

DET10 TAPE FINAL EDIT

Start IMP

The **Videotape** ITP is a sophisticated analogue image processor whose novel conception offers intriguing ~~flexibility~~ flexibility in the synthesis and manipulation of colour images. It also encompasses the function of traditionally separate electronic units, and being fully self-contained electronically, there ~~is~~ no need for ~~any~~ external racks of equipment.

Colours

The colouriser operates on all five input channels, and for monochrome or colour inputs provide separate red green and blue pedestal level control and red green and blue gain control to give a positive or negative image.

KEYS

There are three independent key channels, of which can operate in a luminance or chrominance mode. RGB color selections to the two sides of the key are selected on the 22 x 22 hole patchboard giving great versatility.

WIPE

Standard wipes ~~are~~ are available plus two circles variable from parallel lines to ellipses giving a very wide variety of wipes from only a few controls.

MIXER

The mixer section switches eight channels ~~on~~ on an ABCD bank arrangement, AB giving an encoded output and C on RGB preview output.

a single
Here we see the colouriser in action on
a single monochrome input. First its
pedestal control... then the gain going to
zero... and then negative.

Next we see the key select switch allowing
keying from any of the input channels...
the key level control... and the reverse key
switch. *Three independent key channels 6, 7 and 8 are used.*
The patchboard is normally used with
three-gang pins to route RGB signals
~~through~~. The two sides of the key
channel are called A & B for convenience.
More than one image may be put onto
each side of the key. Here we have leaves
and colour bars on one side with the
synthesiser on the other.

A single pin in the patchboard is used to
select a wipe. The buttons select the
pattern and the sliders affect the action.
The circular wipes have a symmetry control *which change the shape.*
We can combine the two circles to give
unusual shapes.

Here we have the eight ^{switching} channel touch-
touch logic switches for the five colours
and the three key channels.
And the mix... and fade to black controls

Looking at the back panel we see the monochrome
or RGB inputs selectable by switch and
the termination switch that allows for example
one camera input to be routed through all

five colourises. This is very useful for complex image treatment of a single camera source

Now we see the sync outputs, providing to even live level studio syncs capable of driving a full colour studio. Also the genlock input which allows the ~~systemer~~ to lock onto a videotape recorder playback or a studios own syncs. This is switchable from B&W to colour. And the external lay inputs

Further along ^{we have the} power inputs & on/off switch ~~scope outputs giving a RGB scope display~~
two encoded outputs ~~scope~~ from the AB buses.
a RGB outputs from AB and CD buses
Also the switch ~~to~~ ^{internally generated} to give colour bars on channel six for alignment purposes and ^{on the} scope outputs giving a refel RGB display ^{on my oscilloscope}

Next we look at the physical construction of the inside. The machine is built to a high engineering standard and access is by lifting the hinged front panel.

All circuitry is on printed circuit boards which are easily removable should servicing be necessary.

We have a closer look at

The input board

The colouriser

The control panel

The switching and mixing boards.

The sync pulse generator with the master oscillator in a temperature controlled oven for high stability

The keys power supply and encoder.

or another look at the switching board.
with the front panel removed

Next we see some effects done with a
single monochrome camera looking out of the
secret window.

First a simple colourisation --

~~the~~ ~~one~~ ~~negative~~ with a ~~spot~~ circle showing a
positive vesica sepia tinted --

then we have a wipe with a keyed insert in the centre
and then on the outside --

Some edge effects using two keys -- a colourisation

An actual effect using three keys

And then some dance treatments with music
again using just monochrome cameras

Some dance treatments using colour cameras.

and ~~finally~~ some more abstract treatments
using monochrome cameras.

Power = $V \times I$ = $12 \times 40 = 480$ Watts

Watts = Volts \times Amps

$Z = 48$

$800 = 250 \times 2$

To be seen
at their best

All PD's tapes are best seen in an atmosphere of concentration, and they are thus produced and designed to be seen in a darkened room. The colour monitor used should be correctly set to ensure that blacks are actually black. The sound can best be heard through a proper speaker system rather than the television set itself.

PD is willing to discuss his videography work and/or the video performance instruments he builds with serious enquirers, and more ^{written} information is available from him.

Professional Video Series
Lamborn Place
26 High St
Banstead