# Palette Programming Tips and Tricks


## Welcome to Palette Programming Tips and Tricks

## #8 – November 2011

The goal of these bulletins is to share information about powerful features within the Palette and LightPalette console lines. PaletteOS, the software that runs on all Palette consoles, is very powerful and has a long rich development history that has taken customer's comments to heart to address programmer's issues and requested features.

This eighth bulletin will discuss Part Cues. This will build off of the information in the previous bulletin that discussed cue timing so I recommend going over that first. All previous bulletins can be downloaded from www.strandlighting.com. Just go to the Support section.

If there is power and flexibility in cue timing options, part cues can expand a standard fade to a much more dynamic transition.

We'll discuss how it works and I'll give you real world examples of using this powerful Palette feature.

*Like many functions on any PaletteOS console, there is a Command Line solution and a Graphical User Interface solution for many of the functions that the console can perform. Any Command Line (**CL:**) solution will be presented in a red box, where a Graphical User Interface (**GUI:**) solution will be presented in a blue box.*

## Part Cues

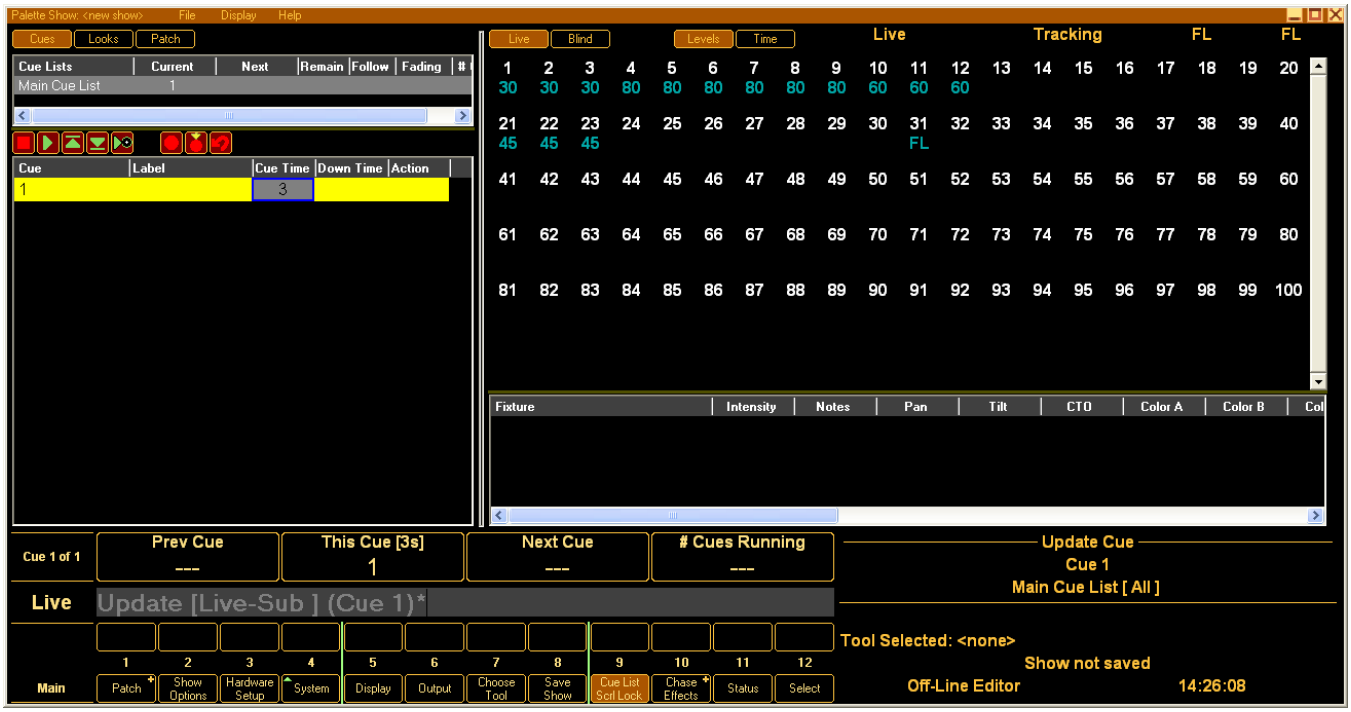
A Cue Part allows the assignment of any fixture to a "part" of a cue. Once created, that part can have its own timing and label information.

Let's start with an example of a scenario where a part cue would be helpful, I'll break it down and explain what to do and why.

I'm lighting a dance piece and we have a cue that replicates a nice fall afternoon in the park. This opens the piece to reveal a single dancer centerstage. To do this we have leaf gobos on the dance floor (channels 10-12), side light to shape the dancer's form (channels 4-6 from SL and 7 – 9 from SR), a warm cyc for depth (21 – 23), some front light for visibility (1 – 3) and a downlight special (31) for the lone dancer centerstage.

# Palette Programming Tips and Tricks

PHILIPS
Strand Lighting




The cue above shows my first cue without any part cue programming. Most designers that I work with start by creating the cue first…then breaking the cue down into parts after that. That's where we will pick it up.

Many consoles use numbers for parts. The original LightPalette allowed 8 parts per cue, the 500 series allowed 12 parts per cue. PaletteOS has changed that to an alpha designation (A thru Z) so it allows an expanded 26 parts per cue. The base part is A.

I'll start with making the cue time what I want for the base part of the cue. This will be for the side light and I'll change the time to 8 seconds.

**CL:** [CUE] [TIME] [8] [ENTER]

or

**GUI:** With the mouse, click the blue box on the Cue Time cell, then use the keyboard to type 8 ENTER.

Next I want to isolate the dancer in the downlight special by having that snap on in a zero count. To accomplish this, we'll assign channel 31 to part B.

**CL:** [31] [M11-Cue Part] [M2-Part B]


Once that is accomplished, you'll see a "B" above the delta for the selected channel.

To store this change, we now need to update the cue.

**CL:** [UPDATE] [ENTER]

Once that is updated, you'll see there is now the base part of cue 1 and cue 1 part B.

| Cue | Label | Cue Time | Down Time | Action |
|---|---|---|---|---|
| 1 | | 8 | | |
| 1 B | | 3 | | |

Let's now label part B "CS Special".

**CL:** [CUE] [S12-Label] [CS Special] [ENTER]

Or

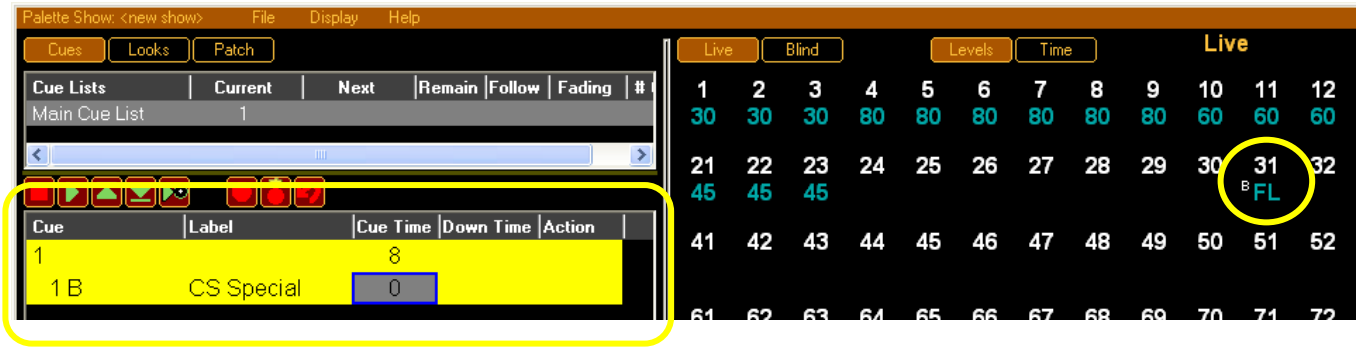
**GUI:** With the mouse, click the blue box on the Label cell in the row of cue 1B, then enter the text **CS Special** [ENTER]

Go ahead and change the time of Cue 1 Part B to 0.

**CL:** [ARROW RIGHT] [EDIT] [0] [ENTER]

Or

**GUI:** With the mouse, click the blue box on the Cue Time cell in the row of cue 1B, then 0 [ENTER]




Once done the screen should look like this where you have a Cue 1 Part B properly labeled, with a time of 0 and fixture 31 has the Part B designator.

Feel free to release the playback [REL PB] and run the cue in to see how it works.

Now, let's work on breaking down the other parts.

Let's put the gobos in another part and have them come up in a 3 count so that we can see the fixtures that establish the atmosphere and setting come up faster. (Much of the gobo's intensity may get washed out with the additional lighting once the entire cue is established).

**CL:** [10] [THRU] [12] [M11-Cue Part] [M3-Part C]

**CL:** [UPDATE] [ENTER]


Next we'll put the cyc in another part and have it come up in 6 seconds but they'll start fading up after the gobos are established. That means a 3 count delay.

**CL:** [21] [THRU] [23] [M11-Cue Part] [M3-Part D]

**CL:** [UPDATE] [ENTER]

Label the text appropriately and change the time to 3/6.

**GUI:** With the mouse, click the blue box on the Label cell in the row of cue 1C, then enter the text **Gobos** [ENTER]

**CL:** [ARROW RIGHT] [EDIT] [3/6] [ENTER]

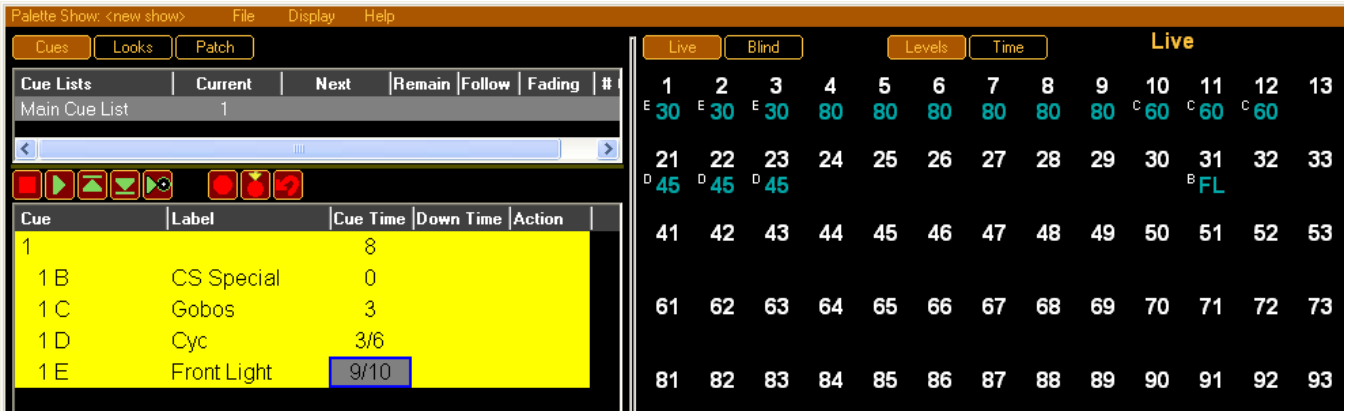
or

**GUI:** With the mouse, click the blue box on the Cue Time cell in the row of cue 1C, then 3/6 [ENTER]

The last thing is that we want the front light to come up very slowly after the rest of the cue has established. Assign the front light (fixtures 1 thru 3) to the next part and give them a delay of 9 and a time of 10. Assign an appropriate label too.

Go ahead and get that set using the procedures outlined above.

Once done, your cue should look like the one below…




Now you have a nice transition that both the choreographer and the designer are happy with. Oh…wait…the designer says that the front light needs to go down 5% and the cyc needs to be raised 10%.

Since you used a part cue and not 5 different cues that are autofollowed, all you have to do is adjust the levels, update the cue and you are done. Very easy. Very Palette.


## Additional Tips and Tricks

Designers and Programmers that are more familiar with other desks that do this might want to start by going into Blind and attempting this there. We have always felt that that path was a work around and didn't want to force you to do that. With PaletteOS, accomplishing this in Live is easier that having to go into Blind to accomplish the same thing. Wasted keystrokes is wasted time.

You may have noticed that using the method above, I had you update after every part assignment. There is no need to do that if you don't want to. You can assign all channels to the different parts first, then update the cue. Once that is done, just click the first cell for either time or label to edit, type in the appropriate info but don't hit ENTER, just arrow up or down, tab to go right and shift tab to go left. When all text and timing changes have been made, press ENTER to finish and you are done. Don't forget to save your showfile.

## Real World Stories

Please send us your stories. If you have a production where you found a tip or trick that you used or just want to tell us of your experiences, please send photos along with your stories. We would love to include your story in our next Palette Tips and Tricks bulletin.

Send to bobby.harrell@philips.com


## Strand Palette goes fashion in Paris

In the summer of 2010, Floriaan Ganzevoort and Maarten Warmerdam of Theatermachine did the lighting and set design for the fashion show debuting the new collection of famous Dutch fashion designer Jan Taminiau (two of his dresses are seen in a Lady Gaga video) at the BETC Centre in Paris. The show was named "Reflection" and showed 20 new creations from the designer. For Taminiau, who uses embroidered light reflective material in his designs, light and the reflection of light are important factors.

Other than you're standard runway show, Theatermachine designed a black mystical landscape consisting of mirrors, and a black mirror floor. Models could wander through this forest of mirrors and still have a clear path for the audience and photographers.

Floriaan said "*Due to the heavy use of venues during the Paris Haute Couture Week, we could only start the load-in 16 hours before the show. With no time for mistakes, we choose to prepare in WYSIWYG. Once we finished the rigging all we had to do was update our positions. The show started with two extremely small beams of light following a straight line along the perimeters of the stage. For this effect, the ability for Palette software to allow me to choose between Linear and Polar movement proved to be invaluable. We also made use of the old but wonderful Vari-lite moving mirrors. When we discovered the fixture wasn't available in the standard fixture library, we got it within a day after sending an email to have that fixture added. The use of the iPhone as a focus remote saved valuable time.*"

The remote mentioned is a free OpenPalette app that can be found on our development forum at www.strand-dev.com.

Congratulations to Taminiau, Florian, Maarten and the rest of the crew for a successful fashion show!

Production:
Lighting design: Floriaan Ganzevoort
Set design: Maarten Warmerdam
Crew: Denzo theatertechniek
Light: Flashlight rental
Sound: Peak Audio
Thanks to:KIK Machinale houtbewerking