



Western Suburbs Radio Club Inc.

September 2006 Newsletter

ZL1AC, Branch 03 NZART 3000 Great North Road New Lynn, PO Box 15-122, New Lynn.

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VHF Club Net Wednesday 07:30pm 146.525 MHz, HF Club Net Fridays 07:30pm 3.623 MHz

Website <http://www.qsl.net/zl1ac>



Club Calendar

Monday	11 th	September	Club Meeting - Programme to be announced.
Monday	30 th	October	AREC Meeting at 7:30pm

September Club Meeting

Programme to be announced. Likely to be continuation of the Amateur Television Project.

August Club Meeting

The club carried out further planning on setting up the Amateur Television Studio.

Waitakere Sprint 2006

The Waitakere Phone and CW sprints have been and gone. Logs should have been returned to the club by now. Results will be available by the 2nd week of September 2006. Certificates will be posted out to the winner's of each section.

Club Nets

VHF Net 146.525 MHz 7:30pm every Wednesday, HF Net 3623 KHz +/- QRM/QRN 7:30pm every Friday. All are welcome to check in on the nets. The HF Net Roster can be found on <http://www.qsl.net/zl1ac/wsrc-hf-roster.html>.

8-Sep-06	ZL1NE	John
15-Sep-06	ZL1AGZ	Barry
22-Sep-06	ZL1WI	Roy
29-Sep-06	ZL1VRR	Ross
6-Oct-06	ZL1MW	Brian
13-Oct-06	ZL1JL	John
20-Oct-06	ZL1NE	John
27-Oct-06	ZL1AGZ	Barry

Club Membership

The club now has 32 paid up and 2 life members. A good membership result.

PERKS OF BEING OVER 50

1. Kidnappers are not very interested in you.
2. In a hostage situation you are likely to be released first.
3. No one expects you to run--anywhere.
4. People call at 9 pm and ask, " Did I wake you ????" "

5. People no longer view you as a hypochondriac.
6. There is nothing left to learn the hard way.
7. Things you buy now won't wear out.
8. You can eat dinner at 4 pm.
9. You can live without sex but not your glasses.
10. You get into heated arguments about pension plans.
11. You no longer think of speed limits as challenge.
12. You quit trying to hold your stomach in no matter who walks into the room.
13. You sing along with elevator music.
14. Your eyes won't get much worse.
15. Your investment in health insurance is finally beginning to pay off.
16. Your joints are more accurate meteorologists than the national weather service.
17. Your secrets are safe with your friends because they can't remember them either.
18. Your supply of brain cells is finally down to manageable size.
19. You can't remember who sent you this list

Amateur Television Project

STUDIO WSRC

Note compiled by Merv ZL1SK

If the club's ATV project is to be accepted as unique and worthwhile by the other Branches and accepted by (hopefully) a growing Auckland viewing public, then the station should NEVER go to air without a certain minimum of preparations and "professional" standards setup and understood by the WSRC membership. The above of course can be a major part of the "up-skilling" of our members in a different (and often misunderstood) area of electronics to which our branch has the opportunity to be first in this type of Amateur Branch activity.

Jobs and skills that can be learnt and assigned (always on a rotating basis).

CAMERAS.

1. Camera positions to be selected within the studio to provide 2 front positions, 1 profile position and 1 reverse (audience view) position
2. 4 x 75 ohm Coaxial cables to be made up for the 4 cameras to be connected to the Vision Switcher in "The Control Room".
3. 230 volt AC power availability at each of the 4 camera positions.
4. A tripod (total 4) required for each of the camera operators using either their own video cameras or one of the ones available at the clubrooms.
5. Set the tripods up so that the subject (say, on the stage) is not obscured should a member of the audience decide to stand for some reason.
6. Camera operators to make conversant with obtaining the correct "White Balance" settings given that the clubrooms use a mixture of fluorescent and incandescent lighting plus, if used, the stronger incandescent studio lighting lamps.
7. "The Control Room" operator appointed for the night to be familiar the method of using the Vision Mixer program output monitor (and / or the Waveform / Vectorscope device) to assist the 4 cameramen obtain their "White Balance" whilst using a common WHITE target, and at the same time the "Vision Switcher person" randomly selects various cameras to observe the matching of "White Balance" between each camera on the monitor.

LIGHTING.

1. Lighting design needs reviewing. Is the available clubroom lighting sufficient? Is extra lighting needed for modelling or separation from the background, is it a good idea to more or less permanently mount the extra light fittings to the ceiling or steel cross bars (or whatever) to highlight the stage area for better picture quality and better video presentation? Remember, the more light on the subject, the smaller the 'F stop' setting on the lens = less focus problems.
2. If the lights are semi-permanent mounted from above the audience (as apposed, say, to placing them on lighting stands thereby taking up more floor space with the possible consequence of being knocked over) the power cabling should be terminated in "The Control Room" for easy turning on or off as required. Perhaps a small switchboard could be made up to provide lighting control from "The Control Room."
3. If overhead lighting is to be used, give each member of the team an opportunity to observe on the "Output Monitor", as say, another member takes the opportunity to setup different lighting configurations (physically or just electrically), what the effect of key-light, fill-light and shadow control has on a volunteer subject, say, sitting at the table on the stage.

AUDIO.

1. The provision of, the number required, the placement of, and the electrical requirements of (balanced, unbalanced, phantom power, matching;) microphones.
2. The necessary cabling to connect the microphones back to the Audio Mixer for the “The Sound Operator” to control the audio output of the program.
3. Reasonable quality (not communications type) headphones will be required for “The Sound Operator” to monitor, select, and control the level of, the incoming audio.
4. Always being aware of which microphone (if there is more than one on the night) provides the best audio at a given time e.g. from the speaker doing his presentation, or a member of the audience, or a question from the floor.

THE CONTROL ROOM.

1. A monitor (un-terminated) (total 4) is required for each camera incoming line, and a 5th one to monitor the program output from “The Vision Switcher” prior to recording or transmitting. The quality of the 4 camera monitors is not that important (can even be black and white or colour) so long as they inform the “Program Director” what camera shots are available for selection by “The Vision Switcher.” The quality of the “Program Output Monitor” is the important one as it will also be used for matching up the picture brightness and the white balance of each of the cameras.
2. There are opportunities for various “jobs” (functions) to be learnt and undertaken by club members on a rotating basis.
 - (A) **Program Director:** Generally guides the cameramen as to what shots are required at given times, does the actual Vision Switching or instructs a Vision Switcher operator to switch to a particular camera.
 - (B) **Audio Director:** Selects the appropriate microphone for the current presentation as it proceeds whilst controlling the audio levels and keeps a check on any background noise interfering with the program audio content.
 - (C) **Technical Director:** Keeps an eye on everything going on technically. Checking the Program output is (visually) up to scratch and comparing that against the RF monitor receiving Channel 39’s output.

The studio system is really quite straight forward to set up with the first requirement being to get some 75 ohm coaxial cable and then have a club night where every one becomes involved in making up the leads of the required length to connect the cameras to the control point and the short leads to interconnect the various operating components. I (Merv) could probably loan the club some of my cables for the period of my “South Island safari” to get it started but we need to get the basics organized as I leave in 5 weeks. Perhaps a Saturday working bee ? I really hope that the club members get behind the operation as (1) it is probably the first Ham club to attempt something like this. (2) Being first means we will have something unique and new, (which could be the subject of a decent article for Break-In thus gaining publicity for our Branch 03). (3) We can offer at least something other than a test pattern for the Auckland Hams and public. (4) It could create a new level of knowledge to our members both technically and photographically. (5) Help them better understand their own camera equipment. (6) During “studio” hours of operation provide our members with varying roles in its operation like camera operators, vision mixers, audio technicians, lighting operators, editors, video recording technician, TV transmitter technician, microphone techniques, monitor operators, set designers/decorators (dressing up the club rooms for TV presentation) and so on with each of the roles being rotated through the membership and. (7) Might stimulate other branches to come “on board” and provide either video footage of suitable programs for transmission from our site, or for them to join in as another studio and provide further sources of input for Channel 39.

Equipment Required to get our ATV Transmitter to Air and Auxiliary Gear to set up the Clubrooms to Studio Production Standard

1. Coaxial cable for video camera’s 75ohm cable x 64m.
2. Sound cable single or twin shielded microphone for sound pick up x 60 m.
3. Fixed lighting for studio illumination forward and back lighting up to 6 units.
4. A back drop curtain on track for studio backdrop, to allow access to white Board for possible lectures.
5. Power supply of up too 20watts capacity to drive the ATV Transmitter and some of the auxiliary equipment to drive the studio.
6. Production Operators to control, camera’s sound, video, vision and final output signal that would go to air
7. A working bee to start getting the studio ready. Date to be advised.
8. Wire up UHF aerial and coaxial to transmitter with fly leads top and bottom.
9. Commodore computer screens with RCA outputs sockets sound and video as monitors for camera shots

Transmission Test Patterns

Below are two Transmission Test Patterns that have been developed and can be used preceding the clubs Television Transmitter broadcasting to the Channel 39 Repeater.



Test Pattern A



Test Patten B