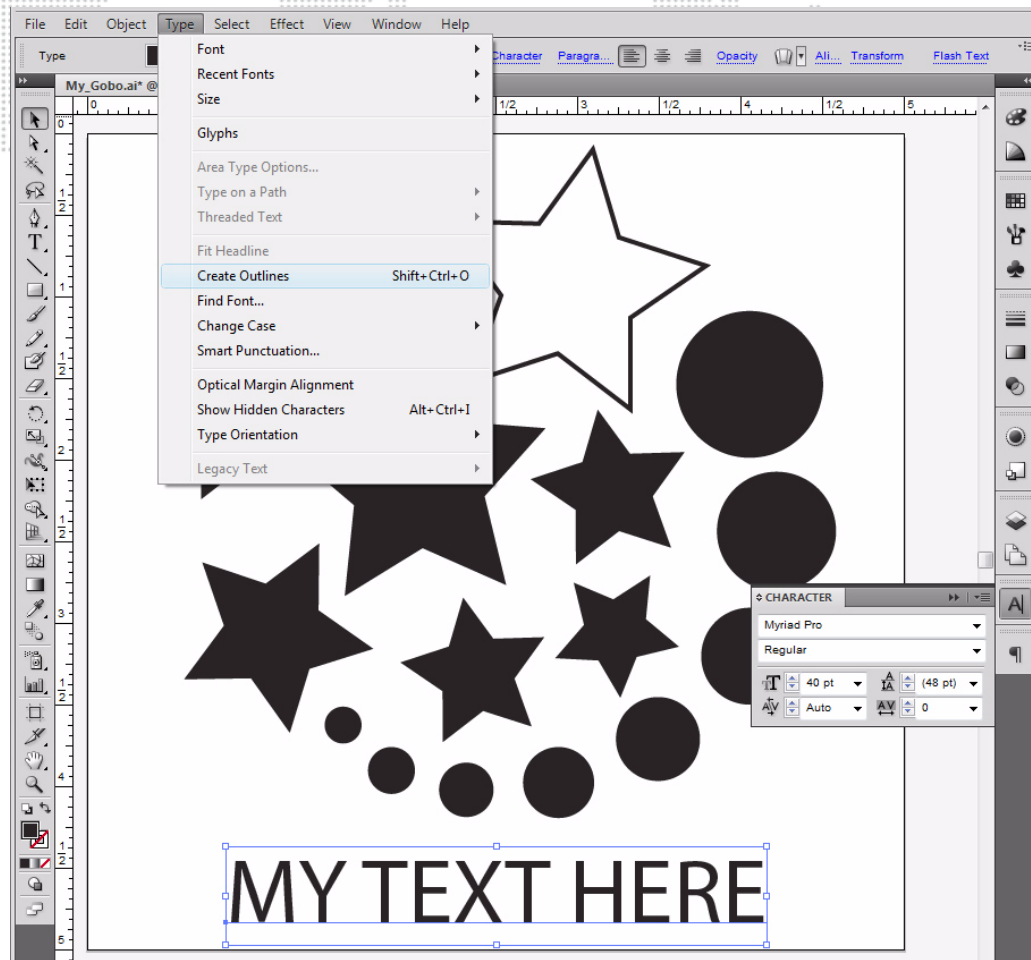
Step 4. To expand an object, first select the object, then choose **Expand** from the **Object** menu. This will open a pop-up window. You don't need to change any of the options in the window, just press **OK**. Add more objects as desired. (You can use multiple layers, if required.)



Step 5. Use the text tool to create text as desired. Use the Character options to set font and size.



Step 6. Text is a special case, and must be converted out "outlines." Switch to the Selection Tool and select the text. Select "Type" in the menu bar, and then select "Create Outlines." You cannot make outlined text (stroke only), it has to be filled.

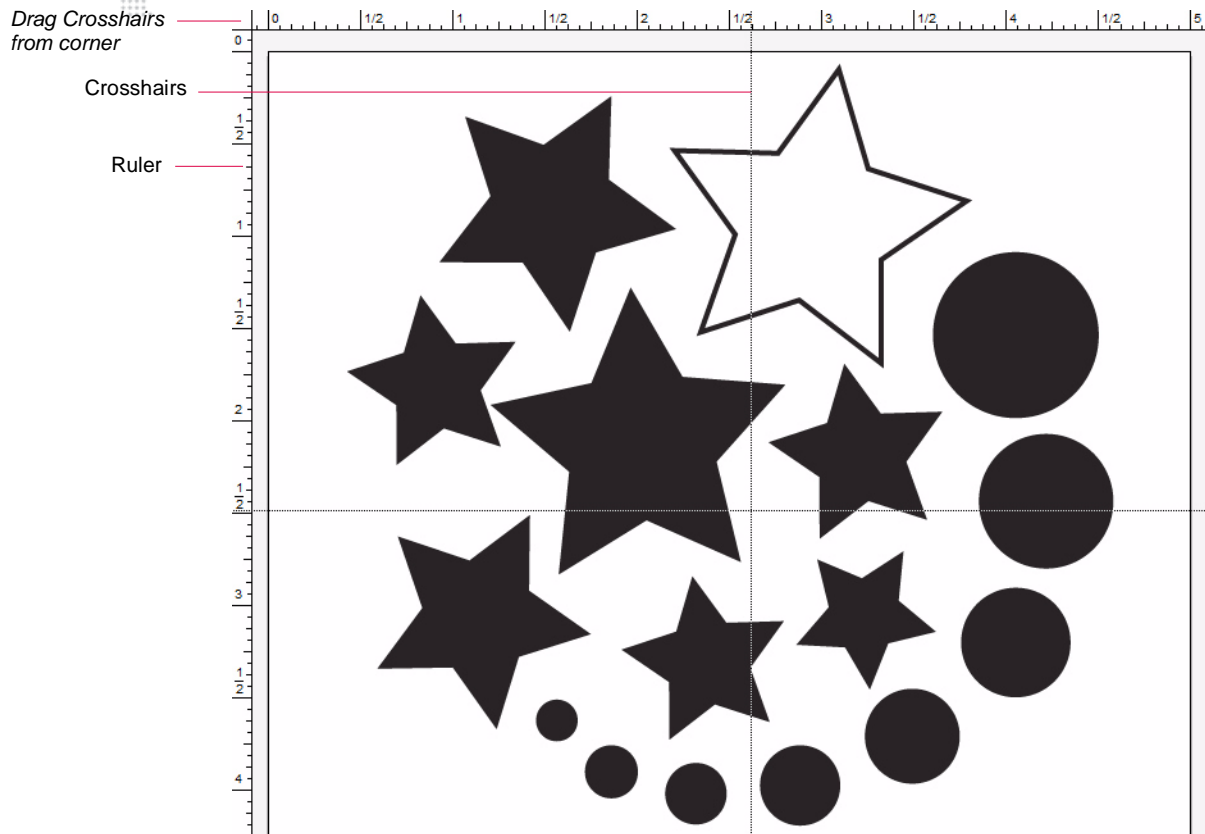


Step 7. If you are creating an SVG gobo, you need to apply a crop area to the document. The size and location of this crop area will determine whether your digital gobo will fall under Option 1 or Option 2. The texture applied to the gobo will fill the crop area when the gobo is used in Mbox. Note: It is not recommended that the crop area be sized or positioned so that any portion of an object fall outside the crop area.

- a. Option 1: If you just want to apply a texture to your gobo so that the texture completely fills the gobo, then create the crop area so its borders are just outside the edges of all of the objects in your composition.
- b. Option 2: If you have a texture that you do not want scaled (or want scaled to a specific size) and only want to show that texture in the positive areas of the gobo without any further scaling, then make the crop area the same as your content and arrange the objects in the file inside that crop area. In this case the gobo acts as an inverted mask since the result ends up displaying the unscaled texture on the the positive areas of the SVG file.

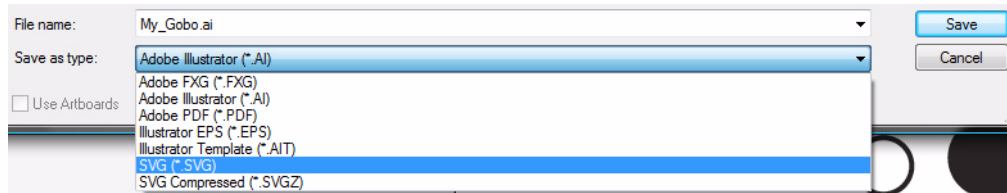
If you are creating an AI gobo, you can't use crop areas, and the applied texture will be stretched or squashed automatically to cover all of the objects in the file. You can use rectangles with no dimensions (0px x 0px) to affect how the texture is applied by using them to define the corners of an imaginary crop area. To add a rectangle with no dimensions, select the rectangle tool and click and release on the drawing area. In the dialog box that opens, enter 0 for the horizontal and vertical size of the rectangle. You won't be able to see these objects in Mbox Designer, but they will affect how the texture is applied.

- Step 8. Before you saving the file, consider where the center of the file should be. By default, the center of a digital gobo will appear in the center of the Mbox Designer window and the gobo will rotate around that center point. If you save the file as an AI file, you can set the center by modifying the origin of the file in Illustrator. To modify the origin of a file, click and hold on the small, dotted set of crosshairs at the top-left of the document window then drag the crosshairs to where you want the origin to be. For optimal results, the new origin must be within the boundaries of one of the objects in the file. Note: You must have rulers turned on to see the origin and crosshairs.



If you save your file as an SVG file, then the rotational center of the file can either be the center point of the crop area, or you can add a rectangle with no dimensions which then defines an alternate center point. This 0px x 0px rectangle can be either inside or outside of other objects in the file and inside or outside the crop area.

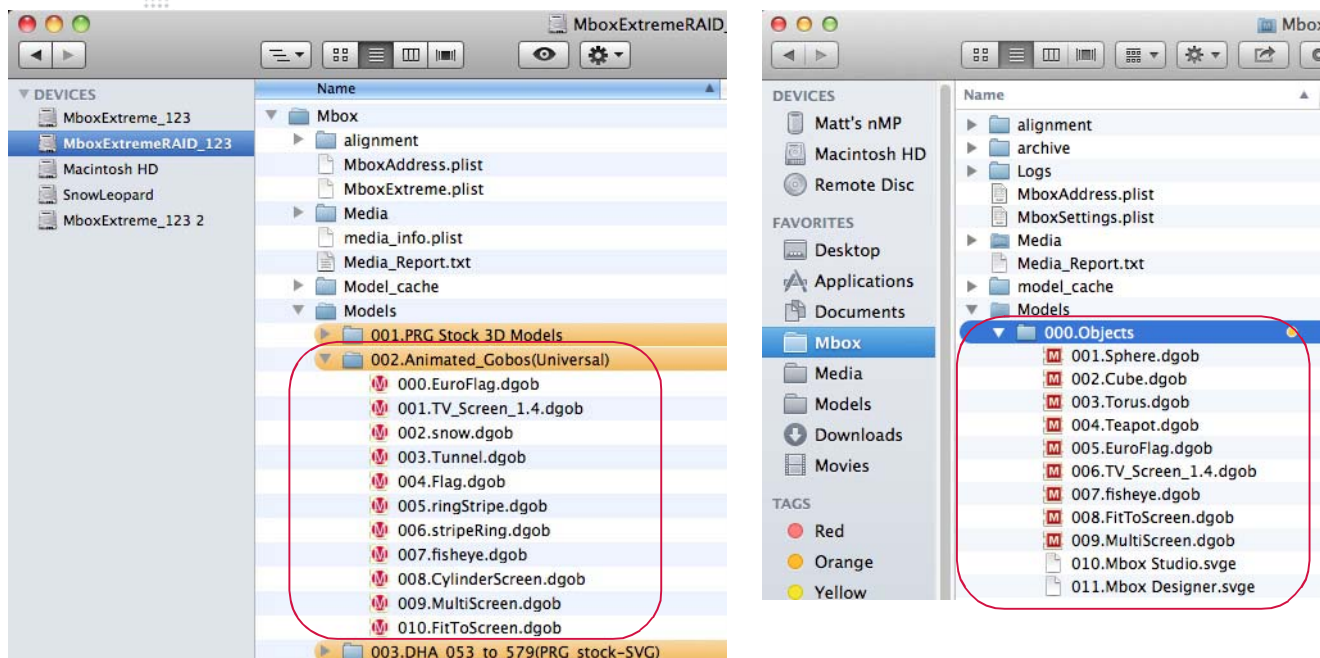
- Step 9. Save file, choosing either the SVG or AI format. Both file types will prompt a secondary pop-up window to set options when saving the file. When saving as an SVG file, you do not need to modify any of the default values. When saving as an AI file, you need to make sure that "Use Compression" is not checked.



- Step 10. When creating an SVG file, change the file extension from .svg to .svge to allow Mbox Designer to generate thumbnails of the SVG file.

Animated Digital Gobos

Mbox animated gobos are similar to SVG gobos, but they have built-in functions which have their own controls. Animated gobos, saved as .dgob files, are located in the */Mbox/Models/002.Animated_Gobos* folder (rental version) or */Mbox/Models/000.Objects* (purchased version). Unlike normal digital gobos, these files do not need to be compiled so there will be no corresponding .vtxa files. Like other digital gobos, the animated gobos are treated as objects and some of them require lighting.



The animated gobos use three channels on the Object fixture: Animation Speed, Animation Modifier A, and Animation Modifier B.

- + **Animation Speed:** affects the rate (and in some cases the direction) of the gobos' motion.
- + **Modifiers A & B:** manipulate other traits.

For a complete channel map, refer to "[Mbox Parameter Descriptions](#)" on page 181.

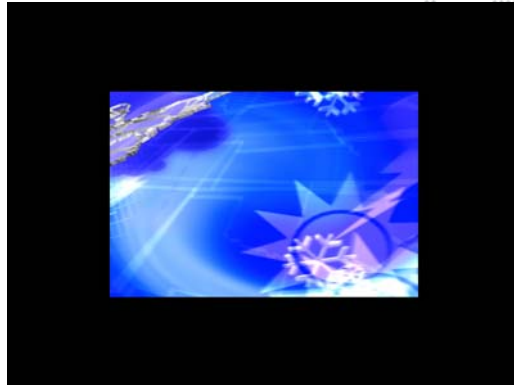
EuroFlag

The EuroFlag animated gobo is very basic. The layer's texture is applied to each star and the Animation Speed channel controls the speed at which the stars rotate. The A and B modifiers have no effect.



TV Screen v1.4

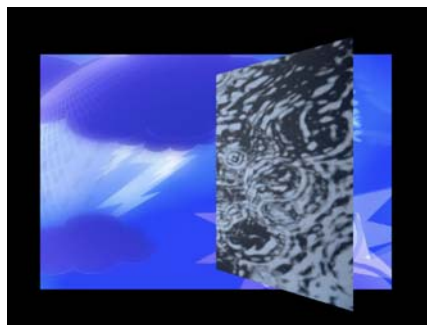
The TV Screen animated gobo allows a texture to be placed onto a plane in 3D space and manipulated it as a 3D object. The texture can rotate and spin on all three X, Y, and Z axes. (A texture on its own will only rotate on the Z axis.) The TV Screen will automatically light itself and Drawmode 1 does not have to be set for it to be visible.



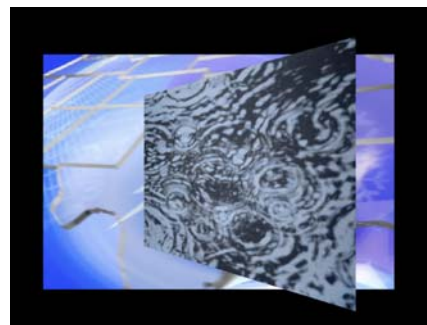
If the A modifier is set above 127, the TV Screen will display a direct pixel-per-pixel representation of the applied texture rather than an interpolated representation. For better clarity, scale has been greatly increased in the following example:



If the B modifier is set above 127, the TV Screen will no longer obey the rules of 3D space and will always be completely in front of a lower-numbered layer, whether it's a background texture or a 3D object. In the following example, the foremost layer has been rotated on the Y axis:



B mod \leq 127



B mod $>$ 127

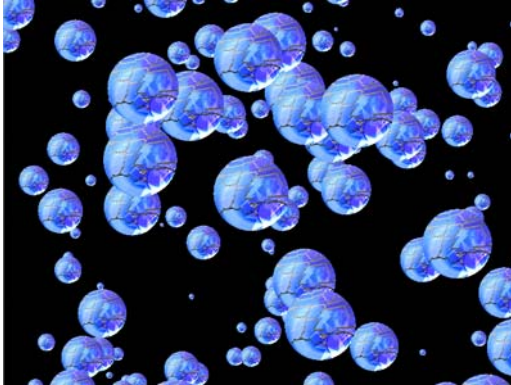
Snow v1.2

The Snow animated gobo is somewhat complicated. In order to have complex snowflake shapes, a folder named "snowflakes" must be created within the *Mbox* folder and numbered .vtxa files (1 to 254) must be placed into it.



.vtxa files can be copied from the *model_cache* folder into the snowflakes folder.

In the example below, the left-hand image shows the default (000) snowflake shape: a round flake. The right-hand image shows several different flake shapes: the shape is set to random (255).



000 - default



255 - random

If the shape is set to a particular value between 1 and 254, the corresponding numbered shape from the snowflake folder will be displayed. If no corresponding shape exists, it will display the default shape.

Animation Speed controls the rate at which the snow falls.

- + The A modifier selects the shape of the flakes.
- + The B modifier selects the number of flakes on the screen at one time.

Texture Scale (on the same layer) will affect the size of the flakes and Z-rotation will affect the direction in which the flakes fall.

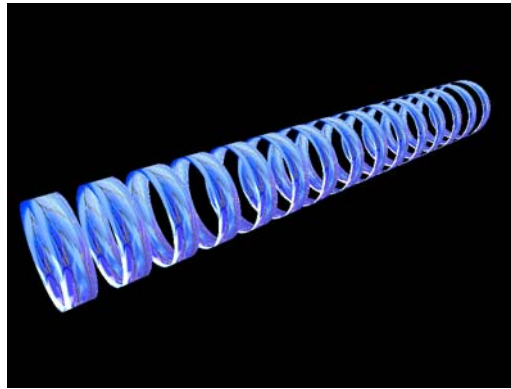
Tunnel v1.1

The Tunnel animated gobo is a virtual tunnel made up of rings. The shape can be rotated.

Animation Speed controls the rate and direction in which the rings move.

- + The A modifier controls the number of rings.
- + The B modifier controls the thickness of the rings.

In the following example, the X and Y rotation has been adjusted so that the shape can be seen more clearly. The Tunnel's default position is directly head-on to the camera.



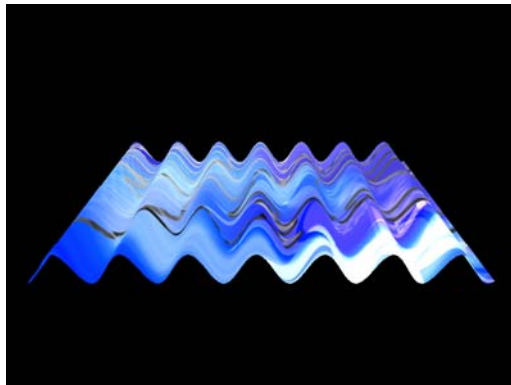
Flag v1.0

The Flag animated gobo is a virtual flag, which can be rotated.

Animation Speed controls the rate and direction of the ripples.

- + The A modifier sets the amplitude of the ripples.
- + The B modifier sets the number of ripples.

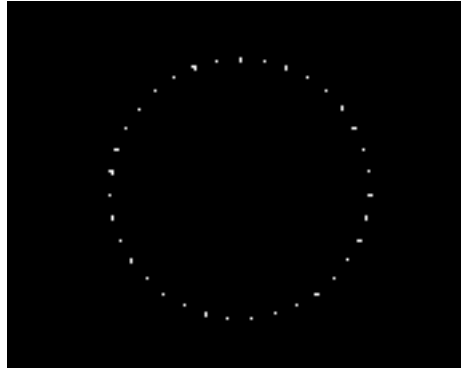
In the following example, the X rotation has been adjusted so that the shape can be seen more clearly.



Ring Stripe

For the Ring Stripe animated gobo, Animation Speed controls the scale.

- + The A modifier sets the segment thickness.
- + The B modifier sets the number of segments (= value +1).



Stripe Ring

For the Stripe Ring animated gobo, Animation Speed controls the central diameter.

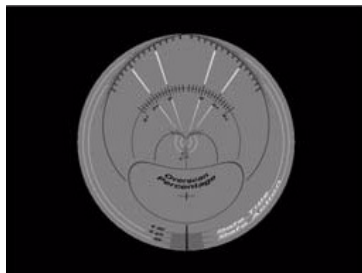
- + The A modifier sets the line thickness.
- + The B modifier sets the number of lines (= value +1).



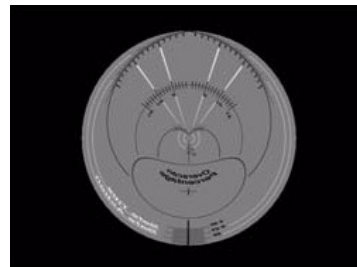
Fisheye

For the Fisheye animated gobo, Animation Speed controls the seam blending and mirroring (0-126 = mirrored, 127 – 255 = normal).

- + The A modifier sets the push from center.
- + The B modifier sets the push from edge.



fisheye



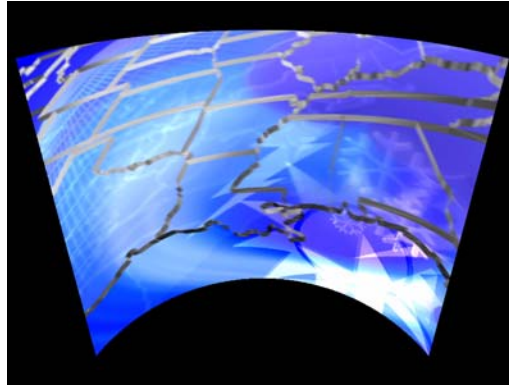
fisheye mirrored

CylinderScreen

The Cylinder Screen animated gobo provides a similar surface to the TV Screen gobo that can also bend around its Y-axis.

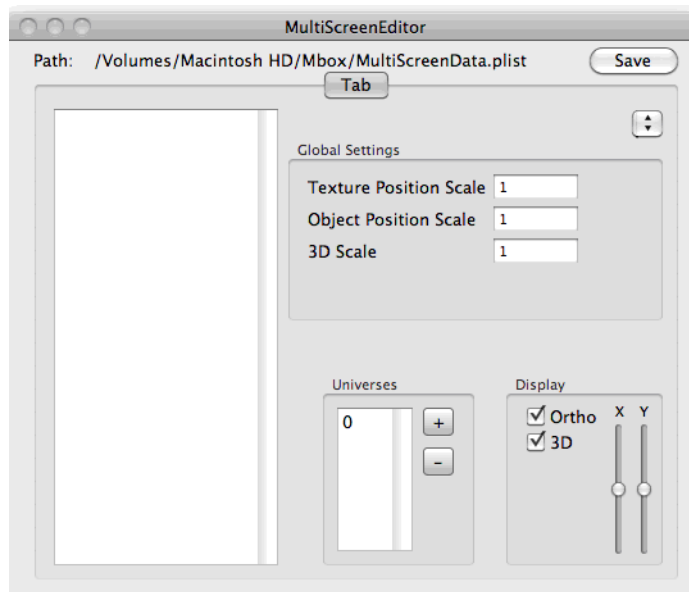
Animation speed (default = 127) controls the amount of the curved surface that is covered by the texture applied to the layer. Adjusting this control makes it look like the texture is being scaled up and down, however, notice that the apparent curvature of the texture changes as it fills more of the curved surface.

- + The A modifier (default = 127) controls the radius of the curve of the screen and the direction of the curve.
- + The B modifier (default = 127) controls the rotation of the screen around its own Y-axis (rather than around the global Y axis of the Mbox 3D environment).



MultiScreen Gobo

The MultiScreen animated gobo is used with the Mbox Pixel Remapping features to allow placement of content onto a predefined structure that can receive external data (Art-Net) to control both the position and arrangement of the content on the structure, and also the structure's position in 2D and 3D space. The MultiScreen gobo is intended for use with complicated or creative video arrangements that require pixel remapping, or that involve motion (scenic tracking) during playback. A MultiScreen Editor provides the toolset for creating and editing the MultiScreen.plist file, which the MultiScreen animated gobo uses as its instruction set. For complete instructions on using the MultiScreen Gobo, refer to the **"Pixel Remapping"** chapter on page 123.



Fit To Screen

The Fit To Screen animated gobo can be used to force any content to fill the screen in one of three ways: Horizontal, Vertical, Horizontal & Vertical. The layer's scale parameter must be at their default values for the fill to work correctly. The Fit To Screen gobo requires no lighting.

The A modifier selects the fill mode:

- + **0 - 63**: Image is scaled so both width and height are \geq screen size (i.e. the smaller dimension is scaled to fill, so the larger dimension overfills the screen and is cropped). The image aspect ratio is not affected.
- + **64 - 127**: Image is scaled so height = screen size (image width may be bigger or smaller than the screen width). The image aspect ratio is not affected.
- + **128 - 191**: Image is scaled so width = screen size (image height may be bigger or smaller than the screen height). The image aspect ratio is not affected.
- + **192 - 255**: Image is scaled in both X and Y so width and height = screen width and height exactly. In this case, the image aspect ratio will probably change.

Note: Depending on the aspect ratio of the screen vs. the content, the range of 0-63 may look the same as either 64-127 or 128-191.



Horizontal



Vertical



Horizontal and Vertical

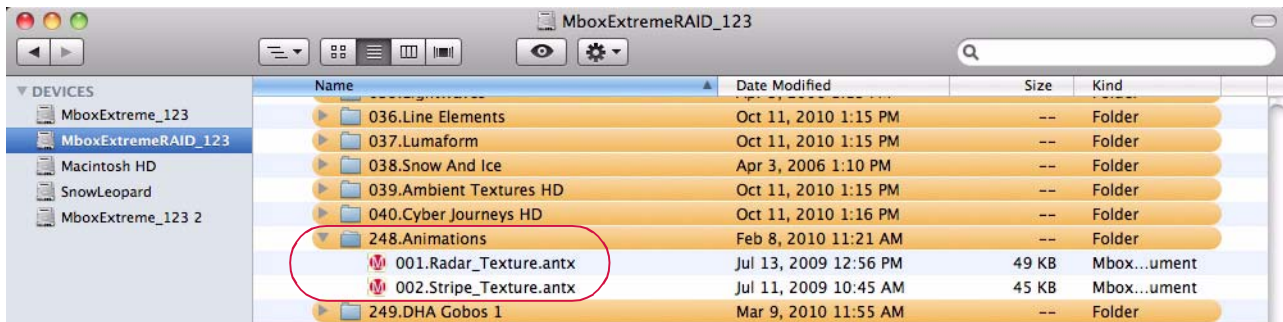


Training Video: [Mbox Media Server Training Video Chapter 18: 3D Functionality](#)

ANIMATED TEXTURES

Using Animated Textures (Animations)

Animated Textures are found in folder 248 of the *Media* folder. They are similar to the Animated Gobos in the *Models* folder, but are controlled differently and cannot have a texture (movie, still image, etc.) applied to them. Each animated texture has white areas and transparent areas. The white areas can be colored using the RGB controls on the layer. The layer's movie playback controls are retasked to set the parameters for the animation – speed, direction, etc.



Playback Controls:

- + **In Point** – thickness of objects (lines, rays, etc.). A value of 0 gives a default thickness.
- + **Out Point** - number of objects. A value of 65535 gives a default number of objects.
- + **PlaySpeed** - speed and direction control. A value of 127 equals no movement.
- + **Frame Blending** - decay. A value of 0 equals no decay, 255 is full decay.
- + **PlayMode** – see chart below.

| PlayMode | Radar_Texture (248.001) | Stripe_Texture (248.002) |
|---------------|-------------------------|--------------------------|
| FWD Loop | Sweep | Left-Right scroll |
| REV Loop | Bounce | Bounce |
| FWD Once | Once | Once |
| REV Once | Scrub | Scrub |
| FWD Bounce | Mirrored sweep | Top-Bottom scroll |
| REV Bounce | Bounce | Bounce |
| Random | Once | Once |
| FWD IPR | Scrub | Scrub |
| Scrub In | Mirrored fan | Mirrored L-R |
| Scrub Out | Bounce | Bounce |
| FWD Loop XF | Once | Once |
| Rev Loop XF | Scrub | Scrub |
| FWD Loop IPR | n/a | Mirrored T-B |
| Timecode sync | n/a | Bounce |
| Layer Slave | n/a | Once |
| Layer Master | n/a | Scrub |

For a complete channel map, refer to "Play Mode" on page 188.

LAYER COPY

Using Layer Copy

At times, there may be a need to play the same movie content on more than one layer at the same time. The same content can be requested on multiple layers, but doing so causes the content to be read from the hard-drive more than once, as well as being decompressed more than once. This is a waste of resources if you intend to display the same frame of the same movie on multiple layers at the same time. The Layer Copy function provides a way to copy the content from one layer to another and to receive the source layer's effects and transitions, or to ignore the source layer's effects and transitions.

There are three modes of Layer Copy: FX-, FX+, and Raw.

- + **FX-** is a layer copy where the source layer sends its effects and transitions to the destination layer. The destination layer cannot add more effects via its own controls.
- + **FX+** is a layer copy where the source layer sends its effects and transitions to the destination layer. The destination layer can add more effects via its own controls (allowing up to four effects to be visible on a destination layer).
- + **Raw** is a layer copy where the source layer does not send its effects or transitions to the destination layer. The destination layer can add more effects via its own controls.

Layer Copy functionality is selected as if it were a piece of content in the media folder. Folder 255 is selected, and the file number attribute controls which layer is being copied and which mode of copying takes place.

| Folder 255 / File # | Mode | Layers | Note |
|---------------------|------|--------|---|
| 101 - 112 | FX- | 1 - 12 | File numbers 101-112 correspond to the FX- mode for Layers 1-12. i.e. 101 = Layer 1 FX- copy mode, 102 = Layer 2 FX- copy mode, and so on. |
| 121 - 132 | FX+ | 1 - 12 | File numbers 121-132 correspond to the FX+ mode for Layers 1-12. i.e. 121 = Layer 1 FX+ copy mode, 122 = Layer 2 FX+ copy mode, and so on. |
| 141 - 152 | Raw | 1 - 12 | File numbers 141-152 correspond to the Raw mode for Layers 1-12. i.e. 141 = Layer 1 Raw copy mode, 142 = Layer 2 Raw copy mode, and so on. |

Guidelines:

- + Layer Copy does not work with transition 255 (Object Dissolve).
- + When using the Raw copy mode, if a source layer makes a timed transition, then any destination layers using that source will not receive the transition. Their content will change immediately.
- + A layer cannot copy another layer that is already copying a third layer.

Syphon

Mbox Designer includes the Syphon framework, which allows Mbox to either send or receive real-time, full-framerate videos or stills between applications on the same machine. For example, it is possible to place the video output from Quartz Composer, Unity 3, or other applications on a layer within Mbox. Refer to **"Using Syphon"** on page 155 for more information about this feature.

DRAWMODES

Using Drawmodes

The Drawmodes feature provides control over how a 3D object is lit and how it interacts with other layers. Drawmode has its own control channel with several modes:

- | | | |
|----------------------|----------------------------|----------------------------|
| + 0 = Idle | + 4 = Cut and Draw | + 8 = Draw Onto Stencil |
| + 1 = Light | + 5 = Cut, Draw plus Light | + 9 = Draw Onto plus Light |
| + 2 = Cut Stencil | + 6 = Draw Thru Stencil | + 16 = Orthographic View |
| + 3 = Cut plus Light | + 7 = Draw Thru plus Light | |

For a complete channel map, refer to "Draw Mode" on page 189.

Drawmodes 0-9 listed above can be used in various combinations with the Orthographic mode (page 97) and the Layer Blending mode (page 101) to achieve the desired result.

For example, to have a layer use Orthographic drawmode, cut the stencil, and then use Subtractive Layer blend mode to add the three values together to get the value for the Drawmode channel:

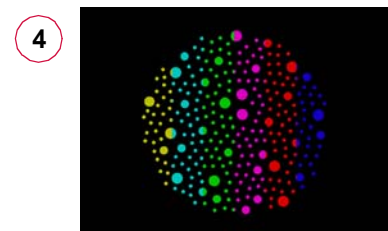
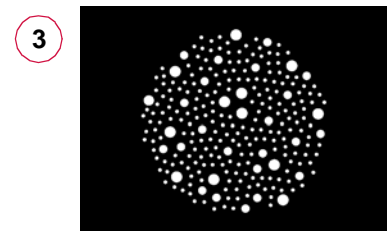
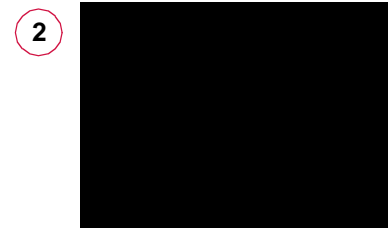
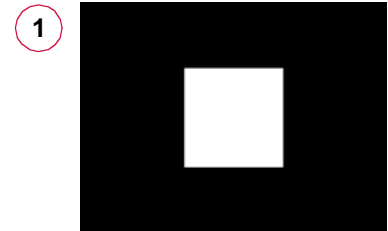
16 (Orthographic) + 2 (Cut Stencil) + 128 (Subtractive Blend) = 146

Example:

Mode 1, Light, automatically raises the ambient lighting level to 100% for the selected layer only. This control works with both gobos and 3D objects and enables objects (and their applied textures) to be seen without affecting the lighting on other layers.

To achieve the results shown in the images to the right, do the following:

- 1 Set the Master intensity to 100% and then, on Layer 1 only, with all other attributes set to default values, set the opacity to 100%. (You should see a white square.)
- 2 With Layer 1 still selected, choose object folder 3, file 0. (The screen should be black - you cannot see anything.)
- 3 At Drawmode control, change from 0 to 1. The gobo should now be visible. Feel free to experiment with the gobo at this point. Because it is essentially a 3D object (but with no thickness on the Z axis), you can do pretty much everything to it that you can do to a 3D object: scale, rotation, spin, and X/Y/Z position. Most importantly, you can apply a texture.
- 4 Image 4 is the same gobo with a texture applied. In this case, it is acting like a mask; the texture is applied onto the gobo, but it appears you're looking through the gobo to a layer behind it. However, you're only using one layer not two. You can set the Drawmode back to 0 and try out the other lighting fixtures to see how they affect the gobo.

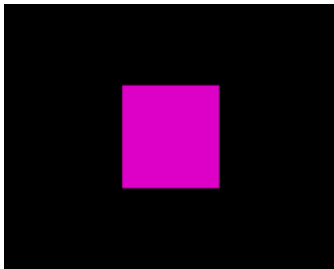


Drawmode 16 - Orthographic View

Drawmode 16 causes 3D objects to be drawn using orthographic projection. Typically, when 3D objects are drawn in Mbox, they all share one vanishing point, which is a fixed point at the center of the screen (assuming the camera is in its default position). Because of this, any object that has depth will show some amount of perspective shift as it is moved around the screen or as the camera moves. If the object is being used as a mask or to simulate a shifting piece of scenery, then the perspective shift within Mbox may not match that of the actual object. This situation may arise when using a projector. The degree to which the perspective shift causes issues will depend on many factors including the type of projector used, the throw distance of the projector, the type of lens used, the amount of movement of the object, and the object's depth.

To eliminate the perspective shift, command Mbox to draw an object using an orthographic projection mode. This will cause the object to be drawn so that its vanishing point is always directly behind the object, no matter the position of the object or the camera. In order to properly scale the object, this drawmode causes a section to be taken through the object's center of depth. Due to the constraints of the modeling process, this mode only works well with rectilinear objects which have one major face perpendicular to the camera.

The following illustration show an example of Drawmode 16:



A cube from the front, centered on the screen



The same cube positioned off the center axis. Note the perspective shift.

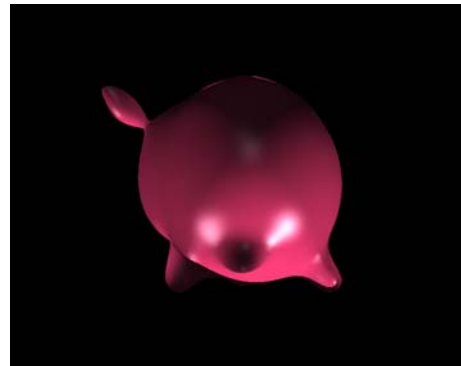


The cube, off axis using Drawmode 16. Note that the cube appears to be smaller. This is because the section is taken through the center of the object.

The following illustration shows an example of when Drawmode 16 is not very useful:



a pig using Drawmode 0



the same pig using Drawmode 16
(not useful)

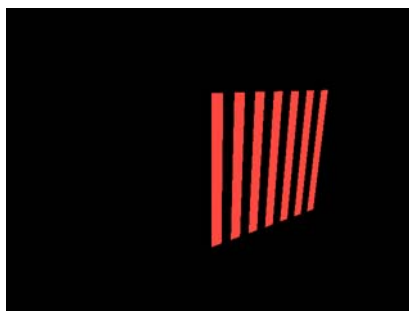
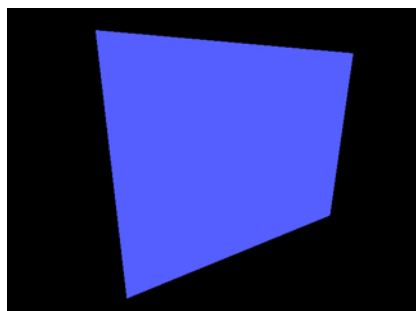
The Stencil

To explain the Drawmodes other than "Light" requires an explanation of the "Stencil" and what it means to cut it, draw onto it and draw through it. The Stencil is an imaginary layer that can be cut, as if cutting holes in a piece of paper. The Stencil can then be used as a tool to tell other layers how their textures are applied: either onto the areas where the stencil is whole or the areas where the Stencil has holes in it.

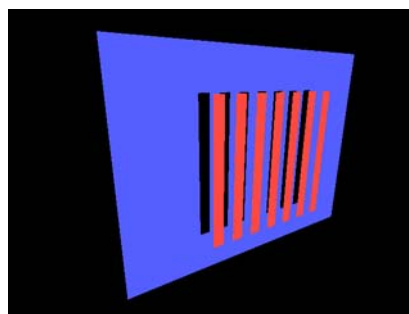
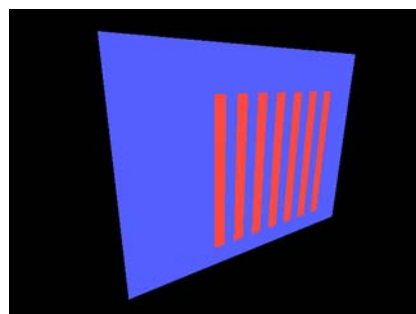
There are two important things to note:

- 1) When using a layer to cut the Stencil, the holes that it makes in the Stencil will only affect higher numbered layers. For example, if Layer 3 is used to cut the stencil, that cut will not affect Layer 1 or 2 no matter what Drawmode they are set to.
- 2) For useful results, the layer used to cut the Stencil must have some transparency. In this case, use a 3D object or gobo or apply a texture effect to the texture on that layer to give it transparency in some areas. If using an unaltered rectangular image or movie clip to cut the Stencil, it will only create a rectangular hole in the Stencil.

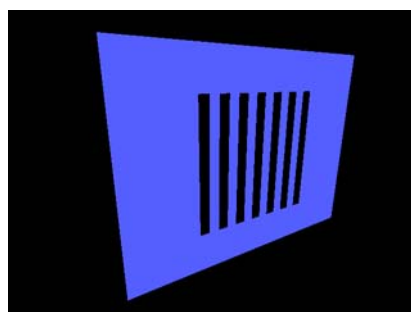
The following example shows a blue rectangle that represents the Stencil and a red gobo that will cut the Stencil:



The following example first shows the two together and then shows the holes being cut into the Stencil by the gobo:



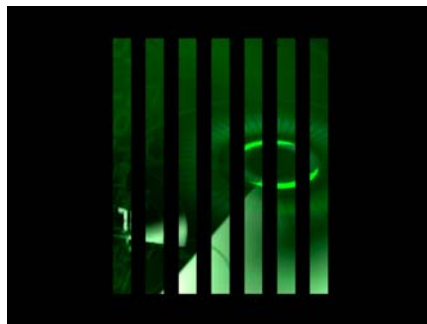
Finally, the following example shows the Stencil on its own showing the holes cut into it:



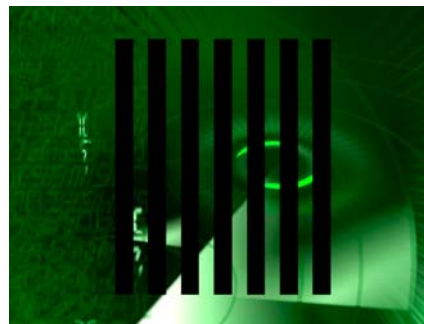
The following shows an example of using the Stencil to affect a higher numbered layer. The left image shows a digital gobo on Layer 1 in Drawmode 1 (Light) so that it can be seen. The right image shows a movie clip on Layer 2 in Drawmode 0 (idle). The movie on Layer 2 obscures the gobo on Layer 1.



In the example below, on the left, Layer 2 has been set to Drawmode 6 (Draw thru Stencil) and on the right it has been set to Drawmode 8 (Draw onto Stencil). In both cases, the gobo on Layer 1 has been set to Drawmode 2 (Cut) otherwise it would not have any effect upon the Stencil. Note that the lighting on the gobo is off, since the Drawmode has been changed.



draw thru stencil

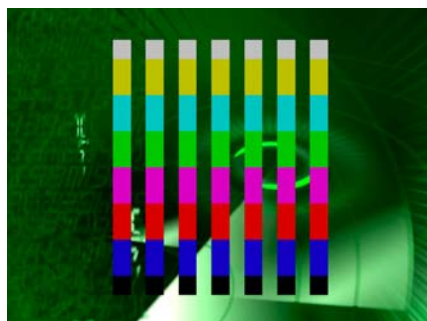


draw onto stencil

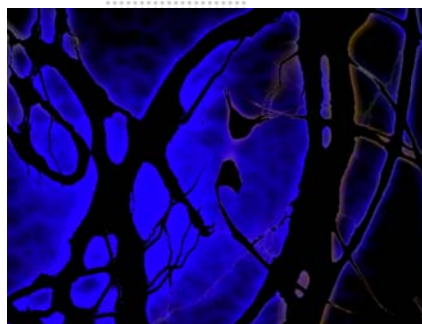
It is important to realize that when a layer's Drawmode is set to 6, the term "Draw thru Stencil" really means: draw this layer's texture only where the holes are in the Stencil. In the opposite case, if a layer's Drawmode is set to 8, the term "Draw onto Stencil" really means: draw this layer's texture only where the Stencil does not have holes.

By setting Layer 1 to Drawmode 5 (Cut and Draw plus Light) and applying a texture to Layer 1, Layer 1's texture can be shown instead of the black areas seen in the right-hand image above.

In the example below, Drawmode 5 causes the shape of Layer 1's gobo to be cut into the Stencil. Also, Layer 1's texture is applied to the gobo and, therefore, that texture is shown in the holes in the Stencil. In this particular example, the same result could be achieved without using Drawmodes by placing the green clip on Layer 1 and placing the textured gobo on Layer 2 with Layer 1's Drawmode set to 1.



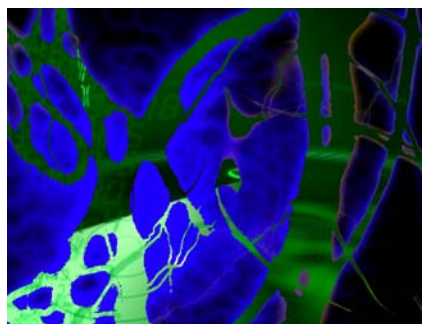
The benefits of the various Drawmodes become more apparent when the holes cut into the Stencil are used to affect more than one layer. Interesting results can be achieved by using a movie with a transparency effect to cut the Stencil. In the example below, the left-hand image shows a movie playing on Layer 1, and on the right, that same movie with the White Alpha Effect (056) turned on.



In the following example, Layer 1 is using Drawmode 5 and a movie is placed on Layer 2, shown with Drawmode 6 on the left and then with Drawmode 8 on the right.



draw thru stencil



draw onto stencil

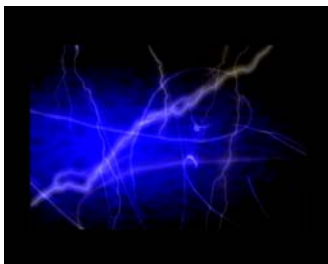
LAYER BLENDING

Layer Blending Modes

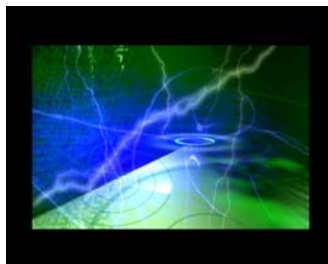
There are seven layer blending modes. Many of these layer blending modes have been chosen to best replicate common modes found in commercial image editing software (e.g. PhotoShop®, After Effects®). The modes and their values are:

- + **32 - Additive**: layer's colors are added to underlying colors (blacks appear transparent).
- + **64 - Screen**: similar to above, with less of underlying color (blacks appear transparent).
- + **96 - Multiply**: multiplies a layer's color with underlying color (blacks appear opaque).
- + **128 - Subtractive**: layer's colors are subtracted from underlying colors (blacks appear transparent).
- + **160 - Exclusion**: underlying colors are inverted where layer color is lighter; layer's colors are then added to underlying colors (blacks appear transparent).
- + **192 - Invert Subtractive**: underlying colors are subtracted from layer's colors (blacks appear opaque).
- + **224 - Invert Additive**: layer's colors are inverted and are added to inverse of underlying colors (blacks appear transparent).

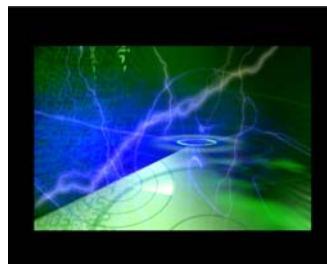
The blending modes are accessed using the Drawmode control on each layer. Their discrete values have been structured so that the pre-existing drawmode controls can still be used in combination with the new blend modes. As noted in "[Using Drawmodes](#)" on page 96, the Drawmode control uses values between 1 and 31 to select combinations of functionality. These original values can be added to the blend mode values noted above to in order to combine the functions. For example, Drawmode "Draw thru stencil" has a value of 6. Blend Mode Exclusion has a value of 128. To use these two items together, set the drawmode channel to a value of $6 + 128 = 134$.



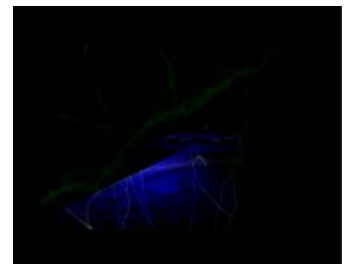
Overlay (default)



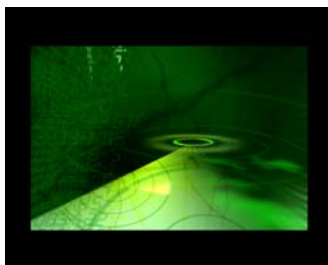
Additive



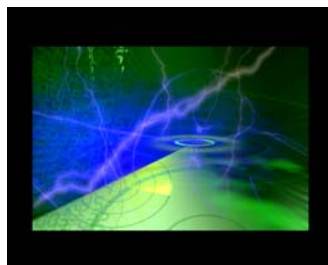
Screen



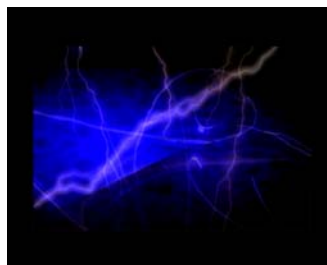
Multiply



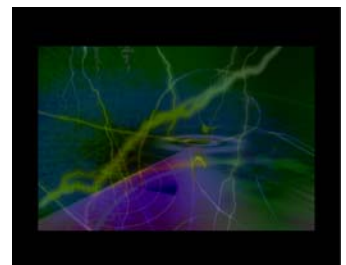
Subtractive



Exclusion



Invert Subtractive



Invert Additive



Training Video: [Mbox Media Server Training Video Chapter 10: Media Server Concepts](#)

SPECIAL EFFECTS

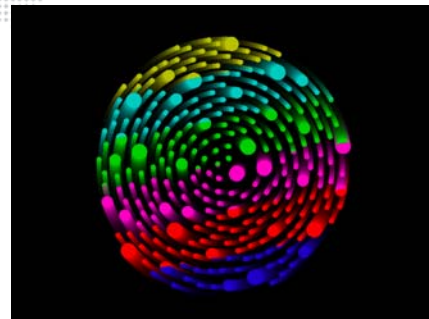
Decay

The Master fixture includes controls for a Decay effect. Since it operates from the Master fixture, the decay is applied to the composite image created by all 12 layers.

In the example to the right, a gobo has been given a Z-spin value and decay has been applied.

It is important to note that Decay applied from the Master will only work against a background of "nothingness." This means the absence of content (no texture or object). If no layer is above 0% opacity, then there is only black "nothingness" (i.e., the absence of content). If a gobo is placed on Layer 1 and a texture is applied, then rotate or move it with decay turned on, to see the effect.

If a gobo is placed on Layer 2, in front of a fullscreen texture on Layer 1, and then decay is turned on, no decay will be seen.



You cannot tell that the gobo is rotating from the example image here, but it is. But no decay is visible since there is "nothingness" behind it. However, if you reduce the opacity of Layer 1 behind the gobo, you can begin to see the decay.





TEXT FILES

Support for Text Files

Mbox can display text using RTF (Rich Text Format) or TXT (Text) files. Both files will work, but the RTF format will result in higher quality.

.rtf

An RTF file can be created by using the TextEdit application on the Mac computer. Simply type some text into a document and then save as an RTF file. Be sure to give the document a numerical prefix, make sure it has a file extension of .rtf, and place it in the *Media* folder.

Guidelines for RTF files:

- + Do not use multiple fonts on the same line of text.
- + Keep font sizes large.
- + Justification in the document is ignored; use spaces in the text instead.
- + Font color is taken into account. For best results, make text white rather than black.

.txt

A text file can also be created using the TextEdit application. In this case, save as a .txt file. Be sure to give the document a numerical prefix and place it in the *Media* folder.

Guidelines for TXT files:

- + Text quality is quite low in comparison to that of RTF files.
- + The .txt format does not allow for text sizing or custom fonts.
- + If there is more than one line of text in the file, Mbox will "play" the file line by line.
- + Adjusting play speed will cause the file to play faster or slower.



SCRIPTS

Using Scripts with Mbox

Beginning with Mbox v3.9, it is possible to trigger custom scripts. These scripts can be either AppleScripts or shell scripts. The two types of scripts are created differently, but both types can be triggered identically.

Scripts are numerically indexed using an 8-bit prefix, just like other content on the server. Scripts must be placed in the `/Mbox/plugins/scripts` folder. AppleScripts must use the file extension `'.scpt'` and shell scripts must use the file extension `'.sh'`

001.Apple Script.scpt or 123.Shell Script.sh

Scripts are considered metadata within the Mbox Content Management system. Beginning with Mbox v3.9, metadata files can be sync'ed along with content (texture and object) files.

IMPORTANT! Scripts must be created outside Mbox using another application. They should always be tested outside Mbox first, and then tested within Mbox before use in show situations.

AppleScripts

Use the AppleScript Editor application to create and test AppleScripts.

AppleScripts can be used to control many aspects of the computer and other applications running on the computer. AppleScripts can also be used for external control, but require the script to trigger some other application for that external control.

CAUTION! In some cases, launching and performing tasks in some other application while Mbox is running, may negatively affect Mbox performance.

The AppleScript editor saves script files with the `.scpt` extension by default. You can also save the file as a text file (using either Mac or Unix line endings), but you must then change the file extension to `.scpt` manually before using the script in Mbox.

Shell Scripts

For simple scripts (single commands) use the Terminal application to test the commands and syntax first, then copy and paste the text into a text editor. For more complex scripts, the commands must be created in the text editor first and then tested.

IMPORTANT! Shell scripts must be converted to be executable before being used in Mbox.

To save a script as a text file and make it an executable shell script, do the following:

- Step 1. Save the script as a file using the file extension `'.sh'`
- Step 2. Open a Terminal window and type `"chmod 755 "` (make sure to include the trailing space) and then drag and drop the saved `.sh` file onto the Terminal window.
- Step 3. Press [return] on the keyboard. (This step makes the file executable.)
- Step 4. Double-click on the file to run the script for testing.

Shell scripts can be used to control many aspects on the computer, including external network communications. Shell scripts do not require other applications to be launched on the computer and therefore may have less impact on the performance of Mbox. However, shell scripts can be dangerous if they modify the core functionality of the computer or its communications.



More Information

There are many sources for information about AppleScripting and shell scripting on the internet and in book form.

Suggestions:

https://developer.apple.com/library/mac/documentation/AppleScript/conceptual/AppleScriptLangGuide/introduction/ASLR_intro.html

<http://macosxautomation.com/applescript/index.html>

<http://en.wikipedia.org/wiki/AppleScript>

<http://macscripter.net/>

AUDIO

Audio Output Features

Overview

In addition to movies, still images, and 3D objects, Mbox can also play audio files. Audio can be played back by any of the following methods:

- + The Mac computer's internal speaker.
- + The Mac computer's SPDIF audio jack.
- + The XLR connectors (for balanced output) or 3.5mm jack (for unbalanced output) on the Auxiliary panel.

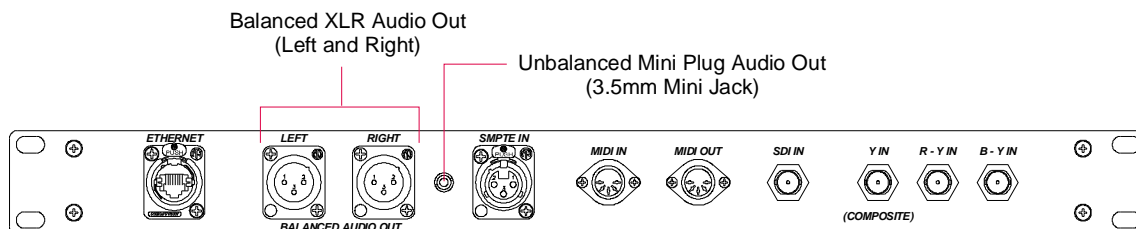
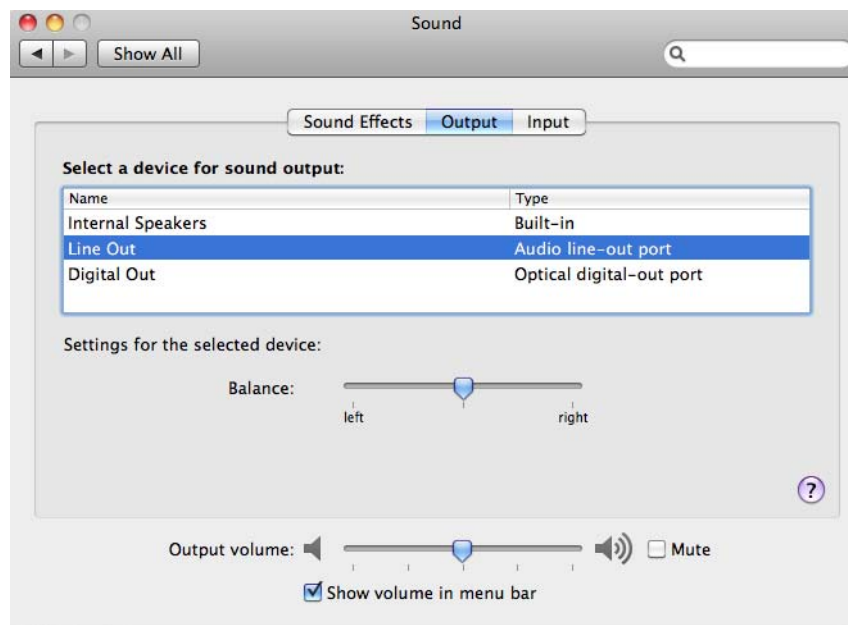


Figure 4-1: Auxiliary Input Panel (v3.4)

Selecting an Output Device

In order for sound to play, the appropriate audio output device must be selected in the Mac's Sound Preference window. (To use the XLR or 3.5mm connectors on the Auxiliary Input panel, choose the Mac's Line Out output.) The balance and volume may also be adjusted at the Sound window.



External Audio Tracks (Associated AIFF Files)

AIFF audio files can be placed in the *Media* folder with texture files. They are triggered when a content file with the same folder and file number is played.

Guidelines:

- + To play any associated AIFF audio files, the AIFF Playback checkbox must be checked on Mbox Setup tab (refer to "**Setup: Options**" on page 62). Remember that for this preference to take effect, the Mbox Designer application must be restarted after this change is made.
- + To trigger an audio file, it must have an identically numbered movie or still image and be placed in the same folder.
- + Associated audio files will only play in the forward direction and their play speed cannot be modified. Only the Forward Loop or Forward Once play modes can be used. If pause or scrub movie playback is used, the audio will not follow.
- + Audio files must be AIFF files - Stereo (L&R), 16-bit Integer, Linear PCM encoding, Big-Endian or Little-Endian.
- + The sample rate of the audio file must match the default sample rate of the computer for it to play at the correct speed (44.1kHz) .
- + A triggered audio file will always loop when the triggering movie loops (at the movie's out-point). If the audio is triggered by a still image, it will play once and not loop.
- + If an audio file is triggered with a movie, and that movie's playmode set to Forward Loop, the audio file will loop at the exact same time as the movie. This means that audio files that are longer or shorter than the triggering movie will not loop at the end point of the audio file. For an audio clip loop properly, it must have a movie of exactly the same length, down to the frame. Oftentimes you may be extracting an audio file directly from the QuickTime movie file that it goes with. If you do this properly, then your audio file will be exactly the same length as the movie.
- + Rather than having its own in and out points, AIFF playback uses those of the associated movie. If the in and out points of the associated movie are modified, the audio file's in and out points will be modified as well. If the play speed of a movie that triggers an audio file is modified, the audio file will continue to play at normal speed. This means that the audio will be out of sync with the movie and that it will loop too early (if the play speed is increased) or too late (if play speed is decreased).
- + An audio file can be triggered using a still image rather than a movie. Though in this case, the audio file will not loop. In this case, request a different content file on the same layer and then return to the initial triggering image to cause the audio file to play again. To play an audio file, but not see the content that is triggering it, simply request the triggering content with an opacity of 0. The audio file will play, but the triggering content will not be displayed.

Embedded Audio Tracks (in QuickTime Movies)

Mbox can also play audio that is embedded in a movie clip. To get Mbox to play the embedded audio in these files, it will be necessary to rename the file:

a file named - **001.MyMovie.mov** would be renamed as - **001.MyMovie.audio.mov**

In order to playback the embedded audio tracks, Mbox must play the movie in "Main Thread Mode." Main Thread Mode is the mode that allows playback of some less-desirable codecs and embedded audio. When playing audio in this manner, it has the advantage that the movie and audio playback are always synced, the playspeed can be adjusted, and the movie can be scrubbed. But Main Thread Mode also has drawbacks.

Guidelines:

- + It is not necessary to check the AIFF Playback checkbox (on the Mbox Setup tab) when using embedded audio.
- + Embedded audio tracks can use any audio format and rate.
- + Embedded tracks can also use as many channels as can be handled by the computer. Please note, however, that any audio output using more than two channels will require the use of the FireWire ports on the Mac computer and a compatible FireWire audio interface device (MOTU, RME, MH-Labs). (The Audio Playback checkbox on the Setup tab need not be checked for this feature to work.)

Audio Volume Control

There are two overall methods for controlling audio volume with Mbox:

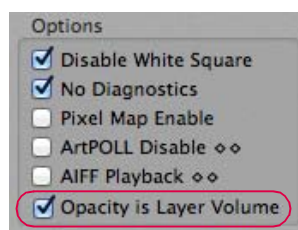
- + The master volume control provided by the Master/Camera fixture. (Refer to "**Master Fixture**" on page 16.) *or...*
- + Individual layer volume controls.

When controlling the audio volume on individual layers, two sub-options are available:

- 1) Using opacity.
- 2) Using added control channels.

Layer Opacity Volume Control (Method 1)

When the "Opacity is Layer Volume" option is checked on the Mbox Setup tab, Mbox automatically maps the volume of each layer to the opacity level of the layer. Therefore, setting the layer's Opacity to 0 will mute the audio on that layer, while setting the opacity to 255 will play back the audio at full volume.



Discrete Layer Volume Controls Using Art-Net or sACN (Method 2)

The second option for volume control uses discrete Art-Net or sACN channels that can be patched on the controller to adjust the volume of each layer independent of opacity. Configuration of this feature can be found in the "Layer Volume DMX" preference in the Mbox Remote Application. (Refer to the Mbox Remote User manual for more information.)

Guidelines:

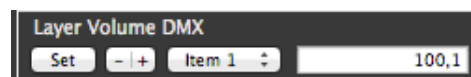
- + The "Opacity is Layer Volume" option overrides any configuration of the Layer Volume DMX settings and must be disabled in order to use the Discrete Layer Volume controls.
- + If a Layer Volume DMX configuration item has an empty or invalid entry, then the volume of the layer will be unaffected.
- + One or more layers can be set to the same Universe and Address, allowing a single control channel to affect the volume of all of those layers.
- + The Discrete Layer Volume control uses a single 8-bit channel for each configuration item.

To configure:

Step 1. Press the + button to add a layer item to the parameter list. (Note that the item number displayed denotes the number of the layer being configured in the text area to the right.)

In the text area to the right enter the following format: <Universe>,<Address>

For example in the image below: Volume control for Layer 1 will be Universe 100 Address 1.



Step 2. Once the configuration for the selected item is complete, press the [Set] button to accept the changes. (Note: You cannot skip layers, so if you need volume controls for Layers 1 and 3 you must also add a control for Layer 2, though it need not have a valid universe and address.)

Step 3. Press the + button to add additional layers as needed.

SYNCHRONIZATION

Timecode Synchronization (Timecode Sync Playmode)

Mbox allows movie playback to be synchronized to external SMPTE or MIDI timecode, or a simple internal clock. The timecode sync works with both 30 fps non-drop and 30 fps drop-frame timecode and requires the use of either the TC Reader application (explained later in this section) or the Mbox Remote application (refer to the Mbox Remote User manual for more information).

By default, with no action taken by the user, every movie file is automatically linked to a time of 01:00:00:00 (HH:MM:SS:FF). Therefore, to simply trigger any file, set it to the timecode sync playmode (see below) and then run the clock signal up to 1 hour. The default timecode setting can be changed using the preferences available in the Mbox Remote application. The preference is called "TC Default" and the format is HH:MM:SS:FF. (Refer to the Mbox Remote User manual for more information.)

There are two timecode linking methods:

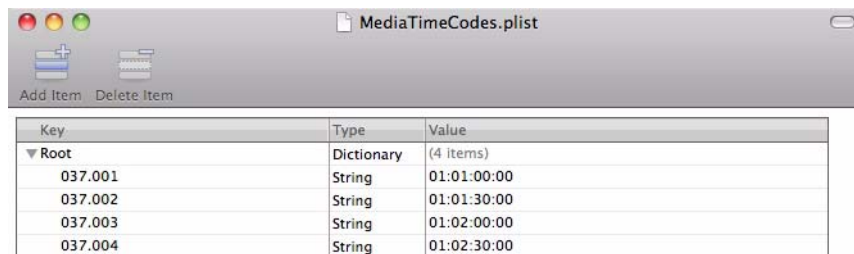
- 1) Using a .plist file to link files to timecode start times.
- 2) Using TC DMX Controls.

Guidelines:

- + Both timecode linking methods can be used at the same time.
- + Sync times generated by the TC DMX Controls method will override times generated by entries in the plist file.

Linking Files to Timecode (Method 1)

A Property List (plist) document can be created to hold the timecode values for any or all files on the server. The file should be called *MediaTimeCodes.plist* and should be placed in the *Mbox/Media* folder. This plist file is a simple set of Key:Value entries, where each key is a media index (folder.file) with a linked timecode value (HH:MM:SS:FF). Refer to the example window below:



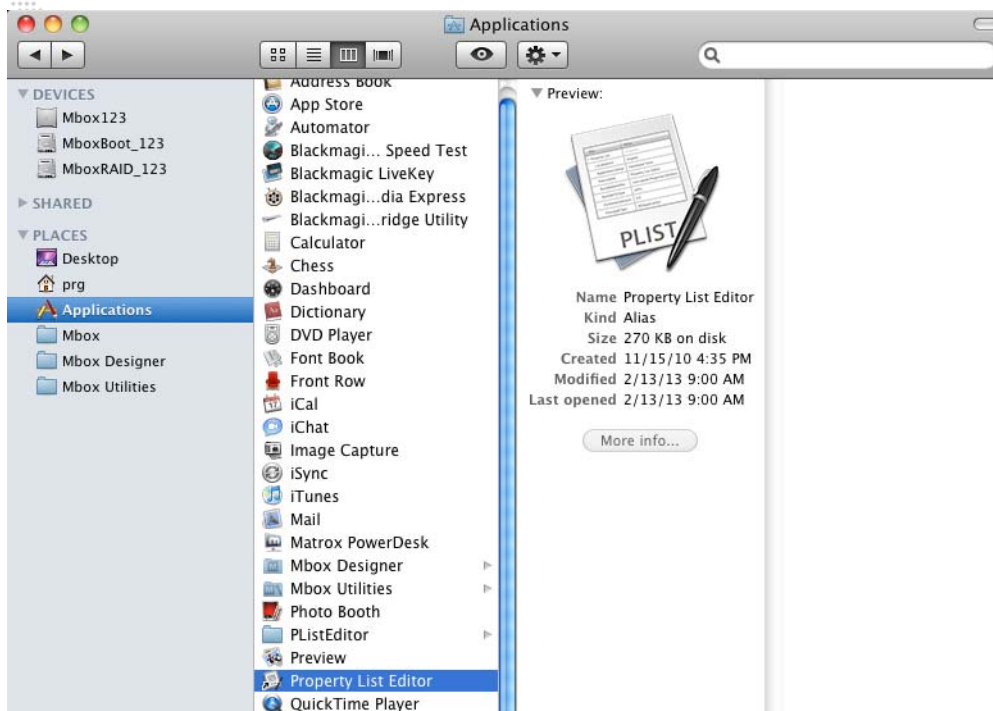
The screenshot shows a window titled "MediaTimeCodes.plist" with a toolbar containing "Add Item" and "Delete Item" buttons. Below the toolbar is a table with three columns: Key, Type, and Value.

| Key | Type | Value |
|---------|------------|-------------|
| ▼ Root | Dictionary | (4 items) |
| 037.001 | String | 01:01:00:00 |
| 037.002 | String | 01:01:30:00 |
| 037.003 | String | 01:02:00:00 |
| 037.004 | String | 01:02:30:00 |

To create a Media Timecodes file:

Note: The specifics of the Property List Editor application as presented here only apply to the rental Mbox Extreme versions, and not to a user's own computer.

Step 1. Locate Property List Editor alias in */Applications* folder and double-click on icon. An Untitled window will open.



Step 2. At window, make sure the root item is selected, then click **Add Child** button. At Key field, enter a number which is *library.file* number of the media file. Be sure to include leading zeros. You must use a period (.) as the separator between folder and file numbers.

Step 3. Press [tab].

Step 4. At Value field, enter a number which is the timecode value. You must use a colon as the separator between Hours, Minutes, Seconds, and Frames. Be sure to include leading zeros so that each element is two characters.

Step 5. Press [return].

| Key | Type | Value |
|---------|------------|-------------|
| ▼ Root | Dictionary | (4 items) |
| 037.001 | String | 01:01:00:00 |

Step 6. Continue adding entries by pressing **Add Item** button.

Step 7. At File menu, select Save As. Navigate to the *Mbox/Media* folder, enter *MediaTimeCodes.plist* as the file name and click Save.

IMPORTANT! All values entered in the MediaTimeCodes.plist file must have the padding zeros. Folder and file numbers must have three digits, and the timecode values must have two digits. Incorrectly formatted values will result in those entries being ignored.

TC DMX Controls

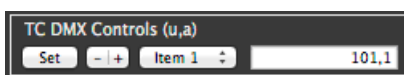
In addition to assigning timecode values to individual media elements using the .plist method (refer to previous page), the timecode start value for a specific layer can be modified by patching additional control channels on any control universe.

Note: The TC Default preference also assigns a default timecode start time to all movie files even in the absence of other timecode start time settings.

The TC DMX Control feature allows patching of four control channels per layer to make live changes to the timecode parameters (HH:MM:SS:FF). This functionality is enabled by adding items to the "TC DMX Controls" preference in the Mbox Remote application, then patching the necessary channels on the control console. The control console may then be used to instantly set the timecode start time on the corresponding layer. (Refer to the Mbox Remote User manual for more information.)

To configure:

- Step 1. Using Remote, open Mbox Server Preferences window (for the desired server).
- Step 2. At "TC DMX Controls," click the [+] button to add a layer item to the parameter item list. (The item number relates to the layer number that the control will modify the timecode start time for.)
- Step 3. In the text area to the right of the item number, enter the setting using the following format: <Universe>,<Address>. For example, the entry below would add a Timecode DMX Control for Layer 1 on Universe 101 starting at channel 1.



- Step 4. Once the configuration is complete, click the [Set] button to accept the change. (Note: You cannot skip layers, so if you need timecode controls for Layers 1 and 3 you must also add a control for Layer 2, though it need not have a valid universe and address.)
- Step 5. Click the [+] button to add additional layers as needed. (Added controls or edits to existing controls are immediately available for use without quitting and relaunching the Mbox software.)

To use a Timecode DMX Control, set each of the four channels to the desired values (8-bit numerical). For example, to use the patched channels from the example above, set Layer 1 to start at 02:15:25:02 and set the following values:

| Universe.Address | Value |
|------------------|-------|
| 101,1 | 002 |
| 101,2 | 015 |
| 101,3 | 025 |
| 101,4 | 002 |

Guidelines:

- + Using the TC DMX Control with a movie file will override the TC Default and MediaTimeCodes.plist methods of setting timecode start time for a file.
- + Setting a specific item in the TC DMX Control list to a blank or invalid <Universe>,<Address> entry will disable TC DMX control for that layer.
- + Setting any of the four control channels to an invalid entry (e.g. setting Hours to 255) will disable the TC DMX Control and fall back to the MediaTimeCodes.plist or default TC value (in that order).

Using Timecode Sync Playmodes

Timecode Sync does not control any properties of a layer except the playback position and rate. All other functions must be programmed separately. If a movie is set to one of the three Timecode Sync playmodes, it will sit, paused on the in-frame until the appropriate time is reached. Thereafter, the movie will play based on the selected Timecode Sync playmode's characteristics until it reaches the out-frame, upon which it stops on that frame. It will not loop or fade out.

There are three Timecode Sync playmodes, each of which has its own benefits:

- + **130 - 134 TC Sync** -> strict lock to timecode; movie waits for appropriate timecode to initiate playback, and if timecode stops or goes away, the movie playback stops.
- + **135 - TC Sync then Freewheel** -> movie waits for appropriate timecode to initiate playback, but then ignores timecode for the remainder of that movie's playback
- + **136 - TC Jam Sync** -> movie waits for appropriate timecode to initiate playback, if timecode stops or goes away, the movie freewheels. However, if timecode returns, then the movie will resync to the incoming timecode.

If the in-point of the movie is modified, playback will start from that point when the correct time is reached. The Timecode Offset channel on each layer allows modification of a file's start time by approximately 4 seconds without having to rename the file and rescan the content. The offset value options are:

- + **0 > 126** - Positive offset (movie plays later) -> 1 point = 1 frame
- + **127** - Default, no offset
- + **128 > 255** - Negative offset (movie plays sooner) -> 1 point = 1 frame

For a complete channel map, refer to "Play Mode" on page 188.

Receiving SMPTE Timecode (LTC)

SMPTE timecode input can be achieved either directly through the audio line-in port on the Mac computer or via the SMPTE Input connector on the Auxiliary Input panel. Both balanced and unbalanced SMPTE signals are accepted, as are both 30fps non-drop-frame and 30fps drop-frame formats.

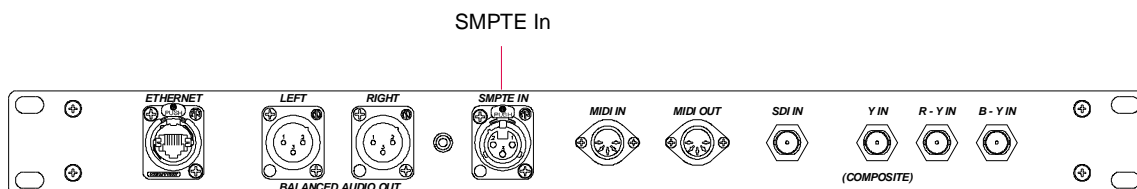
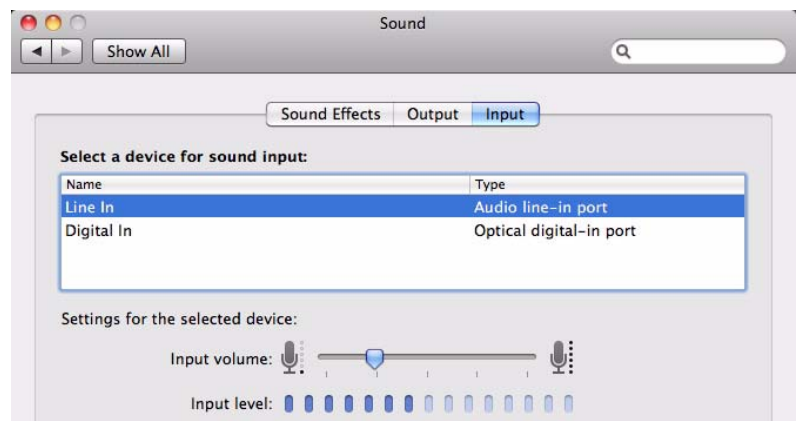


Figure 4-2: Auxiliary Input Panel (v3.4)

The input on the Auxiliary panel is connected to the Line In connector on the Mac, therefore, "Line In" must be selected as the audio input source in the Sound preference window in the Mac's system preferences. The input volume can also be adjusted here.



Receiving MIDI Timecode

MIDI timecode input is achieved through the MIDI In connector on the Auxiliary Input panel. This connector passes signal to a MIDI/USB adapter, and from there into the Mac computer.

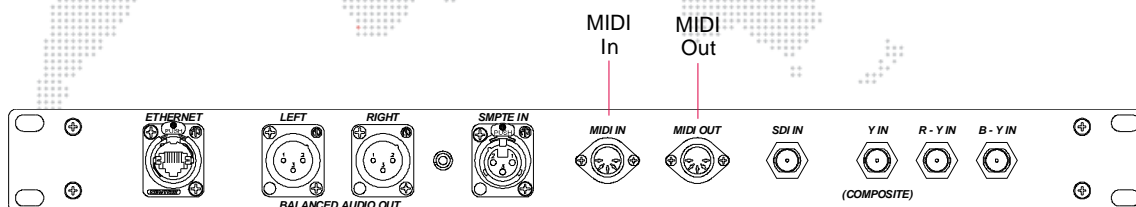
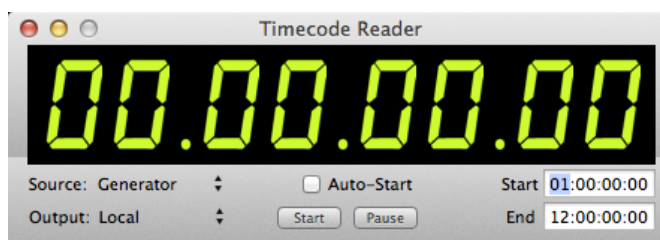


Figure 4-3: Auxiliary Input Panel (v3.4)

Setup for Timecode Input

The TC Reader application is used to set the preferences for incoming timecode. TC Reader contains a Timecode Reader window for this purpose. The preferences include the source type, output options, auto-start preference, and start/end time values. The Timecode Reader window also provides buttons for start, pause and resume control.

To toggle the Timecode Reader window on and off, press [⌘ T] on the keyboard.



- + **Source** – choose the appropriate source for timecode: Generator, Audio In Left, Audio In Right, or MTC (MIDI timecode).
- + **Output** – Local (internal routing only), or an active Ethernet port (for sending timecode over the network to Mbox servers).
- + **Auto-Start** – enabling this will cause timecode be active as soon as the Remote application launches. Depending on the source setting, the application will immediately begin generating or listening for external timecode.
- + **Start** – starts generating code from Start Time value if generator is selected, or will start listening for external code if not.
- + **Pause** – pauses/resumes generating internal code or listening for external code (toggle action).
- + **Start** – specifies a time where the internal generator will start.
- + **End** – specifies a time where the internal generator will loop back to the start time.

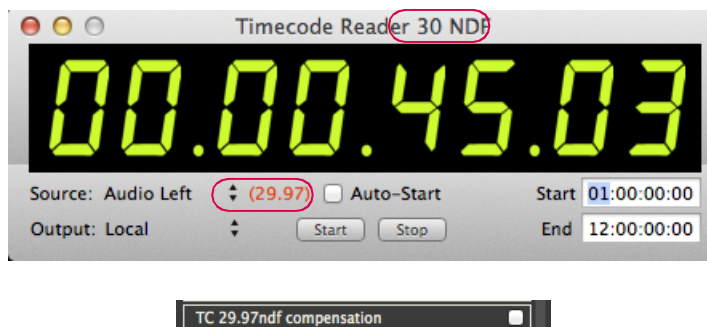
Note: The Timecode Reader window does not have to be visible to function. If timecode is being received, it will be shown at the top-right of the Remote main window.

Guidelines:

- + Since TC Reader can retransmit the timecode data via Ethernet, a timecode source can be connected to one Mbox server and then retransmitted to any other networked servers. The servers must be networked together using a compatible network setup.
- + When using a timecode input, multiple layers on one Mbox server or layers on multiple servers can respond to the same timecode, but need not have any other layer properties set the same (except the Timecode Sync playmode, of course).

- + For receiving timecode for show purposes, the use of TC Reader is recommended over Remote. You should run TC Reader on each Mbox that needs to receive timecode and then connect the timecode signal to each Mbox separately.

CAUTION! The TC Reader application will display the perceived timecode variety at the top of the window. When timecode is being received, a number in parentheses will be shown to the left of the Auto-Start checkbox. (See sample screen below.) If this number is displayed in red and does not match the number shown at the top of the window, then the incoming timecode is not formatted correctly. Mbox can compensate for 29.97 fps non-dropframe timecode by enabling a preference in Mbox Remote. (Refer to the Mbox Remote User manual for more information.)



Layer-To-Layer Synchronization

Mbox offers the ability to synchronize playback of a designated master layer on one server to a layer on another server. A layer on one server can sync to the same numbered layer on another server, or one of 16 sync streams can be selected for both sync mastering and slaving.

Layer-To-Layer sync typically requires that most or all of the layer playback settings between two synced layers would be identical with exception of the playmode, which would designate master or slave:


- + **140 > 149** - Layer to Layer Slave
- + **150 > 159** - Layer to Layer Master - FWD Loop
- + **160 > 169** - Layer to Layer Master - FWD Once

In practice, it is possible to modify the in and out points of the layers, and to change the movie. This can lead to odd results, however, if the lengths of the resulting clips are not the same. Also, other settings on the server (Tile modes, edge-blending, etc.) can be modified. If you initiate a crossfade (at the same time) with both layers, the outgoing and incoming images will stay in sync.

To select which stream is used by a server while using Layer-To-Layer sync, adjust the Sync Stream channel appropriately on both Master and Slave as follows:

- + **0** - Layer to Layer by layer number: If Layer 1 on a server is set to one of the Master playmodes and Stream 0, then if Layer 1 on any other server (but not the same server) is set to the Slave playmode and Stream 0, the slave will sync to the master layer.
- + **1** - Stream 1: Any layer can be set to Master and Stream 1 - 16, and any layer on any server set to Slave and the same Stream # will sync to that master layer.
- + **2** - Stream 2
- + **3** - Stream 3, and so on up to...
- + **16** - Stream 16

The Timecode Offset channel of the slave layer can be used to fine tune the sync by up to 127 frames in a forward or backward direction.

 For a complete channel map, refer to **"Play Mode"** on page 188.

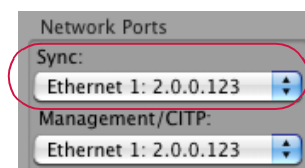
Specifying the Network Port for Layer-To-Layer Sync

When using Layer-To-Layer sync, each Mbox server must be told which Ethernet port to use for synchronization. The Network section of the Mbox Setup tab can be used to select one of three Sync ports: Local, Ethernet 1, or Ethernet 2. Only the currently connected ports will be shown in the pop-up menu, so it may not have three choices in all cases.

To prevent the sync signal from transmitting from a particular server, select "Local."

Otherwise, select which of the Ethernet ports to use for the sync signal. In typical setups, the port should be the same on every machine, whether the server is sending or receiving sync. Ethernet ports used for Layer-To-Layer sync on all Mbox servers must be configured using compatible network setups.

Also refer to **"Setup: Network"** on page 61.



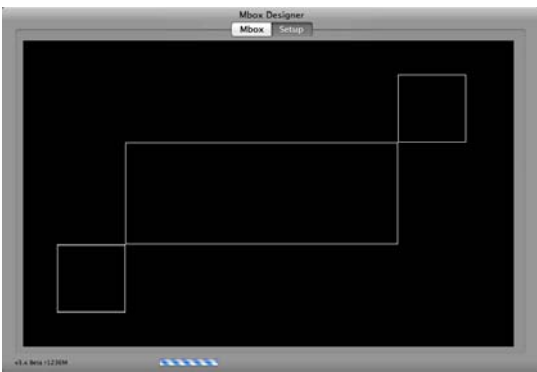
ALIGNMENT RECTANGLES

Using Alignment Rectangles

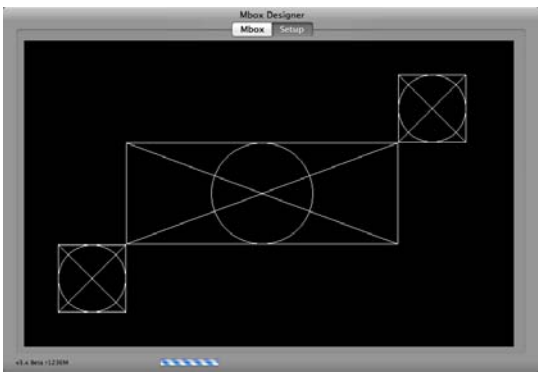
Oftentimes there is a need for program content to conform to a particular area of the output. This is especially true when outputting to a device that will crop the video signal or when using one server to drive multiple LED screens - using one layer per screen. In this case, Alignment Rectangles can be used to aid in the placement of content on the Mbox video outputs. Alignment Rectangles are drawn on the screen as the outline and can optionally display a crosshair and circle inside the rectangle. The crosshair and circle can be useful for assistance with overlapping and to check for proper aspect ratio.

A HUD that allows you to preview the location of Alignment Rectangles can be turned on and off by using the keyboard (see [page 64](#)) or by using the Master fixture's control channel (see [page 184](#)).

There are two modes of display for Alignment Rectangles: Rectangle Only and Rectangle with Crosshair and Circle.



Rectangle Only



Rectangle with Crosshair and Circle

Alignment Rectangles have five settings; four are unique to each rectangle and one is global to all simple rectangles. Every rectangle has an Origin X, Origin Y, Width, and Height setting. All simple rectangles share a common linewidth setting and can only be white in color. Basic white rectangles can be created by using the Mbox Remote application. (Refer to the Mbox Remote User manual for more information.)

Note: You can also create more complex rectangles with alternate colors, variable linewidth, no crosshairs, and grouping properties. The remote preference setting functionality in the Mbox Remote application gives access to this advanced configuration.


Like many other settings for Mbox, the Alignment Rectangle settings are stored in a .plist file. This file's default location is `/Mbox/alignment/000.alignment.plist`. As of Mbox v3.9, it is possible to have more than one alignment file (each prefixed with a unique index number) stored in this folder. Either the Mbox Remote application's server prefs window or the Master Control channel may be used to switch between alignment files on the fly.

It is possible to automatically crop and center content to any Alignment Rectangle. This is accomplished through the use of the Object effect called "AutoCrop."

| # | Name | Description | Mod A | Mod B |
|-----|----------|--------------------------------------|--------------------|-----------------------------|
| 212 | AutoCrop | Crops content to Alignment Rectangle | Rectangle #, 0-255 | Value > 64 = Center content |

If you choose not to center the content in the Alignment Rectangle, then only the portion of the content that overlaps the position of the Alignment Rectangle will be shown.

Alignment Rectangles can be configured to work on only the first output screen, on only the second output screen, or on both output screens.



These features rely on additional information stored in the alignment.plist file. The Mbox Remote application is able to create these additional properties and edit them after they have been created. (Refer to the Mbox Remote User manual for more information.)

Alignment Rectangle properties:

- + **Color & Opacity** – any rectangle can be assigned a custom color and opacity value.
- + **Group** – It is possible to have nine (9) groups of Alignment Rectangles. The Group number comes into play when the Master fixture's control channel is set to a value that makes Alignment Rectangles visible. Rectangles can be assigned to groups using the Mbox Remote application. (Refer to the Mbox Remote User manual for more information.)

Master control channel values are as follows:

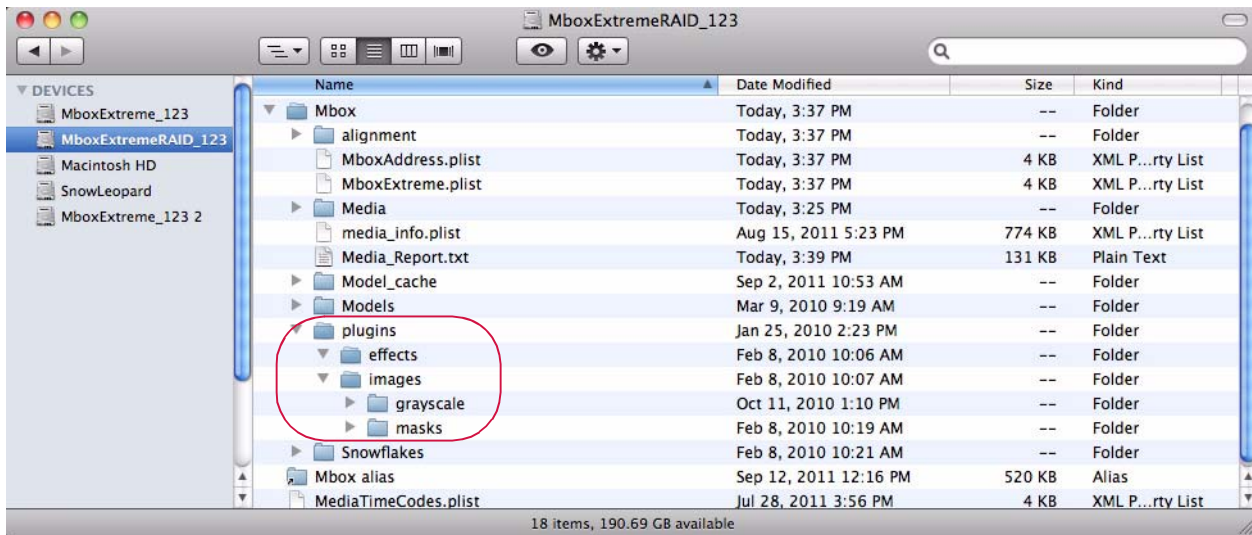
- | | |
|---|--|
| + 120 - All rectangles without X & O | + 130 - All rectangles with X & O |
| + 121 - Group 1 rectangles without X & O | + 131 - Group 1 rectangles with X & O |
| + 122 - Group 2 rectangles without X & O | + 132 - Group 2 rectangles with X & O |
| + 123 - Group 3 rectangles without X & O | + 133 - Group 3 rectangles with X & O |
| + 124 - Group 4 rectangles without X & O | + 134 - Group 4 rectangles with X & O |
| + 125 - Group 5 rectangles without X & O | + 135 - Group 5 rectangles with X & O |
| + 126 - Group 6 rectangles without X & O | + 136 - Group 6 rectangles with X & O |
| + 127 - Group 7 rectangles without X & O | + 137 - Group 7 rectangles with X & O |
| + 128 - Group 8 rectangles without X & O | + 138 - Group 8 rectangles with X & O |
| + 129 - Group 9 rectangles without X & O | + 139 - Group 9 rectangles with X & O |

EFFECTS AND TRANSITIONS

Effects and Transitions with Additional Input Files

Effects and transitions that require additional image input files will use numbered files placed in a specific location inside the *Mbox* folder on the RAID hard-drive. The actual parent folder of the image files will depend on the effect or transition in question:

- + **Alpha Mask From File Effect** - *Mbox/plugins/images/masks/...*
- + **Custom Wipe Transition and Shaded Material Effect** - *Mbox/plugins/images/grayscale/...*



Within each of these folders, you may have numbered files. In the case of the Alpha Mask effect, you may have up to 255 files, numbered 001 – 255. In the case of the Custom Wipe transition, you may have up to 20 files – ten are hard-edge wipes 001 – 010, and ten are soft-edge wipes 011 – 020. Numbering, naming, and file extensions conventions follow the same rules as standard Mbox content. [e.g. 001.MyFile.png]

Guidelines:

- + The input image files must be sized appropriately for their intended purpose. To use the **Alpha Mask** effect on a layer, make sure the additional input image file is the same size as the content you wish to use it on. i.e. If you want to mask content that is 1024 x 768, you will require a mask file that is also 1024 x 768. To use the Alpha Mask effect on the Master fixture, make sure the input image file is the same size as your fullscreen output size. To use the **Custom Wipe**, make sure the additional input image file is the same size as the content that you are using it with. For best results the outgoing and incoming content also need to be the same size.
- + The **Alpha Mask** input image file must be either a PNG or TIFF file saved with an alpha channel. The effect uses the alpha channel information in the input file to generate the mask.
- + The **Custom Wipe** input image file can be a JPG, PNG, or TIFF and can be grayscale or color. No alpha channel is required since that information is ignored. The grayscale file will provide the best indication of how the transition will work, as this effect uses luminance values to create the wipe. The darker areas will start to show the incoming content first, followed by lighter areas.



Training Video: [Mbox Media Server Training Video Chapter 13: Transitions](#)



Training Video: [Mbox Media Server Training Video Chapter 17: Texture Effects](#)

Adding Custom Effects or Transitions

Mbox provides the ability for users to add their own effects and transitions or to make custom versions of existing effects and transitions. This process is quite complex and the following information only outlines the process. If you wish to modify existing effects or create your own effects, the process should not be attempted without talking to a PRG representative for further instruction.

The Mbox Designer software can access Image Units placed in the folder: */Library/Graphics/Image Units*. In order to enable Mbox to use these Image Units properly, a file must be created to define the parameters of the effect. These files are saved in the standard Apple Property List Editor format, but with special file extensions – not ".plist". For effects, the file extension will be ".txfx" (texture effect), and for transitions, the file extension will be ".txtx" (texture transition).

Creating a working Image Unit (the basis of effects and transitions) is far harder than generating the definition file and this manual will not go into the process of creating an Image Unit.

It is much easier to modify existing effects and transitions to create new versions. In order to do so, you must know the predetermined input structure of the Image Unit you are using. The easiest way to do this is to look at the plist file that dictates how the stock Image Unit is used. You can then modify certain variables in that file to end up with a different version and then save your new version appropriately for use with Mbox.

Example: Reworking the White Diagonal Transition

This is how the White Diagonal transition normally looks about halfway through the transition. It moves from top left corner to bottom right corner. The stripe at the transition point is white and has a particular thickness.



This is what the plist information for this transition looks like:

| | | |
|--------------------|------------|--|
| ▼ 016 | Dictionary | (4 items) |
| Filter Name | String | CISwipeTransition |
| ▼ Parameters | Dictionary | (9 items) |
| ▼ inputAngle | Dictionary | (1 item) |
| Value | Number | -0.7854 |
| ▼ inputColor | Dictionary | (1 item) |
| ▼ Color | Array | (4 items) |
| Item 1 | Number | 1 |
| Item 2 | Number | 1 |
| Item 3 | Number | 1 |
| Item 4 | Number | 1 |
| ▼ inputExtent | Dictionary | (1 item) |
| ▼ Extent | Array | (2 items) |
| Item 1 | Number | 1 |
| Item 2 | Number | 1 |
| ▼ inputImage | Dictionary | (1 item) |
| ImageIn | Number | 0 |
| ▼ inputOpacity | Dictionary | (1 item) |
| Value | Number | 1 |
| ▼ inputTargetImage | Dictionary | (1 item) |
| ImageIn | Number | 1 |
| ▼ inputTime | Dictionary | (1 item) |
| FadeStatus | Number | 0 |
| ▼ inputWidth | Dictionary | (1 item) |
| Value | Number | 150 |
| ▼ outputImage | Dictionary | (1 item) |
| ImageOut | Number | 0 |
| Thumbnail | Data | <ffd8ffe0 00104a46 49460001 01010048 004 |
| UserVisibleName | String | White Diagonal |

All the various properties of this transition have been expanded to show their "children." It is critical to get all of the properties set to both correct types and appropriate values - with the only real exceptions being the Thumbnail and UserVisibleName properties. If you fail to use the correct type or an appropriate value for a property, then it is likely that the entire effect or transition will fail when used with Mbox. It is best to start by modifying values to a small extent and examine the result of those changes.

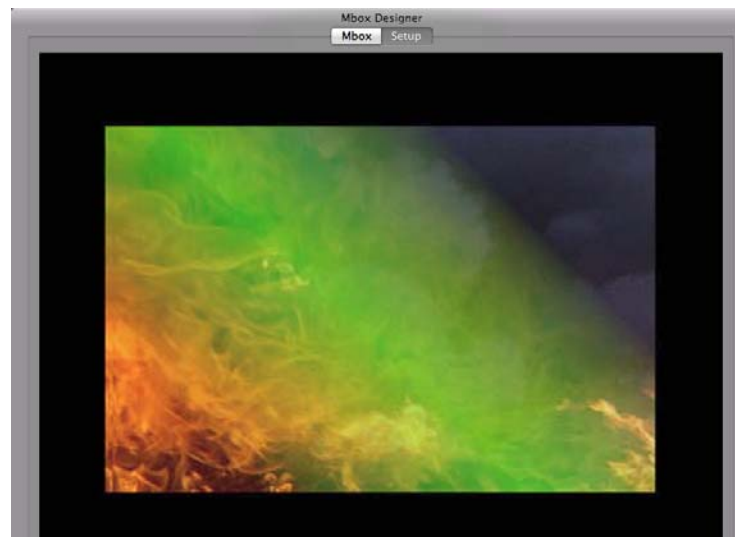
The Quartz Composer application, available as part of Apple's Developer tools, can be helpful in determining how the various properties of an Image Unit work. However, keep in mind that the values used in Mbox's effect and transition property list don't always match the values shown in Quartz Composer.

Properties and values used for the White Diagonal transition: are as follows:

- + **Filter Name:** string = *CISwipeTransition* – This is the name of the Image Unit for this particular transition. The "CI" portion is an acronym for CoreImage. From this, you can tell that this Image Unit is one that Apple has created. Most PRG Image Units will begin with "ME," short for Mbox Extreme.
- + **inputAngle, Value:** number = *-0.7854* – This is the angle of the swipe of the transition.
- + **inputColor, Color:** array = four values (Red, Green, Blue, Alpha) = *1, 1, 1, 1* – These four values relate to the color of the swipe of the transition. Although this includes a value for alpha, in the case of this transition, there is a separate control, inputOpacity, that controls the opacity of the edge.
- + **inputExtent, Extent:** array = two values (X, Y) = *1, 1* – These two values relate to how far across the image the transition will move from beginning to start. To ensure a complete transition, these two values must be left at 1.0.
- + **inputOpacity, Value:** number = *1* – This is the opacity of the colored swipe of the transition.
- + **ineptitudes, Value:** number = *150* – This is the width of the colored swipe of the transition.
- + **inputImage, inputTargetImage, inputTime, outputImage:** You should not edit these values.

So, to change the transition around a bit, change the following properties:

- + inputAngle – 0.7854
- + inputColor – 0, 1, 0, 1
- + inputOpacity – 0.5
- + inputWidth – 500
- + UserVisibleName – Green Diagonal



Always keep in mind that if you edit an existing entry in the effects or transitions plists, all instances of that effect or transition will be changed. If you want to make a new version of the effect or transition, then add a new entry to the appropriate plist and give it a new, unique number. Alternately, you can save your edits to a new .txfx or .txtx file and place it in the correct folder.



PROJECTION MAPPING

Overview

Projection Mapping is an advanced feature within the Mbox Remote application (separate from Mbox Designer). This feature, in its basic form, can be used to configure output settings for simple keystone, warp, and multi-head output. Projection surfaces (Topography files) and more complex projection mapping settings can also be created, applied, and adjusted for use with Mbox Designer.

For instructions on using Projection Mapping, refer to its section within the Mbox Remote User manual.

PIXEL MAPPING

Overview

Pixel Mapping is an advanced Mbox feature that allows mapping of specific functions of sACN, Color Kinetics KiNET, or Art-Net-controlled fixtures (RGB, Intensity, CMY, etc.) to each of the pixels in a composite video image. Pixel mapping data is generated from the onscreen imagery of the server and is output from an available Ethernet interface of the Mbox computer. While pixel mapping, Mbox retains the normal video output so a video signal can still be sent to a display device. Mbox also provides the ability to previsualize the pixel mapping setup on the video monitor.

Pixel Mapping for Mbox is set up using the Mbox Remote application. For instructions on using Pixel Mapping, refer to its section within the Mbox Remote User manual.



5.

PIXEL REMAPPING

This chapter provides instructions for the Mbox pixel remapping feature.

- + [ABOUT PIXEL REMAPPING](#)
- + [PIXEL REMAPPING TUTORIAL](#)
- + [ADVANCED CONTROL](#)

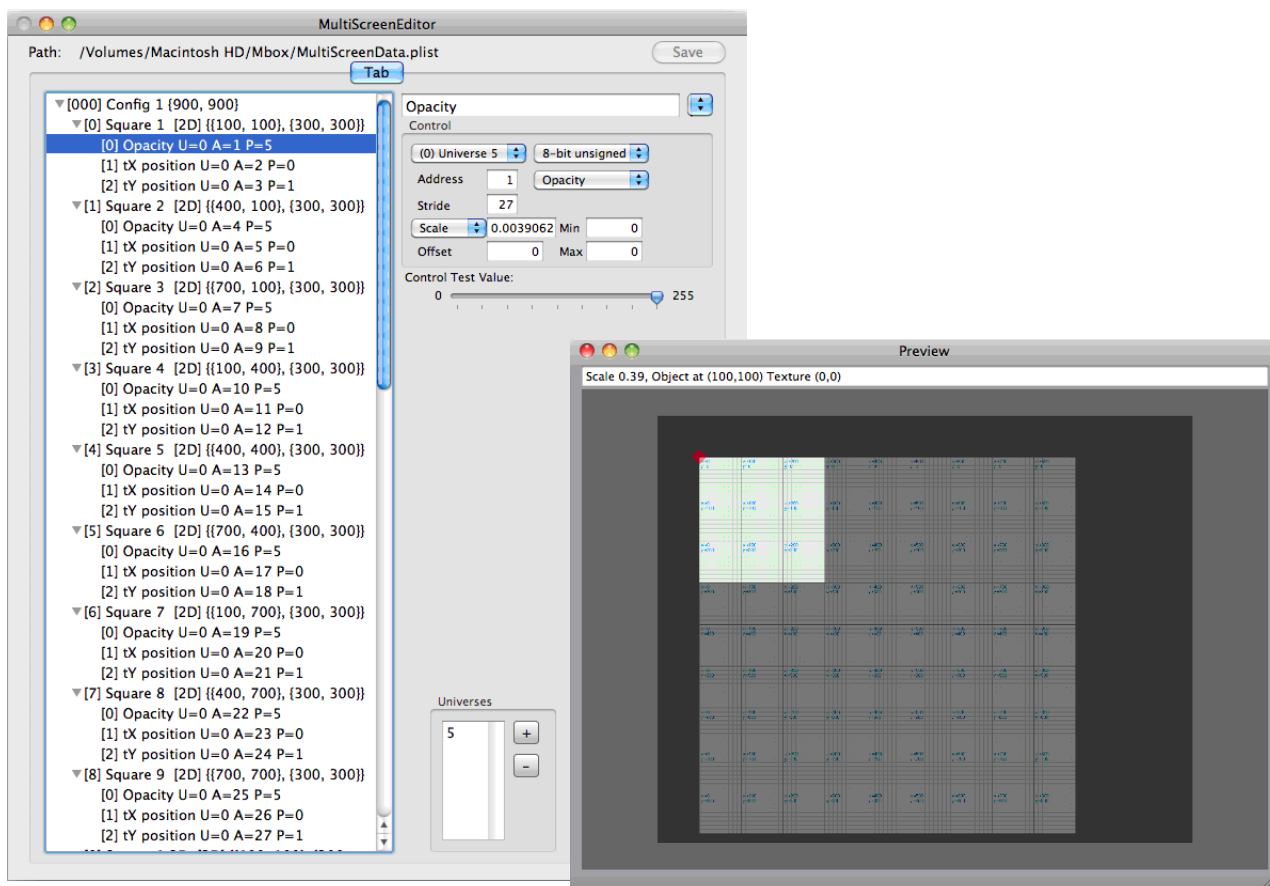
ABOUT PIXEL REMAPPING

Overview

The Pixel Remapping functionality of the Mbox software allows the creation of one or more two-dimensional rectangular objects for use on a layer. Each object can be textured by content used on the layer and can have properties that act upon its entirety or smaller regions thereof. Configuration options for Pixel Remapping allow for opacity changes, texture position changes, rotations, and object position changes. Further enhancements (not discussed in this document) allow for creation of repetitive identical elements with a regular offset.

Each Pixel Remapping file (stored at */Mbox/MultiScreenData.plist*) may have multiple configurations, and each configuration may be made up of multiple "screen objects" that can each have unique controls or mapping properties. External control over the screen object properties of the Pixel Remapping is handled through Art-Net.

Pixel Remapping is configured using the MultiScreen Editor application.



Note: Mbox Designer allows for up to 265 different pixel remapping configurations. The Animation A parameter is used to select the active configuration.

PIXEL REMAPPING TUTORIAL



Training Videos: Pixel Remapping (9 videos): <http://www.prg.com/mbox-training-videos/>

Overview

The concept of Pixel Remapping can be best explained using a tutorial. The example provided in the following tutorial will use a square that will be broken into nine smaller squares. The following image represents this square:



The tutorial will create two configurations. One configuration will be set up as "Projected Mapping" - as if a projector were pointing at some screens that can move through the projector's beam. The second configuration will be "Discrete Mapping" - where the image on each square will stay pinned to square as it moves in space. To accomplish these modes, each of the smaller squares (the screen objects within each configuration) will need certain controllable properties - opacity, texture position, position - depending on the intent of the configuration.

External control over the screen object properties of the Pixel Remapping is handled through Art-Net. While this Art-Net can be patched to the same universe as Mbox, this is impractical unless very few channels are required. Ideally, a unique universe should be used. In the case of moving scenery, this external Art-Net may be derived from positional data that a scenic feedback system creates and which is then converted into Art-Net. In other cases (and in this tutorial), you can just patch extra fixtures/channels on a console to generate the necessary Art-Net.

For the purposes of this tutorial, each of the nine squares will need three (3) extra channels patched per layer to control its properties: X Position, Y Position, and Opacity. You need per-layer controls because the gobo can be used on each layer of Mbox and might require separate, unique control of some aspects on a per-layer basis. (Note that in the case of scenic tracking, per-layer position control may be unnecessary, but opacity may be necessary.) You'll use 8-bit control for everything in this tutorial. So with nine squares at three (3) channels each, and six (6) layers set up on the server, you will need to receive $9 \times 3 \times 6 = 162$ additional channels from some Art-Net source. If you can write a profile for the console, these could be set up as a channel for Opacity, and then a pair of channels for X and Y Position. 54 of these three-channel fixtures could be patched (9 squares \times 6 layers).

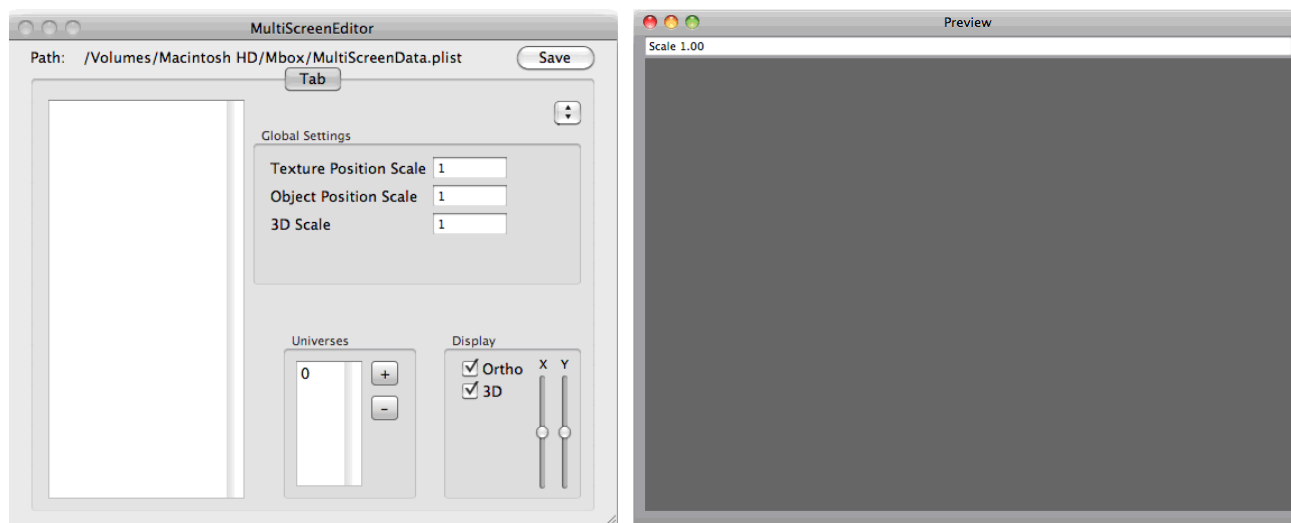
To make the math simpler, make the dimensions of the large square 900 pixels on each side, and the smaller squares 300 pixels on each side.

Projected Mapping

Pixel Remapping is configured using the MultiScreen Editor application. To open the MultiScreen Editor, locate its icon in the *MboxExtreme/Utilities* folder and double-click.

Upon opening the MultiScreen Editor application for the first time, you are presented with two windows and a blank workspace:

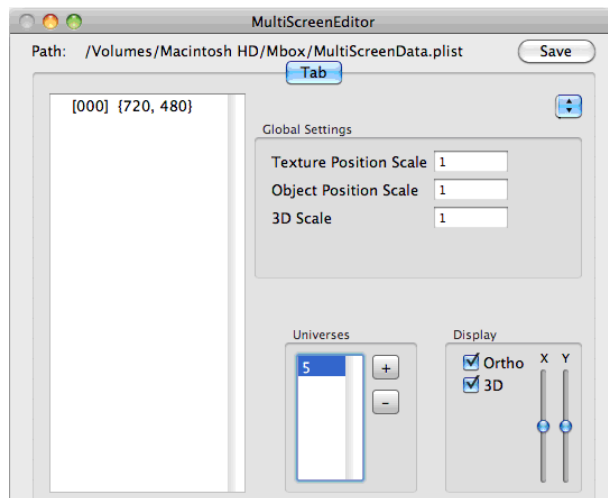
- + **MultiScreen Editor (main) window** - allows numerical data entry to set up the configuration and the screens.
- + **Preview window** - a scalable view of the selected configuration and screens.



Note: The Mbox Designer/Studio software can currently only use the file called MultiScreenData.plist which must be located in the *Mbox* folder. The MultiScreen Editor application can open, edit, and save configuration files with different names, but Mbox won't be able to open them unless they are manually renamed in the Finder.

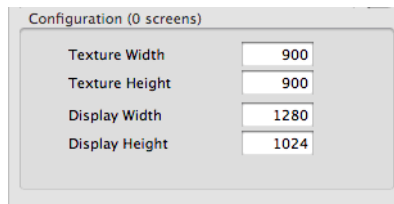
The first two steps are to set up the additional universe of control (via Art-Net), and to add a configuration.

- Step 1. On the main window, double-click on the "0" in the Universes area - it is defaulted to 0 - and type in a new number (this tutorial uses universe 5) that is not one of the current control universes for your Mbox server. Press [return] to accept the change.
- Step 2. Next, click on the small, blue pop-up handle at the top right of the window and select **Add Configuration** from the list. Don't change any of the Global Settings, or the settings in the Display area.



You can see the added the entry in the list (the one that says "[000] {720, 480}"), this is your first configuration (with index 0). You can have more than one configuration (by the end of this tutorial we will have two) with each having the same screen objects (same size/position of screens, etc.), but each configuration may have different pixel remapping, scaling, or additional controls. All configurations get saved into the same MultiScreenData.plist file and can be selected (using an index value between 0 and 255, which will correspond to the number of the configuration) at runtime using the Animation Modifier A parameter each layer. In this way, different layers can use different configurations from the same file. To start with we'll only add the one configuration.

- Step 3. Click on this configuration ([000]) to select it in the listbox at the left of the window and you will notice that the window changes from showing the Global Settings to showing Configuration settings; specifically Texture Width & Height and Display Width & Height. Edit those values to be 900 x 900 and 1280 x 1024 respectively, make sure to press [tab] or [return] after each entry.



The screenshot shows a dialog box titled "Configuration (0 screens)". Inside the dialog, there are four input fields arranged in two rows. The first row contains "Texture Width" and "Texture Height", both with the value "900". The second row contains "Display Width" and "Display Height", with values "1280" and "1024" respectively. Each input field has a small arrow on its right side, indicating it is a text input.

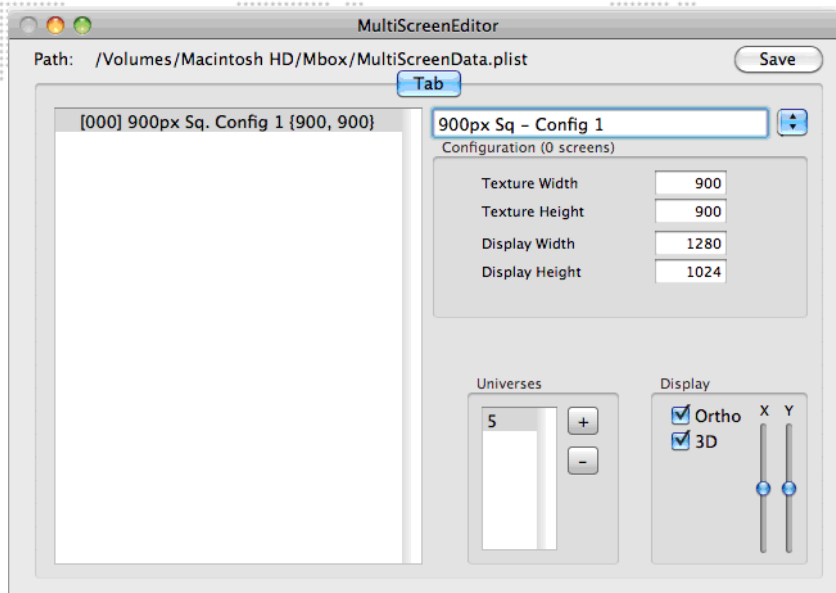
| Property | Value |
|----------------|-------|
| Texture Width | 900 |
| Texture Height | 900 |
| Display Width | 1280 |
| Display Height | 1024 |

The Texture dimensions are typically the pixel size of the object and, in this example, happen to be the size of the matching test content because we have made content specifically for the object. The Display dimensions are the pixel size of Mbox's fullscreen output. You can use files with pixel dimensions that don't match the Texture Width & Height set here, but in this case you should test the configuration before show use. You can also use the configuration when the Mbox fullscreen output size is set to different values, but the object's location on the screen may not be in the right place.

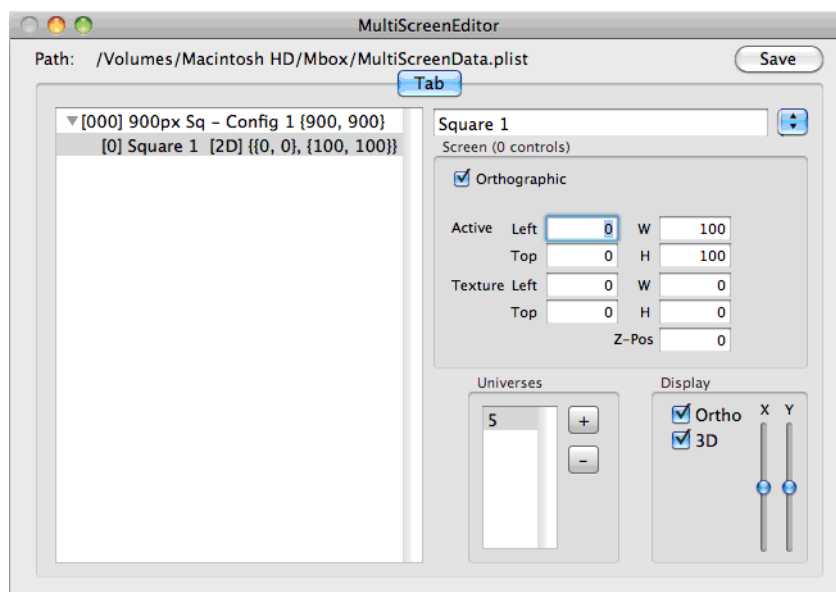
Note: Content files with different sizes will be centered on your MultiScreen object and not offset from the top-left corner of the object and/or content. MultiScreen objects themselves are always offset from the top-left corner of Mbox's fullscreen output.

- Step 4. For the purposes of this tutorial, 720 x 480 stock content will work with the configuration we are creating, perhaps not as well as content sized for the object. Before proceeding any further, type a name for the configuration into the empty text field at the top right and then press [return]. Note that the name you entered will appear in the list. Then click the save button.

Note: You can adjust the Editor's window size by dragging the bottom-right corner.



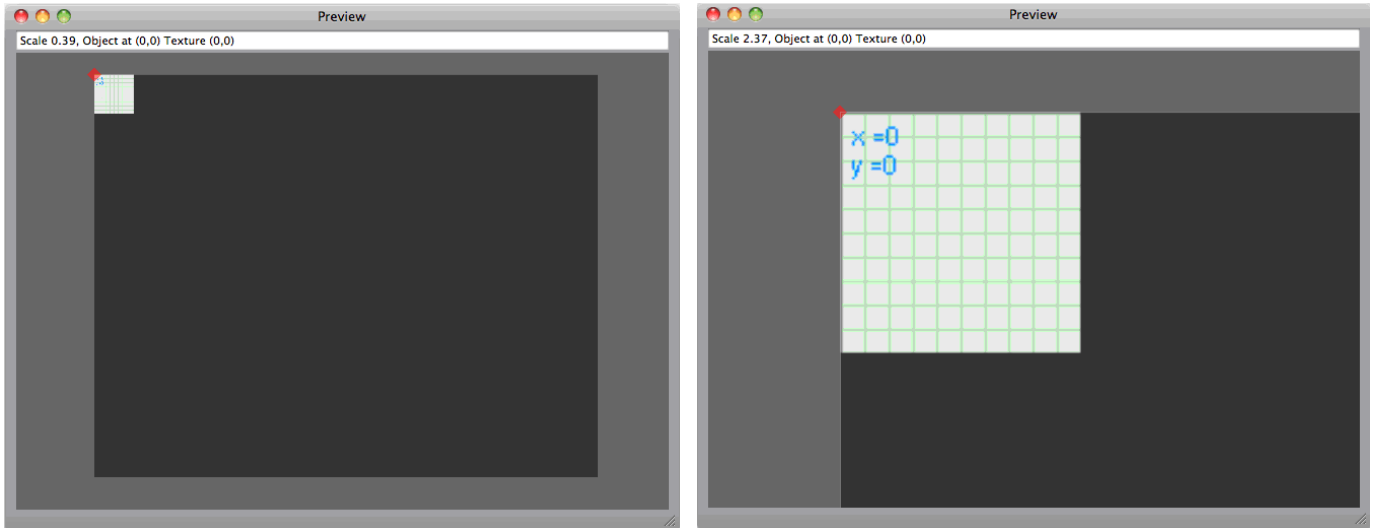
- Step 5. Click on the small, blue pop-up handle again (with configuration [000] still selected) and choose **Add Screen** from the list. You'll see a small disclosure arrow appear to the left of the configuration's entry in the listbox. Click on this arrow to expand it. You'll see that the configuration now has one screen (Screen index [0]), you can select this screen and give it a name, and also see its properties on the right side of the window.



- Step 6. With the first screen selected, take a look at the Preview window of the application. Initially it will look blank, with only a dark grey background. If you press [⌘ -] on your keyboard you will reduce the scale of the view whereas pressing [⌘ +] scales it up. You can also click and drag on the background to pan the view.

Note: The text field at the top of the Preview window shows the current scale of the view and information about the selected screen.

Step 7. Reduce the scale and center the background within the view. The selected screen appears at the top-left of the background, with the screen's top-left corner (the selected screen's origin) indicated by a red diamond. If you scale the view up and then pan up and left, you can see that the screen is represented as a piece of graph paper, with overlaid grid lines x/y coordinates. These coordinates refer to the intersection of major gridlines and not to the screen or entire MultiScreen object. They are shown for visual reference as to the size and location of the screen.



You now need to enter useful values for the screen properties. But first an explanation of each of the properties (all origins are based on the top-left of the Mbox output, the MultiScreen object, and the screen object being 0,0):

- + **Active:** Origin and dimensions (in pixels) of the rectangular area on Mbox's output screen where the selected screen (and its applied texture) will be drawn. In most cases, the Active Width & Height will be the same size as the Texture dimensions unless some scaling is desired while remapping the pixels.
- + **Texture:** Origin and dimensions (in pixels) of the rectangular area of the layer's texture that will be applied to the selected screen belonging to the current MultiScreen configuration. These numbers are generally very exact, especially with custom pixel-for-pixel content made specifically for LED screens.

CAUTION! To ensure that content is centered on MultiScreen objects by default, all Texture origin values are evaluated taking the current configuration's Texture Width & Height into account. This means that if you set the configuration's Texture Width & Height to a size that isn't the same as the content's size, then the top-left corner of the content won't appear at the top-left of the screen.

Using our example: with a texture that is exactly 900 x 900, this texture's top-left corner (its 0,0) can be placed onto the top-left corner of the screen object by using a Texture origin of 0,0 as well. But with a texture that is 720 x 480, the screen's Texture Left and Top values must be set to 90 and 210 respectively to get the top-left of the smaller content into the top-left of the screen object. This is because the smaller content has to be offset to the left and upwards to get its top-left corner into the top-left corner of the screen object. The math: Left = (configuration width - content width)/2, Top = (configuration height - content height)/2. If the content is larger than the configuration's texture size, then the offset values will be negative.

- + **Orthographic Checkbox:** This selects whether the screen is treated as 2D (box is checked) or 3D (not checked). For typical usage, the screen objects that you use for actual output to on-stage displays will be of the 2D variety. Unchecking the Orthographic checkbox allows you to create 3D screen objects for use in previsualization of your screen objects. With some minor configuration changes to Mbox, these 3D screen objects can be shown

alongside the 2D screen objects. For previsualization purposes, the viewing perspective of 3D screen objects can be altered by repositioning the Mbox camera.

- + **Z-Pos:** Used with 3D screen objects to adjust the distance of the screen object from the camera in order to correctly position multiple screens (to represent their position in the real world) or to ensure that screens that can overlap look correct when doing so. Unlike the Active and Texture values, the Z-Pos value is not scaled in pixels. (Some experimentation may be required to get the right value. Values may be positive or negative, with positive values being towards the viewer and negative being away from the viewer.)

- Step 8. For the nine square screen objects you are creating in this tutorial, make them 2D, and make the assumption that they are being used on LED panels that can be moved in space through some sort of scenic movement system.
- a. For the **Active** origin of the first screen object, think about where you would like it to appear on the screen. Where it should appear on the screen may be totally arbitrary, or may be driven by the device that the video output is being sent to - an LED processor perhaps - in which case someone else may be telling you exactly where the image should appear on the screen in order to be mapped correctly on the LED wall. For this example make the origin (Left, Top) of this first screen object 100,100. This individual screen object is 300 pixels on each side and you don't want to do any scaling on the screen, so the Active width and height of the square will be 300 and 300.
 - b. For the **Texture** origin of this screen object, you should use 0,0. This is because you want to take the top-left ninth of the source texture (the PNG with the numbered red squares) and have it be applied to the rectangular area of the screen defined by the Active origin, width, and height. Your Texture dimensions will be 300 x 300, to match the portion (1/9th) of the larger red square that you want to apply.

The next step would be to add the remaining eight screen objects that make up the remainder of this MultiScreen configuration. But before you do that, think about a couple of other things. The ability to copy and paste within the MultiScreen Editor application makes it quick to create new configurations, screen objects, or controls once you've laid out the measurements and the properties of the first object.

For now, here's a chart with the Active and Texture origins/dimensions for the remaining eight screen objects in this first configuration. Later on these values can be applied to the respective screen objects.

Table 5-1: Active and Texture Origins/Dimensions

| | Square 1 | Square 2 | Square 3 | Square 4 | Square 5 | Square 6 | Square 7 | Square 8 | Square 9 |
|----------------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| Active Left | 100 | 400 | 700 | 100 | 400 | 700 | 100 | 400 | 700 |
| Active Top | 100 | 100 | 100 | 400 | 400 | 400 | 700 | 700 | 700 |
| Active Width | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 |
| Active Height | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 |
| Texture Left | 0 | 300 | 600 | 0 | 300 | 600 | 0 | 300 | 600 |
| Texture Top | 0 | 0 | 0 | 300 | 300 | 300 | 600 | 600 | 600 |
| Texture Width | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 |
| Texture Height | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 | 300 |

Step 9. Before adding the other eight screen objects, you're going to add some controls to the first screen object. Remember that we said you would need Opacity, X Position, and Y Position controls for each screen object. With the Square 1 screen object selected in the MultiScreen Editor app, click once again on the small popup handle at the top right of the window. This time select **Add Control** from the list. As when you added a screen object, a disclosure arrow will appear in the listbox. This time it will appear to the left of the screen object's name. Go ahead and click on it to expand it.

Step 10. You now have one control attached to the screen, give it the name "Opacity." As with the properties for the screen object, each control has properties that can be edited:

- a. **Universe:** If this control is to use external Art-Net data, this is the universe that it will listen to. The list is populated with the pool of Art-Net universes provided by the listbox at the bottom right of the main window.

Note: The Universe popup shows a number in parentheses to the left of the absolute universe number. The number in parentheses is the zero-based index number of that universe within your group of universes used in the entire MultiScreen setup.

CAUTION! If you edit any universe values in the Universes listbox those edits will not be automatically updated to the universe value for controls that have already been configured. You must reselect the universe value for those controls.

- b. **Address:** This is the address of the first channel within the selected universe that this control will listen to for its data. Values between 1 and 512 are valid.
- c. **Stride:** This number represents the total number of Art-Net channels that this screen object uses (for all of its controls, not just this one). The stride setting simplifies the use of the MultiScreen object on more than one layer so you don't have to perform excess patching or create multiple configurations, one for each layer. The stride setting tells the screen object how many channels to skip between layers, so it can automatically use the correct address offset for each layer. In the case of some controls where you don't want each layer to have a different/unique value (e.g., positional data) the Stride value should remain at 0. For controls like opacity that might need a unique value for each screen for each layer, the stride setting becomes very useful.

Step 11. Because some controls need to have a per-layer value and some do not, this leaves several options on how to patch everything. You could give every control a unique address for control on every layer. This would require the use of more control channels and might cause you to have to send the same values to more than one control at the same time. One alternative is to use the stride setting, but to use the same address for controls that need to receive the same data. This cuts down on repeated data, but leaves empty channels in your patch. The other alternative is to patch all the unique control channels sequentially before controls that use a stride setting and then patch the per-layer controls.

- a. **Data Format Pop-up:** This sets the range and default value of incoming Art-Net data. As with typical fixtures, 8-bit data uses one channel (0 - 255), 16-bit uses two (0 - 65535), and 32-bit signed uses four (-2,147,483,648 - 2,147,483,648).
 - 1) In the case of the 8-bit controls, "unsigned" relates to a control with a range of 0-255 and a default that is one end of that range (usually 0), "128" relates to a control with the same range but a default of 128 and which varies above and below the default, and "127" is like "128" but with a default of 127.
 - 2) In the case of the 16-bit controls, "unsigned" is as with the 8-bit version noted above, but with a range of 0-65535. "Offset" relates to a control like the 128/127 varieties of the 8-bit controls, with a default at halfway, i.e. 32767.
 - 3) And finally, the 32-bit signed control has a very large range that is both negative and positive. 32-bit signed controls are generally reserved for positional feedback from very accurate scenic encoders as the large range allows the control to be extremely accurate, receiving actual encoder counts in many cases.

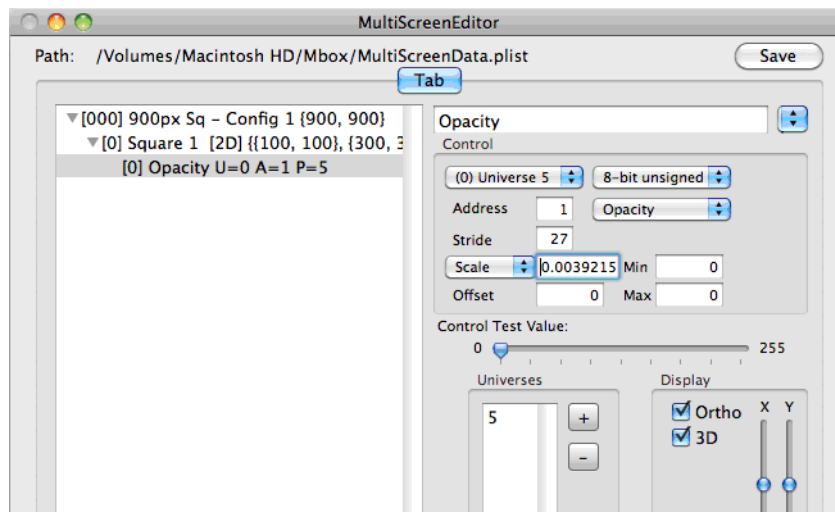
- b. **Control Type Pop-up:** This is where the property of the screen that is to be controlled is selected - position, texture position, rotation, etc. Refer to "**Screen Object Control Types (Units, Typical Scale Value)**" on page 142 for more details on the control types.
- c. **Scale/Counts Pop-up:** This switches between the two methods of scaling the incoming Art-Net data to apply it to a control.
 - 1) For example, if you are receiving a 16-bit offset value for X Positioning, but only ever need to move a screen object 100 pixels left or right, then you may want to relate a range of 0-65535 to a range of negative 100 to positive 100. Since the total range of movement is 200 pixels, your Scale value would end up being $200/65535 = 0.0030518$. Alternately since the movement on either side of the default value is 100 pixels, the scale could be calculated as $100/32767 = 0.00305185$.
 - 2) Alternately, counts (typically used for linear position controls) equates to the number of Art-Net steps (counts) received per pixel of total travel. With the above example, since you are using 32767 steps to move the screen object 100 pixels, your Counts value ends up being $32767/100 = 327.67$
 - 3) The two methods are just the same information presented in a different ways, one is the reciprocal of the other: $100\text{px}/32767\text{counts} = 0.00305185$ (scale = pixels per count) and $32767\text{counts}/100\text{pixel} = 327.67$ (counts = counts per pixel).

Note: The sign (+ or -) of the scale value is be used to invert the property's direction of adjustment relative to the incoming data.

- d. **Min and Max:** These values are typically used to limit the travel of a linear control used for scenic tracking to a specific number of pixels; so as to keep the screen object (2D or 3D) or its applied texture from moving too far if incoming tracking data values exceed the expected limits. Their use with non-linear controls may not be necessary, as the scale/counts value for non-linear controls tend to be set more precisely.
- e. **Offset:** The Offset value is used to preset a value for a control that does not respond to external data. Offset is typically used with the Repeat controls, but can be used to move or rotate a screen object a fixed amount. When using an offset value the Scale value should be set to zero (0).

Step 12. The opacity control that you have added now needs to be configured to respond to some Art-Net and also to have the appropriate scale. First of all, use the universe popup to set the Universe to "(0) Universe 5", and leave the address at 1.

Step 13. Choose "8-bit unsigned" for the data format, and "Opacity" (of course) for the control type. You'll need to do some math for the stride value - assuming three channels per screen object (opacity, X position, & Y position), nine screen objects, $3 \times 9 = 27$. And finally for your scale, an 8-bit control has a range of 0-255, and the opacity parameter has a range of 0.0-1.0 so you need to divide 1 by 255 = 0.00392157. You don't need an offset, min, or max.



Step 14. After adding the opacity control press the **Save** button; then you can add the X and Y position controls. Here's where you can speed things up by using copy and paste. Make sure that the opacity control is highlighted in the listbox, press [⌘ C] and then [⌘ V], and you'll get a copy of the opacity control. Rename it "tX position."

- a. For the Texture X position control, the universe is the same, the address is 2, the data type is "8-bit 127", stride is still 27. Two complex decisions remain though. For the control type; do you want to use Texture X Pos or just X Position? And what should your scale value be? For this particular screen object in this configuration (using projected mapping) you want to select "Texture X Pos" because you only want to move the texture on the small square, not literally move the entire screen object on Mbox's output screen. You don't actually need to move the square in the 2D view - if you imagine an LED screen moving left and right on-stage, to keep projected mapping correct you only need to move the texture in the opposite direction to the screen's movement. If the screen object were to move on-screen, it could move away from the area that the LED processor is using for the LED screen.

Note: Why would you want to actually move the screen object? For your 3D representation (which will be covered later), you want to see the actual square move on the screen to mimic the movement of the LED screen on-stage. Also, if you were using this for a system with an actual projector instead of LED's, then you might need to move the screen object as the piece of scenery is moved.

- b. For the scale value, you want to be able to move the texture on this screen object so any part of the applied 900 x 900 texture can be seen. Since the screen object is 300 x 300, this means you only ever need to move the texture a maximum of 600 pixels in either direction (you may eventually want to set min and max values, but not now). With an "8-bit 127" data format, its range being 127 counts in either direction, you need to divide 600 pixels by 127 counts to get a scale of 4.72440945.



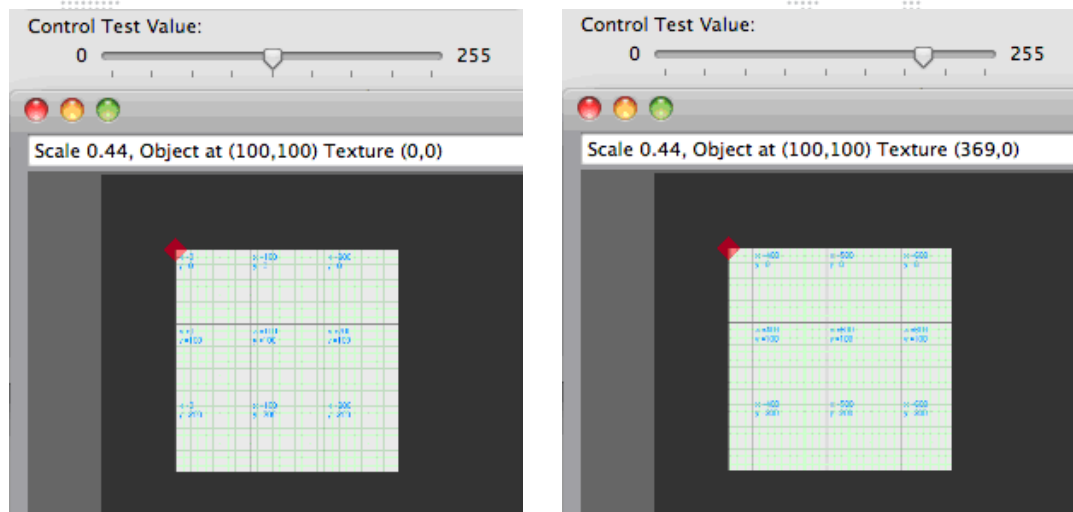
Regarding accuracy of scale values. The more accurate you can be with your scale/counts calculations, and the more decimal places you use when entering those values, the more accurate the screen object's responses to input will be. For linear movements, you should use at least 4 digits after the decimal point.

Step 15. Copy and paste the X Position control you just created, and rename it "tY Position." Change the address to 3, and the control type to Texture Y Pos. Press the **Save** button.

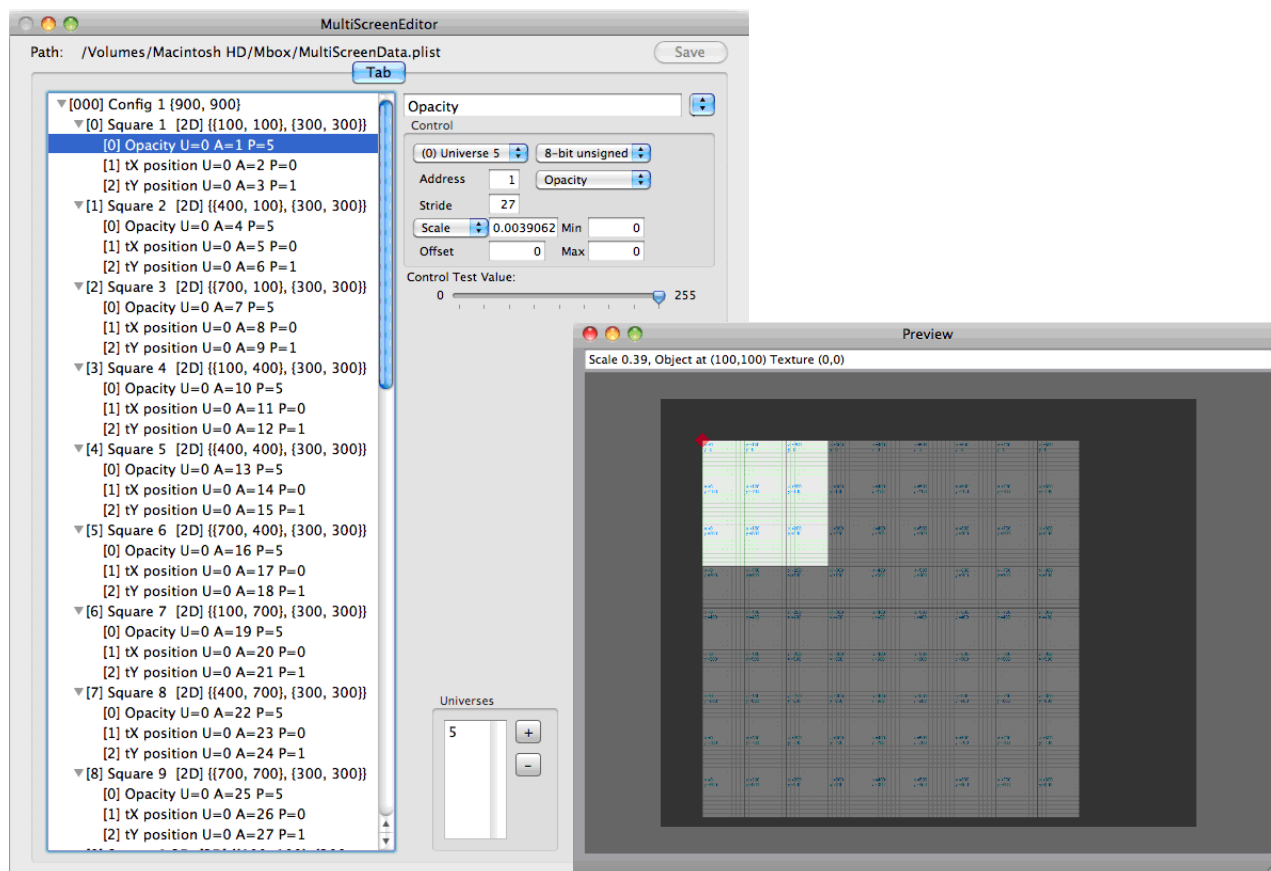
Note: Once you have one or more screen objects created in the editor, you'll want to test your configuration in Mbox to make sure you have the correct sign on the scale value for your X and Y position properties. In most cases, particularly with Art-Net-only control (i.e., no scenic encoders), once you figure out the signs for one screen object you can use the same signing convention on all following screen objects. For this tutorial, leave the texture X position's scale as positive, but make the texture Y position's scale negative.



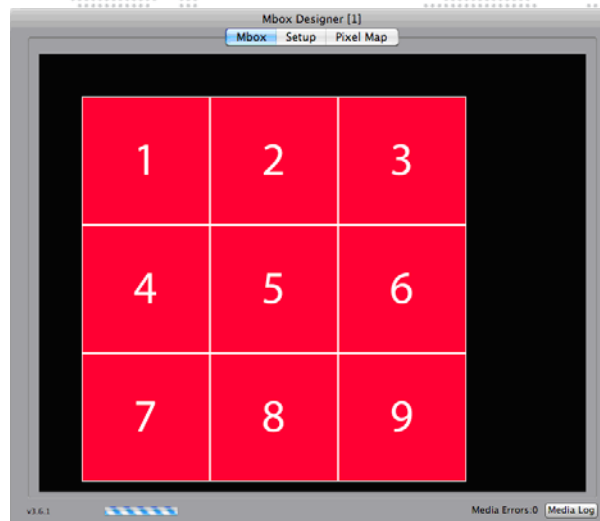
There is a Control Test Value slider on the main window that changes scale based on the selected control's data format, and allows you to test linear controls (e.g., position, opacity) within the MultiScreen Editor application. If you look at the Preview window, the text field at the top will show you both the screen object's location and the texture location. As you move the slider, you should be able to see these values change and also check to see if the direction is correct.



Step 16. Now you can go ahead and add eight more screen objects by copying and pasting the one screen object you have just configured. Make sure to use the correct Active and Texture origins and Width & Height from the chart on [page 130](#), and also to substitute the correct address for each control. You should end up with what you see below:



Step 17. To test the configuration you have created on Layer 1 - select Object folder 2, file 9 for the MultiScreen object, select the sample PNG as the texture on the same layer, and also supply the correct additional Art-Net data (for the opacity and texture X & Y position) on Universe 5. You should see something like this:



Note: Since the texture X & Y position controls default to 127, you will need to set them to that value to see the portion of the texture in the illustration above. With different values, the texture is going to move, and where it moves off the surface of a screen object, it becomes fully transparent.

Note: The Mbox Fullscreen mode resolution is set to 1280 x 1024 to match the MultiScreen configuration's Display Width and Height.

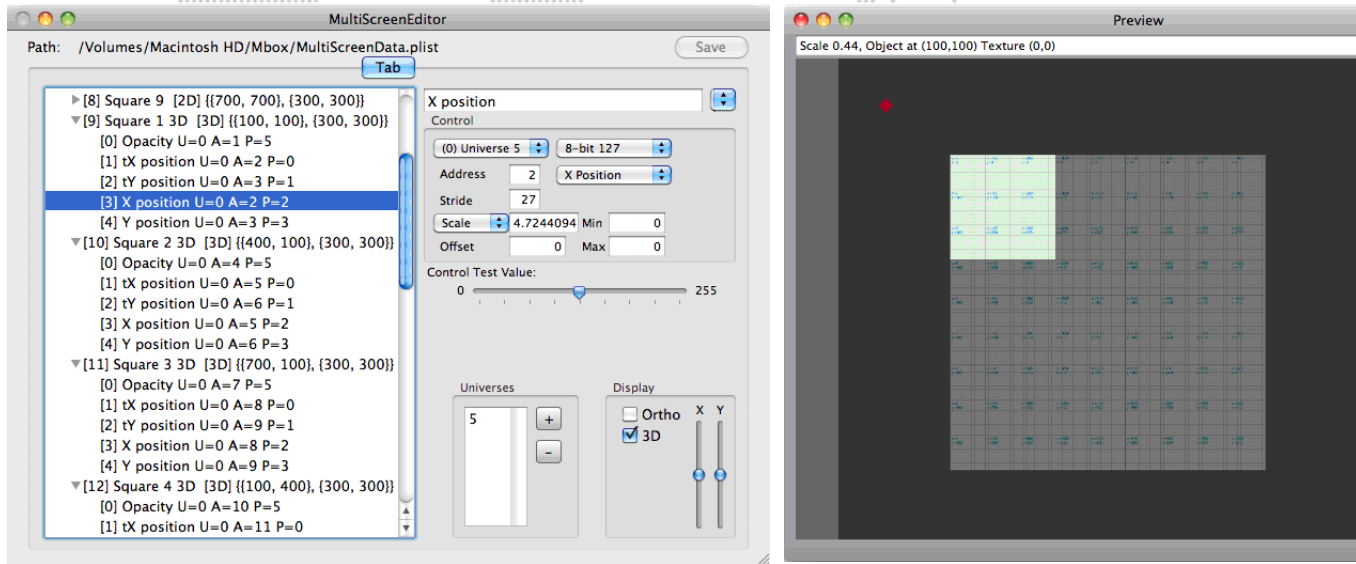
If you adjust the levels on universe 5 you will be able to adjust the opacity of each of the nine square and adjust the portion of the texture that is displayed on each square. You can also use the MultiScreen object on other layers by using the correct Art-Net offset to control it.

But what about the MultiScreen object's 3D visualization functionality? It's pretty simple to get the MultiScreen configuration to do this, and easy to get Mbox to display it. The idea, when using the 3D element of any configuration, is that a specific area of one output of the server (or the entire output) will show the 2D representation, and some other dedicated area (or the other output of the server) will show the 3D representation. The 2D output will generally be sent to the actual video output and to the stage, while the 3D output can be used for pre-visualization of the setup.

To best accomplish this, you will need to set Mbox into Panoramic Wide mode, and Mbox will need to be configured to force the 3D representation onto the second output. Because this functionality of the MultiScreen object is actually 3D, its position and your perspective view of it can be adjusted by manipulating the position and orientation of the standard camera - Orbit X & Y, Dolly, etc. But since the camera doesn't have lateral movement control that can be addressed via Art-Net, you will need to use Mbox Remote to move the camera such that the 3D representation moves onto the second output screen. (More on how to achieve that below.)

Step 18. The first step is simple, just select each screen object (Square 1, Square 2, etc.) in the configuration one at a time and copy and paste it into the same configuration. Rename these new screen objects (for example, "Square 1 3D") so you can tell them apart from the originals. Then uncheck the Orthographic checkbox for each of these new screen objects. The other thing that you will want to do (remember that you want to mimic LED panels that are moving and using projected mapping) is to add controls to the 3D screen objects for X & Y Position, in addition to the existing Texture X & Y Pos. Just use copy and paste on each of the original controls, and change the name control type for the newly created controls.

Step 19. On the main window of the MultiScreen Editor application, uncheck the box labeled "Ortho" in the Display section. You should end up with this:

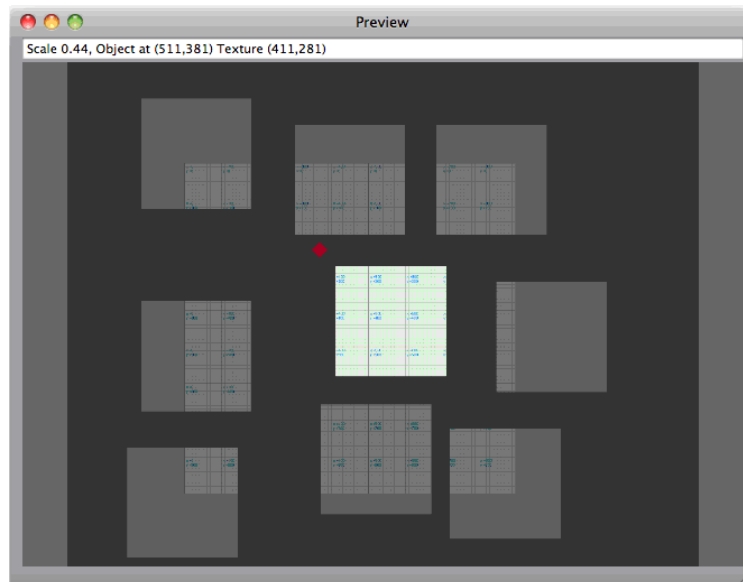


Step 20. You can use the Control Test Value Slider to mimic what will happen when this multiscreen object receives data. Because the Texture X Position and X Position controls (likewise the Texture Y and Y position) use the same address, when you move the slider, the 3D screen object moves and the texture moves on that object.

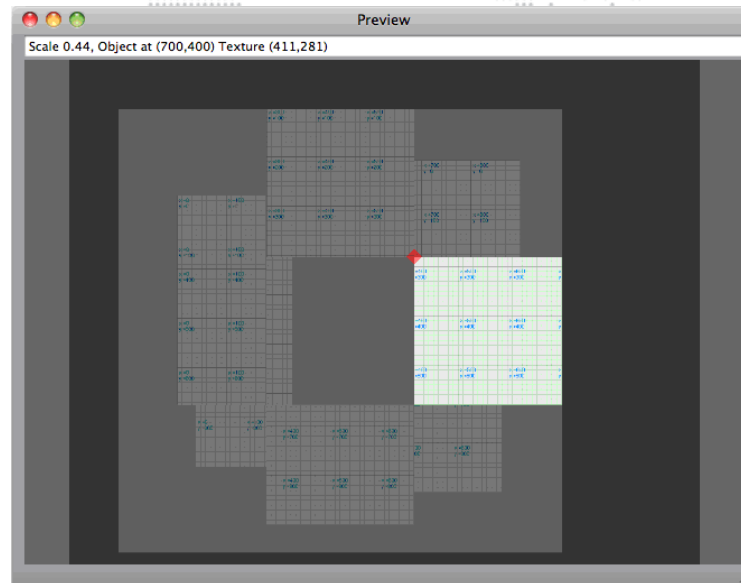
TIP In order for the 3D screen objects to move upwards when the control value increases, their scale needs to be negative. However, we previously set the Texture Y Position controls be negative as well. In order for the texture to move in the correct direction (you want them to move in the opposite direction to the movement of the 3D screen object), you'll need to change the sign of these controls' scale value back to be positive rather than negative. You will need to do this for the tY position control on all 18 screen objects in this configuration.

Step 21. Once you have everything correct, you can rearrange the screen objects, both 2D and 3D, using the Control Test Value slider.

- Because this is a projected mapping configuration, the texture (the graph paper) should always stay in the same place in the 3D representation no matter where the 3D screen object is.

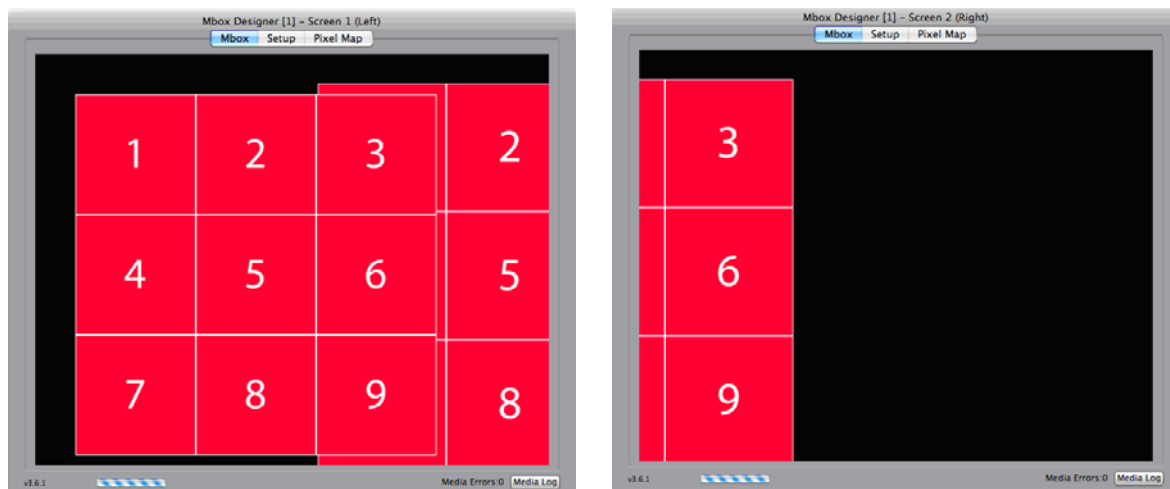


- b. Whereas the 2D representation will look like this, with the graph paper moving around, but the outline of the complete MultiScreen object staying the same.



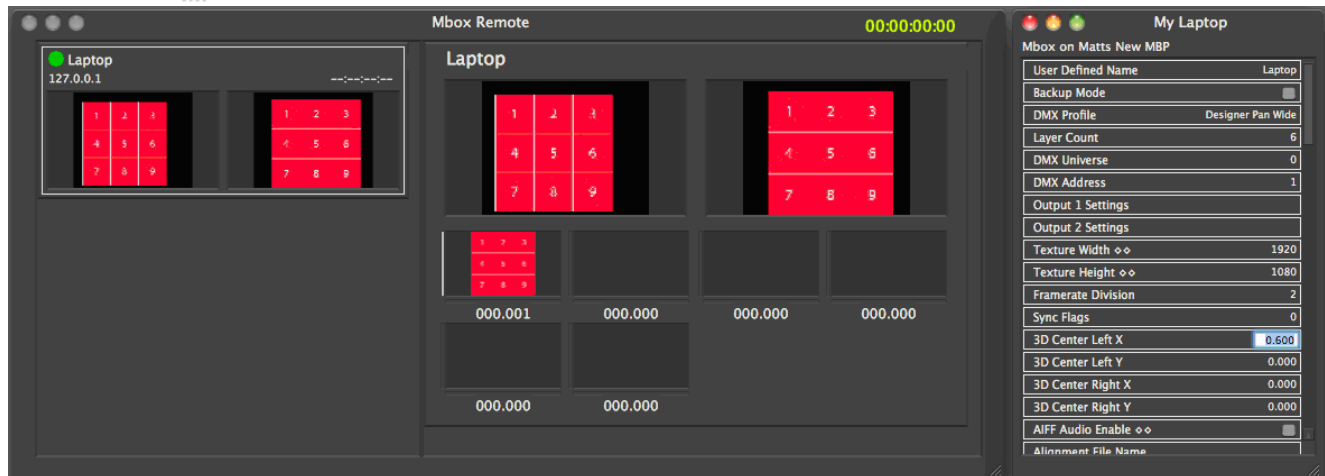
Note: In both the 2D and 3D representations, the pink coloring is used to show a portion of the screen object that has no texture (i.e., where the screen object is fully transparent) due to the either the object's texture origin/width/height or the received control values.

When you first use this revised configuration in Mbox, you'll see something like this:

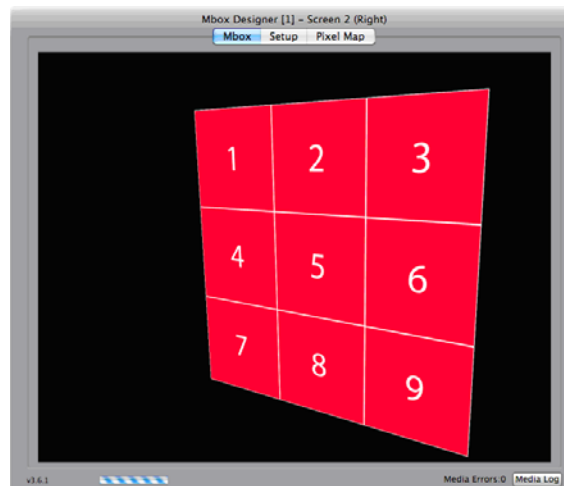


The 3D representation will be positioned across the boundary between the two screens and it will occupy some of the same screen area as the 2D representation. As mentioned previously, you should place the 3D representation onto the second output so it doesn't get in the way of the images being sent to the LED panels.

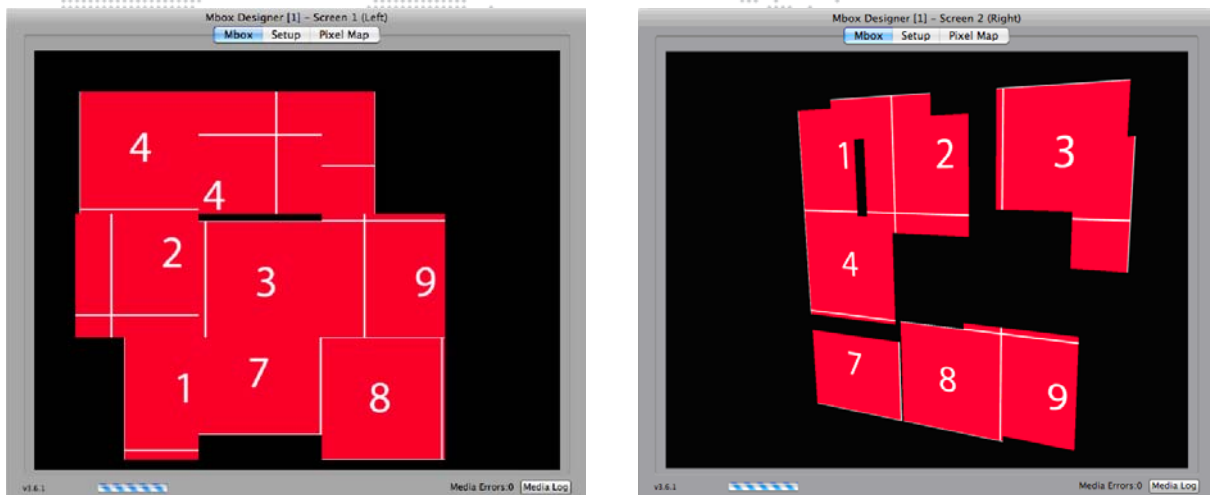
Step 22. To accomplish the move, open the Mbox Remote application, show the Server Preferences window, select the preference called "3D Center Left X," and adjust it so the 3D representation moves and becomes centered on the right-hand screen. A value of "0.6" should be appropriate. (Refer to the Mbox Remote User manual for more information.)



If you adjust the camera Dolly, Orbit X, and Orbit Y controls on the Master fixture, you can manipulate the perspective of the 3D view.



And if you then make some adjustments to the various controls for each of the nine squares, you might end up with something like this:



Note: In the 2D representation, the screen objects don't move but the texture does, resulting in a jumbled image. In the 3D representation, the screen objects move, but the overall texture is not jumbled and is viewable where the screen objects are. The edges of the screen objects are not visible/shown, only the portion of the screen object that has texture on it.

This completes the example tutorial. Now you can go ahead and try something more complicated, or just change some of the values and/or control types in this existing configuration. Adjusting the min and max values for the various X & Y controls may help the result to be more realistic or correct. For a simple control type change, swap the opacity controls to be rotation controls.



You'll probably want to change to an 8-bit 127/128 data type and adjust the scale value if you try changing from opacity to rotation.

Discrete Mapping

It is very easy to take the existing Projected Mapping configuration (created in the ["Pixel Remapping Tutorial"](#) on page 125) and make an additional configuration that uses the same screen objects but with Discrete Mapping instead. You can use the copy and paste functionality to make a copy of the configuration created in the tutorial. All you have to do then is remove some controls from each of the screen objects.

Copy and paste the first configuration, then rename it so you can tell it apart from the first. Then, click on the arrows to the left of each screen object to expand and show the controls. With discrete mapping, the texture is going to stay pinned to the screen object no matter where it moves. So all you have to do is delete all controls that deal with texture positioning. (But don't delete the controls that handle the positioning of the screen objects themselves.) If you labeled your controls as in the previous tutorial it will be easy to make the deletions. Select any control that starts with "tX" or "tY" and press the [delete] key. *Be careful though, as there is no undo!*

You might think that you would want to rearrange the Art-Net channels for this second configuration, but you probably don't. The nice thing is that the same external control still controls the same features in both configurations. Since you can switch from one configuration to the other on-the-fly (using the Animation A parameter on the layer) it's easy to use additional configurations at any time. Keeping the same patch for the controls means you don't have to change those values when switching configurations.

ADVANCED CONTROL

The following section covers advanced Pixel Remapping features. If you are unsure about how to use these features, contact PRG support for assistance.

Triangle Strips and Triangle Fans (3D Vertex Array Screen Objects)

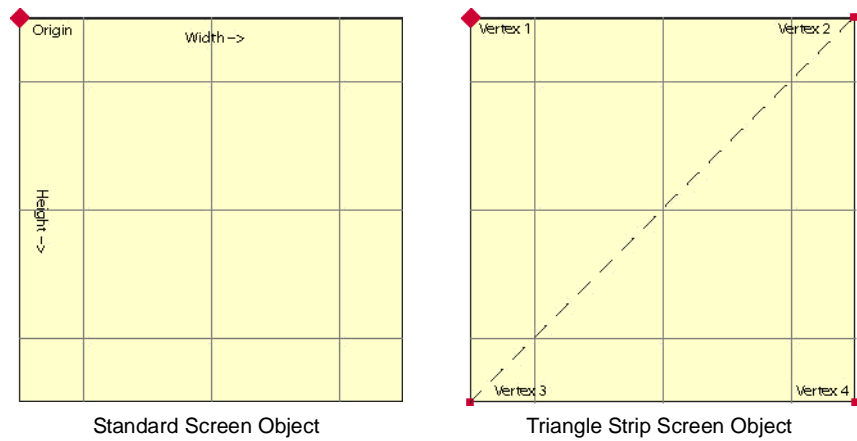
In order to support non-rectangular shapes and/or to allow screen objects to be rotated in 3D space, standard screen objects may be converted to Triangle Strip screen objects or Triangle Fan screen objects. Standard screen objects are referenced by their origin and their width and height. Triangle strips and fans are referenced by their vertices.

To convert a screen object to a triangle strip or fan, select the screen object in the listbox on the main window. Then click on the blue pop-up handle at the top-left of the window and select "Convert to Strip" or "Convert to Fan" from the list.

CAUTION! Once you convert a screen object to a triangle strip or fan, you cannot undo the change.

Triangle strips are the simpler of the two triangle-based screen objects. The rectangular screen object is converted to a screen object made from two triangles, as in the second illustration below. Four vertices are created, one for each corner of the screen object. Texture coordinates for the vertices will also be created.

Note: The vertices are not ordered in a circular fashion around the perimeter the rectangle, but rather such that each set of three consecutive vertices describes a closed triangle.



The two illustrations below show the coordinate data for the standard screen object and the triangle strip screen object:

Screen (3 controls)

☐ Orthographic

Active

Left

100

W

300

Top

100

H

300

Texture Left

0

W

300

Top

0

H

300

Z-Pos

0

Screen (3 controls)

☐ Orthographic

| X | Y | Z | tX | tY |
|-----|-----|---|-----|-----|
| 100 | 100 | 0 | 0 | 0 |
| 400 | 100 | 0 | 300 | 0 |
| 100 | 400 | 0 | 0 | 300 |
| 400 | 400 | 0 | 300 | 300 |

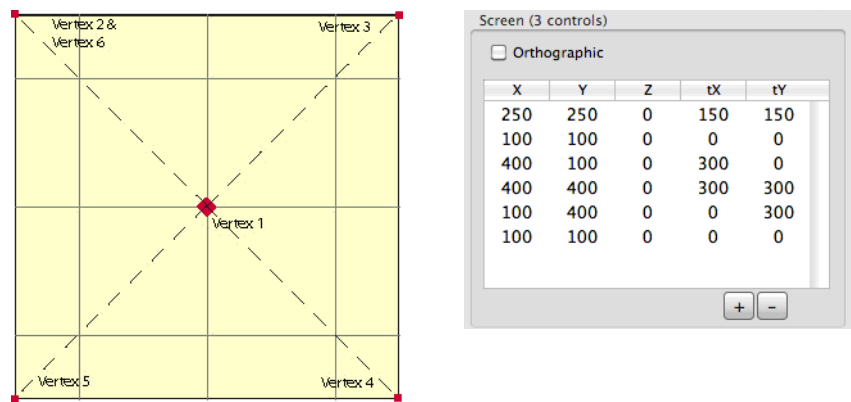
+

-

By editing the X and Y coordinates of the triangle strip, you can create differently sized triangles. Editing the tX and tY coordinates adjusts the texture mapping to the vertices of the screen object. Textures will be stretched as required to match the coordinates, be careful, otherwise your texture may be distorted! The + and - buttons allow you to add or delete individual vertices to as to create shapes that are not four-sided.

Triangle Fan screen objects are similar to triangle strip objects, but the ordering of the vertices is different and the origin is used as one point in every triangle. The same screen object from the illustrations above becomes far more complex when converted into a triangle fan. Instead of being two triangles, the object is now four triangles. Each triangle is made up of the first vertex and two other adjacent vertices.

In this manner you can make an object with radial symmetry and with enough vertices to smooth the curve, create an arc or circle.

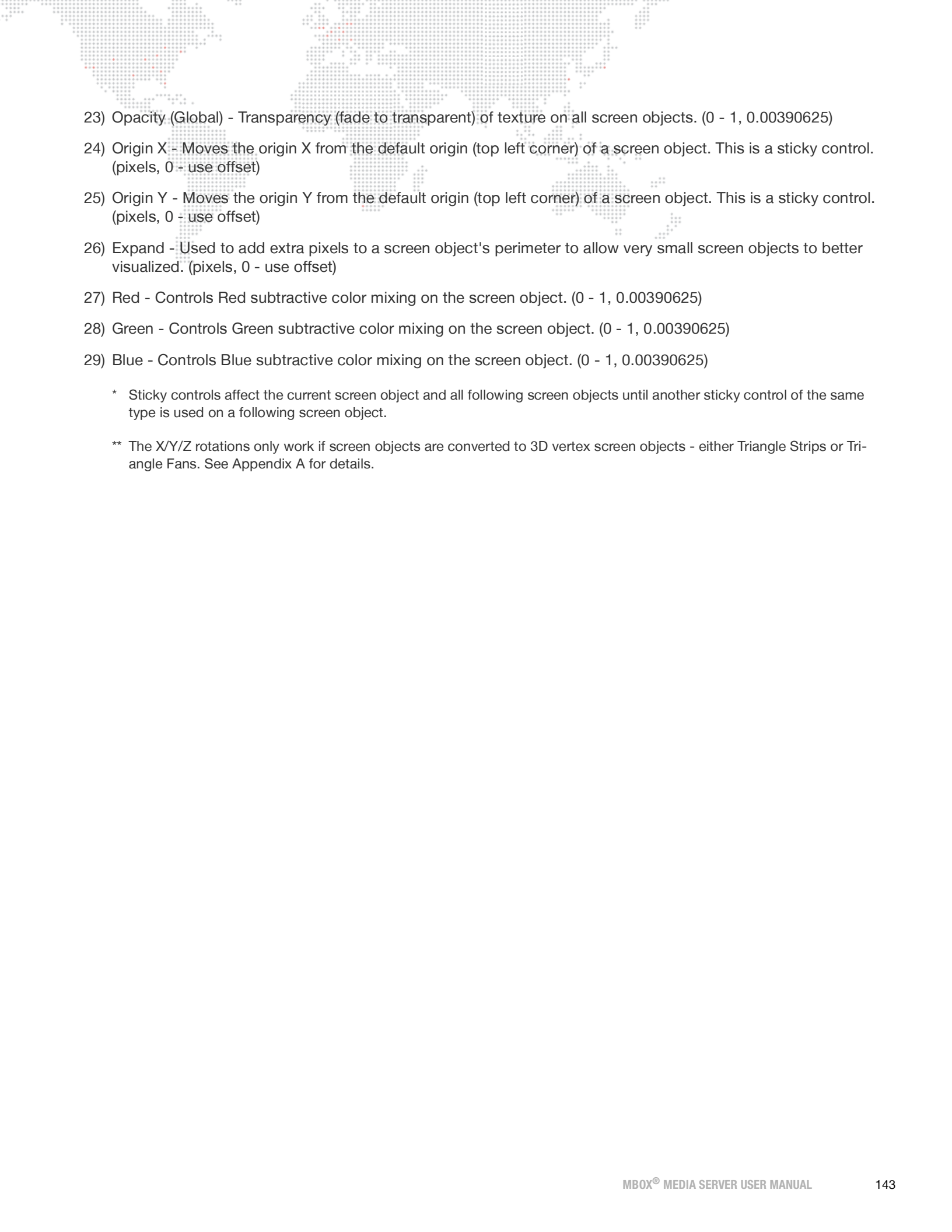




GLOSSARY

Screen Object Control Types (Units, Typical Scale Value)

- 1) Texture X Position - Left/Right position of the texture on screen object. (pixels, varies)
- 2) Texture Y Position - Up/Down position of the texture on screen object. (pixels, varies)
- 3) X Position - Left/Right position of the screen object. (pixels, varies)
- 4) Y Position - Up/Down position of the screen object. (pixels, varies)
- 5) Dimmer - Brightness (fade to black, not transparent) of texture on screen object. (0 - 1, 0.00390625)
- 6) Opacity - Transparency (fade to transparent) of texture on screen object. (0 - 1, 0.00390625)
- 7) Tex Rot 90 - Texture rotation in 90° increments. This is a sticky* control. (90° steps, 1)
- 8) Enable - Enable/Disable rendering of screen object - make it visible/invisible. (Enable/Disable, 1)
- 9) Abort - Enable/Disable rendering of all screen objects after current object. This is a sticky control. (Enable/Disable, 1)
- 10) Texture Gain - Multiplier for texture position on screen object. Allows texture position controls to be scaled on-demand for either greater accuracy or increased range. (% , varies)
- 11) Position Gain - Multiplier for position of screen object. Allows position controls to be scaled on-demand for either greater accuracy or increased range. (% , varies)
- 12) Tex Rotate - Texture rotation in an arbitrary fashion. (0 - 1, 0.00390625)
- 13) X Rotate - Rotates Triangle Strip screens or Triangle Fan screens about their X axis, with the screen's origin being the origin of rotation. (0 - 1, 0.00390625)**
- 14) Y Rotate - Rotates Triangle Strip screens or Triangle Fan screens about their Y axis, with the screen's origin being the origin of rotation. (0 - 1, 0.00390625)**
- 15) Z Rotate - Rotates Triangle Strip screens or Triangle Fan screens about their Z axis, with the screen's origin being the origin of rotation. (0 - 1, 0.00390625)**
- 16) Repeat Count - Sets number of automatic repeats of current screen object, typically used with a fixed offset value only, not live control from Art-Net. (# of repeats, 0 - use offset)
- 17) Repeat X Dist - Sets X position offset distance of each repeat of a repeated screen object, typically used with a fixed offset value only, not live control from Art-Net. (pixels, 0 - use offset)
- 18) Repeat Y Dist - Sets Y position offset distance of each repeat of a repeated screen object, typically used with a fixed offset value only, not live control from Art-Net. (pixels, 0 - use offset)
- 19) Repeat tX Dist - Sets texture X offset distance for texture on each repeat of a repeated screen object, typically used with a fixed offset value only, not live control from Art-Net. (pixels, 0 - use offset)
- 20) Repeat tY Dist - Sets texture Y offset distance for texture on each repeat of a repeated screen object, typically used with a fixed offset value only, not live control from Art-Net. (pixels, 0 - use offset)
- 21) Repeat X/tX - Sets both X position and texture X position distances for each repeat of a repeated screen object, typically used with a fixed offset value only, not live control from Art-Net. (pixels, 0 - use offset)
- 22) Repeat Y/tY - Sets both Y position and texture Y position distances for each repeat of a repeated screen object, typically used with a fixed offset value only, not live control from Art-Net. (pixels, 0 - use offset)

- 
- 23) Opacity (Global) - Transparency (fade to transparent) of texture on all screen objects. (0 - 1, 0.00390625)
- 24) Origin X - Moves the origin X from the default origin (top left corner) of a screen object. This is a sticky control. (pixels, 0 - use offset)
- 25) Origin Y - Moves the origin Y from the default origin (top left corner) of a screen object. This is a sticky control. (pixels, 0 - use offset)
- 26) Expand - Used to add extra pixels to a screen object's perimeter to allow very small screen objects to better visualized. (pixels, 0 - use offset)
- 27) Red - Controls Red subtractive color mixing on the screen object. (0 - 1, 0.00390625)
- 28) Green - Controls Green subtractive color mixing on the screen object. (0 - 1, 0.00390625)
- 29) Blue - Controls Blue subtractive color mixing on the screen object. (0 - 1, 0.00390625)

* Sticky controls affect the current screen object and all following screen objects until another sticky control of the same type is used on a following screen object.

** The X/Y/Z rotations only work if screen objects are converted to 3D vertex screen objects - either Triangle Strips or Triangle Fans. See Appendix A for details.





6.

VIDEO INPUT

This chapter provides instructions for the Mbox video inputs.

- + EXTERNAL VIDEO SIGNAL INPUT
- + SYPHON VIDEO INPUT

EXTERNAL VIDEO SIGNAL INPUT

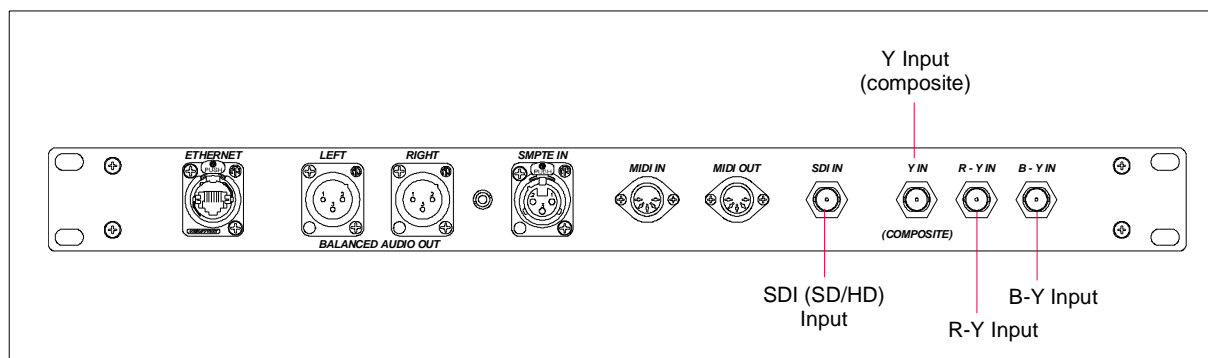
Overview

Mbox supports three types of external video inputs: PCIe cards, Blackmagic UltraStudio Thunderbolt, and USB/Firewire devices. For best performance, Mbox has native support for the Blackmagic (Decklink and UltraStudio) and the Active Silicon Phoenix products. Other PCIe cards that support QuickTime streaming may work, but not as well. USB/FireWire devices must output a QuickTime stream.

Mbox Designer allows up to four video inputs per server. The number of inputs will depend on the video input device(s) used. Each of the four inputs must be set up in advance to work properly with Mbox; setting the input type, input number, and video format.

Mbox Extreme servers come equipped with either a Decklink HD Extreme or Decklink Quad capture card installed in the Mac computer. In both cases the inputs to the card are connected to the input connectors on the Auxiliary panel at the rear of the rack. The HD Extreme card found in the v3 hardware supports one SDI (SD/HD), component, or composite input, while the Quad found in the v3.5 hardware supports four SDI (SD/HD) inputs.

Auxiliary Panel Detail (v3)



Auxiliary Panel Detail (v3.5)

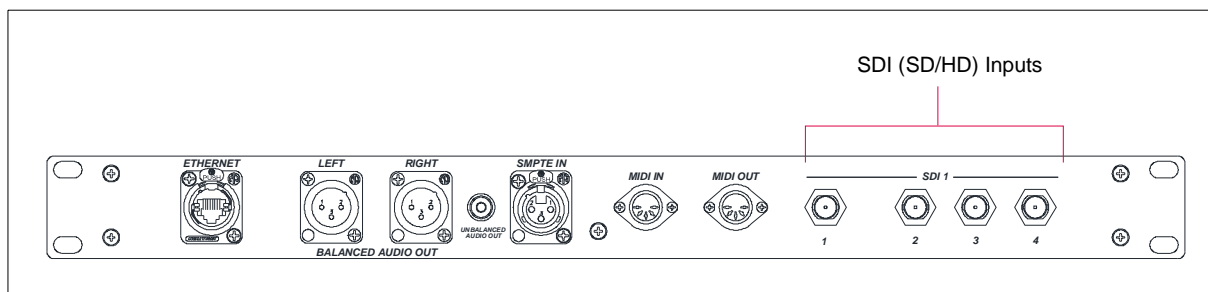


Figure 6-1: Auxiliary Input Panel

CAUTION! To configure Mbox to work with any capture device, make sure the latest version of the device drivers have been installed.

Blackmagic Decklink and Active Silicon Phoenix Video Capture Cards (PCIe)

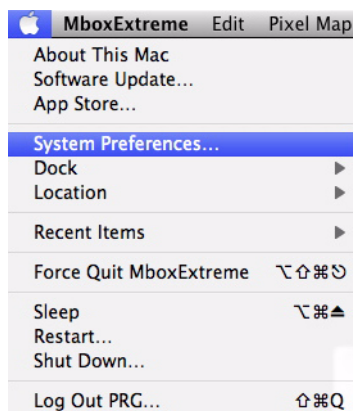
Mbox has been optimized to provide the best possible video input (quality, framerate, latency) with Blackmagic Decklink and Active Silicon Phoenix PCIe cards.

Note: At present time Mbox does not support the Decklink 4k capture card, or the Active Silicon LFG cards.

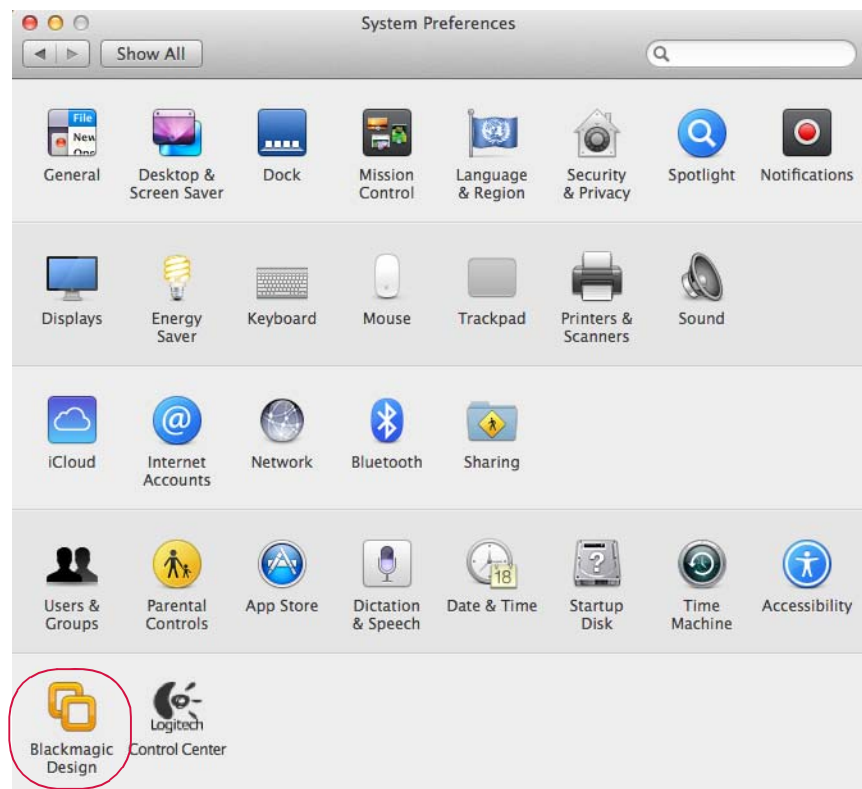
To setup Decklink Extreme in Mac Preferences:

The Decklink Extreme HD card must first be set to receive the correct format (SDI, component, or composite) using the Blackmagic preference pane in the Mac System Preferences. (The Decklink Quad and Active Silicon cards do not require this step.)

- Step 1. Quit Mbox application, if running.
- Step 2. At **Apple** menu, select **System Preferences**.
- Step 3. At System Preferences window, click on **Blackmagic Design** button.



Note: This is an example System Preferences window. The layout will vary for Extreme and Quad setups.



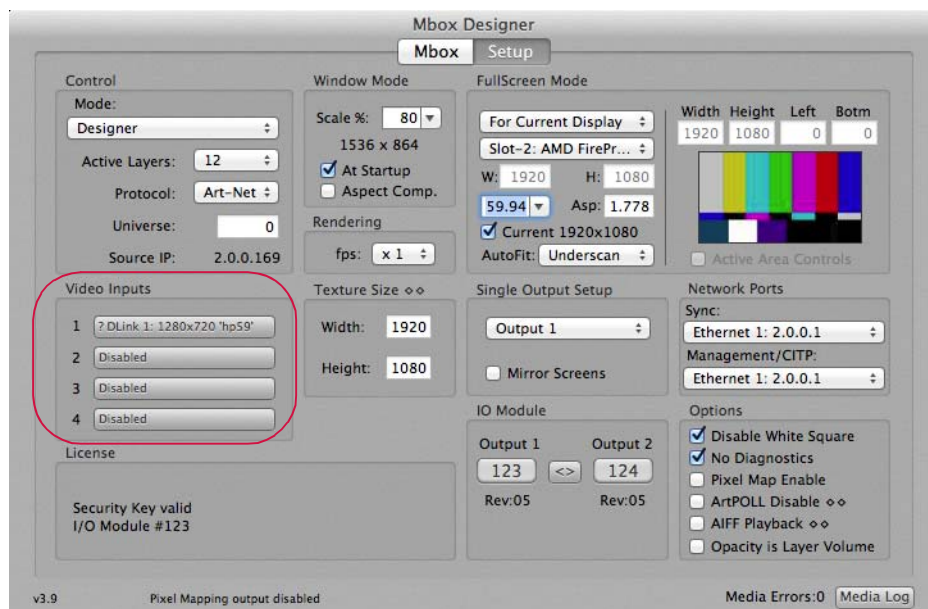
- Step 4. At Blackmagic Design Decklink window, click on "Set input" pop-up menu to select an appropriate input type. The three possible selections are: SDI Video, Y, R-Y, B-Y Video, and NTSC/PAL (Y in). These correspond to SDI, Component, and Composite video input types. Because Mbox does not use the audio input on the Decklink Video Capture card, the audio type in each of the inputs can be ignored.



- Step 5. Close Blackmagic Design Decklink window.

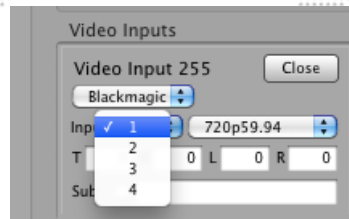
To configure Mbox video inputs for Decklink or Phoenix cards:

- Step 1. Launch Mbox Designer application and go to Mbox Setup tab.
- Step 2. At Video Inputs section, click setup button for the index number (Folder 255, File 252 - 255) that you want to assign the video input to.

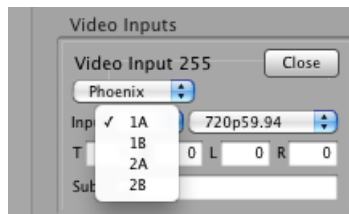


Step 3. Configure Video Inputs window depending on the type of card:

- a. **Decklink card:** At Video Inputs window ,set input type pop-up to "Blackmagic," then set input number pop-up to match the input you will be using on the card. Always use 1 for HD Extreme and use 1-4 for Quad. Finally, set the input format pop-up to the correct type.



- b. **Phoenix card:** At Video Inputs window ,set input type popup to "Phoenix," then set the input number pop-up to match the input you will be using on the card. The first Phoenix card will use inputs 1A and 1B, and a second card will use inputs 2A and 2B. Finally, set the input format pop-up to the correct type.



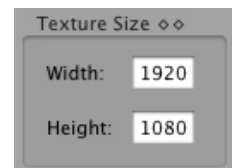
Step 4. The edit fields labeled T, B, R, and L can be used to enter a crop (in pixels) to the incoming video signal.

Step 5. When enabled, the Sub checkbox will cause Mbox to display a substitute image if a video input is not available. The default substitute image is a blue rectangle with the input type number and format listed. You can use a custom substitute still image by typing the Folder.File index (e.g. 004.001) or the full path for the file (e.g. /Users/username/Documents/Raster.jpg) into the field next to the Sub checkbox.

Step 6. Once everything is set up correctly, click **Close** button to close setup window.

Step 7. Make sure Texture Size width and height settings are as large or larger than the camera input resolution width and height. Failing to set the Texture Size correctly will result in an unusable image when the video input is requested for display. Texture Size is entered at the Setup tab of the Mbox Setup window.

Step 8. In some cases, you may need to restart the Mbox software after changing the video input settings.



Blackmagic UltraStudio Devices (Thunderbolt)

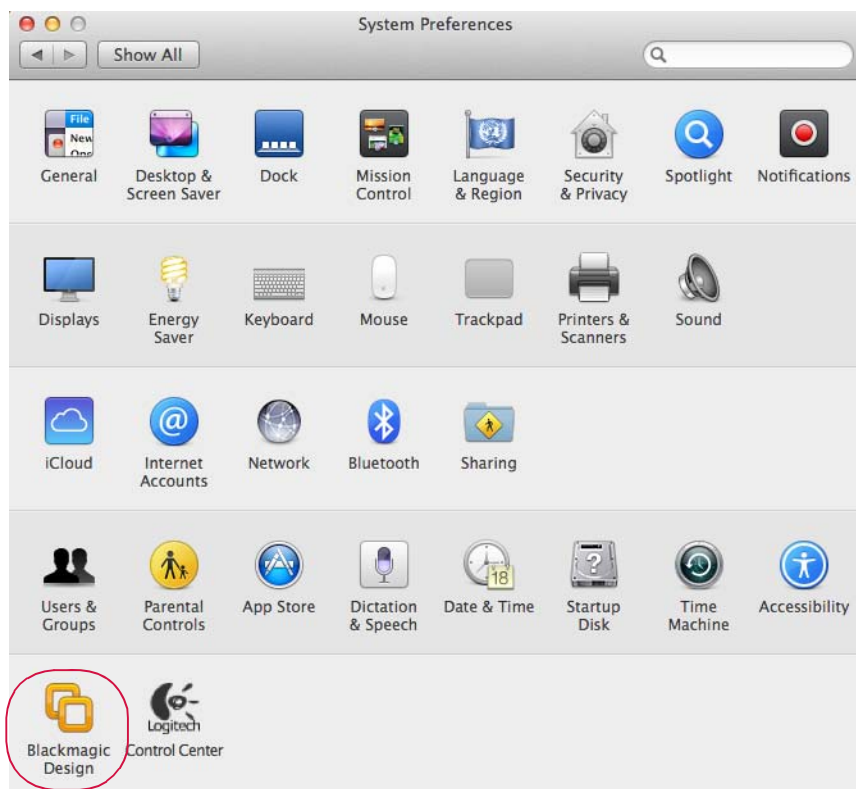
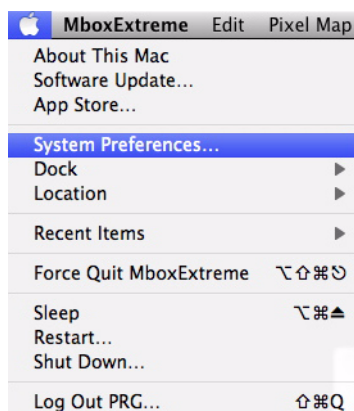
Mbox also supports the UltraStudio Mini Recorder, Express, and 4K. To obtain the best performance with these products, make sure that the Thunderbolt bus has enough available bandwidth for the capture device and any other connected Thunderbolt devices. Latency with Thunderbolt devices may be slightly higher than that obtained with PCIe cards.

Note: At present time Mbox does not support input resolutions larger than 1920 x 1080 from UltraStudio devices.

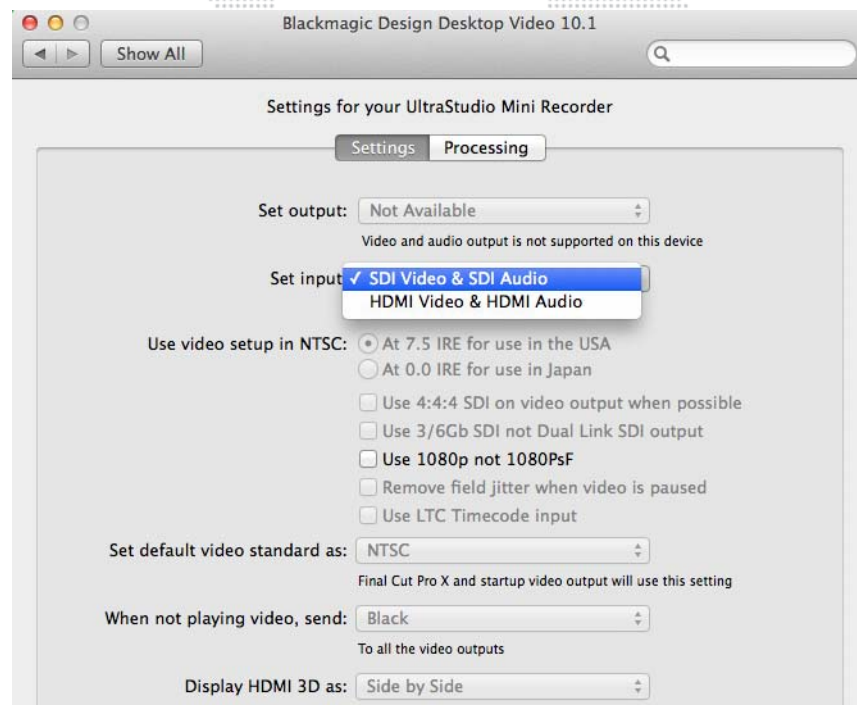
To setup UltraStudio:

The UltraStudio must first be set to receive the correct format (SDI, composite, component or HDMI) using the controls on the device (for the 4K) or the Blackmagic preference pane in the Mac System Preferences (for the Mini Recorder and Express). Use the following steps if it is necessary to configure in Mac System Preferences:

- Step 1. Quit Mbox application, if running.
- Step 2. At **Apple** menu, select **System Preferences**.
- Step 3. At System Preferences window, click on **Blackmagic Design** button.



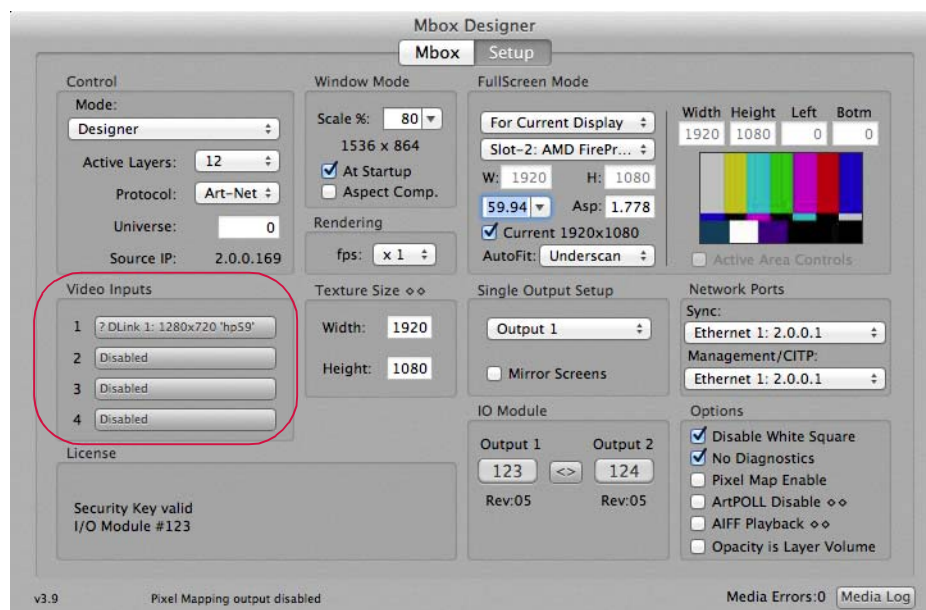
- Step 4. At Blackmagic Design Decklink window, click on "Set input" pop-up menu to select an appropriate input type. The possible selections may include SDI Video, HDMI Video, Y, R-Y, B-Y Video, and NTSC/PAL (Y in), and will depend on the UltraStudio device installed. Because Mbox does not use the audio input on the UltraStudio device, the audio type in each of the inputs can be ignored.



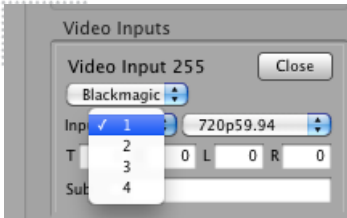
- Step 5. Close Blackmagic Design Decklink window.

To configure Mbox video inputs for UltraStudio card:

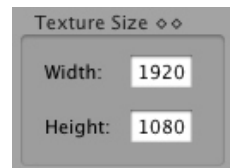
- Step 1. Launch Mbox Designer application and go to Mbox Setup tab.
- Step 2. At Video Inputs section, click setup button for the index number (Folder 255, File 252 - 255) that you want to assign the video input to.



- Step 3. At Video Inputs window, set input type pop-up to "Blackmagic," then set input number pop-up to input 1. Finally, set the input format pop-up to the correct type.



- Step 4. The edit fields labeled T, B, R, and L can be used to enter a crop (in pixels) to the incoming video signal.
- Step 5. When enabled, the Sub checkbox will cause Mbox to display a substitute image if a video input is not available. The default substitute image is a blue rectangle with the input type number and format listed. You can use a custom substitute still image by typing the Folder.File index (e.g. 004.001) or the full path for the file (e.g. /Users/username/Documents/Raster.jpg) into the field next to the Sub checkbox.
- Step 6. Once everything is set up correctly, click **Close** button to close setup window.
- Step 7. Make sure Texture Size width and height settings are as large or larger than the camera input resolution width and height. Failing to set the Texture Size correctly will result in an unusable image when the video input is requested for display. Texture Size is entered at the Setup tab of the Mbox Setup window.
- Step 8. In some cases, you may need to restart the Mbox software after changing the video input settings.



QuickTime Streaming Devices (PCIe or USB/FireWire)

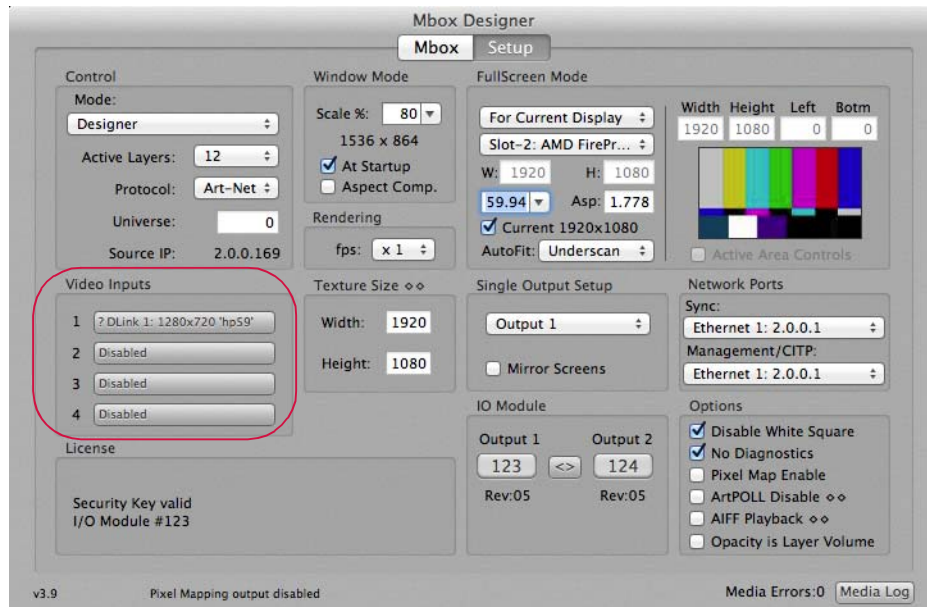
Mbox also supports all other capture devices that conform to the QuickTime streaming format. Such devices include USB and FireWire cameras, and some PCIe capture cards.

Setup on Mac:

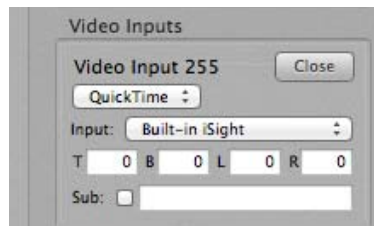
QuickTime streaming devices may require driver software to be installed. Check with the manufacturer and install the most current version. Additional setup may be required depending on the device.

To configure Mbox video inputs for QuickTime streaming device:

- Step 1. Launch Mbox Designer application and go to Mbox Setup tab.
- Step 2. At Video Inputs section, click setup button for the index number (Folder 255, File 252 - 255) that you want to assign the video input to.



- Step 3. At Video Inputs window, set input type pop-up to "QuickTime," then select the device by name on the input pop-up.



- Step 4. The edit fields labeled T, B, R, and L can be used to enter a crop (in pixels) to the incoming video signal.
- Step 5. When enabled, the Sub checkbox will cause Mbox to display a substitute image if a video input is not available. The default substitute image is a blue rectangle with the input type number and format listed. You can use a custom substitute still image by typing the Folder.File index (e.g. 004.001) or the full path for the file (e.g. /Users/username/Documents/Raster.jpg) into the field next to the Sub checkbox.
- Step 6. Once everything is set up correctly, click **Close** button to close setup window.

- Step 7. Make sure Texture Size width and height settings are as large or larger than the camera input resolution width and height. Failing to set the Texture Size correctly will result in an unusable image when the video input is requested for display. Texture Size is entered at the Setup tab of the Mbox Setup window.
- Step 8. In some cases, you may need to restart the Mbox software after changing the video input settings.



SYPHON VIDEO INPUT

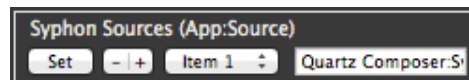
Using Syphon

Mbox Designer includes the Syphon framework, which allows Mbox to either send or receive real-time, full-framerate videos or stills between applications on the same machine. For example, it is possible to place the video output from Quartz Composer, Unity 3, or other applications onto a layer within Mbox.

Note: For more information on the Syphon framework, refer to the webpage: <http://syphon.v002.info>

Without any configuration, Mbox can display Syphon inputs in the order they became active on the computer. This allows for quick use without setup, but if more than one input is present, it does not guarantee that the same input source will always have the same index number for selection purposes.

You can use Mbox Remote's remote preference setting feature to assign a specific Syphon input to a specific index. To do this, enter the configuration options into the "Syphon Sources" text field in the following syntax:
<Application Name>:<Source Name>

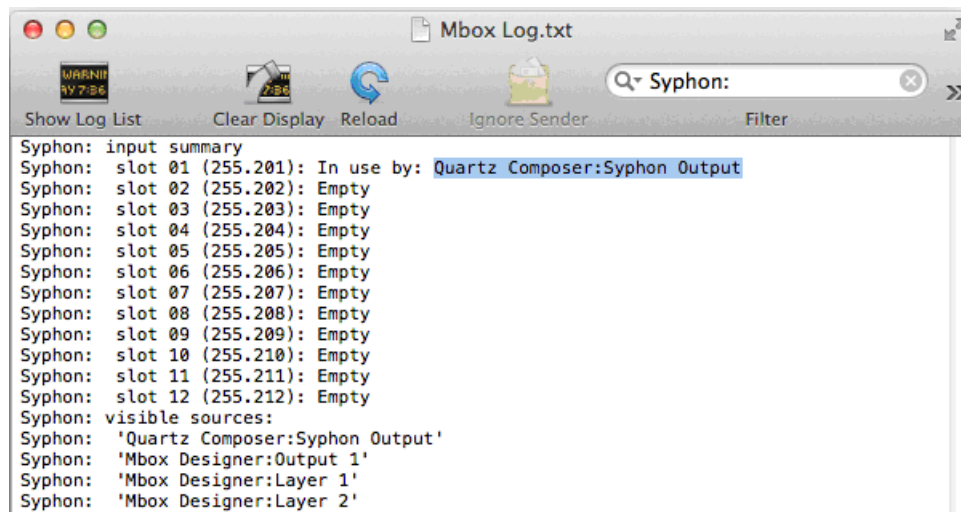


In the above example, the full text is "Quartz Composer:Syphon Output." In this case Quartz Composer is the application presenting the source to Mbox and the individual source's name in Quartz Composer is "Syphon Output." This Syphon input has been assigned to Item 1, which relates to Folder 255 and File 201. (See [Syphon Input](#) section below.)

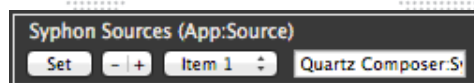
Finding Application and Source Name

The Mbox logging system can be used to find the correct application and source name for any active Syphon source.

- Step 1. To access this information, first start the Syphon source application, then start Mbox.
- Step 2. With Mbox selected in Window mode, press [⌘ L] to display the current Mbox Log.
- Step 3. In the console Logging application, enter "Syphon:" into the search filter field at the top-right to display only Syphon information. The first available Syphon slot will display the App:Source pair, if it is being presented on the system.



Step 4. Once you have identified the application and source names, copy and paste the App:Source pair into a Syphon Sources item in Remote Preferences to reserve that source for a specific Syphon input (refer to the Mbox Remote User manual for more information). When Mbox next finds that App:Source pair, it will automatically allocate it to the configured Syphon input.



Guidelines:

- + Mbox Designer has a limit of 12 Syphon inputs.
- + Mbox will assign a non-configured Syphon input to the next available slot on startup. Keep in mind, if no slot reservation is given for an input then the source will not necessarily be attached to the same slot if more than one source is available.
- + Syphon inputs are received at the same size they are rendering in the source application. Therefore, Mbox's Texture Size setting must be at least as big as the source image in order for it to be displayed correctly.

Syphon Input

The table below relates the Syphon Slot and Item numbers to the media folder and file that will be assigned to the syphon input:

| Folder.File | Function |
|-------------|----------------|
| 255.201 | Syphon Item 1 |
| 255.202 | Syphon Item 2 |
| 255.203 | Syphon Item 3 |
| 255.204 | Syphon Item 4 |
| 255.205 | Syphon Item 5 |
| 255.206 | Syphon Item 6 |
| 255.207 | Syphon Item 7 |
| 255.208 | Syphon Item 8 |
| 255.209 | Syphon Item 9 |
| 255.210 | Syphon Item 10 |
| 255.211 | Syphon Item 11 |
| 255.212 | Syphon Item 12 |

Syphon Output

Mbox can also use Syphon to output video to other Syphon-aware applications on the same computer (e.g. MadMapper). In this way, Mbox's output can be used as an input to the other application. This might be used for further manipulation, 3D mapping, etc.

Syphon output works automatically. Mbox creates and advertises the Syphon sources. You can then launch the other application, look for Syphon sources, then select the one you want to use.

Mbox Designer has up to 14 outputs; one for each possible output and one for each possible layer as well.



7.

CONTENT CREATION AND UTILITIES

This chapter contains information on the proper formatting of content for playback on the Mbox server, along with content management and conversion utilities.

- + CREATING CUSTOM CONTENT
- + MEDIA UTILITY APPLICATIONS

CREATING CUSTOM CONTENT

Creating Movies and Audio Files

As mentioned earlier in this manual, Mbox will try to play any QuickTime movie -no matter what codec it may be - however, movies using non-preferred codecs may not play as well as movies that use the preferred codecs. While Mbox will do the best job possible to play any movie content, if the file is not optimized specifically for Mbox, poor results may occur. There are many elements of movie files that need to be considered when creating content: file extension, codec, compression, frame rate, resolution, and audio. The following sections take an in depth look at each of these requirements.

File Extension

Mbox can open any file that QuickTime can open. However, Mbox will only open movie files with either a .mov or .vid file extension unless the application is told to use other extensions, such as mp4, .qtz. By default, some of these extensions have been enabled, but at times, additional extensions may also need to be enabled. Keep in mind that any movie file that does not have a .mov or .vid file extension is treated as a special case for playback, and as such, may respond differently to playmodes, effects, and transitions. It is a good idea to always test such files in advance. In order to add file extension types to Mbox, use either the Mbox Remote or Mbox plist Editor application that is included in the Utilities folder. Refer to Mbox Remote User manual or "[Timecode Synchronization \(Timecode Sync Playmode\)](#)" on page 109 for information about these applications.

Codec

Beyond the file extension, the movies' codec (**compressor/decompressor**) is very important. Mbox will try to play any QuickTime movie, no matter what its codec is. However only movies using the Photo-JPEG, Apple Intermediate, Apple Animation, Apple ProRes, or DV codecs will receive preferred treatment and be able to take advantage of all of the Mbox functionality. Photo-JPEG should be the first choice when creating content for Mbox. Apple ProRes and DV will work very well, although there are some additional considerations that must be taken into account when using these codecs. Any other codec will be treated as "non-preferred" and may not play as well as a movie that uses a preferred codec.

- + **Photo-JPEG** is a high quality, scalable format that does not use any temporal compression. As such, it is perfect for use with Mbox. These movies can be of any resolution (within performance limits) and will take full advantage of Mbox's many playmodes. Photo-JPEG is a processor-intensive codec, so care must be taken to keep movies to a reasonable quality setting otherwise playback will not be smooth. Typically, a setting of Medium or 50%-60% is appropriate for Mbox.
- + **Apple Intermediate** is a scalable codec that uses spatial compression. In many ways it is similar to Photo-JPEG, but tends to place a lighter load on the processor.
- + **Animation** is one of the two codecs that allow for an alpha channel which can be used by Mbox - the other being Apple ProRes 4444. The only reason to use the Animation codec is when a movie requires transparency. In this case, be aware that the bit rate of Animation movies can be very high as its compression scheme is actually optimized for large areas of the same color - essentially for animated cartoon content. To play movie files with alpha channel information, the Mbox Movie Converter application (see [page 164](#)) provides a method of re-rendering Animation codec movies to a format that may be easier to play.
- + **Apple ProRes** is a high-quality codec that was designed to compress HD content sufficiently to keep bit rates at SD levels. Like Animation, the bit rate of ProRes content can be very high, so care should be used when creating movies in this format.
- + **DV** is a compression format typically used by video cameras. For best results, DV-encoded movies must conform to either NTSC or PAL resolutions, and therefore, should not use any random resolution. The quality of DV is typically not as high as that of Photo-JPEG, although it is less processor-intensive. DV movies from a camera or DVD source will often be interlaced. If you have an interlaced DV movie file, you can change the file extension from .mov to .vid and Mbox will deinterlace the file as it plays. However, better quality may result by converting/re-rendering such movies to Photo-JPEG in advance. DV movies may also have embedded audio tracks that should be separated before attempting to play the movie on Mbox.

- + **Other codecs**, when treated as non-preferred, are played in a QuickTime "wrapper" rather than natively in Mbox. Because of this, playback may be poor, playmodes other than FWD Loop and FWD Once may not work, movies may not loop unless the in/out points are rolled inwards slightly, frame blending will not work, and some transitions and effects may not work properly. On the plus side, embedded audio tracks in movies with non-preferred codecs may play when the movie is played. To force Mbox to attempt to play non-preferred codecs natively, however, this is not recommended. Please contact your PRG representative if you would like further information about this feature.

Compression (Bit Rate)

Movie compression can have a large impact on playback performance. There is a balance between quality and performance that can be tipped in either direction by adjusting the amount of compression when a movie is rendered. Typically, compression is labeled as "Compressor Quality" or something similar and the scale goes from "least" to "best" or 0% to 100% - more compression to less compression. The more compression used, the smaller the movie file will be and the bit rate (or data rate) of the movie will be lower. Lower bit rates theoretically lead to better playback performance, but below a certain point the quality may be unacceptable. Alternately, lowering compression will provide a higher quality movie, but due to a higher bit rate, playback performance may suffer. At a certain limit in either direction there will be a point of diminishing returns where either quality or playback is unacceptable. Typically, Mbox will provide the best performance to quality ratio at Medium or 50%-60%. Higher quality settings may not look noticeably better for the trade-off in performance. As a rule of thumb, movie bit rates should be kept below 65Mbps/sec in order to play content on multiple layers at the same time. In special circumstances, Mbox can handle bit rates up to approximately 200Mbps/sec.

Frame Rate

Movie frame rate may also need to be considered when creating content for Mbox. For optimal results, content should be rendered at a frame rate that is a divisor of the current Fullscreen mode output frequency. Therefore, if the Fullscreen mode has a 60Hz refresh, movies that play at 30fps will synchronize nicely with the output of the Mac Graphics card (each frame of the movie will be repeated twice to equal two fields of the output). While content with lesser frame rates will work, there may be some noticeable effects. In the above example, if the movie has fewer than 30fps, then the Graphics card will need to repeat some frames more than twice and the movie may appear to play less smoothly. Depending on the frame rate of the movie, this effect may be more or less noticeable. If the movie's frame rate divides evenly into 60 then the movie will play more smoothly; so 20fps content will look better than 24fps content. So if the Mbox output frequency is 50Hz, then it would be best to create content that is rendered at 25fps. If output frequency is 59.94Hz, then content should be rendered at 29.97fps, and so on. (Refer to "**Setup: Fullscreen Mode**" on page 58 for more information about setting the output frequency.)

Resolution

As noted above, movie resolution has an impact on the performance of the Mbox server. To put it simply, the larger the movie's pixel dimensions, the harder it is to play. For best results, always try to play the smallest movie possible. Furthermore, always make sure that the Mbox texture size setting is no larger than the largest piece of content that you intend to play. Setting the texture size larger than necessary will affect movie playback. Of course there are factors outside of Mbox that need to be taken into consideration when choosing a content resolution - type of output signal, display device native resolution, size of projection surface- but for the most part, there is not much point in playing content that has a higher resolution than the selected Fullscreen output size. But admittedly, sometimes the smallest possible movie is not the one that looks the best with your particular setup, so make sure to test in advance if possible.

Audio

Audio file manipulation for Mbox is one of the more complicated tasks in content creation. Particularly, AIFF audio files that are associated with movie files rather than audio that is embedded in movies that use non-preferred codecs. Remember that audio playback cannot be sped up or slowed down when using associated AIFF files, and that audio files will loop when the movie hits its out-point. So it is imperative to make sure that an audio file's playback rate matches the movie's default playback rate, and that the audio file is exactly the same length as the movie. The best way to do this is to keep the audio and video components of movies together until the very last minute (all throughout the editing process). Once the editing process is complete, then separate the two files. Try to avoid any manipulations

of either file (especially the movie file) once the two have been separated. (You can always shorten the movie or play portions of it by adjusting the in and out points.)

AIFF audio files for playback on Mbox must be encoded as 2-channel (Stereo: L & R), LPCM, 16-bit Integer (Big or Little Endian) at a sample rate of 44.1 kHz. Other sample rates will play, but will not play at the correct speed. Mbox cannot play more than one AIFF audio file at a time. The most recent file requested will play. There is a slight crossfade between tracks that play back, but this is only there to eliminate any pops or clicks when the audio switches files. On the other hand, if you choose to play the audio that is embedded in movies (refer to **"Audio"** on page 106 for further info) you can play more than one audio track at a time. However, this can get "messy" since there is no crossfade or volume control when playing embedded audio.

The audio volume control channel on the Master fixture can be used to modify the volume of AIFF audio file playback. However, at present time the volume control does not affect embedded audio tracks in movies that use a non-preferred codec.

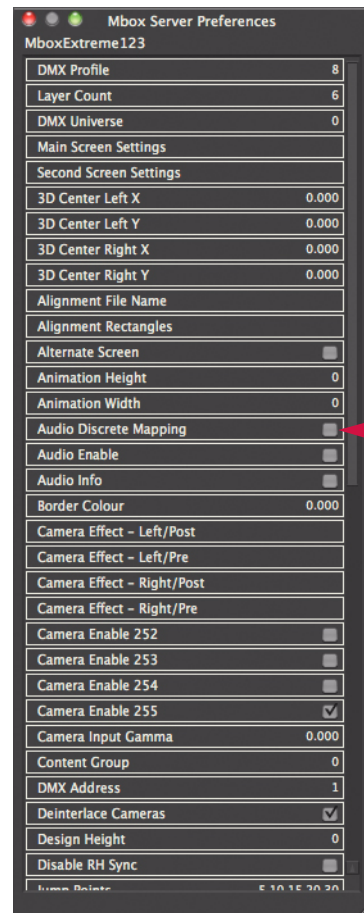
Discrete Audio Support for Multichannel Audio

FireWire devices require audio outputs to be assigned to channels called "discrete - 0" through "discrete - 31." Most QuickTime movies are made with mono, stereo, or 5.1/7.1 audio and the audio tracks and/or channels must be manually re-assigned to work properly with the FireWire interfaces. To simply this, Mbox has the ability to automatically take audio tracks in movies and re-assign their output to the discrete channels used by FireWire audio interface boxes (e.g., MOTU, Fireface, RME).

With the Discrete Audio preference enabled, Mbox will automatically re-assign audio channels (sequentially) to the discrete range if it encounters a movie with more than one audio track or a track with more than two channels. This means that movies with a single mono or stereo track will not be affected, but since the mono output is always assigned to discrete - 0, and stereo L & R to discrete 0 & 1, this is not an issue.

To enable discrete audio support:

- Step 1. Use Mbox Remote application to enable the preference named "Audio Discrete Mapping."
(Refer to the Mbox Remote User manual for more information.)
- Step 2. Restart Mbox Designer software.



Alpha Channel in Movies – the Animation and ProRes 4444 Codecs

It is often very useful to be able to add areas of transparency to a layer when using Mbox. This will make it possible to see other layers behind, to create a "knockout" for IMAG, or to properly display a movie that uses green-screen technology.

When creating content, there are several QuickTime codecs that allow an alpha channel (transparency information) to be embedded in a movie. For the purposes of Mbox, the only useful codecs are Animation and ProRes 4444. Encoding content using the Animation or ProRes 4444 codecs can result in movies having a very high or unplayable bitrate. Take care to choose the appropriate quality setting to keep the movie's bitrate lower than ~150mbits/sec.

If a movie is created using the Animation or ProRes 4444 codec and played on Mbox, the preferred playback engine will handle it. Mbox is able to use the alpha channel information in the movie and to display transparent areas as transparent. However, unless the movie is quite small and/or has a low bit-rate (< 80mbits/sec), the movie may not play very smoothly, and all other playback on the server may be affected to some extent.

Another way to create a movie with an alpha channel is to use the Animation codec conversion built into the Mbox File Converter application. This application will convert the movie into a format that Mbox is better able to play while still retaining the alpha channel information. When the movie is played in Mbox, the bit-rate is significantly lower – allowing for better playback – and the transparent areas are still transparent. Refer to "[Mbox File Converter](#)" on page 164 for more information.

Applications for Content Creation

There are many applications that can be used to create movie content for Mbox. They vary from the higher end (Adobe After Effects®, Apple Final Cut®) to the lower end (QuickTime® Pro). All of them have their uses, but there are some guidelines and caution to be observed:

- + Never create a movie with compressed headers or prepare a movie for internet streaming.
- + To modify both the framerate of a movie and trim the movie, do not use QuickTime Pro, as this will modify the headers of the QuickTime file to the point where Mbox cannot play it. However, QuickTime Pro can be used to convert a movie from one codec to another or to trim an existing movie. It is recommended that you perform more complex tasks (changing the framerate) in such a way that the movie's source elements are re-rendered into a new file. This is especially critical if audio is involved.



Training Video: [Mbox Media Server Training Video Chapter 20: Codes, Storage, and Media Types](#)

MEDIA UTILITY APPLICATIONS

Note: The Mbox Media Lock utility only applies to the Mbox Extreme rental product.

Mbox Media Lock



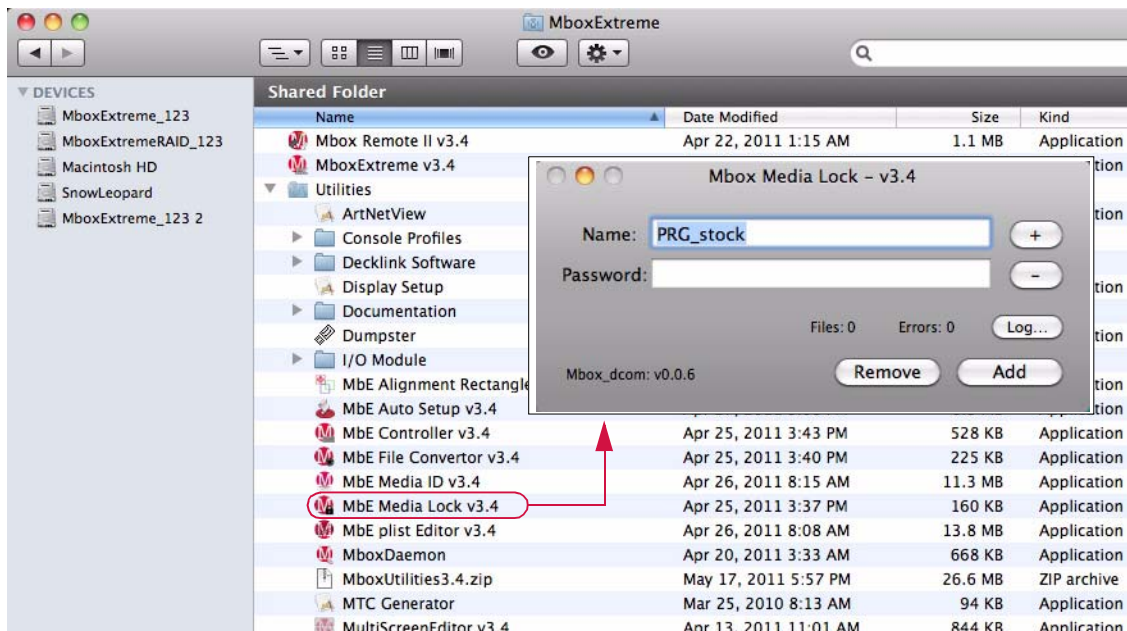
The Mbox Media Lock application provides a way to lock (copy protect) custom content on the Mbox server. Media Lock will work on .mov, .obj, .ai, and .svg files.

CAUTION! Before going any further, please note that you should never lock your original copy of any content. Once content is locked, it can only be played on Mbox and not on any other computer! Only lock content that you place onto an Mbox! All of the stock movie, object and digital gobo content on Mbox is also locked and cannot be used on any other computer or media server.

Media Lock is based upon a username and password system. Once locked, content cannot be unlocked and will only play on another Mbox server where the same username and password have been entered into the Media Lock application. This means that you can lock your content on one Mbox server and it will always be available to you on any Mbox server as long as the same username and password is entered into the Media Lock application on that machine.

To lock content:

Step 1. Locate Mbox Media Lock application in the */Applications/Mbox Utilities* folder. Double-click icon to open Mbox Media Lock window.



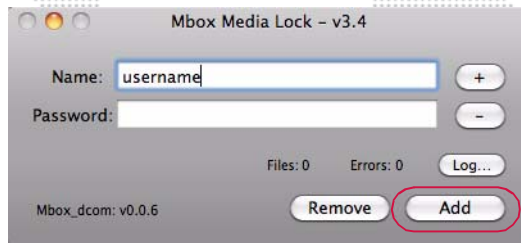
Step 2. On the Mbox Media Lock window, you can view existing usernames (but not their passwords) by clicking the up/down arrows on the keyboard.

CAUTION! Do not remove any existing usernames as this may lead to the stock content becoming unplayable.

Step 3. To add your own username and password to the system, type each into the appropriate box. Do not use spaces or any punctuation marks in either field; letters and numbers only. Capitalization does matter, so if in doubt, do not capitalize anything.

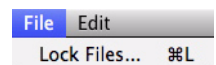
CAUTION! There is no undo function! Once content is locked, it cannot be unlocked.

Step 4. Once a unique username and password has been entered, click **Add** button.



Step 5. To remove a username, click the up/down arrows until your username appears in the field and click **Remove** button. (Once again, do not remove any usernames other than your own!)

Step 6. Once your username has been entered, you can begin to lock your content. To lock content, make sure that your username is being displayed and either choose **Lock Files** from the **File** menu on the menu bar at the top of the screen or press [⌘ L] on the keyboard. This will open a file selection window.



Step 7. Navigate to the file you wish to lock, select, and click **Open** button to lock. Select multiple files by using the [Shift] or [⌘] keys while selecting files. You can also select an entire folder by selecting a folder that holds numbered files.

Step 8. After clicking **Open** button, the dialog window will close and Media Lock will lock the items. If you are locking a great number of files, this process may take a minute. Mbox will display an indication of how many files were processed and if there were errors in the "Files" and "Errors" fields. If errors occurred, click **Log** button to open the console log for more information about the errors. Errors will occur if content is already locked or if the file type is not compatible.

Step 9. When finished, at Media Lock **File** menu, select **Quit**.



To render custom content unplayable on an Mbox server:

- + Simply remove your username from the system. To make it playable again, re-enter the username and password with which the content was originally locked.

If you attempt to play locked content on an Mbox server and the correct username and password are not in the system, you will see the locked content image on the screen. You will only see this image if "No Diagnostics" is not checked on the Setup tab. Otherwise, you will receive no notification that a file is locked as nothing will appear on the screen. (Refer to "**Setup: Options**" on page 62.)



Mbox File Converter



In some cases, Mbox may not be able to play custom QuickTime movie content. In this case, as long as the "No Diagnostics" option is not checked in the Setup tab (see "[Setup: Options](#)" on page 62), Mbox will display the broken movie image (shown at right). This image indicates that there is a problem with the movie file.

If the broken movie image appears or if poor playback is experienced, first confirm that the movie uses one of the Mbox preferred codecs. (Refer to "[File Type Specifications](#)" on page 46). If it is not using one of these codecs, it should be converted before doing anything else. If the movie is already using the one of the preferred codecs, then the Mbox File Converter can be used in an attempt to eliminate the problem. In some cases, even movies that do not use one of the preferred codecs can be converted.



About File Conversion

The Mbox File Converter will accept file drops of more than one file at a time. It processes four files simultaneously and will queue additional files. The application creates new copies of the original file in the same location as the original file. The new files will have the same numerical prefix and name as the original, but will have either "_Mbox" or "_PMA" appended to the end of the file name (prior to the file extension). "_Mbox" is appended for movie files, "_PMA" for still image files.

023.My Content.mov would be renamed as **023.My Content_Mbox.mov**

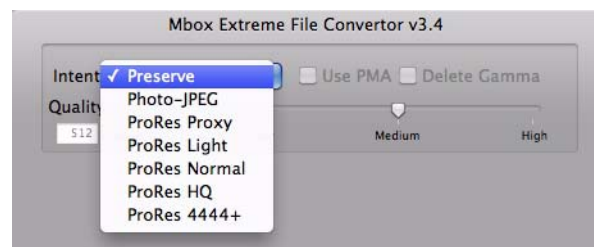
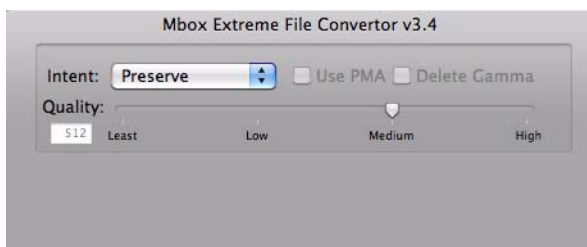
or

011.My Picture.png would be renamed as **011.MyPicture_PMA.png**

After conversion, be sure to manually remove the old files from the folder, so there are not two files with the same index value.

File Conversion Settings

There are five settings that can be modified when using the Mbox File Converter: Intent/Codec, Quality, Pre-multiplied Alpha (PMA), Gamma, and Copy Audio. The Quality setting only applies to a movie that is converted to Photo-JPEG. The "Use PMA" setting only applies to the conversion of Animation codec movies.



- + **Intent:** This setting has seven possible values: preserve, Photo-JPEG, and five different ProRes codec choices listed from lowest to higher quality. If you choose one of the five quality settings, any movie processed by the application will be converted to the Photo-JPEG codec, if possible. If anything other than "Preserve" is chosen, the movie will be converted to the selected codec using the quality slider's value when converting to Photo-JPEG only. If "Preserve" is chosen, the processed movie will not be converted to another codec, but rather the application will attempt to "fix" the file so that Mbox can play it. The changes made do not affect the codec or quality of the movie. However, no matter which quality setting is selected, the application will always attempt to correct any errors in the file. It may be necessary to test several levels of quality to get the desired results.

- + **Use PMA:** This setting is only used when converting Animation movies. If left unchecked, the application will not pre-multiply each pixel's color values by its alpha value. If checked, each pixel's color will be pre-multiplied by its alpha value.
- + **Delete Gamma:** This setting will cause the Gamma information saved with the file to be removed. In many cases, this will result in a movie that does not have the same colors as the original, and should therefore be used with caution.
- + **Copy Audio:** This setting will cause embedded audio to be retained (copied) when a file is converted. The default action is to strip the audio.

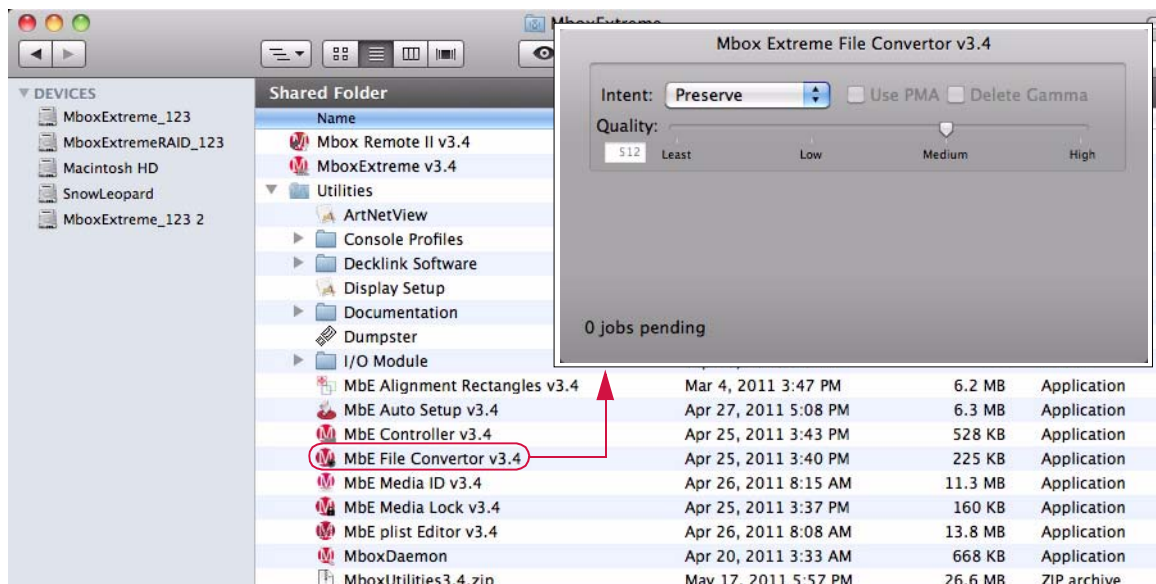
Pre-Multiplying Alpha

When you "pre-multiply alpha," it multiplies the color (red, green, and blue) values for each pixel by that same pixel's alpha value. Each of these values range between 0.0 and 1.0 - 0.0 is none, 1.0 is full. Therefore, when using pre-multiplied alpha, a pixel with an alpha value < 1.0 (i.e. it has some amount of transparency) will be rendered with the intensity of its color values reduced. This is very useful for reducing the white or grey fringe seen around some objects in content that uses an alpha channel.

The Mbox File Converter has one additional function: it can apply pre-multiplied alpha to a TIFF or PNG file that was created using straight alpha. As noted above, this can help to reduce fringing around the edges of these files if they were created improperly. When pre-multiplying alpha in still image files, there is no conversion of file-type or quality adjustment.

File Conversion Procedure

- Step 1. Locate MbE File Converter application in the *MboxExtreme/Utilities* folder. Double-click icon to open Mbox File Converter window... or, simply drag the movie file onto the Mbox File Converter icon. If files are "dropped" directly onto the application's icon, then they will be processed with the most recently used settings (if applicable).



- Step 2. If the window is opened first, the settings can be adjusted. Adjust as required. Refer to "File Conversion Settings" on the next page.
- Step 3. Once the settings are adjusted, drag one or more movie files onto the application window.
- Step 4. After conversion, manually remove the old files from the folder, so there are not two files with the same index value.





A.

NETWORKING FOR MBOX

This appendix provides guidelines for setting up Mbox networks.

+ MBOX NETWORKING GUIDELINES



MBOX NETWORKING GUIDELINES

Concepts

The majority of communications to and from Mbox use Ethernet protocols. This means Ethernet networks route the data into the Mbox server and from the server to other connected devices. Because all of these protocols need to live in harmony, steps need to be taken to avoid interference between protocols, and to maximize the available network bandwidth/speed. Due to these requirements, it is recommended that the computer used as an Mbox server have more than one network interface. For more complex setups, three or four network interfaces are preferable.

While all the network interfaces on a computer could be connected to the same network to gain some amount of additional bandwidth, doing so would bypass the desire to keep certain protocols separate. Therefore, it is far more useful if each network interface on the computer is configured for and connected to a separate physical Ethernet network - or, if connected to the same physical network, then with a system of VLANs enabled to segregate different protocols.

Connecting more than one network interface to different networks is only the first step. Each interface needs to have its IP Address and subnet mask set correctly for the network that it is being connected to. Getting the IP Address and subnet mask correct ensures that communications to and from the computer will use the correct interface and arrive at the intended destination without any ambiguity or loss of data.

Concept definitions:

- + **Network Interface** - the physical Ethernet connection (typically RJ-45) on the computer that may be used to connect the computer to a physical network.
- + **Network** - a group of devices physically connected to each other that can potentially communicate using Ethernet IP protocols. The word "network" describes not just the physical connection of multiple devices, but also the "web" of electronic communication between them.
- + **Subnet (subnetwork)** - a logical subdivision of a network such that multiple interfaces can be connected to the same physical network, but are placed on different subdivisions of that network for the purposes of routing or for keeping some communications separate. (Note: a subnet is not the same as a VLAN.)
- + **IP Address** - an interface property using the dot-decimal (e.g., 2.0.0.123) notation, where each of the four numbers separated by decimal points is referred to as an octet (because each is an 8-bit number). In combination with the interface's subnet mask, the octets in the IP address designate either the device's sub-network or the device's unique identifier on that subnet.
- + **Subnet Mask** - a second interface property, also using dot-decimal notation (e.g., 255.0.0.0). The value of each octet in the subnet mask determines which of the octets in the device's IP address specify the sub-network and which specify the interface's unique identifier on that sub-network. The subnet is specified by setting one or more of the octets to a value other than 0.

Subnet Masking Basics

For pretty much all communication to and from Mbox, each octet in an interface's subnet mask will be set to either 0 or 255. Values other than 0 or 255 can be used for more complicated subnetting, but are typically not needed with Mbox and won't be discussed here.

In order to understand how an interface's subnet mask works, you need to look at it together with the interface's IP address. If an octet in the subnet has a value of 255, then the corresponding octet in the interface's IP address is used to designate the subnet that the interface belongs to. If an octet in the subnet mask has a value of 0, the corresponding octet in the IP address is used as part of the interface's unique identifier on that subnet. Within the structure of sub-networks and unique identifiers, it is possible to have multiple interfaces on the same subnet, each being uniquely identifiable. Data can be sent to all interfaces in the subnet by broadcasting, to groups by multicasting, or to individual members by unicasting.

How the IP Address and Subnet Mask Work Together

For a device with the IP address of 192.168.0.123 and a subnet mask of 255.255.0.0, the first two octets of the IP address "192.168" are used to specify the sub-network, and the last two octets "0.123" specify the device's unique identifier within that network.

| | <u>Network</u> | | <u>Unique ID</u> | |
|--------------|----------------|-----|------------------|-----|
| Subnet Mask: | 255 | 255 | 000 | 000 |
| IP Address: | 192 | 168 | 000 | 123 |

Depending on the number of octets with a value of 255 in the subnet mask, different descriptions may be given to the interface. A subnet mask of 255.0.0.0 leads to a description of "/8" for the interface. Combined with the interface's IP address, this information would be written as "192.168.0.123/8". A subnet mask of 255.255.0.0 gets a description of "/16" and 255.255.255.0 a description of "/24".

Note: You can't have a /32 subnet mask, as the last octet in an interface's IP address must be used as a unique identifier.

Routing Ethernet Communications


- + **Full Broadcast** - data packets that are sent to the full broadcast destination IP address (255.255.255.255) will be received by all devices on the physical network provided the packets are not blocked by a switch or router between devices. Full broadcast is akin to shouting in a crowded room. Everyone can hear the yelling, but must decide whether to listen or not. Full broadcast is simple and guarantees for the most part that every device on the network can get the data. However, it places a lot of data onto the network, thus using up more of the available bandwidth. Another downside is that receiving devices may need to spend more time than is desirable to filter out data that they don't need to listen to.
- + **Subnet Broadcast** - packets that use a subnet broadcast IP address (x.255.255.255, x.x.255.255, or x.x.x.255) will only be received by interfaces on the matching subnet - i.e., those with a subnet mask that places them into the same subnet. This is one step down from shouting, as subnet filtering allows receiving devices to immediately discard any subnet broadcast data that isn't destined for their subnet.

To obtain the subnet broadcast address for a particular subnet:

- Step 1. Take the IP address for a device on that subnet and the subnet mask for that device.
- Step 2. Line the address and subnet mask up one above the other, in four columns with each octet being a column.
- Step 3. In columns where the subnet mask has a value of 255, write down the value from the IP address' octet.
- Step 4. In columns where the subnet mask a value of 0, write down a value of 255.

| | | | | |
|------------------------|------|------|------|-----|
| IP: | 192. | 168. | 0. | 123 |
| Mask: | 255. | 255. | 0. | 0 |
| Subnet B'cast Address: | 192. | 168. | 255. | 255 |

- + **Unicast** - packets using a specific, unique destination IP address. This is most comparable to two people having a single face-to-face conversation without anyone else able to hear them. Interfaces can have more than one unicast communication at a time. Unicasting cuts down on network overhead as it places the minimum amount of data on the network and because packets are addressed specifically, it eliminates the requirements that a device filter out data it doesn't need to listen to.
- + **Multicast** - packets that are sent to an IP address belonging to a predetermined range of IP addresses. Interface's may join a multicast group to be able to send and receive packets within the group. This is comparable to a group of listeners who all choose to listen to one speaker, or to other members of the group who take on the role as speaker.. The conversation doesn't leave the group.



It is possible for interfaces to send packets to or receive packets sent to a multicast address without joining the corresponding multicast group. But unless the interfaces join the multicast group, switches between the devices may not forward the multicast packets correctly.

Most of the time you can use a /8 subnet mask (255.0.0.0) with Mbox. When you use multiple interfaces on the same computer, with each having a /8 subnet mask, a general rule is to make sure that each interface has a different first octet. Otherwise there may be ambiguity when trying to determine which interface to use for various communications. While all interfaces on a computer may receive packets from any source, packets sent by the computer almost always should leave through only one interface. If that interface is not on the correct subnet (or indeed the correct physical network) then the packets will never get to the intended destination.

For example, you can have two interfaces set up with IP addresses of 2.0.0.1 and 2.1.0.1 where both have a subnet mask of 255.0.0.0. -> Both interfaces are on the same sub-network (i.e. 2.x.x.x), but have unique IDs on that network. Because this is a valid IP scheme, the computer will allow this; but using this setup will cause issues with Mbox software. One or both of these interfaces should use a /16 subnet mask instead of the /8 subnet mask, thereby placing the two ports onto different subnets. -> 2.1.x.x and 2.0.x.x

With all protocols, especially those detailed below, it's best that one and only one port on the computer be on the same subnet as the destination devices. When the computer is told to output data to a specific destination device it avoids confusion if only one port can "talk" to that device.

Standard Control Protocols

Art-Net

Art-Net packets can be fully broadcast (i.e., not restricted to a particular subnet) which makes a device's subnet inconsequential. Some Art-Net devices use full-broadcast to transmit their data, potentially flooding the network with data.

To reduce overhead, most Art-Net devices use a subnet mask of 255.0.0.0 and generally use either 2 or 10 as the first octet in their IP address. This places these devices into a specific subnet and they only talk to other Art-Net devices on the same subnet. Art-Net data would be sent to the subnet broadcast IP address - either 2.255.255.255 or 10.255.255.255. While this cuts down on some bandwidth usage vs. a full broadcast, it should be noted that subnet broadcasts still aren't the most efficient use of bandwidth.

For the best efficiency possible, Art-Net can be unicast from device to device. This cuts down on overhead, but means that the IP address for each device must be known in advance and the precise destination for every piece of data must be specified. This can make the hardware configuration and software setup more complex. Additionally, the device to be unicast to must still be on the same subnet as a port on the Mbox computer, otherwise the packets won't be received at all.

sACN

sACN packets are typically multicast, which sidesteps the restrictions of subnets and subnet masks meaning that any interface can send or receive data for any multicast group it joins. Of course, the interface must still be on the correct physical network for the multicast group. Joining a multicast group is most important when receiving data. Switches can monitor multicast data on the network, and then filter out data that a connected interface has not elected to receive (i.e., for a multicast group it has not joined).

Any interface on the computer can be used for multicast, but as noted earlier, the interface has to be specifically identified and registered as a member of the appropriate multicast group. sACN uses predetermined multicast groups and therefore the address for each group is preset as well. With its registering as a member of all of the necessary groups (for transmitting or receiving), Mbox will not be able to send or receive sACN packets. For the purposes of receiving multicast data, it is possible to have all the interfaces on a computer join a multicast group. But for the purposes of outputting multicast data, only one interface should join the group.

sACN does allow for broadcast or unicast but this functionality is not widely used.



KiNET

KiNET is intended to be unicast only. Therefore all packets are addressed to specific IP addresses. This is efficient, but as with Art-Net unicast, the user must know all of the IP addresses of the connected devices that they want to communicate with. Also, the Mbox computer must still have a port that is on the same subnet as the receiving device.





B.

MAINTENANCE

This appendix contains procedures for extended care of the Mbox Extreme server.

+ ROUTINE MAINTENANCE

ROUTINE MAINTENANCE

Cleaning or Replacing the Air Filter

The air filters, located at front of the computer, should be cleaned or replaced as needed.

To clean/remove air filter:

- Step 1. Disconnect power from case.
- Step 2. At front of rack, remove six screws to release grill.
- Step 3. Remove grill and air filter.
- Step 4. Clean filter with compressed air (or water, if allowed to fully dry).
- Step 5. Re-install.

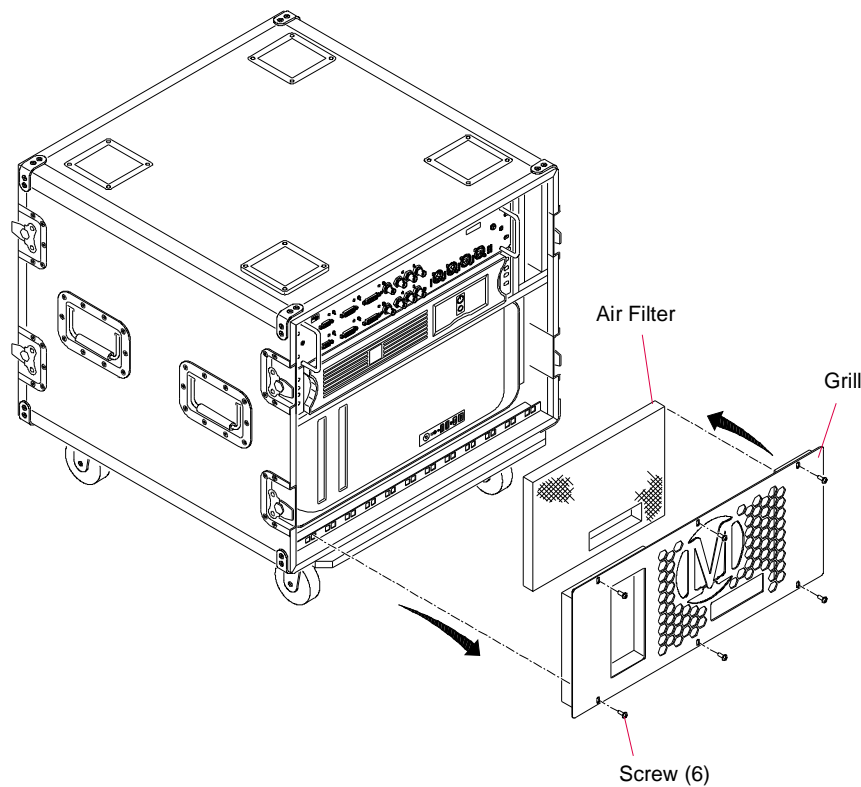


Figure B-1: Air Filter Removal

Removing the Computer

The Mac Pro® computer can be removed from the case to be cleaned or replaced.

To remove computer:

- Step 1. At rear of rack, disconnect all cables from computer.
- Step 2. At front of rack, remove grill and air filter. Refer back to **Figure B-1** on [page 174](#).
- Step 3. Carefully slide computer out of case (**Figure B-2**).
- Step 4. Remove side brackets from computer.

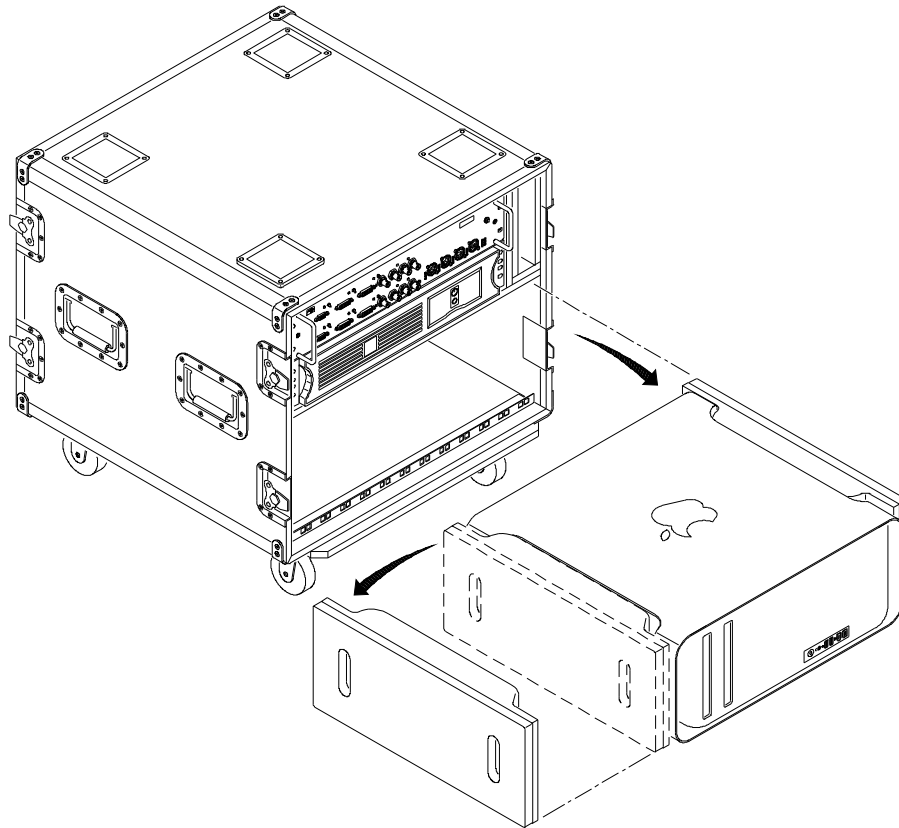


Figure B-2: Computer Removal





C.

PARAMETER MAPPING

This Appendix contains tables for the combined parameter map, as well as, additional controls such as playmodes, tiling, shutter shapes, aspect control, blending control, texture effect, transitions, and built-in shapes.

+ [PARAMETER MAPPING CHARTS](#)

Parameter Mapping Charts

One Mbox server running v3.6 software or greater is made up of between 14 and 22 fixtures depending on the operating mode. For ease of use, some consoles may split the Layer fixture into two separate fixtures. Previous operating modes have significant differences in the arrangement of parameters. In all cases, a show programmed to run in one particular operating mode will not be compatible with a server running another mode. This configuration includes lighting, camera, shutter, keystone, and object controls.

Note: All 16-bit values are in Big Endian format. For example, the value 23 would be presented as 0 in the first channel and 23 in the second channel.

For additional instructions on parameter mapping, refer to the following online videos:



Layer, Frame Blending, Play Modes: [Mbox Media Server Training Video Chapter 11: Play Modes](#)



Transitions: [Mbox Media Server Training Video Chapter 13: Transitions](#)



Texture Effects: [Mbox Media Server Training Video Chapter 17: Texture Effects](#)



Camera Control, Layer (3D Object): [Mbox Media Server Training Video Chapter 18: 3D Functionality](#)



Keystone, Shutter, Shutter Shape: [Mbox Media Server Training Video Chapter 19: Shutters & Keystone](#)

Summary: Single Output

| Start | Size | Type | Universe |
|-------|------|------------------|-------------------------------|
| 1 | 4 | Ambient Light | 1st 466 Total Channels |
| 5 | 4 | Spot Light 1 | |
| 9 | 4 | Spot Light 2 | |
| 13 | 4 | Spot Light 3 | |
| 17 | 4 | Spot Light 4 | |
| 21 | 32 | Master Control | |
| 53 | 20 | Shutter Control | |
| 73 | 22 | Keystone Control | |
| 95 | 62 | Layer 1 | |
| 157 | 62 | Layer 2 | |
| 219 | 62 | Layer 3 | |
| 281 | 62 | Layer 4 | |
| 343 | 62 | Layer 5 | |
| 405 | 62 | Layer 6 | |
| 1 | 62 | Layer 7 | 2nd 372 Total Channels |
| 63 | 62 | Layer 8 | |
| 125 | 62 | Layer 9 | |
| 187 | 62 | Layer 10 | |
| 249 | 62 | Layer 11 | |
| 311 | 62 | Layer 12 | |

Summary: Dual Output - Panoramic Wide

| Start | Size | Type | Universe |
|-------|------|------------------|-------------------------------|
| 1 | 4 | Ambient Light | 1st 466 Total Channels |
| 5 | 4 | Spot Light 1 | |
| 9 | 4 | Spot Light 2 | |
| 13 | 4 | Spot Light 3 | |
| 17 | 4 | Spot Light 4 | |
| 21 | 32 | Master Control | |
| 53 | 20 | Shutter Control | |
| 73 | 22 | Keystone Control | |
| 95 | 62 | Layer 1 | |
| 157 | 62 | Layer 2 | |
| 219 | 62 | Layer 3 | |
| 281 | 62 | Layer 4 | |
| 343 | 62 | Layer 5 | |
| 405 | 62 | Layer 6 | |
| 1 | 62 | Layer 7 | 2nd 372 Total Channels |
| 63 | 62 | Layer 8 | |
| 125 | 62 | Layer 9 | |
| 187 | 62 | Layer 10 | |
| 249 | 62 | Layer 11 | |
| 311 | 62 | Layer 12 | |

Summary: Dual Output - Panoramic Dual

| Start | Size | Type | Universe |
|-------|------|--------------------|-------------------------------|
| 1 | 4 | Ambient Light | 1st 508 Total Channels |
| 5 | 4 | Spot Light 1 | |
| 9 | 4 | Spot Light 2 | |
| 13 | 4 | Spot Light 3 | |
| 17 | 4 | Spot Light 4 | |
| 21 | 32 | Master Control | |
| 53 | 20 | Shutter Control 1 | |
| 73 | 22 | Keystone Control 1 | |
| 95 | 20 | Shutter Control 2 | |
| 115 | 22 | Keystone Control 2 | |
| 137 | 62 | Layer 1 | |
| 199 | 62 | Layer 2 | |
| 261 | 62 | Layer 3 | |
| 323 | 62 | Layer 4 | |
| 385 | 62 | Layer 5 | |
| 447 | 62 | Layer 6 | |
| 1 | 62 | Layer 7 | 2nd 372 Total Channels |
| 63 | 62 | Layer 8 | |
| 125 | 62 | Layer 9 | |
| 187 | 62 | Layer 10 | |
| 249 | 62 | Layer 11 | |
| 311 | 62 | Layer 12 | |

**Summary: Dual Output - Independent
(Universe Offset +0)**

| Start | Size | Type |
|-------|------|------------------|
| 1 | 4 | Ambient Light |
| 5 | 4 | Spot Light 1 |
| 9 | 4 | Spot Light 2 |
| 13 | 4 | Spot Light 3 |
| 17 | 4 | Spot Light 4 |
| 21 | 32 | Master Control |
| 53 | 20 | Shutter Control |
| 73 | 22 | Keystone Control |
| 95 | 62 | Layer 1 |
| 157 | 62 | Layer 2 |
| 219 | 62 | Layer 3 |
| 281 | 62 | Layer 4 |
| 343 | 62 | Layer 5 |
| 405 | 62 | Layer 6 |
| | 466 | Total Channels |

**Summary: Dual Output - Independent
(Universe Offset +1)**

| Start | Size | Type |
|-------|------|------------------|
| 1 | 4 | Ambient Light |
| 5 | 4 | Spot Light 1 |
| 9 | 4 | Spot Light 2 |
| 13 | 4 | Spot Light 3 |
| 17 | 4 | Spot Light 4 |
| 21 | 32 | Master Control |
| 53 | 20 | Shutter Control |
| 73 | 22 | Keystone Control |
| 95 | 62 | Layer 1 |
| 157 | 62 | Layer 2 |
| 219 | 62 | Layer 3 |
| 281 | 62 | Layer 4 |
| 343 | 62 | Layer 5 |
| 405 | 62 | Layer 6 |
| | 466 | Total Channels |

Mbox Parameter Descriptions

| Fixture | Parameter | Description |
|---------------|-----------|---|
| Ambient Light | Intensity | The ambient light washes 3D objects evenly from all sides, no shadows |
| | Red | Red subtractive |
| | Green | Green subtractive |
| | Blue | Blue subtractive |
| Spot Light 1 | Intensity | Spot 1 washes 3D objects from top right, casting shadows |
| | Red | Red subtractive |
| | Green | Green subtractive |
| | Blue | Blue subtractive |
| Spot Light 2 | Intensity | Spot 2 washes 3D objects from top left, casting shadows |
| | Red | Red subtractive |
| | Green | Green subtractive |
| | Blue | Blue subtractive |
| Spot Light 3 | Intensity | Spot 3 washes 3D objects from below, casting shadows |
| | Red | Red subtractive |
| | Green | Green subtractive |
| | Blue | Blue subtractive |
| Spot Light 4 | Intensity | Spot 4 washes 3D objects from above, casting shadows |
| | Red | Red subtractive |
| | Green | Green subtractive |
| | Blue | Blue subtractive |

Mbox Parameter Descriptions (Continued)

| Fixture | Parameter | Description |
|---------|------------------|--|
| Master | Texture Effect 1 | 2D effect applied to the final image |
| | Modifier 1A | First modifier |
| | Modifier 1B | Second modifier |
| | Texture Effect 2 | 2D effect applied to the final image |
| | Modifier 2A | First modifier |
| | Modifier 2B | Second modifier |
| | Intensity | Intensity of the video output from the I/O module (hardware dimming) |
| | Red | Red subtractive |
| | Green | Green subtractive |
| | Blue | Blue subtractive |
| | Orbit X | Moves the camera horizontally around 3D objects |
| | Orbit Y | Moves the camera vertically around 3D objects |
| | Dolly | Moves the camera towards and away from 3D objects |
| | Roll | Rotates the camera on its lens axis |
| | Spin | Spins the camera on its lens axis |
| | Field of View | Adjusts the FOV of the camera lens |
| | Pitch | Tilts the camera up and down in relation to 3D objects |
| | Yaw | Angles the camera left and right in relation to 3D objects |
| | Control | Control functions for server - HUDs, macros, etc. |
| | Decay | Draws trails behind moving content |
| | Shutter Damping | Applies timing to shutter movement |
| | Pixel Map Level | Intensity master for pixel mapping Art-Net output |
| | Control Selector | Set in combination with the Master Control channel for macro selection |
| | Audio Volume | Level master for audio output |

Mbox Parameter Descriptions (Continued)

| Fixture | Parameter | Description |
|---------|------------------|---|
| Shutter | Shape | Selects the shape of the shutters from four modes |
| | Shutter X | Moves the shutters left and right |
| | Shutter Y | Moves the shutters up and down |
| | Red | Red additive |
| | Green | Green additive |
| | Blue | Blue additive |
| | Shutter Scale | Adjusts the size of the shutters |
| | Shutter Edge | Adjusts the soft edge of the shutters |
| | Shutter 1A | Bottom-left corner L/R adjustment |
| | Shutter 1B | Top-Left corner L/R adjustment |
| | Shutter 2A | Top-Left corner U/D adjustment |
| | Shutter 2B | Top-Right corner U/D adjustment |
| | Shutter 3A | Top-Right corner L/R adjustment |
| | Shutter 3B | Bottom-Right corner L/R adjustment |
| | Shutter 4A | Bottom-Right corner U/D adjustment |
| | Shutter 4B | Bottom-Left corner U/D adjustment |
| | Shutter Rotation | Rotation of shutters |

Mbox Parameter Descriptions (Continued)

| Fixture | Parameter | Description |
|----------|-------------------|--|
| Keystone | Mode | Selects the keystone mode and curve for the edge-blend |
| | Keystone X | Moves the entire keystone image left and right |
| | Keystone Y | Moves the entire keystone image up and down |
| | Tile Mode | Selects the tile position within a variable array |
| | Tile Overlap | Adjusts the amount of overlap between tiles |
| | Keystone Scale | Adjusts the size of the entire keystone image |
| | Edge 1 | Adjusts the position of the top blend |
| | Edge 2 | Adjusts the position of the left blend |
| | Edge 3 | Adjusts the position of the bottom blend |
| | Edge 4 | Adjusts the position of the right blend |
| | Corner 1X | Bottom-left corner L/R adjustment |
| | Corner 1Y | Bottom-left corner U/D adjustment |
| | Corner 2X | Bottom-Right corner L/R adjustment |
| | Corner 2Y | Bottom-Right corner U/D adjustment |
| | Corner 3X | Top-Left corner L/R adjustment |
| | Corner 3Y | Top-Left corner U/D adjustment |
| | Corner 4X | Top-Right corner L/R adjustment |
| | Corner 4Y | Top-Right corner U/D adjustment |
| | Keystone Rotation | Rotation of entire keystone image |

Mbox Parameter Descriptions (Continued)

| Fixture | Parameter | Description |
|---------|----------------|--|
| Layer | Effect 1 | Effect applied to the layer |
| | Modifier 1A | First modifier |
| | Modifier 1B | Second modifier |
| | Effect 2 | Effect applied to the layer |
| | Modifier 2A | First modifier |
| | Modifier 2B | Second modifier |
| | Opacity | Transparency of the layer |
| | Red | Red subtractive |
| | Green | Green subtractive |
| | Blue | Blue subtractive |
| | Texture Folder | Selects numbered content folder from w/in Media folder |
| | Texture File | Selects numbered file from within folder |
| | Play Mode | Selects play mode of movie content |
| | Play Speed | Adjusts play speed of movie content |
| | In Frame | Sets in-frame of movie content |
| | Out Frame | Sets out-frame of movie content |
| | Sync Stream | Selects 1 of 16 channels for playback synchronization |
| | Sync Offset | Adjusts layer's playback sync offset later/earlier |
| | Aspect | Adjusts the aspect ratio of the layer |
| | Frame Blending | Adjusts the amount of interframe blending for movie content |
| | X-Fade Type | Selects the type of crossfade for 2D content on the layer |
| | X-Fade Timing | Adjusts the timing of 2D crossfades on the layer |
| | X Position | Moves the layer left and right |
| | Y Position | Moves the layer up and down |
| | Scale | Adjusts the size of the layer |
| | Z Position | Moves the layer towards and away from the camera (3D objects only) |
| | Z Rotation | Adjusts rotation of the layer through the Z axis |

Mbox Parameter Descriptions (Continued)

| Fixture | Parameter | Description |
|-------------------|-------------------|--|
| Layer (continued) | Z Spin | Adjusts spin of the layer through the Z axis |
| | X Rotation | Adjusts rotation of the layer through the X axis (3D objects only) |
| | X Spin | Adjusts spin of the layer through the X axis (3D objects only) |
| | Y Rotation | Adjusts rotation of the layer through the Y axis (3D objects only) |
| | Y Spin | Adjusts spin of the layer through the Y axis (3D objects only) |
| | X Scale | Adjusts the width of content on the layer |
| | Y Scale | Adjusts the height of content on the layer |
| | Z Scale | Adjusts the depth of content on the layer (3D objects only) |
| | Object Folder | Selects numbered content folder from w/in Models folder |
| | Object File | Selects numbered file from within folder |
| | Animation Speed | Adjusts speed and/or direction of animations (animated gobos only) |
| | Animation 1 | First animation modifier |
| | Animation 2 | Second animation modifier |
| | Obj X-Fade Type | Selects the type of crossfade for 3D objects on the layer |
| | Obj X-Fade Timing | Adjusts the timing of 3D crossfades on the layer |
| | Drawmode | Adjusts various methods of drawing/blending the layer |
| | Effect 3 | Effect applied to the layer |
| | Modifier 1A | First modifier |
| | Modifier 1B | Second modifier |
| | Effect4 | Effect applied to the layer |
| | Modifier 2A | First modifier |
| | Modifier 2B | Second modifier |

Ambient and Spot Lights

| Chan | Size | Function | Default | Snap |
|------|------|-----------|---------|------|
| 1 | 1 | Intensity | 0 | N |
| 2 | 1 | Red | 255 | N |
| 3 | 1 | Green | 255 | N |
| 4 | 1 | Blue | 255 | N |

Pro Lighting

The pro lighting fixtures are optional and should only be patched when the Pro Lighting feature has been configured. (Refer to "Pro Lighting Fixtures" on page 41.) One fixture should be patched per fixture count in the configuration, using the specified universe and start addresses.

| Chan | Size | Function | Default | Snap |
|------|------|--------------------|---------|------|
| 1 | 1 | Intensity | 0 | N |
| 2 | 1 | Red | 255 | N |
| 3 | 1 | Green | 255 | N |
| 4 | 1 | Blue | 255 | N |
| 5 | 1 | Ambience * | 0 | N |
| 6 | 2 | Horizontal Bearing | 32767 | N |
| 8 | 2 | Vertical Bearing | 32767 | N |
| | 9 | Total Channels | | |

* Ambience channel is a transition between full spot (0) and ambient (255)

Master

| Chan | Size | Function | Default | Snap |
|------|------|-----------------------------------|---------|------|
| 1 | 1 | Effect 1 (see Effects) | 0 | Y |
| 2 | 1 | Effect Control 1a | 0 | N |
| 3 | 1 | Effect Control 1b | 0 | N |
| 4 | 1 | Effect 2 (see Effects) | 0 | Y |
| 5 | 1 | Effect Control 2a | 0 | N |
| 6 | 1 | Effect Control 2b | 0 | N |
| 7 | 1 | Intensity | 255 | N |
| 8 | 1 | Red | 255 | N |
| 9 | 1 | Green | 255 | N |
| 10 | 1 | Blue | 255 | N |
| 11 | 2 | Orbit X | 32767 | N |
| 13 | 2 | Orbit Y | 32767 | N |
| 15 | 2 | Dolly | 32767 | N |
| 17 | 2 | Roll | 32767 | N |
| 19 | 1 | Spin | 127 | N |
| 20 | 2 | Field of View | 32767 | N |

Master (Continued)

| Chan | Size | Function | Default | Snap |
|------|------|------------------------|---------|------|
| 22 | 2 | Pitch | 32767 | N |
| 24 | 2 | Yaw | 32767 | N |
| 26 | 1 | Master Control Channel | 0 | Y |
| 27 | 1 | Decay | 0 | N |
| 28 | 1 | unused | 0 | N |
| 29 | 1 | Shutter Damping | 0 | N |
| 30 | 1 | Pixel Map Level | 255 | N |
| 31 | 1 | Control Selector | 0 | Y |
| 32 | 1 | Master Audio Volume | 255 | N |

Master Control Channel

| Values | Play Mode |
|-----------|--|
| 10-19 | Version HUD |
| 20-29 | Performance HUD |
| 30-39 | FPS Display |
| 40-44 | Lights/Camera/Shutter/Keystone for Main Screen or Left Screen in Dual Independent (Ind) Mode (Art-Net Input A) |
| 45-49 | Lights/Camera/Shutter/Keystone for Right Screen (Art-Net Input B) |
| 50-54 | Texture Information for Layers 1-6 or Left Screen in Dual Ind Mode (Art-Net Input A) |
| 55-59 | Texture Information for Layers 7-12 or Right Screen in Dual Ind Mode (Art-Net Input B) |
| 60-64 | Object Information for Layers 1-6 or Left Screen in Dual Ind Mode (Art-Net Input A) |
| 65-69 | Object Information for Layers 7-12 or Right Screen in Dual Ind Mode (Art-Net Input B) |
| 70-74 | Raw Art-Net HUD for input A |
| 75-79 | Raw Art-Net HUD for input B |
| 80 | Show pixmap fixture view for all contexts |
| 81 | Show pixmap fixture view for Context 1 only |
| 82 | Show pixmap fixture view for Context 2 only |
| 83 | Show pixmap fixture view for Context 3 only |
| 84 | Show pixmap fixture view for Context 4 only |
| 85 | Show pixmap fixture view for Context 5 only |
| 86 | Show pixmap fixture view for Context 6 only |
| 87 | Show pixmap fixture view for Context 7 only |
| 88 | Show pixmap fixture view for Context 8 only |
| 89 | Show pixmap fixture view for Context 9 only |
| 110 - 119 | Timecode HUD |
| 120-139 | Show alignment rectangles (see Alignment Rectangles) |
| 201 | Run script (script selected by index value set on Master Control Selector parameter) ** |
| 202 | Switch to Pixel Mapping file (file selected by index value set on Master Control Selector parameter) ** |

Master Control Channel (Continued)

| Values | Play Mode |
|--------|---|
| 203 | Switch to Alignment Rectangle file (file selected by index value set on Master Control Selector parameter) ** |
| 220 | Cancel keyboard HUD |
| 230 | File Sharing On |
| 231 | File Sharing Off |
| 232 | ARD On |
| 233 | ARD Off |
| 234 | Become Backup (turn on Backup mode pref) |
| 235 | Become Primary (turn off Backup mode pref) |
| 240 | Rescan Media Library * |
| 244 | Enable Pixel Mapping Output * |
| 245 | Disable Pixel Mapping Output * |
| 246 | Enable Masked Pixel Mapping fixtures * |
| 247 | Disable Masked Pixel Mapping fixtures * |
| 250 | Quit Application * |
| 251 | Shutdown Computer * |
| 252 | Restart Computer * |
| 253 | Restart Application * |

* Special commands require that the value be held for 3 seconds, followed by an immediate change to 0 (without any other values in between).

** Special command that requires the value to be held for 250mS, followed by an immediate change to 0 (with no values in between)

Alignment Rectangles

| Values | Mode |
|---------|---|
| 120 | All Rectangles, no circle or X |
| 121-129 | Group 1-9, no circle or X, # corresponds to group |
| 130 | All Rectangles, with circle or X |
| 131-139 | Group 1-9, with circle or X, # corresponds to group |

Keystone

| Chan | Size | Function | Default | Snap |
|------|------|---------------|---------|------|
| 1 | 1 | Keystone Mode | 255 | Y |
| 2 | 2 | Keystone X | 32767 | N |
| 4 | 2 | Keystone Y | 32767 | N |
| 6 | 1 | Tile Mode | 0 | Y |
| 7 | 1 | Tile Overlap | 0 | N |
| 8 | 2 | Scale | 65535 | N |
| 10 | 1 | Edge 1 | 0 | N |
| 11 | 1 | Edge 2 | 0 | N |
| 12 | 1 | Edge 3 | 0 | N |

Keystone (Continued)

| Chan | Size | Function | Default | Snap |
|------|------|-------------------|---------|------|
| 13 | 1 | Edge 4 | 0 | N |
| 14 | 1 | Corner 1 - X | 0 | N |
| 15 | 1 | Corner 1 - Y | 0 | N |
| 16 | 1 | Corner 2 - X | 0 | N |
| 17 | 1 | Corner 2 - Y | 0 | N |
| 18 | 1 | Corner 3 - X | 0 | N |
| 19 | 1 | Corner 3 - Y | 0 | N |
| 20 | 1 | Corner 4 - X | 0 | N |
| 21 | 1 | Corner 4 - Y | 0 | N |
| 22 | 1 | Keystone Rotation | 127 | N |

Keystone Mode

| Value | Mode | Blend Curve | Grid Overlay | Controls |
|-------|---------------------------|-------------|--------------|------------------------------------|
| 0 | Use Mbox Remote* | n/a | no | Keystone/Warp is set from Remote * |
| 1-8 | Corners | Steep ** | no | X/Y Corner |
| 9 | | Steep | yes | |
| 10-18 | | Medium | no | |
| 19 | | Medium | yes | |
| 20-28 | | Shallow | no | |
| 29 | Rotation & Aspect | Shallow | yes | X/Y Rotation & Aspect |
| 30 | | Steep | no | |
| 31 | | Medium | no | |
| 32 | | Shallow | no | |
| 39 | Rotation, Aspect, & Curve | Steep | yes | X/Y Rotation, aspect, & X/Y Curve |
| 40 | | Steep | no | |
| 41 | | Medium | no | |
| 42 | | Shallow | no | |
| 49 | | Steep | yes | |

* A Keystone Mode value of 0 enables the advanced projection mapping toolset that is accessed through the Mbox Remote application. When the value is set to 0, if the advanced projection mapping tools are being used, those settings will override the standard corner controls.

** Steep = Eighth Order, Medium = Fourth Order, Shallow = Second Order

Shutter Control

| Chan | Size | Function | Default | Snap |
|------|------|------------------|---------|------|
| 1 | 1 | Shutter Shape | 0 | Y |
| 2 | 2 | Shutter X | 32767 | N |
| 4 | 2 | Shutter Y | 32767 | N |
| 6 | 1 | Red | 0 | N |
| 7 | 1 | Green | 0 | N |
| 8 | 1 | Blue | 0 | N |
| 9 | 2 | Shutter Scale | 65535 | N |
| 11 | 1 | Shutter Edge | 0 | N |
| 12 | 1 | Shutter 1a | 0 | N |
| 13 | 1 | Shutter 1b | 0 | N |
| 14 | 1 | Shutter 2a | 0 | N |
| 15 | 1 | Shutter 2b | 0 | N |
| 16 | 1 | Shutter 3a | 0 | N |
| 17 | 1 | Shutter 3b | 0 | N |
| 18 | 1 | Shutter 4a | 0 | N |
| 19 | 1 | Shutter 4b | 0 | N |
| 20 | 1 | Shutter Rotation | 127 | N |

Shutter Shape

| Values | Shape | Notes |
|--------|-------------------|---|
| 0-9 | Disabled | |
| 10-19 | Moving Light Mode | Separate controls for each end of shutter. If both controls are zero, shutter disappears. |
| 20-29 | Leko Mode | Distance and angle controls. If distance is zero, shutter disappears. |
| 30-39 | Iris Mode | A round iris, scale is magnified to enclose the screen. No other controls. |
| 40-49 | Blob Mode | A Bezier curve is drawn touching the midpoints of the rectangle formed by Leko Mode. |

Tile Mode

| Value | Mode |
|-------|-----------------|
| 0 | Tiling Disabled |
| 1 | 2x2 - 1 of 4 |
| 2 | 2x2 - 2 of 4 |
| 3 | 2x2 - 3 of 4 |
| 4 | 2x2 - 4 of 4 |
| 5 | 3x3 - 1 of 9 |
| 6 | 3x3 - 2 of 9 |
| 7 | 3x3 - 3 of 9 |
| 8 | 3x3 - 4 of 9 |
| 9 | 3x3 - 5 of 9 |
| 10 | 3x3 - 6 of 9 |
| 11 | 3x3 - 7 of 9 |
| 12 | 3x3 - 8 of 9 |
| 13 | 3x3 - 9 of 9 |
| 14 | 4x4 - 1 of 16 |
| 15 | 4x4 - 2 of 16 |
| 16 | 4x4 - 3 of 16 |
| ... | ... |
| 29 | 4x4 - 16 of 16 |

Tiling Positions are in row major order (rows are filled in order).
For example, the 3x3 arrangement is laid out as follows:

| | | |
|---|---|---|
| 1 | 2 | 3 |
| 4 | 5 | 6 |
| 7 | 8 | 9 |

Layer

| Chan | Size | Function | Default | Snap |
|------|------|---|---------|------|
| 1 | 1 | Effect 1 (see Effects) | 0 | Y |
| 2 | 1 | Effect Control 1a | 0 | N |
| 3 | 1 | Effect Control 1b | 0 | N |
| 4 | 1 | Effect 2 (see Effects) | 0 | Y |
| 5 | 1 | Effect Control 2a | 0 | N |
| 6 | 1 | Effect Control 2b | 0 | N |
| 7 | 1 | Transparency | 0 | N |
| 8 | 1 | Red | 255 | N |
| 9 | 1 | Green | 255 | N |
| 10 | 1 | Blue | 255 | N |
| 11 | 1 | Texture Library | 0 | Y |
| 12 | 1 | Texture | 0 | Y |
| 13 | 1 | Play Mode | 0 | Y |
| 14 | 1 | Play Speed | 127 | N |
| 15 | 2 | In Frame | 0 | N |
| 17 | 2 | Out Frame | 65535 | N |
| 19 | 1 | Sync Stream | 0 | Y |
| 20 | 1 | Sync Offset | 127 | N |
| 21 | 1 | Aspect Control | 0 | N |
| 22 | 1 | Frame Blending Control | 255 | N |
| 23 | 1 | XFade Type (see Transitions) | 0 | Y |
| 24 | 1 | XFade Timing | 0 | Y |
| 25 | 2 | X Position | 32767 | N |
| 27 | 2 | Y Position | 32767 | N |
| 29 | 2 | Scale | 32767 | N |
| 31 | 2 | Z Position | 32767 | N |
| 33 | 2 | Z Rotation | 32767 | N |
| 35 | 1 | Z Spin | 127 | N |
| 36 | 2 | X Rotation | 32767 | N |
| 38 | 1 | X Spin | 127 | N |
| 39 | 2 | Y Rotation | 32767 | N |
| 41 | 1 | Y Spin | 127 | N |
| 42 | 2 | X Scale | 32767 | N |
| 44 | 2 | Y Scale | 32767 | N |
| 46 | 2 | Z Scale | 32767 | N |
| 48 | 1 | Object Library | 0 | Y |
| 49 | 1 | Object | 0 | Y |
| 50 | 1 | Anim Speed | 127 | N |
| 51 | 1 | Anim Control 1 | 0 | N |
| 52 | 1 | Anim Control 2 | 0 | N |
| 53 | 1 | Object XFade Type (see Object Transitions) | 0 | Y |
| 54 | 1 | Object XFade Timing | 0 | Y |
| 55 | 1 | Object XFade Angle | 127 | N |
| 56 | 1 | Draw Mode | 0 | Y |

Layer (Continued)

| Chan | Size | Function | Default | Snap |
|------|------|-----------------------------------|---------|------|
| 57 | 1 | Effect 3 (see Effects) | 0 | Y |
| 58 | 1 | Effect Control 3a | 0 | N |
| 59 | 1 | Effect Control 3b | 0 | N |
| 60 | 1 | Effect 4 (see Effects) | 0 | Y |
| 61 | 1 | Effect Control 4a | 0 | N |
| 62 | 1 | Effect Control 4b | 0 | N |

Sync Stream

| Values | Mode |
|--------|---------------------------------|
| 0 | Layer to Layer Stream (default) |
| 1-16 | Stream Number |

Aspect Control

| Values | Mode |
|---------|--------------------------------|
| 0 | Default Ratio |
| 1-126 | Ratios scaling from 1:4 to 1:1 |
| 127 | Default Ratio |
| 128-255 | Ratios scaling from 1:1 to 4:1 |

Note that each Aspect Control range is a ratio applied over the native aspect ratio of the file. e.g. 1:1 x 4:3 = 4:3

Frame Blending Control

| Values | Description |
|--------|--|
| 0 | No Frame Blending (more accurately, blend time = 0) |
| 1-255 | Variable Frame Blend Time, as a proportion of the frame time. This is a square-law control, and 50% blend time is achieved at value 210, 25% blend time at value 165 |

Play Mode

| Values | Play Mode |
|-----------|--|
| 0 | Forward Loop |
| 1 | Forward Loop, Pause when Layer Opacity = 0 |
| 2 | Forward Loop, Pause and Reset to In-Point when Layer Opacity = 0 |
| 10 | Reverse Loop |
| 11 | Reverse Loop, Pause when Layer Opacity = 0 |
| 12 | Reverse Loop, Pause and Reset to In-Point when Layer Opacity = 0 |
| 20 | Forward Once |
| 21 | Forward Once, Pause when Layer Opacity = 0 |
| 22 | Forward Once, Pause and Reset to In-Point when Layer Opacity = 0 |
| 30 | Reverse Once |
| 31 | Reverse Once, Pause when Layer Opacity = 0 |
| 32 | Reverse Once, Pause and Reset to In-Point when Layer Opacity = 0 |
| 40-49 | Forward Bounce |
| 50-59 | Reverse Bounce |
| 60-69 | Random |
| 70-79 | Forward Once - Restart on In Frame Change |
| 80-89 | Scrub - In Frame |
| 90-99 | Scrub - Out Frame |
| 100-109 | Forward Loop - Crossfade on Out Frame |
| 110-119 | Reverse Loop - Crossfade on In Frame |
| 120-129 | Forward Loop - Restart on In Frame Change |
| 130-134 | Timecode Sync (Strict Lock) |
| 135 | Timecode Sync then Freewheel |
| 136 | Timecode Jam Sync |
| 140 - 149 | Layer Slave |
| 150 - 159 | Layer Master - Forward Loop |
| 160 - 169 | Layer Master - Forward Once |
| 180 | Kiosk Mode Non-Looping, pause on last frame of last file |
| 181 | Kiosk Mode Non-Looping -loop last file |
| 182 | Kiosk Mode Non-Looping - fade out last file |
| 185 - 189 | Kiosk Mode Looping |
| 190 - 199 | SMPTE Kiosk Mode |
| 240 | Playout Mode - last 5 seconds |
| 241 | Playout Mode - last 10 seconds |
| 242 | Playout Mode - last 15 seconds |
| 243 | Playout Mode - last 20 seconds |
| 244 | Playout Mode - last 30 seconds |
| 250-255 | Restart Movie from In Point |

Video Input and Utility

Texture Library 255 is reserved for special uses such as selecting live video inputs and the Layer Copy function.

| Texture Value | Input |
|---------------|-----------------------------------|
| 0 | Patch info display |
| 101 - 112 | Layer Copy FX- Layer 1 - Layer 12 |
| 121 - 232 | Layer Copy FX+ Layer 1 - Layer 12 |
| 141 - 152 | Layer Copy Raw Layer 1 - Layer 12 |
| 201 | Syphon Item 1 |
| 202 | Syphon Item 2 |
| 203 | Syphon Item 3 |
| 204 | Syphon Item 4 |
| 205 | Syphon Item 5 |
| 206 | Syphon Item 6 |
| 207 | Syphon Item 7 |
| 208 | Syphon Item 8 |
| 209 | Syphon Item 9 |
| .210 | Syphon Item 10 |
| 211 | Syphon Item 11 |
| 212 | Syphon Item 12 |
| 252 | Local Video Input 4 |
| 253 | Local Video Input 3 |
| 254 | Local Video Input 2 |
| 255 | Local Video Input 1 |

TC DMX Control

The TC DMX controls are only required when the TC DMX Control feature has been configured. (Refer to "**TC DMX Controls**" on page 111.) Each item in the TC DMX Controls preference relates to one fixture that must be patched to control timecode on a layer.

| Chan | Size | Function | Default | Snap |
|------|------|----------------|---------|------|
| 1 | 1 | Hours (0-23) | 255 | N |
| 2 | 1 | Minutes (0-59) | 255 | N |
| 3 | 1 | Seconds (0-59) | 255 | N |
| 4 | 1 | Frames (0-29) | 255 | N |

DMX Layer Volume Control

When using DMX Layer Volume control, the layers don't have to be controlled by the same universe, or using consecutive addresses.

| Chan | Size | Function | Default | Snap |
|------|------|-----------------|---------|------|
| 1 | 1 | Layer 1 volume | 255 | N |
| 2 | 1 | Layer 2 volume | 255 | N |
| 3 | 1 | Layer 3 volume | 255 | N |
| 4 | 1 | Layer 4 volume | 255 | N |
| 5 | 1 | Layer 5 volume | 255 | N |
| 6 | 1 | Layer 6 volume | 255 | N |
| 7 | 1 | Layer 7 volume | 255 | N |
| 8 | 1 | Layer 8 volume | 255 | N |
| 9 | 1 | Layer 9 volume | 255 | N |
| 10 | 1 | Layer 10 volume | 255 | N |
| 11 | 1 | Layer 11 volume | 255 | N |
| 12 | 1 | Layer 12 volume | 255 | N |

Draw Mode

| Values | Mode | Description |
|--------|---------------------------|---|
| 0 | NONE | no effect |
| 1 | Light/Trim | automatic ambient lighting of object/trims edge of backgrounds |
| 2 | Cut | cuts holes in stencil mask |
| 3 | Cut + Light | as above w/ lighting |
| 4 | Cut & Draw | as mode 2 but texture is drawn on object too |
| 5 | Cut & Draw + Light | as above w/ lighting |
| 6 | Draw thru Stencil | this layer's texture is drawn where holes have been cut in stencil |
| 7 | Draw thru Stencil + Light | as above w/ lighting |
| 8 | Draw onto Stencil | this layer's texture is drawn where stencil is not cut |
| 9 | Draw onto Stencil + Light | as above w/ lighting |
| 16 | Orthographic Projection | shows 3D object in ortho mode |
| 32 | Additive | layer's colors are added to underlying colors (blacks appear transparent) |
| 64 | Screen | similar to above, with less of underlying color (blacks appear transparent) |
| 96 | Multiply | multiplies layer's color with underlying color (blacks appear opaque) |
| 128 | Subtractive | layer's colors are subtracted from underlying colors (blacks appear transparent) |
| 160 | Exclusion | underlying colors are inverted where layer color is lighter; layer's colors are then added to underlying colors (blacks appear transparent) |
| 192 | Invert Subtractive | underlying colors are subtracted from layer's colors (blacks appear opaque) |
| 224 | Invert Additive | layer's colors are inverted and are added to inverse of underlying colors (blacks appear transparent) |

Effects

(Refer to notes at end of Effects table.)

| ID | Effect | Description | Control 1 | Control 2 |
|----|-------------------------------|--|------------|-------------|
| 0 | NONE | no effect | | |
| 1 | Monochrome | convert colors to grayscale | amount | |
| 2 | Sepia Tone | convert colors to sepia tone image | amount | |
| 3 | Invert | color invert | | |
| 4 | Color Reduce | reduce color space | amount | |
| 5 | Bright/Cont | brightness and contrast controls | brightness | contrast |
| 6 | Saturation | saturation control | saturation | |
| 7 | Hue | adjustment hue | hue | |
| 8 | Gamma | gamma adjustment | gamma | |
| 9 | Exposure | exposure adjustment | exposure | |
| 10 | Solarize | solarize effect | amount | |
| 11 | Black&White | convert image to black/white | threshold | |
| 12 | Black Alpha | dark areas transparent | threshold | |
| 13 | X-Ray | inverted grayscale | amount | |
| 14 | Bloom | soften edges, add glow | radius | intensity |
| 15 | Gloom | dulls highlights | radius | intensity |
| 16 | Sharpen | increases image detail by sharpening | sharpness | |
| 17 | Median | reduce noise with median calculation | | |
| 18 | Color Switch | RGB->RBG/BGR/BRG/GBR/GRB | mode | intensity |
| 19 | Vertical Lines | spread single row over vertical space | row | |
| 20 | Color Shift | dynamic color shift (sine function) | range | speed |
| 21 | Blur | simple/quick image blur | amount | |
| 22 | Gaussian Blur | more sophisticated/slow blur | amount | |
| 23 | Circular Screen | circular shaped halftone screen | width | sharpness |
| 24 | Dot Screen | dot patterned halftone screen | width | angle |
| 25 | Line Screen | line patterned halftone screen | width | angle |
| 26 | Hatched Screen | hatch patterned halftone screen | width | angle |
| 27 | CMYK Halftone | color, halftoned rendition | width | angle |
| 28 | Tiles | image tiling | divisions | |
| 29 | Circular Crop | circular image crop with edge blur | size | edge |
| 30 | Rectangular Crop | rectangular image crop with edge blur | size | edge |
| 31 | Mirrors | various mirror modes | mode | |
| 32 | Horizontal Bars | break image into bars | number | width |
| 33 | Vertical Bars | break image into bars | number | width |
| 34 | Double Vision | offset image and overlay | x offset | y offset |
| 35 | Circular Crop w/ X/Y Position | crop that can be repositioned ¹ | size | softness |
| 36 | Rectangular Crop w/ X/Y Pos. | crop that can be repositioned ¹ | size | softness |
| 37 | Rippling | simple ripple effect | size | granularity |
| 38 | Flicker | dynamic flickering effect | size | speed |
| 39 | Shake | dynamic shaking effect | size | speed |
| 40 | Wobble | dynamic wobbling effect | size | speed |
| 41 | Bump Distortion | bump distortion | radius | scale |
| 42 | Hole | hole distortion | radius | |
| 43 | Pinch | pinch distortion | radius | scale |
| 44 | Torus | torus distortion | width | thickness |
| 45 | Twirl | twirl distortion | radius | angle |

Effects (Continued)

(Refer to notes at end of Effects table.)

| ID | Effect | Description | Control 1 | Control 2 |
|----|-----------------------|--|-------------|-------------------|
| 46 | Vortex | vortex distortion | radius | angle |
| 47 | Lozenge | lozenge distortion | width | thickness |
| 48 | Edge Work | B&W conversion | radius | |
| 49 | Edge Detect | edge detection with color | intensity | |
| 50 | Crystallize | break-up into crystal pattern | radius | |
| 51 | Pixelate | pixelates image, square | scale | |
| 52 | Pointillize | break image into points | radius | |
| 53 | Kaleidoscope | geometric distortion | angle | divisions |
| 54 | LED Wall | break-up into dots | dot amount | dot size |
| 55 | Cartoon | cartoon effect | line width | color reduction |
| 56 | White Alpha | white areas transparent | threshold | |
| 57 | Red Alpha | red areas transparent | threshold | |
| 58 | Green Alpha | green areas transparent | threshold | |
| 59 | Blue Alpha | blue areas transparent | threshold | |
| 60 | White Only | everything but white areas transparent | threshold | |
| 61 | Red Only | everything but red areas transparent | threshold | |
| 62 | Green Only | everything but green areas transparent | threshold | |
| 63 | Blue Only | everything but blue areas transparent | threshold | |
| 64 | Zoom Blur | blurs from center of image | size | |
| 65 | Unsharp Mask | increases image detail by sharpening | intensity | radius |
| 66 | Motion Blur | blurs along a variable axis | intensity | direction |
| 67 | Op Tile | glass block tile effect | scale | tile size |
| 68 | Circular Wrap | wraps image into tube shape | size | rotation |
| 69 | Circular Splash | clamps image from center outwards | size | |
| 70 | Orth Shutter | horizontal & vertical 90° shutters | H insertion | V insertion |
| 71 | Horiz Crop | horizontal 90° shutters | insertion | center (127=def.) |
| 72 | Vert Crop | vertical 90° shutters | insertion | center (127=def.) |
| 73 | Vertical Roll | vertical roll | speed | pause |
| 74 | Vertical Roll Up | vertical roll up | speed | pause |
| 75 | Horizontal Roll | horizontal roll | speed | pause |
| 76 | Horizontal Roll Left | horizontal roll left | speed | pause |
| 77 | Black Alpha 2 | revised black alpha effect | intensity | threshold |
| 78 | Black Threshold | renders black areas as true black | intensity | threshold |
| 79 | Pos Lattice | divides image into rectangles | divisions | size |
| 80 | Neg Lattice | reverse of pos lattice | divisions | size |
| 81 | Simple Duotone | two-color duotone effect | mode | threshold |
| 82 | Channel Shift | separates RGB channels | horizontal | vertical |
| 83 | LumaKey | renders bright areas transparent | intensity | threshold |
| 84 | LumaKey Inverse | renders dark areas transparent | intensity | threshold |
| 85 | Comic Effect | posterizing/halftone effect | | |
| 86 | Hexagonal Pixelate | pixelates image, hexagonal | scale | |
| 87 | Glide Reflected Tile | rectangular tile effect | rotation | size |
| 88 | 4-fold Rotated Tile | four-sided tile effect | rotation | size |
| 89 | 6-fold Rotated Tile | six-sided tile effect | rotation | size |
| 90 | 6-fold Reflected Tile | six-sided tile effect | rotation | size |
| 91 | 12-fold Reflected | twelve-sided tile effect | rotation | size |
| 92 | Layer Edge Blend Left | soft edge to transparent | amount | softness |

Effects (Continued)

(Refer to notes at end of Effects table.)

| ID | Effect | Description | Control 1 | Control 2 |
|-----|--------------------------------|--|---|--|
| 93 | Layer Edge Blend Right | soft edge to transparent | amount | softness |
| 94 | Layer Edge Blend Top | soft edge to transparent | amount | softness |
| 95 | Layer Edge Blend Bottom | soft edge to transparent | amount | softness |
| 96 | Layer Edge Blend Left & Right | soft edge to transparent | amount | softness |
| 97 | Layer Edge Blend Top & Bottom | soft edge to transparent | amount | softness |
| 98 | Alpha Mask from File * | mask using additional file | file number | Flip mode |
| 99 | Drop Shadow | drop shadow w/ position ¹ | X-offset | Y-offset |
| 100 | Drop Shadow 2 | simple drop shadow | offset | amount |
| 101 | Luma Lines | color & luma block effect | width | rows |
| 102 | ASCII Art | converts image to characters | scale | desat |
| 103 | Oval Crop with X/Y Position | crop that can be repositioned ² | size | softness |
| 108 | Shaded Material * | additional file creates relief map | file number | amount |
| 109 | Hue and Saturation | combines Hue and Saturation controls in a single effect | Hue (127 = default) | Saturation (127 = default) |
| 110 | Matte from Layer | Creates alpha matte using selected layer | layer number | mode ³ |
| 111 | Decay | Creates decay trails | amount | n/a |
| 112 | Meta Image ⁴ | pixelates image by applying substitute image based on luma calculation | scale | desaturate |
| 201 | L/R-Shutter ⁵ | mask LHS/RHS of layer | left | right |
| 202 | B/T-Shutter | mask Bot/Top of layer | bottom | top |
| 203 | Move Center | shift rotational center of image | X (127=def.) | Y (127=def.) |
| 204 | Shake | X/Y shake effect | X | Y |
| 205 | Strobe | strobe effect | off time | on time |
| 206 | Object Tile | tiling effect | number | spacing |
| 207 | Z-Position | changes z-position of object | position | |
| 208 | Specular Highlight | creates specular highlight from spotlights | amount | spread |
| 209 | Texture Scale/Rotation | adjusts scale & rotation of texture on gobos | scale | rotation |
| 210 | Texture X/Y Position | adjusts X/Y position of texture on gobos | X | Y |
| 211 | Allegiance | determines ownership of layer in dual independent mode owner | 1 - 63: no action, 64 - 127: screen 1, 128 - 191: screen 2, 192 - 255: both screens | n/a |
| 212 | Crop to Alignment Rectangle | crops content to screen area defined by alignment rectangle ⁵ | alignment rectangle number | 1>63 no action, 64>127 center content |
| 213 | X/Y Position and Scale Damping | motion damping for position & scale ** | X/Y position | scale |
| 214 | Z Rotation and Scale Damping | motion damping for position & scale ** | Z rotation | scale |

Effects (Continued)

(Refer to notes at end of Effects table.)

| ID | Effect | Description | Control 1 | Control 2 |
|-----|--------------|---|---|-----------|
| 215 | Texture Flip | inverts drawing axes (X,Y,Z) when applying a texture to an object | 0 - 31 = flip X 32 - 63 = no flip 64 - 95 = flip X, Y 96 - 127 = flip Y 128 - 159 = flip X, Z 160 - 191 = flip Z 192 - 223 = flip X, Y, Z 224 - 255 = flip Y, Z | n/a |
| 217 | Spin | controls spin speed and direction about X/Y/Z axes | Control 1 - Z Axis : 0 = stop + return to 0° 1 - 126 = fast to slow forwards 127 = stop 128 - 255 = slow to fast backwards Control 2 - X Axis : 0 = stop + return to 0° 1 - 126 = fast to slow forwards 127 = stop 128 - 255 = slow to fast backwards Control 3 - Y Axis : 0 = stop + return to 0° 1 - 126 = fast to slow forwards 127 = stop 128 - 255 = slow to fast backwards Control 4 - N/A | |

* These elements require additional input files in order to obtain the desired result. Users will need to provide their own additional files.

** The modifier channels for the Damping effects apply damping in 1/30 sec. increments. Therefore, a value of 30 will add 1 second to any change of that parameter. The damping is divided equally between the start and end of the movement curve. Effect parameters can be adjusted during a move to affect only one side of the curve.

Notes for EFFECTS Table:

- ¹ These effects require that the second effect channel on the corresponding layer be set to 255. At that point, Mod 2A controls X-position and Mod 2B controls Y-position. The default value for both additional controls is 127.
- ² This effect requires that the second effect channel on the corresponding layer be set to 255. At that point, Mod 2A controls X-position and Mod 2B controls Y-position. The default value for both additional controls is 127. Also, the shape of the oval can be manually preset – contact a PRG representative for more info.
- ³ Modes for Effect 110:
0 Luma, 1 Luma Invert, 2 Red, 3 Red Inv, 4 Green, 5 Green Inv, 6 Blue, 7 Blue Inv, 8 Alpha, 9 Alpha Inv
- ⁴ The Meta Image should be placed in the /Mbox/plugins/images/masks/ folder and be named as "011.filename.file extension." File can be JPEG or PNG (transparency not supported).
- ⁵ Effects 201-217 are not available for use on the Master fixture.

Transitions

| ID | Transition | Description |
|----|--------------------------|---|
| 0 | Dissolve | dissolve (EX1) |
| 1 | Dissolve2 | dissolve |
| 2 | Wipe Right | slightly blended right to left wipe |
| 3 | Wipe Left | slightly blended left to right wipe |
| 4 | Wipe Down | slightly blended top to bottom wipe |
| 5 | Wipe Up | slightly blended bottom to top wipe |
| 6 | Wipe Diagonal | slightly blended diagonal wipe |
| 7 | Wash Right | more blended right to left |
| 8 | Wash Left | more blended left to right |
| 9 | Wash Down | more blended top to bottom |
| 10 | Wash Up | more blended bottom to top |
| 11 | Wash Diagonal | more blended diagonal |
| 12 | White Right | blended white stripe left to right |
| 13 | White Left | blended white stripe right to left |
| 14 | White Down | blended white stripe top to bottom |
| 15 | White Up | blended white stripe bottom to top |
| 16 | White Diagonal | blended white stripe diagonal |
| 17 | Through Black | fade to black and back in |
| 18 | Through White | fade to white and back in |
| 19 | Through Red | fade to red and back in |
| 20 | Bright First | transition by brightness of new image |
| 21 | Dark First | transition by darkness of new image |
| 22 | Dots | fade with small dots |
| 23 | Big Dots | fade with big dots |
| 24 | Burst | white star burst transition |
| 25 | Flash | white flash transition |
| 26 | Slow Dissolve | dissolve that comes in more slowly |
| 27 | Slower Dissolve | dissolve that comes in even more slowly |
| 28 | Rotate Left | simple 3d rotate effect |
| 29 | Rotate Right | simple 3d rotate effect |
| 30 | Rotate Down | simple 3d rotate effect |
| 31 | Rotate Up | simple 3d rotate effect |
| 32 | Rotate Center Vertical | simple 3d rotate effect |
| 33 | Rotate Center Horizontal | simple 3d rotate effect |
| 34 | Zoom Out | zoom out and back in |
| 35 | Zoom In | zoom in and back out |
| 36 | Horizontal Bars | 10 horizontal bars, hard edge |
| 37 | Horizontal Bars + Blend | 10 horizontal bars, blended edge |
| 38 | Vertical Bars | 20 vertical bars, hard edge |
| 39 | Vertical Bars + Blend | 20 vertical bars, blended edge |
| 40 | Circle Center | circle out from center |
| 41 | Circle Center + Blend | circle out from center, blended edge |
| 42 | Concentric Circles | circles out from center, blended edges |
| 43 | Push Right | new image pushes in left to right |
| 44 | Push Left | new image pushes in right to left |
| 45 | Push Down | new image pushes in top to bottom |
| 46 | Push Up | new image pushes in bottom to top |

Transitions (Continued)

| ID | Transition | Description |
|---------|--------------------------|---|
| 47 | Split Right | old image splits and slides to the right |
| 48 | Split L/R Center | old image splits and slides left and right from the center |
| 49 | Split Down | old image splits and slides down |
| 50 | Split Up | old image splits and slides up |
| 51 | Split U/D Center | old image splits and slides up/down from the center |
| 52 | Split XY | old image splits slides out from center |
| 53 | Bar Swipe Right | old image slides to right in strips |
| 54 | Bar Swipe Left | old image slides to left in strips |
| 55 | Bar Swipe Up | old image slides upward in strips |
| 56 | Bar Swipe Down | old image slides downward in strips |
| 57 | Page Curl 1 * | curls from the bottom-right corner of the image to the top-left corner. |
| 58 | Page Curl 2 * | curls from the top-right corner of the image to the bottom-left corner. |
| 101-110 | Custom Hard Wipe 1-10 ** | hard edge wipe generated from additional image file |
| 111-120 | Custom Soft Wipe 1-10 ** | soft edge wipe generated from additional image file |
| 255 | Object Fade | fade out on current object, fade in on new object |

* The Page Curl transitions attempt to use files 021 and 022 in the *RAID/Mbox/plugins/images/grayscale* folder. If these files do not exist, the transitions will not work properly. File 021 is a 1920 x 1080 50% gray, and file 022 is a 480 x 480 radial gradient. Both files are saved as JPEGs.

** These elements require additional input files in order to obtain the desired result. Users will need to provide their own additional files.

Object Transitions

| ID | Transition | Description |
|----|---------------|---|
| 0 | Dissolve | dissolve |
| 1 | Implode | old object scales down to zero, then new object expands in its place |
| 2 | X/Y-axis zoom | object moves out/in in x/y-plane, variable w/ Object XFade Angle |
| 3 | Z-axis zoom | object moves out/in along z-axis |
| 4 | Impact | new object knocks old object out in x/y-plane, variable w/ Object XFade Angle |
| 5 | Wheel | objects change as if on gobo wheel, variable w/ Object XFade Angle |
| 6 | Loose Wheel | as above, but mechanically unsound, variable w/ Object XFade Angle |
| 7 | Orbit | new/old objects spin around each other, variable w/ Object XFade Angle |
| 8 | n/a | |
| 9 | Newsflash 1 | objects spin in/out both in same direction, variable spin w/ Object XFade Angle |
| 10 | Newsflash 2 | as above but objects spin in opposite directions |





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