

NEW YORK HISTORICAL SOCIETY - ROBERT H. SMITH AUDITORIUM

Technical Specifications

170 Central Park West, New York, NY 10024

GENERAL:

The space is configured as a theater that is most appropriate for lectures, screenings, readings, panels, presentations, chamber music, and theatrical events with minimal scenery. There are lighting, audio, and video systems available for use during the abovementioned events.

SEATING:

ORCHESTRA

Permanent seats: 285

Movable seats: 21*

Total Orchestra: 306

Wheelchair Capacity: 9 (each of the 7 rear WC seat eliminates 2 removable seats; the 2 front row positions eliminate 4 seats each)

BALCONY:

Permanent: 114

Wheelchair: 0

TOTAL SEATS: 420 (before Wheel Chair seating removed)

STAGE (see drawing):

Dimensions:

Stage/opening width: 75'3"

Opening – Arch height: 16' 1"(Note – this arch is 6'2" Downstage of rear wall)
176" to top of White Screen

Apron edge to rear wall at center (clear): 12' 10 1/2"

Apron edge to rear wall at wings (clear): 7'4"

S.R. and S.L. wing from start of apron curve: 12'3" to wall

Please note that the entire upstage wall is a projection surface. No attachments, tape or contact by equipment is permitted. At upstage right and left doorways are covered by hinged panels that can be opened to access the back hallway for crossover and entrances. There is a roman shade drop (see rigging) that can cover this surface. A crossover is available in the hallway behind stage.

Floor: semi sprung floor with maple T&G, stained black

POWER:

Company switch at mezzanine right 60 amps, 3 phase, 5 wire, camlok

(Note: Ground and Neutral are reversed, Male Pin out)

LOADING ACCESS:

Double doors 6' wide (total) by 8' high, stage left. Loading to street is at NYHS Loading dock, 5 West 76th St. Loading dock lift is 8' x 6' with a 3' travel height from street level.

RIGGING:

Please note that the "grid" area over stage covers only the upstage section of the stage, and not the curved thrust. Due to the "Orientation Show" elements (rigging and lighting), space is limited for hanging any additional elements on stage.

Upstage (6" D.S. of rear wall): Full stage grey roman shade rigged drop, in 5 sections. This drop masks the rear wall, which is a white projection surface. Center section may be raised to reveal rear wall for projection use (or any other sections).

Rigging control is accessed through the Show control system. Rigging elements employed for live events are subject to some constraints.

LIGHTING: (see plot)

The plot and show control system provides for a selection of pre-programmed lighting presets that may be used for your events and screenings.

All the intelligent fixtures can also be re-programmed and used during live events. There are 16 color changer units in the FOH, Box Boom and high side positions with a full range of colors.

Please note that there are 14 conventional fixtures that are dedicated to the “Orientation Show” that may not be refocused for live events.

Equipment:

House/work Lighting Control: Paradigm architectural control at booth and remote locations.

Theatrical Control: ETC Ion control console with 2 x 10 fader wing located at Mezzanine booth.

Theatrical Dimmers: ETC Sensor- (130) 2.4 k, (2) 1.2k ELV dimmers, and (54) 2.4k relays.

Theatrical circuits distributed to various locations terminating in 20 amp GP and Edison connectors. ETC Net Gateway outlets are distributed throughout the house.

Positions:

Over stage pipe

Balcony rail

FOH Truss

(1) Box boom position on each side of the house

A/V Systems:

Note – the “Orientation Show” employs a projection and playback system, which are solely dedicated to this show.

General:

The following describes all the equipment that is installed in the space for the purposes of supporting your events and presentations.

The facility includes a large screen at the back of the stage utilizing a high-definition projector and a surround sound system, utilizing either a presentation laptop connection on the stage or a computer at the operator booth, and a Blu-ray DVD player. Audio includes a 32 channel digital audio mixer with 6 channels of wireless microphone receivers and the capacity to input additional microphones. An integrated control system for all of the AV equipment and the house lighting system.

AUDIO SYSTEM:

1. Speakers:

Multi-channel Renkus surround sound system with JBL subwoofers and surround decoder.

Four channel stage monitor system: (2) JBL 12” 2 way speakers available

Amplifiers:

QSC amps located in basement equipment room – Media Matrix Nion digital sound processor.

2. Audio Sources:

Tascam 200iw CD Player with iPod Dock

3. Mixer:

Yamaha LS9/32 - 32 channel digital console

4. Microphones:
Wireless: 6 channels of Sennheiser 2000C2-965 receivers (516 - 558 MHz range), 6 wireless SKM 2000x handhelds w MME 865-1 capsules, 6 MKE 105 supercardioid lavalier diaphragms with SK 2000XP body transmitters
Wired: (3) Shure SM58, (3) Shure SM57, (2) Rode NT5, (1) Shure Beta 52A
5. Wired microphones plug into three connector panels in stage boxes. Each panel holds 5 microphone inputs, as well as 1 input directly to the show control system (this input bypasses the console).
6. Listen Tech Infra red assistive listening system for the hearing impaired, with stethoscope style receivers.
7. (4) straight mic stand, (6) boom mic stands, (2) short boom stands
8. Clear-Com Tempest CM-222, Base station (4) Clear-Com CP-222, Wireless intercoms.

VIDEO SYSTEM:

1. Projector
6,000 lumen, 1920 x 1080 resolution, 16x9 aspect ratio, high-definition projector, that projects images on upstage projection surface. Lens provides for image sizes ranging from 16' wide by 9' tall to 20' wide by 12' foot tall.
Make and Model - Panasonic PT-DZ6700
2. Blu-Ray/DVD Player
Oppo BDP-93 Universal Network Blu-Ray Player
3. AV Switcher
Analog Way "Pulse 2" audio and video switcher. PLS 350 model number
4. Other Sources
 - a. PC at operator's booth.
 - b. Tie lines to laptop connections in stage boxes.
 - c. Mac Mini at operator's booth.
 - d. Playback Pro software for sequencing clips at operator's booth.

Video Formats:

For all Video Files please deliver on a Mac formatted drive with either USB or Thunderbolt.

Maximum Quality

Format: .MOV

Aspect Ratio: 16:9

Resolution: 1920 X 1080

Codec: ProRes422

Minimum Quality

Format: .MOV or .MP4

Aspect Ratio: 16:9

Resolution: 1920 X 1080

Codec: H.264

PowerPoint and Keynote Files:

For all PowerPoint Files please deliver on a Mac, ExFAT or FAT32 formatted drive with USB

Aspect Ratio: 16:9

Resolution: 1920 X 1080

Please include all Fonts

Please avoid White Backgrounds

If Embedding Media such as Video or Audio Files into a slide show please provide Audio and Video Files in addition to PowerPoint or Keynote presentation file.

Audio Formats:

For all Audio Files please deliver on a Mac formatted drive with USB or Thunderbolt, iPod, iPhone/cell phone, or CD.

Maximum Quality Format: .WAV or .AIFF

Minimum Quality Format: .MP3

Our system does not support .WMA files. Please convert to .MP3 prior to event.

CONTROL SYSTEM

1. AMX control system.
 - a. Fixed touch screen at Operator's booth.
 - b. Wireless touch screen for lectern or table on stage.

ADDITIONAL EQUIPMENT:

Lifts- 20' JLG 20MVL Man-lift

Material handling equipment – Dollies and handcarts

Podium- AKG Wired Gooseneck mic (15" and 22.5" lengths available), desk light and built-in confidence monitor

Width of the entire podium: 26"

Height to the floor: 46"

Height to the bottom of the grill: 41.5"

Width of the Face (where the logo currently is): 24.75"

Height of the Face: 9.5"

LABOR:

NYHS Technical Supervisor Required for all events. Additional Audio and Lighting Programmers are available as needed.

PRODUCTION CONTACT:

Luke Johnson
Director of Audio Visual Technology
New York Historical Society
212.485.9296