







## **MIC PULLEY SYSTEM**

This system enables any microphone to be positioned anywhere within a defined 3-dimensional zone by simply grasping the microphone and moving it to the desired position, where it will remain without any further action.

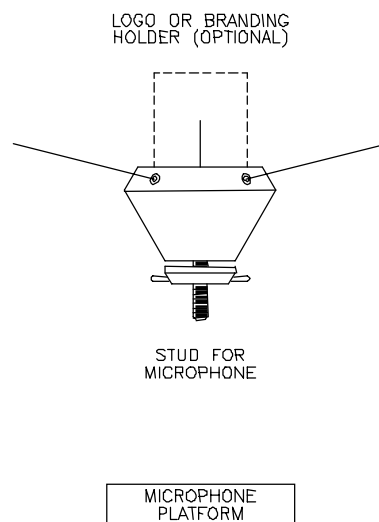
### **Features and Benefits include:**


-  Removes any form of restriction for the presenter
-  Can be used from a sitting or standing position
-  Does not cause any reduction in visibility
-  The adjustable friction means it can move to any position, up or down, from side to side or front to back, and will remain in that position.
-  There is no vibration through surfaces

These benefits are achieved by a combination of counterbalance weights and limited friction within the system. The system consists of the following components: -

 **The Microphone Platform** – To which the microphone clamp or holder is attached by means of a 3/8" wide stud. A rotary locking collar is provided to enable the microphone to be fixed in a forward facing position. The platform is supported by 3 nylon cords, which run through ceiling mounted pulleys.

The top of the platform can be fitted with an instantly removable station logo holder, which can be made to suit available promotional stickers and can be of square, triangular or round section.



 **Main Ceiling Pulley** – Through which the nylon platform supports cords pass, contains the adjustable friction eyelet and, if the counterbalance weights are removed to a wall or corner of the studio then this pulley has an attachment to make it left or right handed depending upon the room layout.

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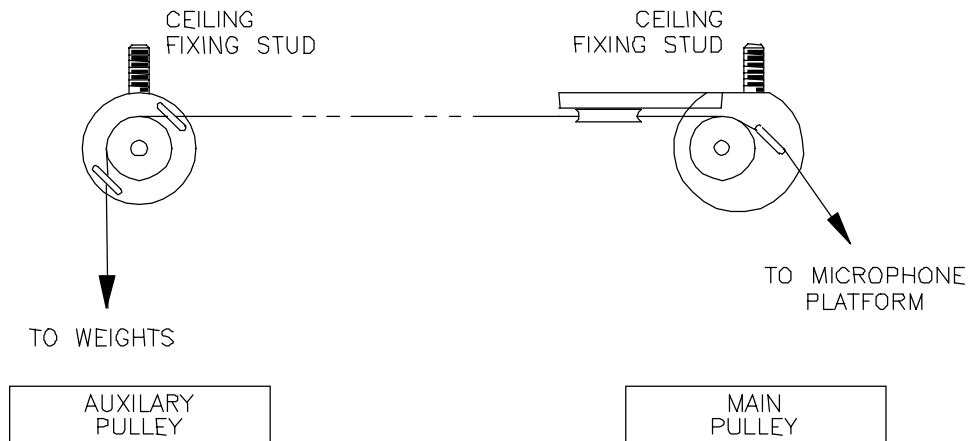
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**Auxiliary Pulley** – This is only required in systems where the counterbalance weights are to be away from the main pulley. It is positioned immediately above each weight



## INSTALLATION

Each room will present its own problems but generally the following should apply:

The main pulleys should be arranged on a circle of between 2 and 3 metres diameter, the mounting positions are not critical and can be adjusted to avoid obstructions. They are positioned with one facing the presenter, the others each side and behind.

All pulleys fix by means of an M8 stud. A good method of fixing to various types of ceiling has been found by gluing a piece of MDF above the desired mounting point and drilling and tapping an M8 hole (6.6mm drill). This provides adequate strength and enables the pulley locknuts to be tightened from below.

The microphone cable should be as thin and lightweight as possible and runs up the nylon cord facing the presenter, a distance approx. half way between the pulley and the central microphone position. From this point a loop goes up to an XLR in the ceiling. Thread the 3 cords through the pulleys as shown and into the microphone platform; fix by tying knots.

Next, fit the 3 weights and secure by tying knots. Adjusting the cord lengths is best done from the platform by pulling cord through and tying off. Do not shorten the cords too much at this point as it will restrict the amount of movement available.



Finally, fit microphone and connect cable, the system should balance.

Due to the many variables in a system of this type i.e. the weight of mic cable, actual positions of pulleys etc, problems can arise, such as slipping of the microphone as it nears a pulley. This may require small amounts of additional weight, which can be determined by temporarily adding equal amounts of extra weight until optimum performance is obtained.

The temporary weights can then be replaced by small add on weights which simply screw into the bottom of the main weights and match cosmetically.

The friction setting eyelet is pre-adjusted and does not normally require re-setting. If it is thought that the system is slow to respond when moving the microphone, then some friction can be removed by rotating all 3 eyelets equally until the desired performance is obtained.

Insufficient friction within the system will cause the microphone to skate about uncontrollably.

