

The background of the entire page is a photograph of rows of plush, red theater seats. Each seat has a black armrest with two cup holders. A large, black, U-shaped graphic is positioned at the top center of the image, partially overlapping the seats. The lighting is dramatic, highlighting the texture of the red fabric.

**Notes to Annex 12.
MODEL THEATRE BLUEPRINTS**

FULL

MODEL THEATRE BLUEPRINTS

The first task that must be completed by any Exhibitor who wants to put this model into practice is a thorough study of the lenses available on the market. They must go to the best film equipment supplier they can find, show them these blueprints and ask them which lenses they have access to.

Although, at the time of writing this dossier, there were still suitable lenses available, the manufacturers have stopped producing them and the units found on the market are remnants of this original series. As a result, it may be necessary to forgo the screen being curved. We might also be forced to give up on the Scope format and opt for a Flat 1:1.86 or 1:1.77, even though this will require building to much greater heights to accommodate the taller screens. As a direct consequence of this change, we will also need far greater luminosity from the projectors, and the bigger screens may well require dual projection.

In these plans, we strictly followed the model guidelines. The screens are Scope, with a moderate curvature, very nearly spherical. The projector is inside the room, between the seats of the back row, projecting at exactly 90° to the centre of the screen and complying with the laser projection safety regulations that require us a minimum height of 2.4 metres below the bottom of the projector beam. The stadium seating is curved, with side passages at both ends. The maximum horizontal viewing angle from all the seats is 35° with respect to the centre of the screen.

If it is not possible to find suitable lenses, it is always an option to project from further back in the room, from a traditional projection booth located behind the room, although this makes it harder to comply with the laser regulations without sacrificing the 90° projection to the centre of the screen. While it is possible to project with a slight inclination with respect to this central point, it is essential that this inclination is kept to a minimum to prevent distortions of the projected image.

The projection in small and very small rooms is far more complicated, because they still have to comply with the laser regulations. In those rooms it is necessary to suspend the projector from the ceiling of the room inside a hanging booth. This is not the most ideal option for the acoustic insulation of the projector, so great care must be taken in this respect. Another option is to place the projector in a traditional projection booth behind the room, but to do so in compliance with the regulations, the rooms will need to be higher than planned in these blueprints.



Therefore, the overall height of the two rooms together will also be greater (in this design, a bigger room is built above the small room). It would also be perfectly suitable to create a set of small rooms in an independent area.

Two basic versions of all the blueprints are presented: one with a mix of standard seats and recliners, the other with 100% reclining seats. We also offer a version of the big room with the Dolby Atmos installations. In the case of Atmos installations for small and very small rooms, there would not be the 64 speakers of a full Atmos room (it would end up being ridiculous, with more speakers than room).

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