the plan

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IN THIS ISSUE: *wysiwyg* R27 Tours Europe with Dream Theater

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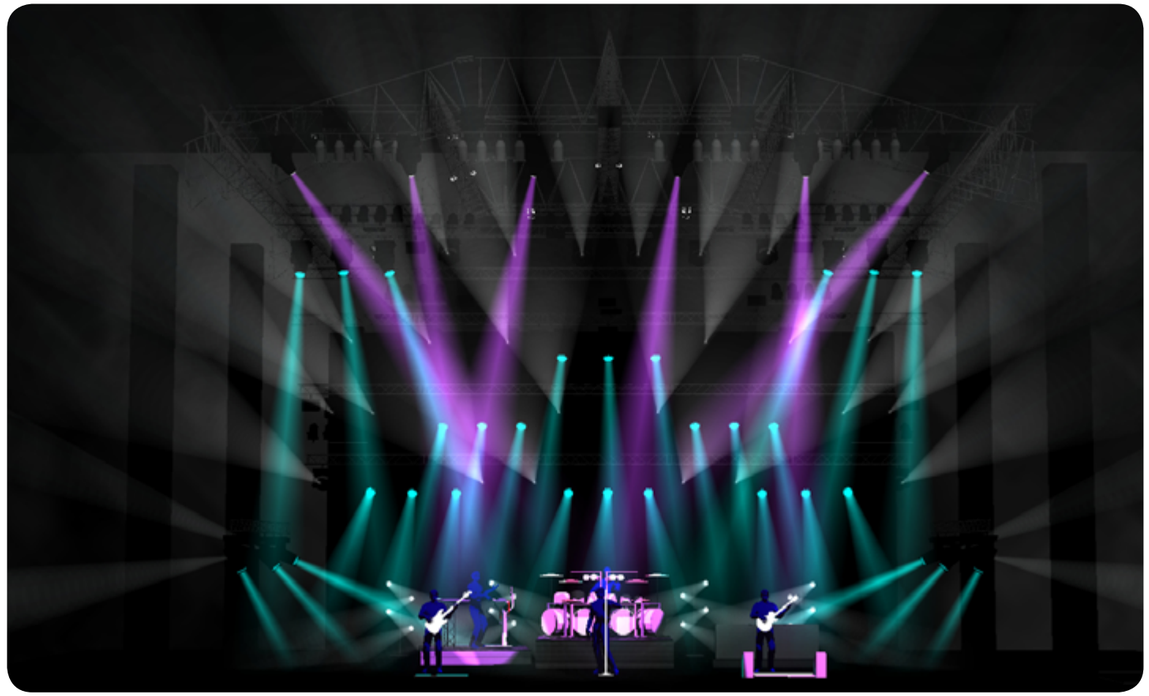
featuring Steve Baird,
Lighting Designer and ***wysiwyg*** user

wysiwyg R27 tours Europe with Dream Theater



wysiwyg Shaded View - Dream Theater, 2011 Summer European Festival tour

The 26-year career of progressive rock band Dream Theater has been engaging audiences worldwide year after year. The 2011 Summer European Festival tour, hit 20 major music festivals and one-offs beginning in Rome and ending in Hungary, drawing legions of fans to their monumental catalog of releases and dynamic, marathon live shows.

The band, formed in 1985, is comprised of James LaBrie on vocals, John Myung on bass, John Petrucci on guitars, Mike Mangini on drums and Jordan Rudess on keyboards.

Steve Baird, longtime ***wysiwyg*** User and LD for the band, shares how ***wysiwyg*** proved to be a tremendous friend on the road:

"Festival Tours are always lots of fun. Knowing that I had the challenge of never getting the same lighting system twice, I needed to decide whether to busk, or run my show cue to cue style.

For Dream Theater, I built a show cue to cue, using spot, wash and LED type moving fixtures with ***wysiwyg*** R27. After I programmed the initial show, I advanced each event, got the technical spec sheets, drew up each layout in ***wysiwyg*** and then cloned my show to all the different layouts.

photo - Dream Theater, 2011 Summer European Festival tour

Having ***wysiwyg*** on the road was the right choice because most of the festival designers use ***wysiwyg*** too, and they were more than happy to share their files with me. This was a huge benefit, especially for the larger shows such as High Voltage Festival in London's Victoria Park and Sonisphere in Metz, where the fixture patch and position distances were all set.

It was awesome to be able to playback my show on my laptop. The beams looked so real. It was like having the lighting system in front of me. If there were any glitches in the cloning I could see them. It was stress free on show days as all I had to do was adjust focus positions and work with hard edge focus for gobos. The rest I did on ***wysiwyg***.

There were lots of positive comments from techs and LDs on the beams and the speed of ***wysiwyg*** R27. Also the band appreciated the consistent look of their show. Plus ***wysiwyg*** allowed me to work on the shows anytime I had a chance…on the tour bus, in a hotel room and travelling though airports."

by Joan Lyman,
Manager, Communications

PLASA Highlights: New Products and Prize Winners

Objet petit a (Object of desire)

The bags are unpacked and we're celebrating a hugely successful PLASA 2011 having shown dynamic new products and hosting a daily drawing to win a variety of prizes to visitors to our booth. A sincere thank you to all who stopped by to visit during the show.

Congratulations to our winners! As if the seeing our exciting new products in action weren't incentive enough, we held a daily drawing for ***wysiwyg*** and Vivien leases, t-shirts and more.

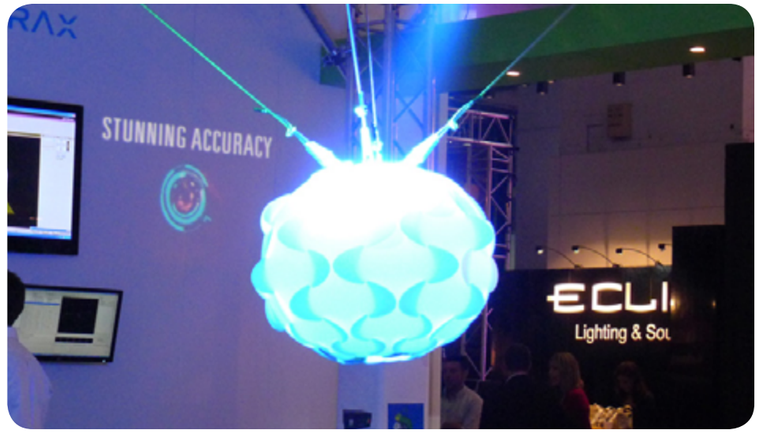
And the lucky winners are:

- Naomi Nash of Callington - UK, winner of a 1-year lease of Vivien - Virtual Event Designer
- Tom Mulliner of Sutton Farm – UK, winner of a 1-year ***wysiwyg*** Design Student Edition
- Ben Freer of Crawley - UK, winner of a 1-year lease of ***wysiwyg*** Design
- Calle Brattberg of Stockholm - Swe den, winner of a 1-year ***wysiwyg*** Per form Membership

During PLASA, we demonstrated the new BlackTrax 3D, a revolutionary system for tracking people and objects with unbelievable accuracy … in realtime. BlackTrax 3D uses a proprietary IR Beacon placed on each object to track their X, Y, and Z – the 3D coordinates.

Using leading-edge proprietary IP, BlackTrax can track all the parameters of each uniquely tagged object in the defined 3D space. Should the line of sight be obstructed (which is the primary mode of tracking), the onboard accelerometer and gyroscope deliver redundant tracking data and the orientation of any moving set piece, dancer or human cannonball. The speed: over 150 frames per second.

What's more, the new BlackTrax 3D also drives true 3D audio output for the first time in the world! The incorporation of Sonic



Blacktrax in action

The crowd descending upon us

Wave I 3D Audio technology enlarges the listening zone of conventional surround sound and enables perfect audio imaging for all listeners. The whole audience gets the perfect audio image.

Also during PLASA, we demonstrated ***wysiwyg*** R27. The big advance is its breakneck speed -- up to 5x faster in Shaded View. With R27 the improved Attribute Layout makes it easier to customize patch, channel, gobo, and other markers for each fixture. The new Image Manager makes it easier to add, delete, replace and/or edit textures and other images in ***wysiwyg*** files.

New features in R27 include Beam optimization, native Art-Net connectivity, improved Attribute Layout, new Image Manager, upgraded Layer Manager, new fullscreen mode, ability to add video to Library Objects and additional reports.

If you couldn't make it to PLASA, CAST will also be holding daily drawings and demonstrating these products (as well as Beta R28) at LDI, 28-30 October at the Orange County Convention Center in Orlando, Florida in booth 1135. For more information visit LDI at www.ldishow.com.

Hope to see you there!

Ben Freer - Winner

Naomi Nash - Winner

Calle Brattberg - Winner

Tom Muliner - Winner

by Jim Hutchison, Lighting Designer
CAST's Social Media Manager and a
rabid *wysiwyg* User

R27 – Five times faster!

September has been a pretty interesting month for innovation in lighting technology across the world – fixture companies are pushing lamps and ballasts past the point we've known for years, leaps and bounds have been made in the world of organic LEDs (OLED), and humans are figuring out how to cure diabetes with blue light wavelengths, to name a few. As the last rocket ship blasts off here on earth, our scientists have launched a new *wysiwyg* rocket ship that just put a pretty big hole in that proverbial glass ceiling. of computer previsualizations.

So, have you heard that *wysiwyg* R27 is five times faster than R26 before it? We thought R26 was fast, and it is, by all accounts. But Gil Densham and his team of CAST innovators have taken one of the top performers in the industry and sprinkled some magic pre-viz dust all over everything here in the offices and cranked out a rendering speed increase that came with a multiplier of five times.

(You should hear Bruce Freeman, our chairman, every time he trips over the piles of magic sprinkles that are everywhere up here from Gil's experiment; it's quite a sight to behold.)

You could say that we've created a really virtually real environment based on what you experience when you have your eyes open in the venue designing. You might also say that we've been working non-stop to make no differentiation between looking at your screen and looking at the stage. The only way to do that is to create a software suite that gives you the kind of rendering power that your eyes and brain have, with an efficiency that is just as fast – and we do mean the efficiency that comes with sleep and good food, not that efficiency that comes after a matinee load-in and seven pints of coffee!

We recently did a study to compare R26 and R27's graphic rendering capabilities, and the results were so amazing that WE were even shocked at the monster we'd just let out of its crate. Our CAST scientists took a drawing file and put about a thousand objects in it to be rendered in realtime, added 640+ moving lights, and had each one do something different, and quickly. Now that's a large show – but we're not naïve, with each show the human brain creates, another human brain makes a show twice that size, and that's where *wysiwyg* R27 comes in! *wysiwyg* R27 was so powerful, so fast, that we were able to have a realtime rendering up of the monster showfile with enough graphic power in reserve to do flythroughs with our 3Dconnexion mouse without disturbing the rendering processes. It's truly really virtually real.

As a client tool, having a faster *wysiwyg* means outstanding presentations and images right from the Shaded View – being able to show a client a sequence with video playing and rendering in realtime is an essential tool, both figuratively and literally. When we're faster, you're faster – leave the rendering power to us, you make the amazing art!

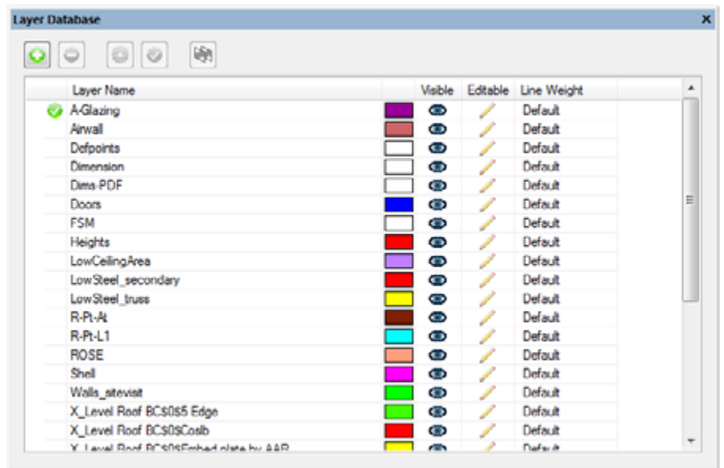
by Jim Hutchison, Lighting Designer
CAST's Social Media Manager and a
rabid ***wysiwyg*** User

R27 is my favorite Release for two reasons

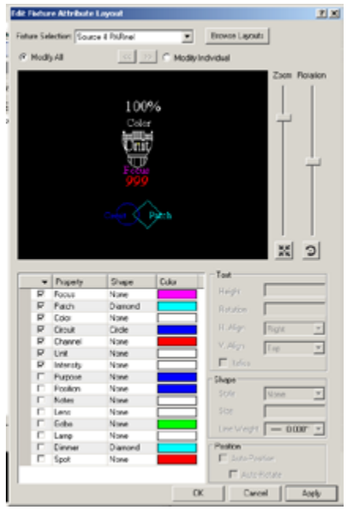
I have been working my posterior off lately in ***wysiwyg*** R27. I've had a full previsualization environment running since mid-August with an Oklahoma City University production of Jesus Christ Superstar (with an excellent team of student lighting design assistants using R27), and a few other completely off-the-wall projects, conceptualizing the architainment lighting of a huge tower building, and designing some crazy Halloween parade float creations that will illuminate and fluoresce. Oh, I guarantee that the ridiculance will run rampant.

Something I have noticed with R27 is that I seem to have picked up speed in my drawing skills for some odd reason, and I've been drafting for about 15 years. I'm not saying that I'm some awesome ***wysiwyg*** light plot magician or anything (which I AM, by the way) but I have noticed that overall, I seem to be getting to bed a bit earlier after my days of designing in WYG all day.

I've been pretty impressed by a few really key features of Release 27 that I'm sure most people probably find simple and mundane, but for me the drafting/previz experience is all about two tools: the Layer Manager and the Edit Fixture Layout manager. Workflow is key for me, and the improvements that the Development and User Experience ninjas here at CAST have really taken these two tools and given them that little extra bit of hot sauce that only they know how to cook up. Changing fixture information on the plot in a rapid hurry and sometimes on a large scale is now just about as easy as just opening the drawing. What else does it need to be, right?

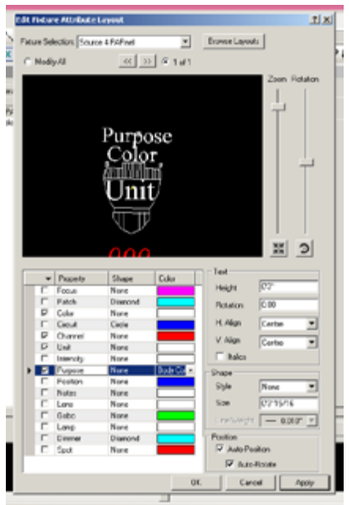


The new Layer Manager is very streamlined and fast to the eye – navigating the Layer Manager is to a point now where using it is intuitive. I pop it out and throw it into another window myself – I keep it open whenever I work in ***wysiwyg***, the way I work is very much an on/off layer style of working. I find it the fastest for me, and the new format of the Layer Manager has really pushed my speed in creating my lighting designs. If you're a working LD who's also teaching, you know how important it is to be fast. I was able to finish three plots that were all due at the same time, and I didn't tear off one of my eyebrows. I find that an accomplishment in my life!



Now look… I realize that there are a lot of people in this industry who make a plot, throw the fixtures on it, make the paperwork, and go to the next show. Light plots are documents that show a set amount of information about the rig, but they are also one of the most particular documents in the world to some lighting designers, me included. Having the ability to shift fixture information around on the plot on a symbol-by-symbol basis is integral to the creation of an excellent light plot.

Editing fixture layouts has come a long way in the history of ***wysiwyg***, and its development has reached a really cool place. It's that intuitive place again – working in the Edit Fixture Layout manager is just faster. When you get the rhythm of your drafting streak and you are just clicking up a storm, moving fixture information editing the fixture information is nothing, it's cake. It's really like that lovely chocolate cake that has the cherry filling. Oh, dear.



You might notice in the image to the left that I'm zoomed way into the color and purpose data of the fixture symbol because I need to move it around a bit – my ***wysiwyg*** obsessive-compulsive disorder is really kept at bay now by the Edit Fixture Layout Manager because it's so easy to just fix the [insert crazy miniscule plot correction here]. Zoom way in on the part of the fixture symbol you want to adjust and just – well, adjust it. Now it's nothing to do tiny corrections on hundreds of fixtures.

Sorry, I have to go back to my R27 now. I have another plot that's due in a few days, so I'll be spending about 48 hours stuck in beautiful 3D conceptual space.

by Joan Lyman,
Manager, Communications

wysiwyg and Joe Cocker in Dubai

wysiwyg Shaded View - Joe Cocker Live concert, Dubai

photo - Joe Cocker Live concert, Dubai

wysiwyg continues to travel the world with some of the most high profile artists alive. Recently, ***wysiwyg*** was used for the Joe Cocker Live concert at the opening of the prestigious Al Badia Golf Club in Dubai, United Arab Emirates on 22 May 2011.

Dubai is no stranger to luxury. The Al Badia Golf Club offers an 18-hole golf course, world-class spa and dining and top meeting and event facilities. The grand opening required a performance worthy of such prestige – none other than Joe Cocker would suffice.

Joe Cocker has been a major player in the music business for more than forty years, releasing 25 albums and selling millions of records all over the world. He is a Grammy, Golden Globe and Academy Award winning artist. Without any doubt, Joe Cocker is a true music legend and one of the most successful and popular singers of the last four decades. Organised in association with the Dubai Events and Promotions Establishment, the Live in Dubai concert marked the artist's first ever performance in the Middle East.

Production Technology LLC of Dubai was hired to handle the design and entertainment light for the show. Lighting Designer and ***wysiwyg*** Designer Luke Bonner of Production Technology explained, "The lead up to load in was a very busy time for us and we knew that this concert (although as important as anything else) was going to require a swift, pre-planned execution with no room for error. We only had minimal lighting direction from Joe Cocker's management, which added more pressure to deliver on time. Thanks to ***wysiwyg***, I was fortunate to have the opportunity to design a functional and practical lighting solution that served their requirements well."

He continues, "By using the ***wysiwyg*** platform to not only pre-program and pre-cue each song, I was also able to provide the visuals to the management of how it should look and also the paper work to provide direction to the lighting team for the build. Once onsite, only positions and a few colours were updated. ***wysiwyg*** really saved a lot of time onsite. It was like this: work in the office on something and then go off to work on the show for an hour then back to the office and work on something

wysiwyg Shaded View - Joe Cocker Live concert, Dubai

photo - Joe Cocker Live concert, Dubai

photo - Joe Cocker Live concert, Dubai

else! It worked out fine in the end. ***wysiwyg*** helped me out a lot, ready to go when I needed it and not the other way around."

The client was extremely pleased and the audience was ecstatic. Once again, ***wysiwyg*** made a tight situation seem easy to a client requiring perfect results in a crunch.

Equipment List:

2 x grandMA Full size console
32 x Vari*Lite VL3500 wash
22 x Vari*Lite VL3000 spot
8 x Clay Paky Alpha Spot 1200 HPE
8 x Clay Paky Alpha Wash 1200
12 x Clay Paky Alpha Spot 300 HPE
5 x Thomas Pixel line Micro W
10 x Thomas Pixel PAR 90
8 x Thomas Molefay 8-lite
8 x Wybron Coloram 8-lite scroller
9 x ETC Source 4 19 degree + IRIS
5 x BAR6 PAR 64 (CP61)

Crew credits:

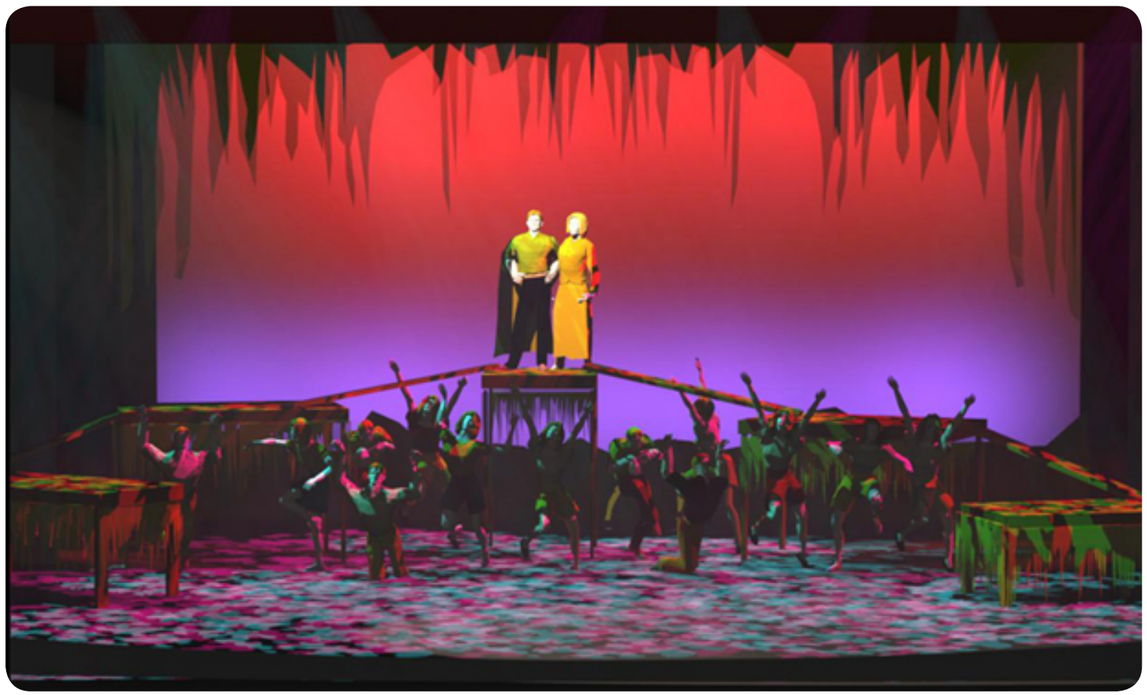
Lighting Designer: Luke Bonner
wysiwyg: Luke Bonner
Project Management: Robert Storm, Simon Travis
Lighting crew chief: Andrew Cooper
Vari*Lite Tech: Rene Colinayo, Isabelo Malinay

wysiwyg Shaded View - Joe Cocker Live concert, Dubai

photo - Joe Cocker Live concert, Dubai

featuring Steven Smith,
Lighting Designer and Assistant Professor
Minnesota State University, Mankato

Students ‘learn’ lighting design skills using wysiwyg



Finished Rendering from The Robber Bridegroom - Lighting Design by Steven Smith

Many of you have seen Lighting Designers use lighting visualization programs such as ***wysiwyg*** to create finished renderings of what their lighting ideas might look like. This is a great way to collaborate with a design team and it sure beats going to a meeting empty handed waving your hands in the air and describing what the lighting could look like. A picture is worth a thousand words.

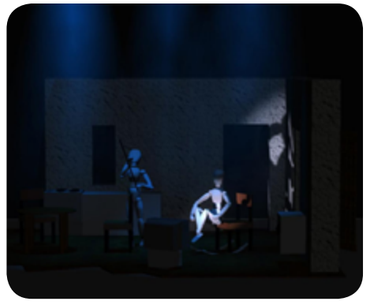
I have found other uses for lighting visualization besides making pretty pictures. One important application for lighting visualization is in the early design phase. Just like a scene designer showing preliminary sketches, I will often bring in very crude sketches so that I can have a linear process that the design team can see. If a set designer shows a full stage sketch and describes how a small internal scene could play on an isolated platform downstage left, I like to show the production team what that might look like. If the set designer hasn’t discussed colour yet, I will keep things in grayscale. If the costume designer has shown research but hasn’t shown sketches yet, I will use generic mannequins rather than “real people”. Although it is a creative collaboration, I don’t want to inadvertently influence another design area. These crude lighting sketches are far from a finished rendering and serve a different purpose than showing a pretty picture. I

Production Photo from The Robber Bridegroom - Lighting Design by Steven Smith

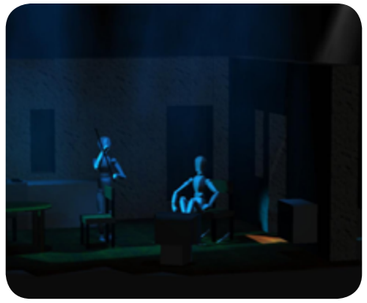
recently worked on two designs where I used lighting sketches. On a production of Beauty Queen of Leenane, which opened in March 2011, I wanted to show several ideas: firelight coming from a wood burning stove casting large shadows on the scenic walls, low angled light coming from a black and white television, and moonlight coming from an implied downstage window casting a long window shape on the floor in a big diagonal streak. These ideas had come up in a meeting where the scene designer had presented a white model of the set. I was able to bring in my rough sketches and play with brightness settings in the meeting and “tweak the looks” to the satisfaction of the director. I like that kind of organic collaboration. A lighting design where the design team sees your process from start to finish and helps shape that journey is more likely to result in a painless technical rehearsal week because there are relatively few surprises and everyone feels that they were a part of a cohesive design team.

Another use for lighting visualization is what I call the “reality check” where I try to answer for myself as well as the design team, “What’s this idea going to look like? Will that even work?” We have all tried a wacky idea at one time or another and found that it didn’t work out the way you thought. The timing of that “it’s not gonna work” moment often comes at the eleventh

Preliminary Sketch of Keylight from woodstove - Beauty Queen of Leenane - Lighting Design by Steven Smith



Preliminary Sketch of Keylight from television - Beauty Queen of Leenane - Lighting Design by Steven Smith

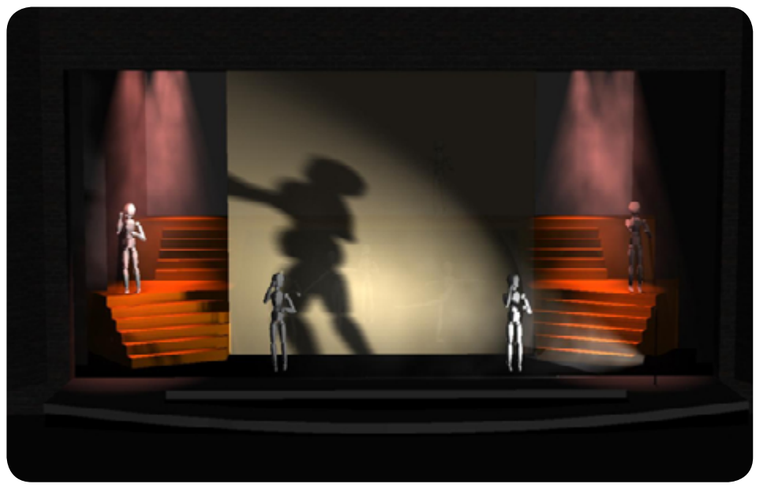


Preliminary Sketch of Shaft of Moonlight Through Implied Window - Beauty Queen of Leenane - Lighting Design by Steven Smith

hour when you transition from "disillusionment" into "panic". I have found a good way to avoid these states of panic is to do a "reality check" sketch to see what your idea might look like. (Of course the best case scenario is to go into a theatre and actually try the idea but sometimes that isn't an option). I also recently worked on a production of 42nd Street that opened in April. There was a "Dream Ballet" section that called for some kind of shadow dance. The scene designer worked up a preliminary ground plan of his set that included a lineset labeled "shadow drop". In many design teams that would be the end of it until tech week when the set is loaded in and they've experimented with lighting cues. That would usually be a few days before Opening Night. Not a good time to have an "I don't think this is gonna work like I thought it would" moment! So I worked up a very crude lighting sketch from that ground plan and played with rover lights in a virtual environment. I soon discovered that the position of these rover lights both in front and behind a translucent drop could be a lot of fun. The distance between the drop and the back of the set was shorter than I would have liked but with experimentation I found that shooting the rover diagonally gave me the desired distance and a decent "larger than life" shadow that the director wanted. Since *wysiwyg* takes into account things like beam spread, throw distance, and the physics of light, you know with greater certainty that your idea will actually work.

Most lighting designers stop utilizing virtual lighting once they get into the actual theatre working with actual lights. I have found myself in many instances focusing lights before all of the scenery is loaded in. In this situation lighting visualization has saved my butt on many occasions. One

Preliminary Sketch: Shadow Ballet Backlight, 42nd Street - Lighting Design by Steven Smith



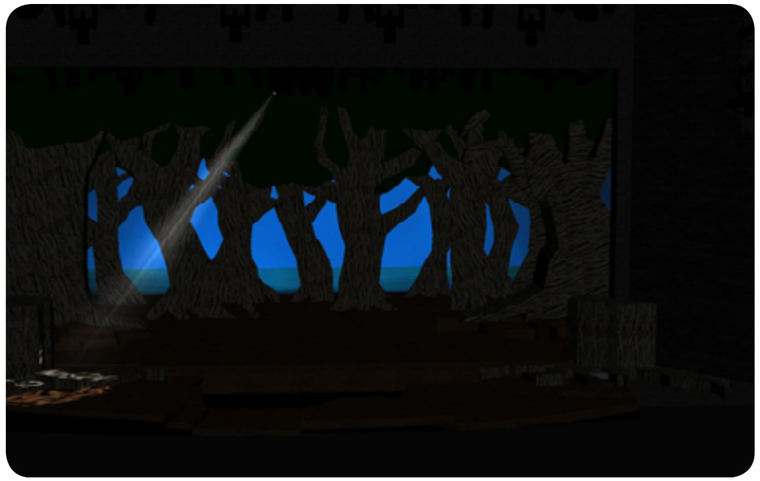
Preliminary Sketch: Shadow Ballet Front Light, 42nd Street - Lighting Design by Steven

example of this was a design I did for Into the Woods. The set design called for several organic foliage headers hanging over the stage to create the look of overhanging treetops. In my virtual simulation the headers were all created to the exact specifications from the drafting provided by the scene designer. In my virtual theatre all the lights made their shots without obstructions. So I could focus the real conventional lights just like I focused the virtual lights and have the reassurance that when those foliage headers did get hung, I know that my lighting is going to work. Of course there will need to be some minor adjustments and shutter cutting but you know the lighting will at least be salvageable!

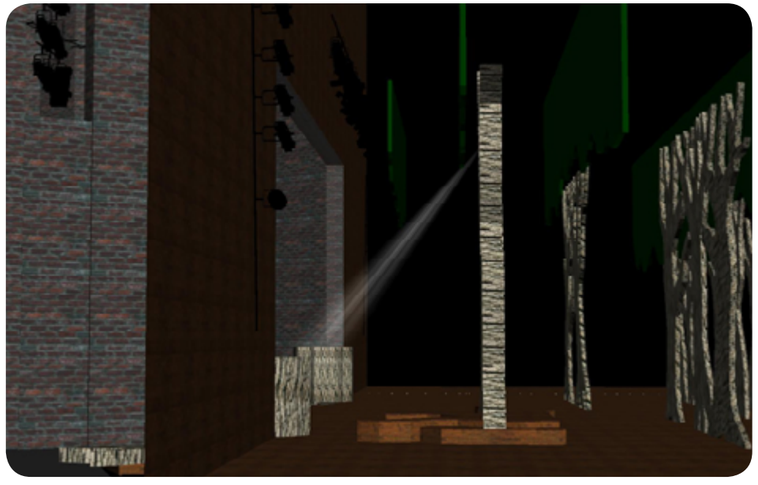
I also find this invaluable with setting focus palettes for moving fixtures. I aimed each mover to the desired position on stage. Then I look at my "live *wysiwyg*" screen to see if the mover is hitting the header or if it made the shot. In my design for Into the Woods, I focused 31 moving lights to several different focus palettes before the header was hung. Everyone thought I was lucky when the headers were hung that none of the lights were blocked!

A few years ago I used this technique for a production of Man of La Mancha. The set calls for a huge hanging drawbridge type staircase that is suspended over the stage and lowered for the dramatic entrance of Don Quioxte. I was very new to lighting visualization at the time but I was able to draw a simple rectangle in the position of the drawbridge and use my virtual live view to miss a set piece that wasn't there yet. My design was 95% dialled into the computer and I had run cues for several rehearsals before the stairs were even hung. I can't imagine how nervous I would have been if it weren't for this use of virtual lighting.

Don't get me wrong, I love using lighting visualization to make pretty pictures. The results of finished renderings is nothing short of breathtaking and puts the design team at ease to know what the lighting design is going to look like. But don't overlook the other more practical and collaborative uses of creating a digital world for the purposes of creating a lighting design.



Using Live Front View to Focus Moving Light Under Foliage Header - Steven Smith



Using Live Section View to Focus Moving Light Under Foliage Header - Steven Smith

About Steven

Steven Smith is a Lighting Designer and Assistant Professor at the Department of Theatre and Dance - Minnesota State University, Mankato

by Jim Hutchison, Lighting Designer
CAST's Social Media Manager and a
rabid *wysiwyg* User

I trust my career to the CAST Library

Something we don't talk about a lot is the ***wysiwyg*** Library, and I think that it's a shame that we don't spend more time talking about one of the most solid product components in the industry. I'm here today to rectify that fact – I've been relying and depending upon the trueness of the Library for years, and like ***wysiwyg*** itself, it just keeps getting better!

Let me be clever here and explain what it is exactly that I'm talking about so that we all have the same frame of reference. You know how when you sit down with ***wysiwyg*** to plot your show and you insert some truss and make yourself a beautiful truss structure? You know how after that you are more than likely going to stick some conventional and automated lighting onto that truss structure that you've just created? You know how, once you've gotten your truss plotted, fixtures attached to it and focused, that you're going to make some looks in ***wysiwyg***, either in Live mode or in Design mode, and expect them all to work exactly how they're going to work when you show up at the venue?

Yeah. All of that – every single piece and part of that paragraph – is the Library.

When you work with a lighting design package, you expect everything you plot to be accurate, down to as small of a tolerance as YOU decide. When you show up at the venue, you expect the objects that you inserted into the library to be the same size they're going to be when you first imagined their position while designing. Right? You also expect your automated fixture representations on the plot to react and move with the same speed and precision that you'll see the fixtures exhibit in reality. Right? WE expect the fixtures and library items to be accurately drawn and programmed appropriately to give you a really virtually real experience that translates from screen to stage, so we expect YOU to want that from us!

I'm a lighting designer, as many of you know, with dreams of becoming the next Bob Dickinson or Jeff Ravitz of my time. Who doesn't, right? My realm tends more to the world of corporate live events that are often recorded in HD video for the client, and the world of touring theatre/opera/dance where your day is only as successful as how accurate your lighting drawings are when you create them. Neither of these situations lead themselves to using a lighting design package that is less than right on the money. That is why I use ***wysiwyg***. I need my Library items to be so accurate that there is no question as to their digital to real-world translations on site.

At CAST, we have a dedicated Master of Libraries who takes pieces of gear, puts them into a special top-secret room we've created just for the task of making an accurate Library, and he works his Master of Libraries magic on each piece of equipment until it is a digital representation, down to its motor speeds and lamp types. If you ever find yourself needing something digitally that might not be in the Library, you should let our CAST Manager of Libraries, the Honorable Mr. Peter Debreceni, know immediately!

A lot of the software packages out there claim to have libraries that are accurate and worthy. I've found this to be a stretch sometimes, and I can't hedge my design integrity on a stretch. That's why I trust my work to the ***wysiwyg*** Library – I've not been disappointed since.

by Peter Debrecini,
CAST's Manager of Libraries

Library Updates

Here are some popular Fixtures we have ready in the works for *wysiwyg*

ETC Selecon - Desire D40 Lustr

Lamp:	40 Luxeon Rebel emitters
Optics:	17° standard, many options
Colours:	X7 Color System, RGB,HSI
Effects:	Strobe, Color Macros
Dimensions:	270mm x265mm x 490mm

Thomas Pixelrange - Pix 60

Lamp:	60 3W Edison Emitters
Optics:	15° standard, 45° optional
Colours:	RGBW Mixing
Effects:	Strobe, Color Macros.
Dimensions:	260mm x 345mm x 259mm

Studio Due – StudioLED 600 RGBWA

Lamp:	22 RGBAW High Power LEDs
Optics:	15° - 40° Zoom
Colours:	RGBWA
Dimensions:	670mm x 385m x 470mm

Elation Professional – Platinum Spot 5R

Lamp:	MSD Platinum 5R Philips
Pan:	540°
Tilt:	265°
Optics:	16°
Colours:	8 Colour wheel
Effects:	14 static Gobs, 8 Rotating Gobos, Strobe, Iris, Frost, 3-Facet Prism
Dimensions:	14.25" x 13.25" x 17.75"

Fine Art – 2000 Spot M

Lamp:	OSR HTI 1200W
Pan:	540°
Tilt:	270°
Optics:	10°-28° Zoom
Colours:	CMY+Colour wheel+CTC
Gobos:	10 Rotatable Gobos
Effects:	Strobe, Iris, Frost, Prism, Macros
Dimensions:	536mm x 409mm x 757mm

Robe – Robin MMX Spot

Lamp:	Philips MSR Platinum 35, 1200W
Pan:	540°
Tilt:	280°
Optics:	8.5 °– 46.5 ° Zoom
Colours:	CMY+Colour wheel+CT
Effects:	14 Rotating Gobos, Iris, Frost, Zoom, 3 Facet Prism
Dimensions:	446mm x 530mm x 722mm

by Dany Tancou
CAST's Tech Support Manager

Tips & Tricks

Tip1: Using wysiwyg 27's new Fixture Attributes Layout System

One of Release 27's most significant new features is the improved Fixture Attributes Layout system. We listened to our users' observations, comments and suggestions about this feature, and redesigned it in order to make it easier to use.

The most significant change in the new system is that now, once they have been inserted, multiple fixtures (even of mixed types) can have their attribute layouts modified without having to close the Fixture Attributes Layout window. Once this is done, individual fixtures from the current selection set can be selected in order to have their attributes' placement fine-tuned. This was never possible before.

A new option has been added to the right-click and Edit menus, which allows direct access to the Fixture Attribute Layout window. As such, you no longer have to access a fixture's Properties in order to edit its attributes layout.

The one thing that remained the same is the way attributes layout changes are applied to fixtures, at the application, document or per-fixture levels. However, even the application- and document-level changes received an update: for fixtures which feature multiple lens options (i.e. ETC Source 4, Strand SL, etc.) and for fixtures for which the lamp itself defines the beam spread (i.e. PAR 64, etc.), you no longer have to edit the layout for the specific lens or lamp. Instead, simply selecting the necessary lens or bulb from the fixture's Appearance or Photometrics tab will edit the fixture attribute layout correctly.

Let us have a closer look at all of these changes.

Accessing the Fixture Attributes Layout window

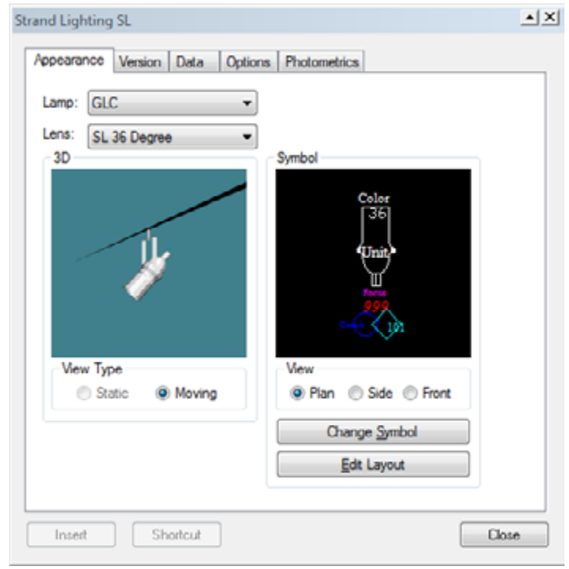
The Fixture Attributes Layout window can be accessed from a number of places within ***wysiwyg***; depending on where it is accessed from, changes are applied differently, as described below.

Accessing the Fixture Attributes Layout window from the Welcome Screen

When changes are made to a fixture's attributes layout from the ***wysiwyg*** Welcome Screen, these changes (referred-to as "application-level changes") are applied globally. In other words, every time the modified fixture is inserted into a new file (once changes have been made) that fixture will appear with the modified layout; naturally, this layout can be further modified either at the file level or at the fixture level. It is important to remember however, that old/existing files will appear as they were saved—the new/modified layout will not be reflected in such files.

To access the Fixture Attributes Layout window from the Welcome Screen:

1. Run ***wysiwyg*** by double-clicking the ***wysiwyg*** Release 27 icon on the desktop and do not open a file once on the Welcome Screen. (Do not run ***wysiwyg*** by double-clicking on a file.)
2. On the Welcome Screen, click the **Options** menu, and select **Browse Library.**
   *Result: The Library Browser appears (typically docked at the right of the **wysiwyg** window).*
3. Click the **Fixtures** tab at the bottom of the Library Browser.
4. Search for the fixture that requires modification.
5. Right-click on that fixture and select **Properties**.
   Result: The properties window for the selected fixture appears.



6. Click **Edit Layout**.
   Notes:
   - *For fixtures which feature multiple lens options (i.e. ETC Source 4, the Strand SL pictured above, etc.) and for fixtures for which the bulb/lamp defines the beam spread (i.e. PAR 64, etc.), don't forget to choose the lens or lamp option you wish to modify using the dropdown menus at the top of this window.*
   - *Should the Edit Layout button be disabled, click **Side** and/or **Front** in the View section, until the Edit Layout button becomes enabled.*
7. Perform the necessary changes to the fixture's attributes layout. (Information on using this window is provided in the next section of this Tip.)
8. Click **OK** to commit/save these changes and close the Fixture Attributes Layout window.
9. If applicable, choose a different lens or lamp for the fixture, and repeat steps 6, 7 and 8.
10. When complete click the **Close** button to close the Properties window.
    The changes you made will be reflected in all new files that you create on this computer.

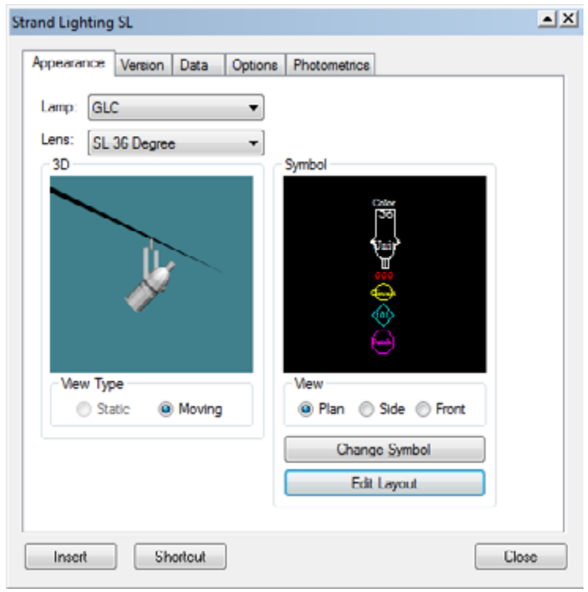
Accessing the Fixture Attributes Layout window from the Library Browser of an open file

When changes are made to a fixture's attributes layout from the Library Browser of an open file, these changes (referred-to as "document-level changes") are applied to the entire file. Therefore, all fixtures with a modified layout inserted from now on will appear with this modified layout. These changes supersede any changes made at the application level.

Important Note: *At the same time, fixtures which have already been inserted into the file, but for which the attributes layout has not been modified individually, will automatically update to reflect the modified layout.*

To access the Fixture Attributes Layout window from an open file's Library Browser:

1. Open a new or existing file.
2. Click the **Library** menu, and select **Browse** Library.
   *Result: The Library Browser appears (typically docked at the right of the **wysiwyg** window).*
3. Click the **Fixtures** tab at the bottom of the Library Browser.
4. Search for the fixture that requires modification.
5. Right-click on that fixture and select **Properties**.
   Result: The properties window for the selected fixture appears.



Note: *if the attributes layout for this fixture has been modified at the application level (as in the image above) those changes will appear here.*

6. Click **Edit Layout**.
   Notes:
   - For fixtures which feature multiple lens options (i.e. ETC Source 4, the Strand SL pictured above, etc.) and for fixtures for which the bulb/lamp defines the beam spread (i.e. PAR 64, etc.), don't forget to choose the lens or lamp option you wish to modify using the dropdown menus at the top of this window.
   - Should the Edit Layout button be disabled, click Side and/or Front in the View section, until the Edit Layout button becomes enabled.
7. Perform the necessary changes to the fixture's attributes layout. (Information on using this window is provided in the next section of this Tip.)
8. Click **OK** to commit/save these changes and close the Fixture Attributes Layout window.
9. If applicable, choose a different lens or lamp for the fixture, and repeat steps 6, 7 and 8.
10. When complete click the **Close** button to close the Properties window.

The changes you made will be reflected in all fixtures of this type that you insert from now on, as well as in all fixtures of this type that have already been inserted (but have not had their attributes layout modified individually).

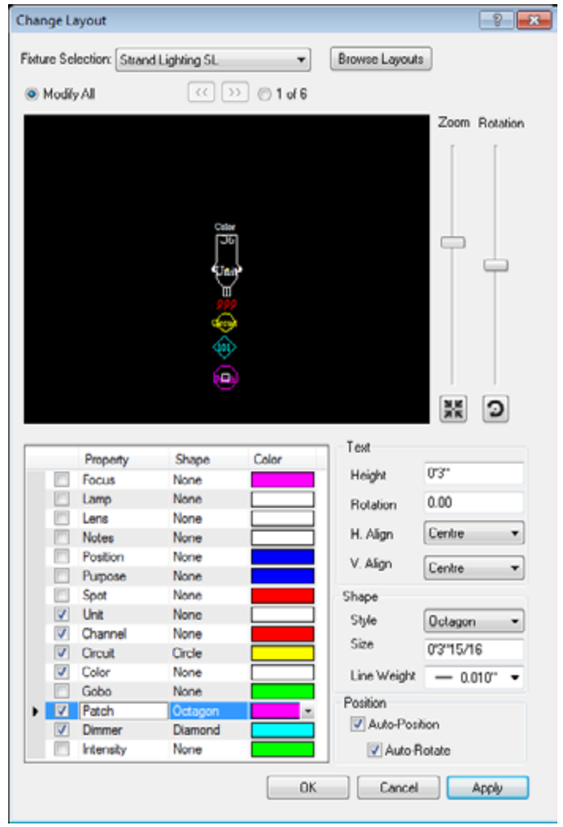
Accessing the Fixture Attributes Layout window for a selected fixture (or multiple selected fixtures)

When changes are made to an individual fixture's attributes layout, these changes (referred-to as "per-fixture-level changes") are applied only to the selected fixture or fixtures. These changes supersede all changes made at the document or application level.

Tips & Tricks

To access the Fixture Attributes Layout window for one or more selected fixtures:

1. Open a new or existing file. If opening a new file, hang the necessary fixtures.
2. In a Wireframe view, select the fixture or fixtures for which you wish to modify the attributes layout.
3. Right-click and select **Fixture Attributes Layout**. Alternately, you may click the **Edit** menu, and select **Fixture Attributes Layout**.
   Result: The Fixture Attributes Layout window appears.



Note: *If the attributes layout for this fixture has been modified at the application and/or document level (as in the image above) those changes will appear here.*

4. Perform the necessary changes to the fixture's attributes layout. (Information on using this window is provided in the next section of this Tip.)
5. Click **OK** to commit/save these changes and close the Fixture Attributes Layout window.

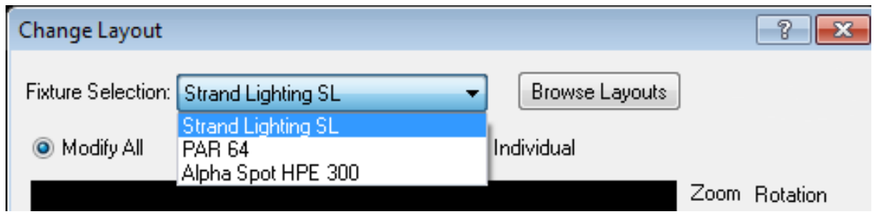
The selected fixture(s) will appear with the modified layout.

Using the Fixture Attributes Layout window

As stated above, the most significant change for Fixture Attribute Layouts is that now, multiple fixtures that have already been inserted can have their layout modified at the same time, even if they are not of the same type. This is accomplished via the Fixture Selection drop-down and the Modify All and Modify Individual options at the top.

Using the Fixture Selection and the Modify All/Modify Individual features

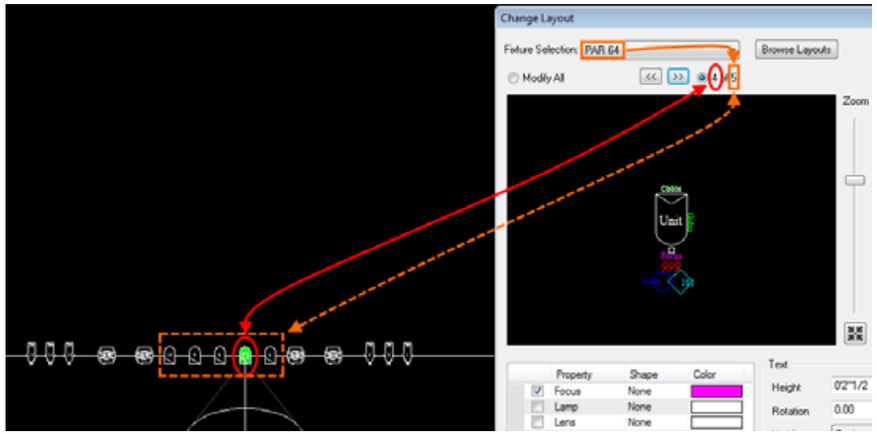
The **Fixture Selection dropdown** will auto-populate with all the fixture types that are currently selected. For example, in the next image, I have selected all the fixtures on one pipe (Strand SLs, PAR 64s and Alpha Spot HPE 300s), and the dropdown reflects this:



Using this dropdown, you may select which type of fixtures you wish to modify the attribute layouts for.

When the **Modify All** option is selected, changes will apply to all fixtures of the type appearing in the Fixture Selection dropdown above.

If this is not desired, select the **Modify Individual** option. As soon as you click this option, the words "Modify Individual" change to numbers. The first number represents the currently-selected fixture (i.e. the one highlighted in the Wireframe) and the second number shows the total number of fixtures of this type that were selected before the Fixture Attributes Layout window was opened. Use the left and right arrow buttons (<< >>) to cycle through the selection and make attributes layout changes.

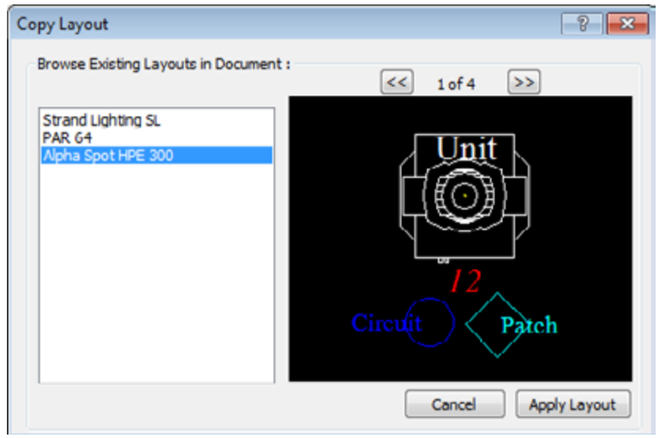


Using the Browse Layouts feature

The Browse Layouts feature allows you to look at the attribute layouts for all the fixtures in this file, and apply the layout from any fixture in your file to the fixture that's currently-selected in the Fixture Attributes Layout window. The attributes shown are for all fixtures that have been inserted into the current file, regardless of whether or not these fixtures were selected when the Fixture Attributes Layout window was opened.

To use Browse Layouts and apply an existing layout to the fixture currently selected in the Fixture Attributes Layout window:

1. In the Fixture Attributes Layout window, click Browse Layouts.
   Result: *The Copy Layout window appears.*



2. In the list on the left, select the fixture type that you want to use.
   Note: *This list contains all the fixtures that have been inserted into the current file, regardless of whether or not their layout has been modified.*
3. If necessary, use the left and right arrow buttons (<< >>) to select the specific fixture from which you want to copy the layout.
4. Once you found the fixture whose layout you wish to apply to the fixture currently selected in the Fixture Attributes Layout window, **click Apply Layout**.
   Result: The Copy Layout window closes, and the layout you selected within will be applied to the fixture currently selected in the Fixture Attributes Layout window.

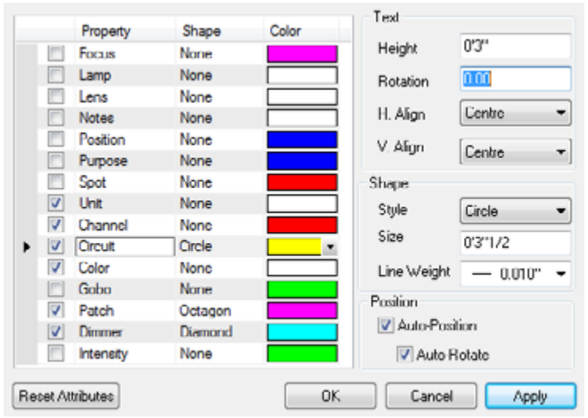
Using Zoom and Rotation

The Zoom control/slider allows you to zoom in on the fixture symbol within the Fixture Attributes Layout window. It can be useful when dealing with small fixtures or with multi-channel fixtures (which are typically surrounded by a large number of attributes), as being able to see a larger (or, in some cases, smaller) symbol allows for better and more accurate placement of the attributes.

The Rotation control/slider allows you to see how attributes appear around the fixture symbol when it is rotated, as these appear in most cases, especially where conventional fixtures are concerned. It is recommended that you verify rotation at least once, when you've completed the fixture attributes layout changes for a fixture. Pay special attention to the Position options in the lower right corner of the Fixture Attributes Layout window: if these are not checked, when you rotate the symbol, you will note that the attribute for which they are not checked will either not 'follow' the symbol, or not spin to gain the same angle as the symbol, or both. There are indeed cases in which it is not desired for attributes to follow the symbol, but they are less common than those when this is desired or even necessary.

Modifying the Attributes

Attributes are modified using the list and controls that occupy the lower half of the Fixture Attributes Layout window.



These are presented in detail in the ***wysiwyg*** Reference Guide, so we will not spend a great deal of time on them here, but there are a few things to point out:

- Clicking the column headers in the list allows alphabetical sorting of the list contents, by that column.
- Clicking-and-dragging on the separators in the header area allows you to resize the columns' width, should this ever be necessary.
- Visibility of an attribute is determined by the checkbox in the first column of the list: if checked, the attribute is visible.
  Important Note: *Remember that marking an Attribute visible here does not ensure that it is going to be visible in Wireframes, Layouts or New Plots. You must also ensure that the Attribute in question is enabled for display in the User Options window's Show Details tab.*
- The content of the Shape column is determined by the Style chosen in the Shape control to the right.
- To modify the colour of an attribute, click the Color box in the list and select a new standard or custom colour.

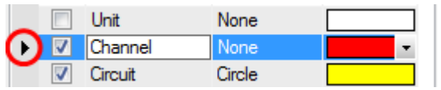
To move an attribute around the fixture symbol:

1. Click on it in the wireframe area of the Fixture Attributes Layout window.
   Result: A square, white 'grip' appears at the centre of the attribute in the wireframe area.
2. Move the cursor close to this grip: the cursor will change into a standard 'mouse pointer arrow'.
3. Click-and-drag the attribute to where you wish to place it.

For information about the rest of the controls on the right, please refer to the ***wysiwyg*** Reference Guide.

To modify an attribute:

1. Select it in the list.
   Result: once selected, a black arrow will appear to the left of the Visible column.



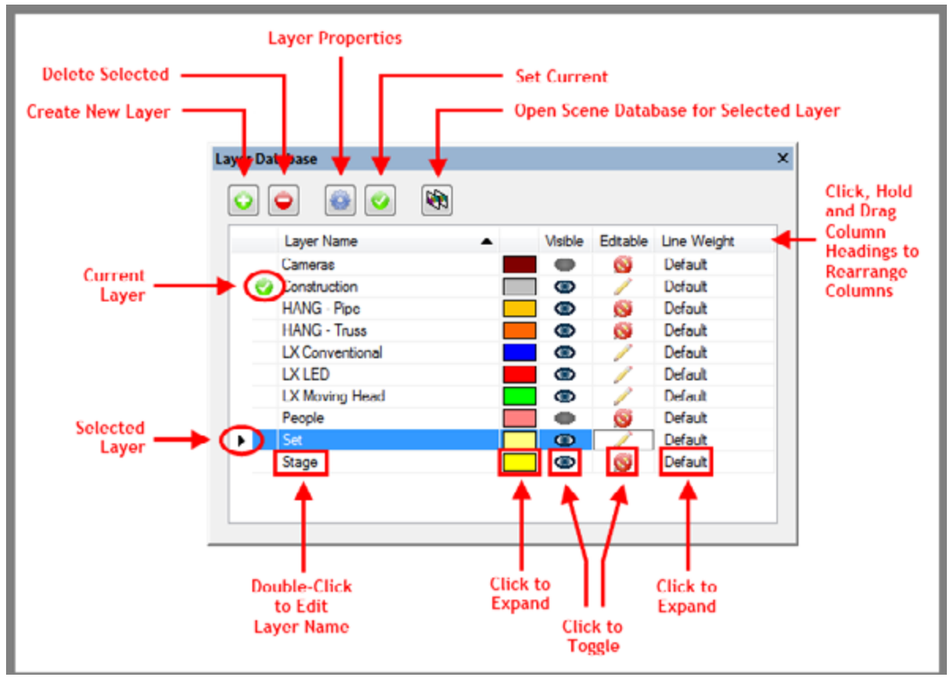
2. Move it as necessary as described above, and/or make changes using the Text, Shape and Position controls on the right.
3. When complete, use the Rotation slider to check that the attributes "follow" the symbol as desired.
4. Click Apply to commit the changes, but keep the Fixture Attributes Layout window open (in order to perform other tasks in this window, such as further changes or exporting to a .wud file); click OK to commit the changes and close this window.

This new, more straight-forward way of editing Fixture Attribute Layouts will make it much easier for you to use this feature.

Tip 2: Using R27's new Layer Database Window

wysiwyg Release 27 introduces a long-awaited update to the Layer Database window. The most important feature of this new Manager is its ability to stay open while the file is being authored. You will no longer have to keep opening and closing the Layer Manager in order to turn layers on or off (or perform other layer-related operations), and changes made within the window now apply instantly. The new Layer Manager window is also dockable to the sides of the ***wysiwyg*** window, just like toolbars and Designer Tools in Design or Live modes.

As before, the Layer Database window is accessed either from ***wysiwyg***'s **Edit** menu, by selecting **Layers**…, or by clicking the **Layers** button on the Layer toolbar. Here is what the new window looks like:



As you can see, it has changed quite a bit from the old window…

- To dock this window, simply click its title bar and drag it towards the edge of the screen until it pops into place.
- The buttons along the top of the window, perform the following functions:

  : Create a New Layer

  : Delete the Selected Layer

  : Access the Selected Layer's Properties

  : Set the Selected Layer to be Current

  : Open the Scene Database for the Selected Layer

- Clicking the column headers allows you to sort the layer list alphabetically (or by property).
- Clicking, holding and dragging the column headers lets you rearrange the columns according to your personal preference.

- Clicking-and-dragging on the separators in the header area allows you to resize the columns' widths as necessary.
- You no longer have to access a layer's Properties in order to change its name: simply double-click on the layer name in the Layer Database window and change it there.
- To change the Colour for a layer, simply click the down arrow in the colour box to expand it and select a new standard or custom colour.
- To toggle layer Visibility and Editability on and off, single-click the 'eye' or 'pencil' icon: when the 'eye' icon turns gray and/or when a 'no entry' icon is displayed on top of the 'pencil' icon, it means that this function is disabled.
  Note: *the rules for Visibility and Editability have not changed:*
  - *an invisible layer can not be editable*
  - *a visible layer may be uneditable*
- To change the Line Weight for a layer, click the down arrow in the Line Weight column for the corresponding layer.
- If required, multiple layers may be selected via standard Windows selection methods:
  - CTRL+A selects all the layers in the database.
  - Click and then CTRL+Click allows you to select multiple layers: CTRL+clicking on another layer will add it to the current selection set.
  - Click and then SHIFT+Click allows you to select multiple layers in sequence: after clicking a layer to select it, SHIFT+clicking on a layer above or below the currently-selected layer will select the new layer and all the layers in between.

Enjoy the new Layer Database window, and ***wysiwyg*** Release 27 altogether!

From left to right - Steve Ye, Danil Shevelev, Adora Tam, Dany Tancou (Tech Support Manager), John Leung (QA Team Lead) and Daniel Kuntz.

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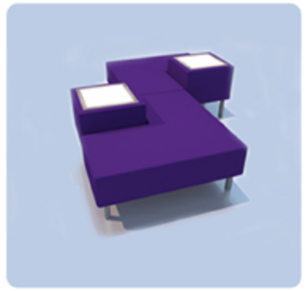

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