



Element Console Programming

Level 2: Enhanced Skills

Workbook

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Purpose of the Class

The Enhanced Skills class will provide a more in-depth look at advanced operation and working with multi-parameter devices on an Eos family console.

LEARNING OBJECTIVES:

After completing this class, one should be able to:

- Patch moving lights and multi-parameter devices and edit device attributes
- Work with non-intensity parameters and their associated functions
- Record and recall palettes and presets
- Use Direct Select and ML Control Modules
- Take advantage of discrete timing
- Use Mark and/or Auto-Mark functions
- Understand Update and its styles and modifiers
- Create Relative and Absolute Effects
- Create and use a magic sheet

SYNTAX ANNOTATION

- **Bold** Browser menus
 - **[Brackets]** Face panel buttons
 - **{Braces}** Softkeys and direct selects
 - **<Angle brackets>** Optional keys
 - **[Next] & [Last]** Press & hold simultaneously
-
- **Play Icon** [Link to video on ETC's YouTube Channel - ETCVideoLibrary](#)



HELP

Press and hold **[Help]** and press any key to see:

- the name of the key
- a description of what the key enables you to do
- syntax examples for using the key (if applicable)

As with hard keys, the "press and hold [Help]" action can be also used with softkeys and clickable buttons

Review Patch

Begin in a new or untitled show.

REVIEW PATCHING CONVENTIONALS - BY CHANNEL CHANGED NUMBERS

[Displays] {Patch} or double-hit [Address/Patch] or use Add-a-Tab (the {+} sign)

[1] [Thru] [10] [At] [51] [Enter]

selects channel 1 thru 10 and patches address 51 thru 60 to them

[11] [At] [71] [Thru] [75] [Enter]

selects channel 11 and patches addresses 71 thru 75 (in individual parts)

[21] [Thru] [32] [At] [81] {Offset} [3] [Enter]

allows for a three-circuit cyc light patch

[1] [Thru] [10] [Part] [2] [At] [121] [Enter]

creates a part 2 for channels 1 thru 10 and patches the outputs starting at 121

REVIEW PATCH A MULTI-PARAMETER DEVICE – BY CHANNEL

[101] [Thru] [105] [Enter]

selects channels 101 through 105

Click on {Type} in the CIA

notice the softkeys {Favorite}, {Manfctr}, and {Search}

Find {High End Systems} and then {Studio Color 575}

fixture type added to command line and display

[At] [2] [/] [1] [Enter]

completes the patch

[At] [Enter] [Enter]

clears the patch

[At] [2] [/] [1] {Offset} [20] [Enter]

patches the fixtures with an easier starting number

Patch Exercise - see Appendix 1 & 2

CLEAR PATCH FROM BROWSER

[Displays], in the Browser, go to **Clear**. Select **Clear Patch** and then press **Select** or press OK.

Now, go to Appendix 1 & 2 – Channel Hookup in the back of the book and patch the entire hookup.

CHANNEL CHECK:

[Live] [1] [At] [Full] {Chan Check} [Enter]

puts the console in Chan Check mode

then [Next] ... [Next] ...

steps through all patched channels

▶ Live and PSD Configuration

LIVE DISPLAY CONFIGURATION

Click or tap on the Gear tab on the far left of the tabs

You can also right click on the tab itself for the same options. These options vary depending on the tab in focus.

- **Suppress Target Status Bar** - hides the target status bar at the bottom of the display (Cue, Sub, Palette...)
- **Show Reference Labels** - labels are displayed rather than their target type and number. Red instead of CP1

Note: **[Shift]&[Label]** can be used to temporarily toggle between views.

- **Group Channels By 5** – small space between every five channels can be turned on or off
- **High Contrast** - high contrast brightens the magenta used to show tracked values.
- **Disable 100 Channel Display Mode** - By default, 100 channels are displayed at a time in the live summary view but zooming is enabled.
- **Enable 100 Channel Display Mode - 5x20** - displays 5 rows of 20 channels, but zooming is disabled.
- **Enable 100 Channel Display Mode - 4x25** - 4 rows of 25 channels.

DEFAULT

You can save your settings as a default state for Live/Blind. Additional Live/Blind tabs will open with the default settings.

- **Set Current as Default** - Allows you to set the current tab as the default, shown in parentheses, for example (Tab 1).
- **Reset to Default** - Will restore the settings to the default state. Live/blind tabs will normally default to the settings for Tab 1.0, if no other tab has been assigned as default.
- **Reset to Eos Default** - Restores the settings to Eos defaults

PSD DISPLAY CONFIGURATION

Click or tap on the Gear tab on the far left of the tabs

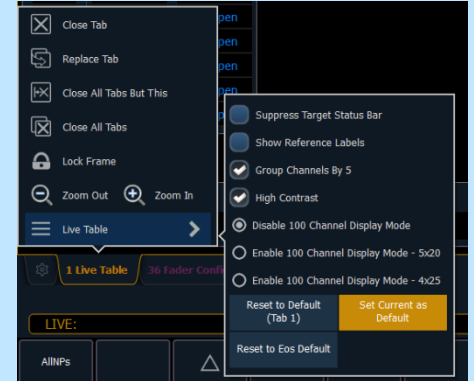
REORDER COLUMNS

Reorder columns allows you show, hide or move any or all of the different columns. The arrow keys on the right can be used to move columns around. Show or hide full categories or individual attributes.

Highlight Label and use the arrow buttons

Note: Don't forget that other displays have configuration options as well. Just click on the gear tab to see the options available.

to see configuration settings



to see configuration settings

move it over next to the cue number.

Snapshots

A tool to store and recall the current state of the displays as well as the control surface.

RECORDING SNAPSHOTS

[Live]	to see Live and PSD on monitors
[Record] {Snapshot} [1] [Enter]	stores the current status defaults
Split the screen, add a color picker, change options in the PSD	
[Record] {Snapshot} [2] [Enter]	stores the current status defaults

RECALLING SNAPSHOTS

{Snapshot} [1] [Enter]	recalls the content of snapshot 1.
{Snapshot} [2] [Enter]	recalls the content of snapshot 2.

SNAPSHOTS LIST

Use Add-a-Tab (the {+} sign) (Tab 19)	opens the snapshot list.
[Label/Note] Basic [Enter]	
[Next] [Label/Note] Color [Enter]	

ADDITIONAL INFO

You have greater control over what is all included in a snapshot. When recording a snapshot, you will see a preview of all of the displays as they will be recorded in the snapshot. You can choose to select/deselect various components, monitors, frames, etc from your snapshot.

- **Visible Workspaces** - includes only the visible workspaces.
- **All Workspaces** - includes all workspaces, including those not visible at the time of recording.
- **Faders** - captures the current state of the faders including: fader page mapping, position of all submasters, and pending cues based on configuration.
- **Encoders** - records the current page of the encoders.
- **Filters** - records the current setting of the record filters.
- **Direct Selects** - when used without visible workspaces selected, recalls all direct select tabs and their settings.
- **Favorite** - displays in the quick access window (Popup)
- **Custom DS** - recalls the targets that each of the custom direct select buttons are mapped to, if mapped.
- **Color** - assign colors ({Red}, {Green}, or {White}) or {Dark} to a snapshot in a display. {Dark} assigns no color to the snapshot.
- **Reset** - sets the menu back to its defaults.

You can choose to include or exclude monitors, frames, and tabs in the area below the snapshot menu by checking or unchecking in the list. When a frame or tab has been excluded, an - icon will display to indicate that not everything on that monitor will be saved. A checkmark icon will display when everything on the monitor will be saved.

Monitors and frames can also be selected or deselected in the preview area. Use the **{Frames/Monitors}** button to select whether you will see monitor or frame numbers in the preview area.



Device Attributes

In Patch, {Attributes}

opens the Attributes module

{PREHEAT}

Specify an intensity value to preheat incandescent filaments. When a preheat flag is applied to a cue, any channels that are fading from zero to an active intensity and have been assigned a preheat value in Patch will preheat in the immediately preceding cue. **A two-step function**

Step 1 [1] {Preheat} [03] [Enter]

assigns a preheat value of 3%

Step 2 [Live] [Cue] [#] {Attributes} {Preheat} [Enter]

puts the Preheat flag on the cue

{PROPORTION}

Proportion is a mathematical modifier for recorded levels or intensities. This value is set numerically in a range of 0% to 200%.

Back in Patch, Attributes, [1] {Proportion} [125] [Enter]

applies a 125% proportion to channel

[1] {Proportion} [Enter]

removes the applied proportion

{CURVE} & {FAN CURVE}

A curves affects how a fade happens over time.

Add-a-Tab (the {+} sign) (Tab 21)

to view pre-programmed curves

The control input is where the console is telling the fixture to go to. The output is actual value that is being output via DMX.

Back in Patch, [1] {Curve} [905] [Enter]

applies curve (Full at 1%) to channel 1

[1] {Curve} [Enter]

removes the curve

{LD FLAGS} – A TOGGLE

If there is a Live or Dark move, an 'L' or 'D' will be displayed in the move flags (MV) column in the PSD. This can be disabled on a channel-per-channel basis.

[2] {LD Flags}

toggles the attribute - disabled

{GM EXEMPT} – A TOGGLE

A toggle state, if selected, channels are exempt from Grandmaster, Blackout, **[Rem Dim]**, **[Go To Cue] [Out]** and Intensity Master operations. (not Park)

[2] {GM Exempt}

toggles the attribute - disabled

{INVERT PAN OR TILT} & {SWAP P/T}

A moving light attribute used to invert the output of pan, tilt, or both.

[Live]: [121] [Thru] [124] [Full] [Enter], tilt them down stage and then pan

note how they move – all together

Back in Patch: [121] [+] [122] {Attributes} {Invert Pan}

inverts the output of the pan parameter

Back to [Live]: [121] [Thru] [124] [Enter], and pan

note how they move now

NOTE: This is a setting that you want to do before you start programming your show. This would change all of the recorded values that you have.



INDEXED PARAMETERS

Many parameters have logical stops, so we want to build tables so the board knows what those stops are.

CREATING A NEW CUSTOM SCROLL OR WHEEL

When using the editor, function keys are on the lower left side of the CIA, either mouse or touch selected. They change depending on device editing.

- **{Clear}** - clears the current wheel selection
- **{New}** - to create a new scroll or wheel
- **{Copy}** - copy an existing and then modify
- **{Edit}** - opens the editor to modify
- **{Delete}** - removes the selected device

Scroller Exercise - see Appendix 3

In Patch, [21] [Thru] [26] [Part] [2] [Enter] then click {Attributes}, {Scroller}	
Click {New} on lower left side of display (also a softkey)	{new wheel#1} appears in list
[Label], [Label] again to clear, then type 'Training' [Enter]	labels the new scroll
In Frame List on far left, click the gray box under 'C/G'	available color selections displayed
Click {Open Frame} softkey on lower left side of display	display returns to the new wheel frame list and adds 'Generic open open'
Click next gray box under 'C/G'	available color selections displayed
{Rosco}, {Roscolux} and then {R010}	returns to the frame list and adds color
Click on New on the next line in the Name column	
[5] [/] [27] [Enter]	Uses gel manufacturer and gel number
Repeat process till scroll is complete	
Press {Done}	completes the scroll, applies to fixture

When done, go to Live and check your scroller. Notice in ML Controls, now have color swatches for scrollers.

OTHER INDEXED PARAMETERS

{GOBO WHEEL}

An attribute used to change the gobo wheel loaded in a moving light.

In [Patch] [111] [Enter] {Attributes} {Gobo Wheel}

opens the Gobo Wheel Picker

When creating a gobo wheel: after you click on the gray box in the C/G list, make sure that the softkey {Gobo} is selected.

{COLOR WHEEL}

An attribute used to change the dichroics loaded in a color wheel for a moving light.

{Color Wheel}

opens the Color Wheel Picker

{SHUTTER ORDER}

Invert the shutter order or rotate the order using the arrow buttons. Only displayed if fixture has shutters.

{Shutter Order}

opens the Shutter Order display



Merge

Merging show files is different from opening show files. When you open a show file or any part of a show file, all other show info is cleared. When you do a merge, only the selected targets are overwritten.

COMPLETE TARGET LISTS

[Displays], {Browser}, File > Merge, select a show, and press [Select]

opens main Merge screen

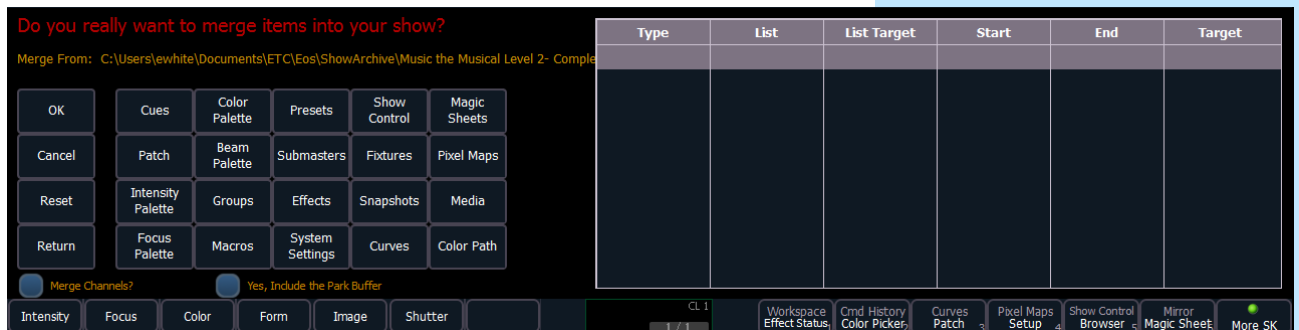
By default all items are unselected. Selected items will turn gray.

Merge Channels? - When selected, channels from cues, submasters, groups, and other channel targets are added to any existing channel targets of that same type. When not selected, those channels override any existing channels in the channel targets of the same type.

ADVANCED

{Advanced} allows you to select specific ranges of the targets and place them where you want them in the current show file.

- **Start** - The first in a range of components (such as a range of groups).
- **End** - The last in a range of components.
- **Target** - The desired location of the components in the new show file (for ranges, this will be the location in the new show of the first component in the range. The others will follow in order).



{Cues}

selects what you want to merge

{Start} [1]

selects the starting number of the range from the stored show

[Page▶] to the End column, [101]

sets the ending number of the range

{Cues} [201] [Page▶] [220] or {Cues} [201] [Thru] [220]

multiple ranges of the same targets

{Target} [501]

sets starting location in the current show - blank merges in as same numbers

{Return}

to go back to main Merge screen.

Do not hit **{OK}**!

TO MERGE GROUPS INTO THE SHOW

{Groups} {Ok}

merges groups into current show

[Group] [Group]

to verify groups have merged

Groups

REVIEW RECORDING GROUPS

[Live] [Clear] [Sneak] [Enter]

[1] [Thru] [3] [Record] [Group] [101] [Enter]

records channels 1 - 3 to the target group

OR [Group] [Group] [Group] [102] [Enter] [4] [Thru] [9] [Enter]

creates group in Group List (Blind)

SUBGROUPS

You can create subsets of channels within a group that are treated as a single channel in group/channel selection and in effects.

[Group] [Group]

opens the Group List (blind)

[Group] [103] [Enter]

creates group 103

[Shift]&[/] [11] [+] [12] [Shift]&[/] [Shift]&[/] [13] [+] [14] [Shift]&[/] [Shift]&[/] [15] [+] [16] [Shift]&[/] [Enter]

puts sidelights in sub groups

[Live] [Group] [103] [Full] {ChanCheck} [Enter] [Next]...

does a channel check with subgroups

CREATE GROUPS USING OFFSET

In [Live], [Clear] [110] [Thru] [120] {Offset}

preview line and new display in CIA area

{Chan per Group} [4] ... [Clear] Then [5]

watch channel display line for differences

{Interleave}...[Clear]

note first channel of each subgroup

{Jump} [3]

notice the gap between the subgroups

[Shift]&[Clear]

clears the command line

[51] [Thru] [67] {Offset} {Mirror In} [Record] [Group] [20] [Label] Cyc In [Enter]

[Group] [Group] [Group] [20] [Copy to] [21] [Enter]

in Group Display, copies the group

{Reverse} [Enter] [Label] Cyc out [Enter]

watch the channel sequence...

[Live] [Group] [20] [Full] [Enter] [Effect] [917] [Enter]

play an effect on the Cyc In group

Group Exercise

Build groups 9, 13, 14, and 16 in Live or in the Group List Display.

All other Groups should be in the show after the merge or added thru the exercises above.

Group #	Label	Channels
1	Specials	1 thru 3
2	Band	4 thru 9
3	Blue Sides	11 + 12
4	Pink Sides	13 + 14
5	Yellow Sides	15 + 16
6	Texture	21 thru 26
7	Top Lights	31 thru 45
8	LED Cyc Top	51 thru 67
9	LED Cyc Bottom	71 thru 87
11	Robin 300s	101 thru 106
12	VL3500	111 thru 115

Group #	Label	Channels
13	VL2000	121 thru 124
14	Mac 700	131 thru 134
16	All movers	G11 thru G14
20	Cyc In	(51 67)(52 66)(53 65)(54 64)(55 63)(56 62)(57 61)(58 60)(59)
21	Cyc Out	(59) (58 60)(57 61)(56 62)(55 63)(54 64)(53 65)(52 66)(51 67)
30	Effect 1	1, 4, 2, 5, 3
101	-	1 thru 3
102	-	4 thru 9
103	-	(11+12) (13+14) (15+16)

Non-Intensity Parameters

NON INTENSITY PARAMETER CONTROL

Pressing **[ML Control]** will open up the ML Control display in the CIA. You will need to have a moving light selected to properly view this display. The display will change based on the device selected.

Keep in mind the NIPs (non-intensity parameters). They are divided into four major parameter categories (IFCB):

- **I = Intensity** . . . Level or output of fixture
- **F = Focus** . . . Pan and Tilt positioning
- **C = Color** . . . All color parameters
- **B = Beam** . . . Any other parameters, divided into sub-categories
 - **Form** - includes parameters that affect the quality or size of the light output, such as edge, zoom, iris, IMF, frost, etc.
 - **Image** - includes anything that drops into the gate and interrupts the beam of light, such as gobos, effects wheels, etc.
 - **Shutter** - includes all of the framing devices for the luminaire



COLOR SELECTION TOOLS - SCROLLERS

[Group] [6] [Full] [Enter]

Multiple ways to change color:

- Use the parameter tile on the CIA, **{Scroller} [11] [Enter]**
- In the ML Control, select the frame desired from the scroller tiles
- Tap the header **{Color}** or the word 'Scroller' – puts it on the command line – then press **[11]** for frame 11 and **[Enter]**
- To go to a particular frame – **[Frame] [5]** for frame 5
- Use the Color Picker – will get as close as it can with gels

- LEDs

[Group] [7] [Full] [Rem Dim] [Enter]

- Use the virtual encoders to mix the color desired – i.e. R, G, B
- Use the virtual encoder softkeys: **{Min}**, **{Max}**
- Use the Color Picker – Remember the line limits
- Use the Gel Library
- To go to a particular gel color – **[At] [5]/[27]**
- Click on the encoder title/label – **{Green} [50] [Enter]**
- Use the parameter tiles on the CIA display

- OTHER FIXTURES WITH CMY

[Group] [14] [Full] [Rem Dim] [Enter]

- Use the Color Select tiles to select the color desired – leave as open
- Use the virtual encoders to dial to the color desired – i.e. C, M, Y
 - Use the virtual encoder softkeys: **{Min}**, **{Max}**
- Tap the Color or Color Select encoder label – **{Color Select} [5]***
- Use the Color Picker and Gel Picker
- Use the parameter tiles on the CIA display – **{Cyan} [75] or {Color Select} [3]**

*If you leave Color Select in a frame other than open, when you go to the gel color, you'll have a weird color (wheel plus CMY). Will need to do a **{Color Select} {Home} [Enter]***

Gel Library

1	Apollo Gel
2	GAM GamColor
3	Lee
4	Rosco Other
5	Rosco Roscolux
6	Rosco SuperGel
7	Rosco E Color
8	TokyoBS Poly Color
9	Lee CL

MOVING LIGHTS



LAMP CONTROLS

Lamp controls allow you to execute control functions of selected fixtures such as calibrate, douse lamp, strike lamp, and reset. Each fixture type has its own set of lamp control options which are available to you when you select the fixture from Live.

[Clear] [Sneak] [Enter] [Group] [12] [Enter] [About]	channel selection on command line
Lower right hand corner of CIA area – Lamp Controls	see the various lamp controls for this fixture
[Group] [14] [Enter]	note different lamp controls



FOCUS

[Live] with ML Controls open

[Group] [11] [Full] [Enter] and play with pan and tilt using the encoders notice all six fixtures move as a group

- Focus can also be set manually by grabbing the gold dot in the middle of the Pan/Tilt graph and dragging it around.
- Notice all six fixtures move as a group

Press [Next], tilt, [Next], tilt, [Next], tilt

**REMEMBER: TILT FIRST!!
OR YOU ARE JUST SPINNING IN PLACE!**

[Clear] {Select Last} to reselect group and pan

able to work with each light individually

now back as a group

- For Coarse and Fine: use the Virtual encoders (wheels). Click and hold close to the center line for slow movement, further away for faster movement. Also hold **[Shift]** and use the encoder wheel.

FLIP

{Flip} is used to spin the unit into its exact same position, but from the other direction (long path versus short path).

[101] [Enter] and pan all the way in one direction to reach the limits of the fixture

Click or press {Flip} and watch the fixtures reset

Click or press {Flip} again and watch the fixtures reset

Flip results in a manual value. Don't forget to update if in a cue!

HOME

Under Pan or Tilt, click on the  icon

returns individual parameter its Home position

Under Focus, click on the  icon

returns all focus parameters to their Home position

ALWAYS ANOTHER WAY TO DO THINGS

Tap the Tilt label, {Tilt} [-30] [Enter]

places the Tilt parameter at -30°

[Displays], press the {Tilt} parameter tile, {Home} [Enter]

... or homes the tilt parameter




BEAM

Remember: divided into sub-categories: Form, Image, and Shutter!

[Clear] [Sneak] [Enter] [Group] [12] [Full] [Enter] and tilt up on stage


Just like Color and Focus, multiple ways of doing the same thing

FORM - ZOOM

- Use the Zoom virtual encoder
- Use the virtual encoder softkeys: **{Min}**, **{Max}**
- Click on the Zoom label, **{Zoom} {35} [Enter]**
- Click on the  icon under **{Zoom}**

Note: Zoom is in degrees. Look at the display.

IMAGE - GOBO SELECT

- Under Gobo Select, click on the desired pattern
- Click on the Gobo Select label, **[3] [Enter]**
- Click on the  icon or open for each Gobo Select wheel
- Under **{Mode}** select the desired functions for the parameter such as rotate, index, or special effects. **{Mode}** affects the scale of **Gobo Index/Speed**. Change the mode; notice the scale options below Gobo Index/Speed.

[Group] [12] {Image}  [Enter]


removes the form and image attributes

SHUTTER

- Use the shutter virtual encoders for Thrust and Angle
 - mapped based on Shutter Order in Patch Attributes
- Click on the Shutter label and specify specific angle, **[30] [Enter]**
- **Frame Assembly** allows for rotation of the whole shutter assembly



HOME

{Home is a self-terminating command. No Enter required.

[Clear] [Sneak] [Enter]

[Group] [12] [Full] [Enter], tilt up on cyc, in orange, with gobo, zoom out

set levels

[111] , using the Home icon in the furthest left corner of ML

homes all non-intensity data for channel

[112] {Focus} , using the Home icon under the Focus label

homes just the focus data for channel (pan and tilt)

[113] {Form}  [Enter]

homes just the sub-category form (zoom)

[114] {Gobo Select}  [Enter]

homes just the parameter for channel (gobo select)



SYNTAX AND COMMAND LINE FILTERING

Command line syntax gives the ability to work with very broad selections (a group or several channels) or to be very specific about our selection (one channel's gobo wheel).

Console has an expectation of the order of information given on the command line:

Channel selection → categories → parameters → modifiers → action.

USING SNEAK

[115] [Copy To] [111] [Thru] [114] [Enter]	resets all fixtures to same place
[111] [Sneak] [Enter]	sneaks all parameters including intensity back to their background state
[112] {Focus} {Color} {Beam} [Sneak] [Enter]	everything but intensity sneaks
[113] [-] {Intensity} [Sneak] [Enter]	same results using subtractive syntax
[114] {Beam} [-] {Gobo Select} [Sneak] [Enter]	specific category with exceptions

To put categories on the command line, use either the labels in the ML Control or the tiles in the CIA area.



COPY TO AND RECALL FROM

[Copy To] takes the information from here and copies it over there.

[Clear] [Sneak] [Enter]	
[131] [Full] [Enter], tilt upstage, zoom out, in orange, add gobo and zoom out	set levels
[131] [Copy To] [132] [Thru] [134] [Enter]	copies all values to other channels
[132] [Thru] [134] [-] {Intensity} [Sneak] [Enter]	resets the values to background state

[Recall From] takes the information from over there and copies it here.

[132] [Thru] [134] [Recall From] [131] [Enter]	brings all info from one channel to other channels
With channels still selected, ⌘ [Enter]	resets the values to background state
[131] {Intensity} {Focus} [Copy to] [132] [Enter]	copies just intensity and focus

Palettes

REFERENCED DATA

Palettes are referenced data. This means that changes to the palette are updated into all of the places the palette is stored (in presets, cues, or effects). Except for Intensity Palettes, Palettes ignore conventional or single parameter devices.



INTENSITY PALETTES

[Clear] [Sneak] [Enter] [1] [Thru] [135] [Full] [Enter]	set levels
[Record] [Intensity Palette] [1] [Label] 100% [Enter]	records active channels at 100% in IP1
[Clear] [Sneak] [Enter] [Group] [20] [At] [10] [Thru] [100] [Enter]	set levels using intensity fan (gradient)
[Group] [20] [Record] [Intensity Palette] [2] [Label] Hot Center [Enter]	records active channels in IP2
[Clear] [Sneak] [Enter] [Group] [20] [IP] [1] [Enter]	brings back the levels recorded in IP1
[Clear] {Select Last} [IP] [2] [Enter]	brings back the levels recorded in IP2
Press & Hold [Data]	to see actual values in IP2
[Clear] [Sneak] [Enter] [Group] [20] [Recall From] [IP] [2] [Enter]	brings back the absolute data – no ref

Remember: to see the labels, make sure "Show Reference labels" is selected in your display configuration. Click on the gear tab.



COLOR PALETTES

[Clear] [Sneak] [Enter]	clears the stage
[Group] [7] [Thru][Group] [9] [+] [Group] [11] [Thru] [14] [Record] [Group] [25] [Enter]	sets up a group for use with color palettes
[Group] [25] [Full] [Enter] {Color Picker} and select a red	notice not all the same
[Group] [25] [Record] [Frame] [Frame] [1] [Label] Red [Enter]	records CP1
[Clear] [Sneak] [Enter]	
[Group] [8] [Full] [Full] [Frame] [Frame] [Enter]	the whole cyc goes to red
[Group] [25] [Full] [Enter] {Color Picker} and select an orange	
[Clear] {Select Last} [Record] {Clr Pal} [2] [Label] Orange [Enter]	using the palette button in the color picker to record CP2

Color Palette Exercise

Record five more Color Palettes using Group 25:

CP1	Red
CP2	Orange
CP3	Yellow
CP4	Green
CP5	Lt blue
CP6	Dk blue
CP7	Magenta





FOCUS PALETTES

[Clear] [Sneak] [Enter]

[Group] [12] [Full] [Enter]

brings up FOH lights

[Next]...[Next] and focus each light on the DSR Desk

[Clear] {Select Last} [Record] {Foc Pal} [1] [Label] Desk [Enter]

records FP1

[Clear] [Sneak] [Enter] [Group] [12] [Full] [Enter] {Foc Pal} [1] [Enter]

all lights go to the desk

[About]&[Label] - (a maintained press) - toggles between default view of referenced data and alternate view. Keep **[About]** depressed to page.

[About]&[Label] [About]&[Label] - double press to lock reference labels on. Press **[About] + [Label]** again to unlock.

USING HIGHLIGHT MODE

Highlight is very useful to isolate and adjust individual fixtures. In Highlight mode, no levels are entered.

The console supplies the level.

[Clear] [Sneak] [Enter]

{Highlight} [Enter]

enters Highlight mode – look at command line

[Group] [12] [Enter] , tilt up on stage... then [Next]

selects first channel in a recorded group, turns others off and advances thru group

[Next]...[Next] and focus each light on man stage center

notice yellow HL on each channel

[Clear] {Select Last} [Enter]

look at all channels together

[Clear] {Select Last} [Record] {Foc Pal} [2] [Label] USC [Enter]

records FP2

{Highlight}

exits Highlight mode – no [Enter] required

Clear the command line before hitting Highlight to exit the mode.

Focus Palette Exercise

Record three more Focus Palettes using Group 12:

FP1	DSR Desk
FP2	USC Lead
FP3	DSL Study
FP4	Vocals (USR Platform)
FP5	Guitar (USL Platform)



BEAM PALETTES

[Clear] [Sneak] [Enter] [Group] [12] [Full] [Enter] Tilt on stage	make sure you are in Live Table View
{Zoom} {Max} {Gobo Select} [5] [Enter]	zoom fixtures full and in colored dots
[Clear] {Select Last} [Record] {Bm Pal} [1] [Enter]	records BP info for all beam parameters

Notice that all parameters in the Beam category have been recorded into the Beam Palette. Not just zoom and gobo select.

USING COMMAND LINE FILTERING

[Clear] [Sneak] [Enter] [Group] [12] [Full] [Full] Tilt on stage	put the lights back on stage
{Zoom} {Max} {Gobo Select} [5] [Enter]	zoom fixtures full and in colored dots
[Clear] {Select Last} {Gobo Select} [Record] {Bm Pal} [2] [Enter]	records BP info for Gobo only
[Blind] {Bm Pal} [1] [Enter]	shows data stored in all parameters
{Bm Pal} [2] [Enter]	shows only Gobo Select stored
[Live]	
[Group] [12] {Zoom} [Record] {Bm Pal} [3] [Enter]	records BP info for just the selected channels and selected parameter

Notice now that BP2 only shows in Gobo Select parameter and BP3 only shows in the Zoom parameter. They can be used independently from one another.



PRESETS – ALL PALETTES

Presets are referenced data and can collect all data for a given channel (intensity, focus, color, and beam palettes as well as absolute data) rather than just one parameter type like with a palette.

[Clear] [Sneak] [Enter]	
[Group] [12] {Int Pal} [1] {Foc Pal} [2] {Clr Pal} [1] {Bm Pal} [2] [Enter]	put the lights back on stage
[Record] {Preset} [1] [Label] USC Red [Enter]	records all parameter data for all channels and adds a label to preset 1
Press and hold [Data]	to view nested palettes
[Clear] [Sneak] [Enter]	
[Group] [12] [Full] [Enter] {Clr Pal} [2] [Enter] manually set focus - tilt up	put the lights back on stage
[Clear] {Select Last} [-] {Intensity} [Record] {Preset} [5] [Enter]	records cue with referenced data – presets and palettes – selective (without intensity)
Press and hold [Data]	see Pan & Tilt have absolute data, color is referenced

MAKE ABSOLUTE

[Group] [12] {Make Abs} [Enter]	converts values to absolute values, notice ref. labels are gone
[Clear] {Select Last} {Color} {Focus} [Record] {Preset} [6] [Enter]	notice intensity and beam values no longer contain referenced data

Direct Selects

A quick-access tool to targets for programming and running shows

TO OPEN DIRECT SELECTS:

Click on Add-a-Tab (the {+} sign), then on DS Direct Select (Tab 4)

opens Direct Select display

USING DIRECT SELECTS

When open, there are two banks of targets by default. Targets include:

Channels, Groups, Palettes, Presets, Macros, Effects, Snapshots, Magic Sheets, Scenes and Custom*.

Hit {Groups} and {Color Palettes}

Select {Specials} and then [Full] [Enter]

posts group 1 to the command line

Select {Blue Sides}, {Pink Sides} and {Yellow Sides} and then [Full] [Full]

posts group numbers

Just like posting groups on the command line without memorizing the numbers.

[Clear] [Sneak] [Enter]

turns groups off – manual data

Select {LED Cyc} and put in {Dark Blue}, and [Full] [Enter]

can also call up palettes

Change the cyc to {Orange}, or to {Magenta}

...with the touch of a button

{All Movers} [-] {VL2000s} [Full] [Enter]

combination of keypad and direct selects

{All Movers} [Shift]&{Green} [Sneak] [Enter]

additional commands after direct select

DIRECT SELECTS DISPLAY CONFIGURATION

Right click on the tab or press the Gear tab all the way to the left

CONFIGURATION MENU OPTIONS

of Banks – select how many different target banks

Custom Rows/Columns – resize, can add/delete rows or columns

Control Buttons – Toggle on/off or even position them left or right

Use Color Swatch – previews the color recorded in Color Palettes

Maximize Button Size – similar to Fit to Screen – depending on layout, allows buttons to expand to fill the screen

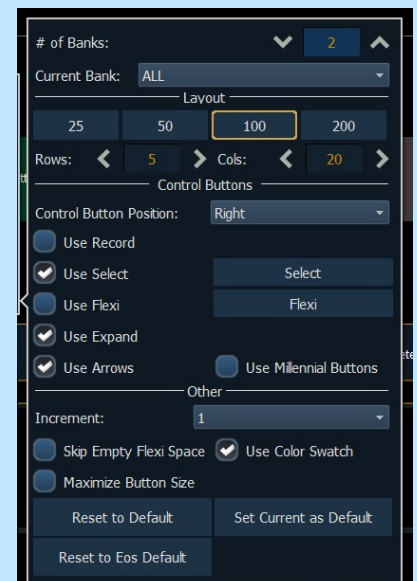
DEFAULTS

Reset to Default – restores the settings to the default state.

Set Current as Default – uses the current settings to create a default state.

Reset to Eos Default – Restores the settings to Eos factory defaults.

[Play around with Direct Selects to find what works best for you!](#)



Discrete Timing



DISCRETE TIMING ON CHANNELS

[Group] [1] [Full] [Enter] [Record] [1] [Enter]	set levels and record initial cue
[Group] [1] [Out] [Record] [2] [Enter]	set levels for fade out cue
[2] [Time] [15] [Enter]* [Update] [Enter]	records time for channel 2 only in cue 2
[Stop/Back] to cue 1 [Go] and watch the timing	watch the fade

Notice small red "t" displayed with the channel. Reminder to record! When this is done, the "t" is displayed in blue. A '+' is also displayed in the cue column on the Playback Status display. Also duration has increased to 15.

Hold **[About]&[Time]** to see the time displayed on the channel. Time displayed as 'D/T' where D is the Delay time and T is the Channel Time.



DISCRETE TIMING ON RANGES – FAN TIMING

[Group] [8] [Full] [Full] [Record] [3] [Enter]	set levels and record initial cue
[Group] [8] [Out] [Record] [4] [Enter]	set levels for following cue
[Group] [8] [Time] [0] [Thru] [8] [Enter] [Update] [Enter]	adds a distributed timing of 0 to 8 seconds across the channel list
[Stop/Back] and hit [Go]	watch the fade

Fan Time of 0 thru 8 – the fades start all at the same time but take different lengths to complete.

FAN TIMING WITH DELAY

[Group] [20] [Full] [Enter] {Clr Pal} [1] [Enter] [Record] [5] [Enter]	set levels and record initial cue
[Group] [20] {Clr Pal} [6] [Enter] [Record] [6] [Enter]	set new color for next cue
[Group] [20] {Color} [Delay] [0] [Thru] [8] [Enter] [Update] [Enter]	adds a timing of 8 seconds to the color parameters of the channel list
[Stop/Back] and hit [Go] – watch the timing	watch the fade

Fan Time of Delay 0 thru 8 – each channel starts at a different time, but fades in using the default cue time of 5 seconds.



DISCRETE TIMING ON PARAMETERS

[Group] [12] [Full] [Enter] [Record] [7] [Enter]	set channels at levels
[Group] [12] {Foc Pal} [2] [Enter] [Record] [8] [Enter]	sets up a live move
[Clear] {Select Last} {Pan} [Delay] [6] [Enter] [Update] [Enter]	adds a delay of 4 seconds to the pan parameters of the channel list
[Stop/Back] and hit [Go]	watch the fade
[Group] [12] [Enter], {Foc Pal} [4] [Enter], {Zoom} {Max}	set levels and record initial cue
{Zoom} [Time] [8] [Enter] [Record] [9] [Enter]	discrete time on zoom attribute only
[Stop/Back] and hit [Go]	watch the fade – focus in 5, zoom in 8



CLEAR DISCRETE TIMING

In Cue 2, [2] [Time] [Enter] [Update] [Enter]	removes the channel timing
--	----------------------------

Update

Update saves manual changes back to targets such as cues, palettes, presets and submasters.



UPDATE CUE - MAKE ABSOLUTE

[Go To Cue] [5] [Enter] and be in Live Table View

[55] [Thru] [63] [Enter], in the Color Picker, select an orange,
[Group] [12] [Full] [Enter] {Foc Pal} [2] [Enter]

makes a manual change to G12 – note the red R's in the table view for 55-63

[Update] Notice default Make Absolute style **[Enter]**

absolute data is now stored in cue

Notice that 55 – 63 now have absolute data, no longer reference a color palette, and 111 – 115 have been added to the cue

UPDATE REFERENCE TARGET

[111] [Enter], tilt up a bit and pan a little

note the red R's for 111

[111] [Update] {Foc Pal} [2] [Enter]

changes stored in FP2, but still manual (red) in 'old' cue 5 on stage

[Go To Cue] [Enter]

refreshes cue in the master playback fader to 'new' cue 5

UPDATE SUB

[Go To Cue] [Out] [Enter]

clears the stage

Bring up Sub 2 now add **[1] [+] [3] [Full] [Enter]**

add channels to look created by sub

[1] [+] [3] [Update] [Sub] [2] [Enter]

changes now stored in Sub



UPDATE TRACE

Trace works just as Track does, except it allows changes to be tracked backwards through the cue list, until it sees a move instruction. A trace will track into, but not beyond, a blocked instruction.

[Go To Cue] [8] [Enter]

[51] [Thru] [67] [Enter]

currently tracking (magenta)

Make more cyan – add more green

note the red R's

[Update] {Trace} [Enter]

save changes and tracked values forward and back to original change

[Back]... [Back]

see the change in cue 6

[Blind] and go to spreadsheet mode **[51] [Enter]**

Can see values change in cue 6 and track forward in to cue 9

USING CUE ONLY

[Go To Cue] [8] [Enter]

[51] [Thru] [67] [Enter] and make magenta

currently tracking (magenta)

[Update] {Trace} [Cue Only] [Enter]

save changes and tracked values back to original change but not forward

[Blind] and go to spreadsheet mode

[51] [Thru] [67] [Enter]

Can see values change in cue 6 and track forward to cue 8 but not into cue 9



Auto-Mark

Sometimes referred to as Move while Dark or Move before Bright, Auto-Mark is a default behavior of the console. Fixtures will move in dark before they are needed on stage. Non-intensity parameter transitions will be staged in the cue *immediately preceding* the cue in which the intensity turns on.

Auto-Marks will execute using the time of the cue in which the moves occur. On a “per-channel” basis, an Auto-Mark does not occur until:

- Any parameter delay time has elapsed and
- The intensity has reached zero and the parameter has completed any previous movement.

Auto-Marked cues are indicated by an “M” in the flag column of the playback status display

[Go To Cue] [Out] [Record] [10] [Enter]	record a blank cue
[Group] [1] [Full] [Enter] [Record] [Next] [Enter]	turns specials on for cue 11
[Group] [12] [Full] [Enter] {Foc Pal} [3] [Enter] [Record] [Next] [Enter]	inserts a mark for the movers in cue before (11), notice ‘M’
[Go To Cue] [9] [Enter], hit [Go] to go into cue 10	
[Go] on cue 11, watch the channels in Live table to see the marks *	note where the movers pan and tilt
[Go] on cue 12	channels are in position and fade up
* Notice the green ‘Q12’ on the channel intensity in the marked cues (cue 11). Also in the intensity area, see the MK for marked.	



DISABLE AUTO-MARK

It is possible to override Auto-Mark on a per-cue (or cue part) basis. A “D” is displayed when Auto-Mark has been disabled.

[Cue] [12] {AutoMark Off} [Enter]	turns Auto-Mark off for cue 12, notice ‘D’ and ‘L’ in Flags columns
[Go To Cue] [9] [Enter], run the cues again and ...	now you see a live move
This is a toggled state, and to turn Auto-Mark back on for that cue, hit {AutoMark off} again.	
[Cue] [12] {AutoMark Off} [Enter]	turns Auto-Mark on, notice ‘M’

MARK TIME

Mark Time is a setup option which allows you to set the time that mark instructions will use.

Setup > Show > Show Settings > Mark Time [15] [Enter]	notice new duration on cue 11
---	-------------------------------

When **{Mark Time}** is disabled, which is the default, mark instructions use cue timing.

When you enter a Mark Time in Setup, all non-intensity parameters that are marked through Auto-Mark will use this time.

Cue Attributes

CUE SOFTKEYS

When **[Cue]** is pressed, a softkey called **{Attributes}** will display. There are several new softkeys. Let's look at **{Scene}** and **{Note}**.

SCENES

Scenes are a cue organization tool that provide a visual identifier for breaks in the show. Scenes allow for quick cue list navigation without needing to remember a cue.

CREATING A SCENE BREAK

[Cue] [1] {Attributes} {Scene}

The virtual alphanumeric keyboard opens: Act 1 [Enter]

adds a Scene marker to Cue 1

SCENE END

[Cue] [4] {Attributes} {Scene End} [Enter]

adds an End of Scene marker to Cue 4

Notice as you page up and down on the cue list (PSD), the scene break will stay locked as long the cue list is in that scene. Brackets around the label show that the console is not actually seeing the cue that scene is attached to.

CUE RANGE SCENE

[Cue] [5] [Thru] [8] {Attributes} {Scene} Act 2 [Enter]

Notice the lines above Cue 5 and below Cue 8

[Cue] [10] [Thru] [12] {Attributes} {Scene} Act 3 [Enter]

NAVIGATION TO SCENES

[Go To Cue] {Scenes}* {Act 2} [Enter]

goes to cue at the top of that scene

* *The CIA opens and shows all of the different scene breaks created.*

UPDATING A SCENE

The **{Scene End}** softkey can also be used when updating the cues in a scene. For example, **[Update] <Cue> [1] [Thru] {Scene End}** will put the last cue of that scene on the command line.

REMOVE A SCENE BREAK

[Cue] [5] {Attributes} {Scene} [Label] [Enter]

to remove a scene

[Cue] [8] {Attributes} {Scene End} [Enter]

to remove a scene end

NOTES

Cues can have notes attached to them. This is more of a long form phrase instead of a label which is generally a short reminder of what a cue is doing.

[Cue] [5] {Attributes} {Notes} USL Entrance [Enter]

to add a note

Notice in the label field of the PSD, a little plus (+) mark has appeared. Hover over that label field to see the note as a floating dialog box.

In the PSD configuration menu, you can also add notes as a column in the PSD. Or check the display notes option and a dialog box appears near the bottom of your PSD which shows the notes of the current cue.

Effects



EFFECTS ATTRIBUTES

Effects 901 – 918 are preprogrammed effects

LET'S PLAY WITH A PREPROGRAMMED EFFECT

[Live] [Go To Cue] [Out] [Enter]	clear the stage
[Group] [12] [Full] [Enter], {Foc Pal} [2] [Enter]	select channels
[Effect] [901] [Enter]	applies a circle effect to channels
[Effect] [Effect]	to edit the effect in Blind

Effect properties include: **{Type}**, **{Scale}**, **{Cycle Time}**, **{Duration}**, **{Parameters}**, **{Attributes}** as well as **{Entry}** & **{Exit}** methods, **{Time}**, **{Grouping}** and **{Trail}**.

ATTRIBUTES

{Cycle Time} – time to complete one full iteration of an effect, default is 5, a cycle time of 3 = faster, 10 = slower

{Parameters} – which aspects of fixtures are being manipulated

{Scale} – Size (default 25), smaller = 10, larger = 75

{Duration} – how long the effect will run

{Attributes} – basic behavior of the effect

{Entry} & **{Exit}** – what time and how channels enter/exit the effect

{Time} - length of time for channels to enter/exit – Cue/Sub time is the default

{Grouping} determines how channels currently running the effect will be distributed throughout the pattern. Defaults is **{Spread}**. A grouping of 1 means all the fixtures will move as one. A grouping of 2 means every other light will move together. Grouping of three means every third light, and so on.

{Trail} determines how channels are to follow each other through the effect; it is a percentage of the cycle time. Trail can be any value from 0-100%, even, or solo. The default is even.

- **{Even}** – fixtures will be distributed evenly throughout the path. This is calculated by dividing the cycle time of the effect by the number of groups of channels.
- **{Solo}** – first fixture will execute the entire path. When done, the second fixture will execute the entire path.
- **{10%} - {90%}** – when the first fixture is 10% through the effect, the second fixture will start the effect, and so on through the remaining fixtures. Therefore, the fixtures will trail n% behind each other, as a percentage of the cycle time.

STOPPING AN EFFECT

[Live] [Group] [12] [Effect] [At] [Enter]

OR [Effect] [901] [At] [Enter]

CREATING EFFECTS



CREATE AN ABSOLUTE EFFECT

Absolute effects consist of a series of actions that channels are to take.

[Go To Cue] [Out] [Enter]	clears the stage
[Effect] [Effect]	
[Effect] [11] [Enter]	creates a new effect
<Type> {Absolute}	selects Absolute, changes display
{Action} [1] [Page▶] to {Level} column, then [Frame][Frame] [1] [Enter]	enters CP1 as the first action
[Page ▼] [Frame][Frame] [2] [Enter]	enters CP2 as the second action
[Page ▼] [Frame][Frame] [3] [Enter]	enters CP3 as the next action
[Page ▼] [Frame][Frame] [4] [Enter]	enters CP4 as the last action
[Page ▼] [Frame][Frame] [5] [Enter]	enters CP5 as the last action
[Page ▼] [Frame][Frame] [6] [Enter]	enters CP6 as the last action
[Page ▼] [Frame][Frame] [7] [Enter]	enters CP7 as the last action
[Live] [Group] [12] [Full] [Enter] {Foc Pal} [2] [Effect] [11] [Enter]	plays effect

Play with grouping on this effect – note that a grouping of 1 will do a solid color change of the whole cyc.

Watch the effect on the color picker display too!

[Group] [8] [Full] [Enter] [Effect] [11] [Enter]	plays effect across cyc
[Group] [20] [Effect] [11] [Enter]	plays effect running in toward center
[Effect][Effect] [Grouping] [1]	entire cyc cycles through color as one
[Clear] [Sneak] [Enter]	stops the effect – manual data only



CREATE A RELATIVE EFFECT

Relative effects are mathematical-based effects that run on any fixture that has the same parameters as the effect – focus, color or linear.

FOCUS EFFECT

[Effect] [Effect]	
[Effect] [12] [Enter] {Focus}	creates a new focus effect

Graph: X is Pan, Y is Tilt; center is where the light is focused when effect starts.

{Edit}, then {Clear}, left click on the grid, drag to create a closed path	draw something – a triangle, a heart
Don't forget to hit {Apply}!	
[Live] [Group] [12] [Full] [Enter] {Foc Pal} [2] [Effect] [12] [Enter]	apply the effect
[Effect] [Effect] {Grouping} {1}	easier to see them all move as one
[Live] [Group] [12] {Foc Pal} [3] [Enter]	change the focus, moves the entire effect
[Group] [12] [Effect] [Enter]	stops the effect

Magic Sheets

Magic Sheets is a tool that allows you to create a custom layout to display and to interact with your console functions in different ways.

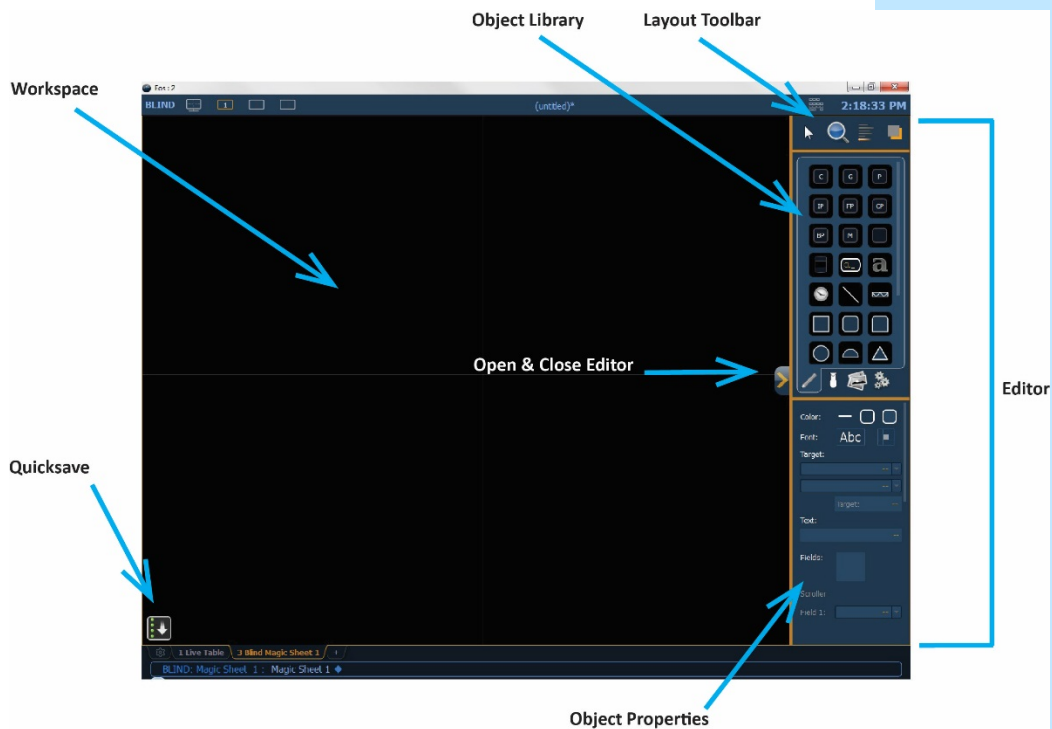
OPEN A NEW OR BLANK MAGIC SHEET

Use Add-a-Tab (the {+} sign) (Tab 3)

Click or touch "create a new Magic Sheet..."

GETTING STARTED

Clicking on the Edit button (>) on the right hand side of the magic sheet display will open the editing tools.



QUICK SAVE

Clicking on the **{Quick Save}** button allows you to save a restore point for the magic sheet you are working on. Once saved, a green check mark will temporarily appear next to the **{Quick Save}** button.

If you hit **[Undo]**, you get a Magic Sheet edit and a time stamp.

NOTE: If no restore points are saved, **[Undo] [Enter]** will delete the magic sheet.



SIMPLE TOOLS

Click in the Object Library on the rectangle

Click on it and then click again to drop it on the worksheet

- Green Handle for proportional stretch
- Blue handles for edge stretch
- White dot handle for rotate
- Pink handles for individual point moves to change the shape

OBJECT PROPERTIES

COLOR PROPERTIES

- Outline line weight
- Outline color
- Object fill color
 - Brightness (saturation) bar on right side
 - X is the no fill or clear.
 - Most-recently-used color below the brightness bar
 - RGB values can be entered

Select a line weight and a fill color

TARGET ASSIGNMENT

- | | |
|---------------------|------------------------|
| • Address | • Beam Palette |
| • Channel (default) | • Channel (by Address) |
| • Color Palette | • Cue |
| • Cue - Active | • Cue - Pending |
| • Effect | • Fader |
| • Focus Palette | • Group |
| • Intensity Palette | • Macro |
| • Magic Sheet | • Pixel Map |
| • Preset | • Scene |
| • Snapshot | • Submaster |
| • User | • Console Button |
| • Command | • Zoom |
| • Selection | |

Make the target 'Group' and start at number 8

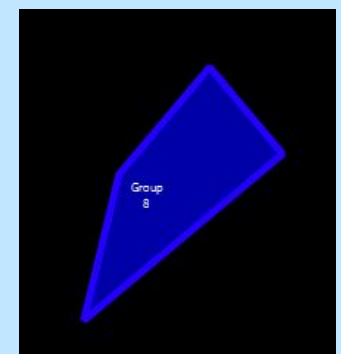
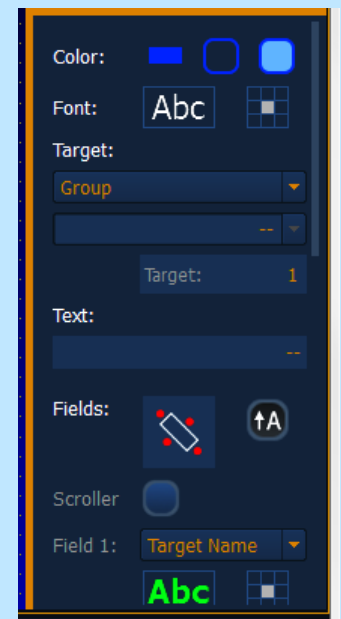
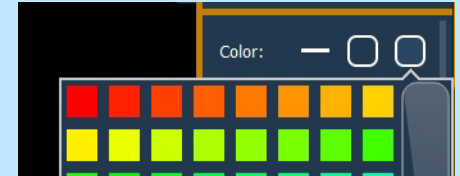
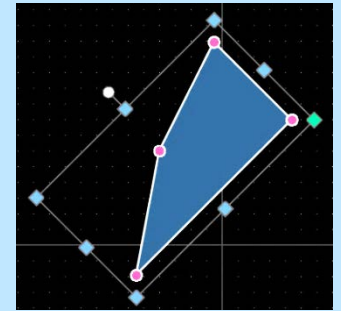
FIELD SELECTION

Up to six different fields of custom information can be displayed.

- | | |
|-------------------------|----------------------------|
| • Target ID | • Fixture Type |
| • Target Name | • Label |
| • Text 1-10, Text Gel | • Intensity/ Intensity Bar |
| • Color Swatch | • Summary |
| • Focus | • Color |
| • Beam | • Status |
| • Prev Move / Next Move | • Channel /Address |
| • Port Offset | • DMX /DMX Bar |
- **Abc or Font icon** – adjust the font type, size, color and style (bold, italic)
 - **Alignment icon** – position of the field

Make Field 1 the Target Name and make Field 2 the Target ID

The object might look something like the image to the right.



MOUSE NAVIGATION TOOLS

Use your mouse wheel

Right click and hold

CTRL+C and CTRL+V

Left click and hold – left to right or right to left

Zoom out to have more room

to zoom in and out

to pan or drag the display

to copy and paste

to select multiple objects

LAYOUT TOOL BAR

On the Layout Toolbar, click on the Pointer

Click on the Quick Layout Tool (arrow with a plus sign)

Target should be Channel and Start = 56, Increment = 1

OBJECT LIBRARY

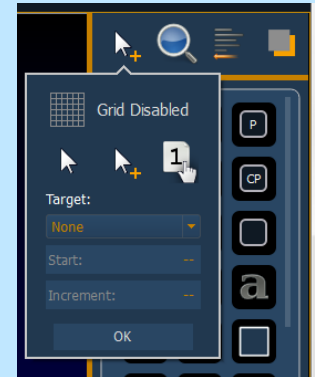
Click on the Fixtures Library tab

Select the Selador – 3rd down on right side

On the workspace, click and drop 7 Seladors - preferably horizontally

Click on the red Done icon when finished

Back on Layout Toolbar, change back to Normal pointer (simple arrow)



ALIGNMENT

Click and drag to select all the Selador fixtures

Back on the Layout Toolbar, click on the Align tool

Select Align Middle and then select Distribute Horizontally

BACK TO OBJECT PROPERTIES

Click on the Object Fill Color icon

Click on both Link to Channel Color and Link to Channel Intensity



IMAGE LIBRARY TAB

Images can be imported into magic sheets for two different purposes: background images or as icons.

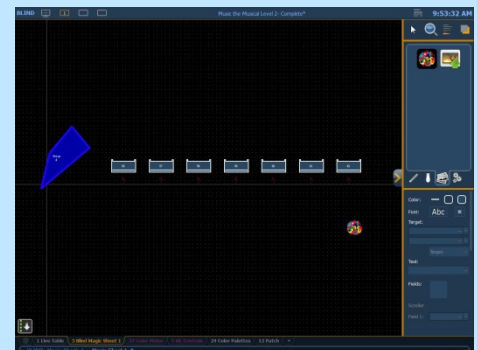
- **[Gobo]** – a direct link to the console gobo library
- Accepted image formats: .bmp, .gif, .ico, .jpg, .pbm, .pgm, .png, .ppm, .svg, .svgz, .tga, .tiff, .xbm, and .xpm.
- The maximum image size allowed is 1920 x 1920

Click in the Images Library

Select your favorite gobo from the gobo library to add to the Image Library

Click on it and add it to the Magic Sheet

The magic sheet might look something like the image to the right.



DISPLAY BEHAVIOR

Determines how the magic Sheet tab interacts with display functions

- **Normal Display** – takes focus like any Display Tab.
- **Channel Display** – uses **[Shift] & [Live]** to toggle to just Live tabs.
- **Control** (Control Tab) – will not take focus unless it is double-clicked.

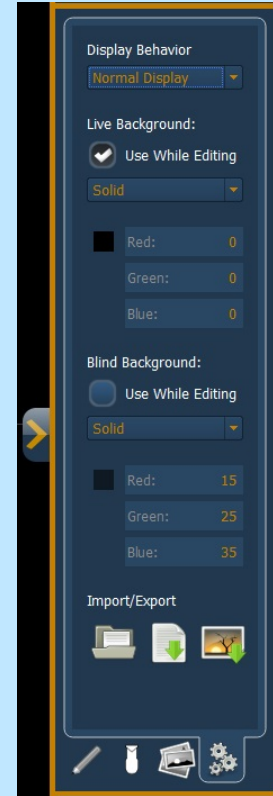
LIVE AND BLIND BACKGROUND SETTINGS

You can select Live and Blind backgrounds for magic sheets. To select the background to be used when editing, check the **{Use While Editing}** box.

- **Solid** – use Red, Green and Blue to select a color or click on the small square next to 'Red' to open a color picker, complete with saturation bar on the right. Note the X closes the color picker
- **Gradient** – select top and bottom colors and display will scale between the two colors
- **Image** – click on the image icon to select a background image, set width, height and opacity, options for inverted or normal
 - Currently accepts image files: jpg, tif, bmp, png

Select Gradient in the pull-down menu

Choose a top color and a bottom color



LET'S ADD SOME OTHER OBJECTS

Click in the Object Library on the round rectangle – 6th down center

Drag and drop it on the worksheet, stretch it out longer

Make the target Color Palette 1

Make Field 1 the Target Name, font size to 20

Make Field 2 the Target ID, font size to 20

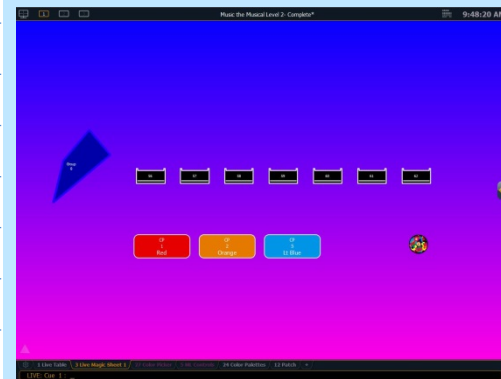
Make Field 3 the Label, font size to 25

Make the fill color red

With object selected, CTRL+C and then CTRL+V twice

Make the copies: Color Palette 2 (Orange) and Color Palette 5 (Lt Blue)

The magic sheet might look something like the image to the right.



HOW IT WORKS IN LIVE

Magic sheets are fully interactive with the command line.

Close the Editor

Click on Group 8 object. **[Full] [Enter]**

Click on the Color Palette objects - red, orange, lt. blue

Roll down intensity wheel

now in Live

to bring cyc lights up

cyc changes color – also notice channel objects are changing color

channel objects slowly fade to black.



MAGIC SHEET EDITING

LET'S ADD AN EFFECT OBJECT

Open the Editor

Add a circle to the workspace – 7th down on left in Object Library

Make the fill color green

Make the target Effect 11

Make Field 1 the Target Name, font color black, bold and size to 20

Make Field 2 the Target ID, font color black, bold and size to 20

The magic sheet might look something like the image below.

Close the Editor

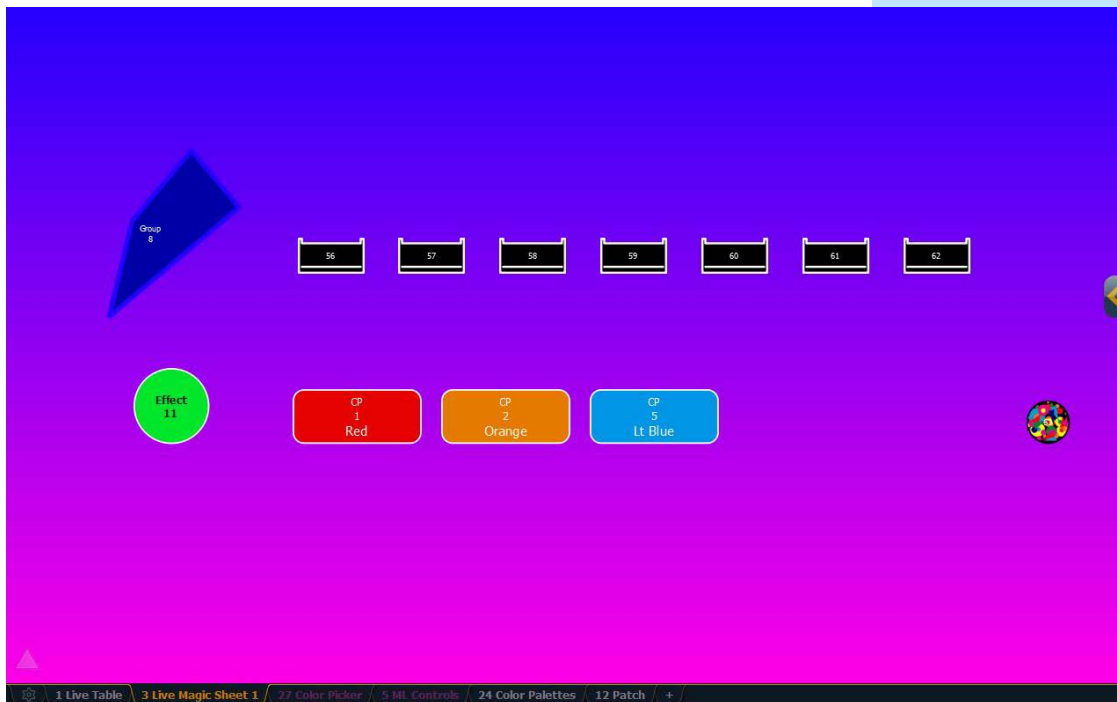
Click on Group 8 and roll to full

Click on the Effect object

now in Live

to bring cyc lights up

channels start running the color effect





NAVIGATION TOOLS

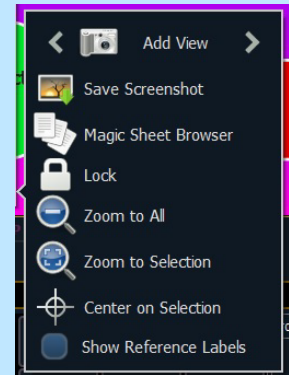
DISPLAY TOOLS

Right click or tap on the Magic Sheet tab

to see configuration settings

You can also click on the Gear tab for the same options.

- **< ■ Add View >** – for each magic sheet, multiple views may be created, then < and > allow for scrolling through the views.
- **Save Screenshot** – saves a png screenshot to a USB
- **Magic Sheet Browser** – opens a filmstrip view of magic strips to scroll through.
- **Lock / Unlock** – locks the magic sheet so it cannot be zoomed or panned. Note that the triangle turns into a lock.
- **Zoom to all** – zooms to show all objects on magic sheet
- **Zoom to selection** – zooms to show all selected objects
- **Center to selection** – centers the display on the selected objects without changing the zoom
- **Show Referenced Labels** - labels displayed rather than target number



Click on **Zoom to all View**

Click on **■ Add View**

zooms out to show all objects in MS1

Select **Group 8** object, then click on **Zoom to selection View** Click on **■ Add View**

zooms in to show only selected item

Zoom to all

zooms out to show all objects

Select the **3 Color Palette** objects and **Zoom to selection ■ Add View** Click on **■ Add View**

Now use the **< >** to scroll through the **3 views**

COMMAND-LINE NAVIGATION

{Magic Sheet} [1] [/] [2] [Enter] or {Magic Sheet} [1] [Part] [2] [Enter]

to go to a specific view - Magic Sheet 1, View 2

[Displays] {Magic Sheet} {1} [Enter]

command-line navigation

MULTI-TOUCH GESTURES

The following multi-touch gestures can be used with an external multi-touch touchscreen or the onboard monitors on other Eos family consoles.

- **Scroll** - touch with two fingers to move around the page.
- **Zoom Out** - touch with two fingers and then move your fingers toward each other.
- **Zoom In** - touch with two fingers and then move your fingers away from each other.
- **Zoom to All** - double tap with two fingers.
- **Jump to Previous View** - use three fingers to swipe upwards or to the right.
- **Jump to Next View** - use three fingers to swipe downwards or to the left.
- **Magic Sheet Browser** - tap with three fingers to open the browser.



Shell Settings

[Displays], {Exit}, and [Select]/[Enter], then {OK}, [Select]/[Enter].

STARTING SCREEN

PRIMARY OR BACKUP

Primary is a mode for using a single console on a network where the primary output of data is from that single console. **Backup** requires a primary console be online to synchronize. In the event the primary goes offline, the Backup will intake all show data for use that it needs to assume control of the lighting system.

CLIENT OR OFFLINE

A **Client** console acts as an extension of the primary console, more like a remote controller, remote video station, or an expensive keyboard for a system. Whereas **Offline** mode puts the software in a state where there is no network activity, no control, and no connections to other consoles or any other network devices.

SETTINGS

- **General** Device Name, Time/Date, Language, Use Shift Key as Eos Shift, Monitor Arrangement, Software Update
- **Network** Online status, IP Address, Protocols, Advanced Features, Wi-Fi Remote Enable
- **Maintenance** Deep Clear, Save Logs, Backup Show Archive, File Manager, Face Panel Test
- **Buttons** RPU/RVI Button Setup, Eos Ti/Gio Facepanel Buttons
- **Local I/O** DMX Speeds for local DMX outputs, Show Control Settings, External Device (Gadget) Configuration
- **RFR** RFR Base Station Frequency and Network ID

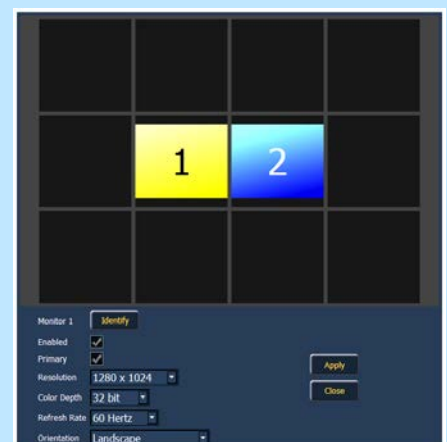
MONITOR ARRANGEMENT

The selected monitor will display in yellow. Monitors can be dragged to any of the surrounding black boxes to mimic actual monitor layout.

- **{Calibrate}** and **{Reset Calibration}** for the internal touchscreens
- **{Identify}** - displays the video port numbers that your monitors are connected to on the monitors to confirm where placement.
- **{Enabled}** - When checked, the monitor is available for use. Console displays the **{Enabled}** box checked for any monitors it recognizes.
- **{Primary}** - selects which monitor will display the Eos Configuration Utility and Central Information Area (CIA).
- **{Resolution}**, **{Color Depth}**, **{Refresh Rate}** and **{Orientation}** will help configure the monitors appropriately.
- **{Configure Touchscreens}** and **{ELO Settings}** for external touchscreens
- **{Apply}** - will save and use your settings.

SHUTDOWN

Clicking Shutdown will shut down the Eos console after a confirmation.



Important Concepts

CUE LIST OWNERSHIP

Eos family consoles support up to 999 cue lists, 200 of which can be active at a time. In a multiple-cue-list console, cue list ownership is an important concept and is determined by the cue from which a channel or parameter is currently receiving its value. In Live, a parameter is considered “owned” by a cue list when it is receiving its current value from that cue list.

When alternating playback between cue lists in sequential playback, a channel/parameter is “owned” by the last cue that provided it with a move instruction. For example, assume a channel is owned by cue list 1 and is at a tracked value. If a cue from another cue list is executed and provides a move instruction for the channel in the new cue, the channel is now owned by the second cue list. It will not return to cue list 1 until that cue list provides a move instruction for the channel.

This rule is not followed when executing an out-of-sequence cue. In general applications, the entire contents of the cue (both moves and tracks) will be asserted on an out-of-sequence cue. An out-of-sequence cue is any cue that is recalled via “Go To Cue”, a Link instruction, or manually changing the pending cue.

REFERENCED DATA

Palettes are referenced data. This means that when included in presets, cues, or effects, changes to the contents of the palette are propagated into all of the places the palette is stored. Four types of palettes are available: Intensity, Focus, Color, and Beam.

Eos family consoles support up to 1,000 palettes of each of the four types. Palettes can be recorded as decimal or whole numbers and are automatically filtered into IFCB categories. Color data cannot be placed in beam palettes, intensity cannot be included in focus palettes, and so forth. This makes the process of creating palettes easier, faster and less work. If you need to create a reference that will include a mix of IFCB information, presets can be used

UPDATE /TRACE

[Trace] works just as Track does, except it allows changes to be tracked backwards through the cue list, until it sees a move instruction. A trace will track into, but not beyond, a blocked instruction.

Following are some examples:

- **[Update] <Cue> [5] [Trace] [Enter]** -updates cue 5, and tracks changes backward until a move instruction is encountered. If the system is in track mode, the change will track forward in the cue list until the next move instruction or block. If in cue only mode, this has no impact on subsequent cues.
- **[Update] [Trace] [Cue Only/Track] [Enter]** - updates the selected cue and tracks changes backward until a move instruction is encountered. If the system is in track mode, the change is prohibited from tracking forward in the list. If in cue only mode, the change is allowed to track forward.

FILTERS

Filters can be used to modify what data is stored to a palette by a record action. The parameters that are active or filtered allow those parameters to be stored to record targets.

TO FILTER A PARAMETER:

Step 1: Press and hold the [Filter] button on the face panel.

Step 2: In the CIA, press the button for the parameter you wish to store.

Step 3: Release the [Filter] button. "Filter On" appears next to the parameter category button.

TO DETERMINE WHICH PARAMETER IS FILTERED IN THE CATEGORY:

Press and hold the **[Filter]** button. All actively filtered parameters are highlighted in gray. You may need to press the arrow softkeys for that parameter category to page additional parameters in the category.

Filters are a toggle state. To remove filters, press and hold **[Filter]** and press the highlighted parameter buttons in the CIA to deactivate the filters, or use **{Clear Filters}**.

MAKE NULL

The **{Make Null}** softkey can be used to withhold parameter data from record or update actions in live, and remove parameter data from record targets in blind. **{Make Null}** is applied using channel selection and can impact entire channels, individual parameters, or parameter categories.

PSD FLAGS

Flags can be applied to cues to change specific behaviors. Flags can be set for "Mark - M", "Block - B", "Preheat - P", "Moves - MV" and "Release - R."

M - Mark (Auto Mark Enabled)

- M A cue that the software is using for an Auto Mark, and has channels marking in it. The 'M' always appears in the cue directly before the Reference (which is not indicated when Auto Mark is enabled).
- D A cue where Auto Marks have been disabled, allowing live moves.

B - Block

- B Cue-Level Block
- b Discrete channel/parameter Blocks are present

P - Preheat

- P A cue that is set for Preheating. The cue before it will use each channel's preheat value from patch.

MV - Moves

- D A cue with Dark Moves. There are channels that have an intensity of zero and non-intensity moves stored in this cue. This is where you might want to delete unnecessary moves.
- L A cue with Live Moves. There are channels that have an intensity of zero stored in the previous cue, and an intensity above zero and non-intensity moves stored in this cue. This is where you might want to Mark channels to a previous cue.
- + A cue where both Dark Moves and Live Moves are present.

R - Release

- R Release behaves like Make Null, but it also releases the channel and parameter data to its background state, if one is available, or fades out the intensity instead.



Appendix 1 – Level 1 Channel Hookup

Channel	Universe	Address	Manufacturer	Type	Focus/Notes
1	1	1	Generic	Dimmer	Special - DSR Desk
2	1	2	Generic	Dimmer	Special - USC Solo
3	1	3	Generic	Dimmer	Special - DSL Study
4	1	4	Generic	Dimmer	Special - Piano
5	1	33	Generic	Dimmer	Special - Drums
6	1	31	Generic	Dimmer	Special - Vocals
7	1	32	Generic	Dimmer	Special - Guitar
8	1	35	Generic	Dimmer	Special - Piano Top Light
9	1	34	Generic	Dimmer	Special - Drums Top Light
11	1	5, 6, 7	Generic	Dimmer	High Side SR - Blue
12	1	8, 9, 10	Generic	Dimmer	High Side SL - Blue
13	1	11, 12, 13	Generic	Dimmer	High Side SR - Pink
14	1	14, 15, 16	Generic	Dimmer	High Side SL - Pink
15	1	17, 18, 19	Generic	Dimmer	High Side SR - Yellow
16	1	20, 21, 22	Generic	Dimmer	High Side SL - Yellow
21	1	23	Generic	Dimmer	Texture Wash
21 P2	1	71	Generic	Scroller	Scroller w/ custom load
22	1	24	Generic	Dimmer	Texture Wash
22 P2	1	72	Generic	Scroller	Scroller w/ custom load
23	1	25	Generic	Dimmer	Texture Wash
23 P2	1	73	Generic	Scroller	Scroller w/ custom load
24	1	26	Generic	Dimmer	Texture Wash
24 P2	1	74	Generic	Scroller	Scroller w/ custom load
25	1	27	Generic	Dimmer	Texture Wash
25 P2	1	75	Generic	Scroller	Scroller w/ custom load
26	1	28	Generic	Dimmer	Texture Wash
26 P2	1	76	Generic	Scroller	Scroller w/ custom load
31	1	101	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
32	1	110	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
33	1	119	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
34	1	128	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
35	1	137	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
36	1	146	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
37	1	155	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
38	1	164	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
39	1	173	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
40	1	182	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
41	1	191	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
42	1	200	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
43	1	209	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
44	1	218	ETC Fixtures	D40 Lustr+ Direct Str	Top Light
45	1	227	ETC Fixtures	D40 Lustr+ Direct Str	Top Light

Channel	Universe	Address	Manufacturer	Type	Focus/Notes
51	2	52	Philips Color Kinetics	ColorBlast 12	Cyc Top
52	2	55	Philips Color Kinetics	ColorBlast 12	Cyc Top
53	2	58	Philips Color Kinetics	ColorBlast 12	Cyc Top
54	2	61	Philips Color Kinetics	ColorBlast 12	Cyc Top
55	2	64	Philips Color Kinetics	ColorBlast 12	Cyc Top
56	2	67	Philips Color Kinetics	ColorBlast 12	Cyc Top
57	2	70	Philips Color Kinetics	ColorBlast 12	Cyc Top
58	2	73	Philips Color Kinetics	ColorBlast 12	Cyc Top
59	2	76	Philips Color Kinetics	ColorBlast 12	Cyc Top
60	2	79	Philips Color Kinetics	ColorBlast 12	Cyc Top
61	2	82	Philips Color Kinetics	ColorBlast 12	Cyc Top
62	2	85	Philips Color Kinetics	ColorBlast 12	Cyc Top
63	2	88	Philips Color Kinetics	ColorBlast 12	Cyc Top
64	2	91	Philips Color Kinetics	ColorBlast 12	Cyc Top
65	2	94	Philips Color Kinetics	ColorBlast 12	Cyc Top
66	2	97	Philips Color Kinetics	ColorBlast 12	Cyc Top
67	2	100	Philips Color Kinetics	ColorBlast 12	Cyc Top
101	1	301*	Robe	Robin 300 LEDWash – M3	
102	1	321	Robe	Robin 300 LEDWash – M3	
103	1	341	Robe	Robin 300 LEDWash – M3	
104	1	361	Robe	Robin 300 LEDWash – M3	
105	1	381	Robe	Robin 300 LEDWash – M3	
106	1	401	Robe	Robin 300 LEDWash – M3	
111	3	1	VariLite	VL3500 Spot – VL3500 Spot	FOH
112	3	32	VariLite	VL3500 Spot – VL3500 Spot	FOH
113	3	63	VariLite	VL3500 Spot – VL3500 Spot	FOH
114	3	94	VariLite	VL3500 Spot – VL3500 Spot	FOH
115	3	125	VariLite	VL3500 Spot – VL3500 Spot	FOH









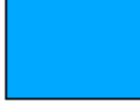


* Think Offset!!

Appendix 2 – Level 2 Hookup Additions

Channel	Universe	Address	Manufacturer	Type	Focus/Notes
71	2	1	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
72	2	4	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
73	2	7	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
74	2	10	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
75	2	13	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
76	2	16	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
77	2	19	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
78	2	22	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
79	2	25	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
80	2	28	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
81	2	31	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
82	2	34	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
83	2	37	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
84	2	40	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
85	2	43	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
86	2	46	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
87	2	49	Philips Color Kinetics	ColorBlast 12	Cyc Bottom
121	2	351	VariLite	VL2000 Wash – Enhanced 16B	Over-stage
122	2	366	VariLite	VL2000 Wash – Enhanced 16B	Over-stage
123	2	381	VariLite	VL2000 Wash – Enhanced 16B	Over-stage
124	2	396	VariLite	VL2000 Wash – Enhanced 16B	Over-stage
131	2	201	Martin	Mac 700 Profile – Ext	Over-stage
132	2	232	Martin	Mac 700 Profile – Ext	Over-stage
133	2	263	Martin	Mac 700 Profile – Ext	Over-stage
134	2	294	Martin	Mac 700 Profile – Ext	Over-stage

Appendix 3 – Scroll Setup

Generic Scrolls (Channels 21 – 26)

1	Open Frame	
2	R10 – Medium Yellow	
3	R27 – Medium Red	
4	R339 – Broadway Pink	
5	R351 – Lavender Mist	
6	R359 – Medium Violet	
7	R370 – Italian Blue	
8	R38 – Light Rose	
9	R65 – Daylight Blue	
10	R85 – Deep Blue	
11	R90 – Dark Yellow Green	

Appendix 4 – Show File Data

Groups, Palettes and Presets are included in the show file:

Group #	Label	Channels
1	Specials	1 thru 3
2	Band	4 thru 9
3	Blue Sides	11 + 12
4	Pink Sides	13 + 14
5	Yellow Sides	15 + 16
6	Texture	21 thru 26
7	Top Lights	31 thru 45
8	LED Cyc Top	51 thru 67
9	LED Cyc Bottom	71 thru 87
11	Robin 300s	101 thru 106
12	VL3500s	111 thru 115
13	VL2000s	121 thru 124
14	Mac 700s	131 thru 134
16	All movers	G11 thru G14
20	Cyc In	Cyc In
21	Cyc Out	Cyc Out
25	CP Group	G7 + G8 + G11 thru G14
30	Area lights in a cross-stage order	1, 4, 2, 5, 3

Color Palette #	Label	Groups Used
1	Red	G25
2	Orange	G25
3	Yellow	G25
4	Green	G25
5	Light Blue	G25
6	Dark Blue	G25
7	Magenta	G25
Focus Palettes #	Label	
1	DSR Desk	G12
2	USC Solo	G12
3	DSL Study	G12
4	Vocals (USR Platform)	G12
5	Guitar (USL Platform)	G12
Beam Palettes #	Label	
1	All Beam parameters	G12
2	Just Gobo Select	G12
3	Just Zoom	G12
Preset #	Label	
1	USC Red (Solo In Color)	G12
5	Movers – Intensity	G12
6	Movers – Intensity and Beam	G12



Corporate Headquarters ■ Middleton, Wisconsin, USA ■ Tel +608 831 4116 ■ Service (Americas) ■ service@etconnect.com

London, UK ■ Tel +44 (0)20 8896 1000 ■ Service: (UK) service@etceurope.com

Rome, IT ■ Tel +39 (06) 32 111 683 ■ Service: (UK) service@etceurope.com

Holzkirchen, DE ■ Tel +49 (80 24) 47 00-0 ■ Service: (DE) techserv-hoki@etconnect.com

Hong Kong ■ Tel +852 2799 1220 ■ Service: (Asia) service@etcasia.com

Web ■ etconnect.com ■ Copyright © 2016 Electronic Theatre Controls, Inc.

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