

The Anvil

Technical Specifications

The Anvil, Churchill Way, Basingstoke, Hampshire, RG21 7QR
01256 819797

Production Manager elfie.courcoult@anvilarts.org.uk
Ext: 118

Assistant Production
Manager jamie.bond@anvilarts.org.uk
Ext: 128

Production and Facilities
Administrator amanda.wise@anvilarts.org.uk
Ext: 164

Programme Manager ann.dickson@anvilarts.org.uk
Ext: 111

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Main House

Stage / Flying

Stage Plan:	See Appendix A	
General:	De-mountable proscenium	10000mm x 7000m Opening
	Stage front to setting line	1400mm
	Setting line to rear wall	10300mm
	Width at setting line	18400mm
	Width at rear wall	10000mm
	Front of stage to rear wall	11700mm
House LX bars distances from the setting line:		LX1 – 1320mm LX2 – 3820mm LX3 – 6450mm
Flying:	Flying height Downstage	18300mm
	Centre/upstage	19500mm
	1 x Tab Bar 400kg UDL – PL 55kg	
	7 x Motor bars 250kg UDL – PL 55kg	
	5 x Motor bars 500kg UDL – PL 55kg	
	1 x Upstage Truss 500kg UDL	
	Hemp sets	14
	FOH Truss rigging points (500kg SWL) 2	
	Stage rigging points	Various
	Bar lengths Downstage	16000mm
	Upstage	10000mm
	18 x 1 Tonne Beam Clamps available	

UDL = Uniformly Distributed Load / PL = Point Load

Please note that there are flying restrictions due to overhead bridges.

Please see Appendix A for Stage Plan and Section with Hanging Plot.

Get In

The get in is at stage level via a loading bay and corridor (Approx 18m)

Width 2300mm

Height 2200mm

Power Supplies

Visiting Lighting Supply:

Located USL
200A 3Phase Powerlock Sockets
1 x 125A 3Phase Ceeform Socket
1 x 125 3p – 63/32A 3p Distro
1 x 32A 3p – 16A 3p Distro

Visiting Sound Supply:

Located DSL
4 x 32A single phase Ceeform sockets
1 x 63A single phase Ceeform socket
1 x 125A 3 phase Ceeform socket
2 x 63A 3 phase via Distro
2 x 32A 3 phase via Distro
2 x 32A – 16A (outlets x 6) Distro
4 x 16A – 13A (outlets x 6) Distro

Visiting OB Supply:

2 x 32A single phase Ceeform sockets
2 x 16A single phase Ceeform sockets

Tour Bus Power:

1 x 32A 3 phase Ceeform socket
1 x 32A single phase Ceeform socket
2 x 16A single phase Ceeform sockets

Stage Locals:

A mixture of 13A and 15A sockets situated around the stage, fly gallery and FOH bridges

Catering:

2 x 32A single phase located in Dressing Room 6

***PLEASE NOTE: Cooking is only permitted within Dressing Room 6. Please do not use any catering equipment in other areas backstage, any equipment that produces heat, smoke or steam may activate our fire detection system.**

Communications

Stage Manager's desk situated DSL comprising:

- Cue Lights
- Low light stage video monitor
- Intercom
- FOH and Backstage Paging

One ring intercom comprising:

- 10 x 1 channel Techpro belt packs
- 8 x Single muff headsets
- 2 x Dual muff headsets (situated at follow spot positions)

Additional communications including:

- 2 channel infra-red audio descriptive system
- Video show relay
- Analogue audio and DMX running to various facility panels around the venue.

Dressing Room Facilities

Stage level:

- Dressing rooms 1, 2 and 3 are en-suite, 1 and 2 have a lockable link door
- Dressing rooms 4, 5, 6 and 7 with sinks, toilets and showers opposite and one room suitable for Visiting Company Managers Office

First floor:

- Dressing rooms 8, 9, and 11, Laundry room, shower and toilets

Auditorium

The auditorium has a variety of layouts including Orchestral, Proscenium, Flat Floor, 7 Row Extension and Open Stage. See Appendix D for stage format plans or contact the Production Department for further information.

Main Mixer Position: See Appendix C for position in auditorium and photographs
 Loses 18 seats, affects 6 house seats behind

Orchestra Pit

An orchestra pit is available in some formats but please be aware that this requires the removal of some seating. Please see Appendix D for separate stage format plans.

Music Stands	80	x	RAT stands
	30	x	RAT stand LED lights
	1	x	RAT Conductors stand (Can be illuminated)
	1	x	Conductors Podium
Chairs	99	x	Orchestral chairs
	2	x	Double Base Stools

Stage Equipment and Masking

1 x Set of full black tabs (27' drop) (only appropriate to be flown on motorized bars)

- 5 x Black borders (8' drop)
- 3 x Black legs (6' wide, 27' drop)
- 1 x Full White Cyclorama
- 2 x Treads for orchestra pit/ stage access
- 2 x Black masking flats
- 10 x 8ft x 4ft Litedeck with assorted leg heights.
- Assorted folding tables
- Assorted stage braces
- Assorted stage weights.

House Tabs (can only be flown not wiped) are only wide enough for our proscenium format. Please see dimensions on separate stage format plans in Appendix D.

Lighting

The Anvil has a standard rig which will cover most situations (see Appendix B). If this rig does not meet your requirements please contact the Production Department to discuss alternatives.

Control:	1	x	GrandMA 2 – Ultra Light
Dimmers:			ETC Sensor 2 168x 2.5Kw 12x 5Kw
Lanterns:	20	x	Selecon RAMA 1.2K Fresnel
	78	x	Par 64 (CP62 standard & CP60 & 61 also avail)
	8	x	Par 64 Black floor cans
	22	x	Source 4 Zoom 15-30 (16 permanently rigged on bridge 2) (6 permanently rigged on bridge 3)
	8	x	Source 4, 10 degree lens (permanently rigged on FOH Perches)
	4	x	Source 4, 14 degree lens (permanently rigged on FOH Perches)
	16	x	Source 4, Interchangeable lenses (19/26/36 degree lenses)
	7	x	ADB 1.2K Cyc flood (2 Cell)
Follow Spots:	2	x	Robert Juliat Super Korrigan HMI 1200 Follow Spots
Intelligent Lighting:	13	x	ClayPaky Aleda K10 LED Wash Units (Standard Mode)
	8	x	ClayPaky AlphaSpot 300 HPE (Vector Mode)
	6	x	ETC Coloursource Pars
Signal Processing:	1	x	LSC Delta DMX Splitter

Sound

Mix Positions

There are two available mix positions for FOH.

The first is sited at the rear of the stalls on auditorium right. It requires the removal of 18 seats, with dimensions of 3.1m wide by 2.3m deep. This mixer position is suitable for large touring consoles and provides a clear view of the stage. Access to this position is by either a personnel lift which will accommodate most consoles, or for larger desks, there is a 500kg chain hoist on a runway track which reaches from stage level to the mix position. 32a single phase power is available at this position. See Appendix C for position in auditorium and photographs.

N.B multicore run from the above position is auditorium right, above head height. It is a run of about 30 meters.

The second is located within the lighting box. This mix position is unsuitable for larger consoles due to size and access restrictions and no multicore run. Only 13a power is available at this position.

Amplification

All amplification for the P.A system is provided by Full Fat Audio.

Stereo Line Array

24 x EM Acoustics Halo Compact line array enclosure (12 enclosures per hang)
Three processing feeds for each array, which allows independent control of the top, middle and bottom four boxes in the array.

Subwoofers

4 x EMS 215 subwoofers
2 x i12 subwoofers
System subwoofers are driven in mono, fed from an auxiliary input

Front Fills

6 x EMS-81X compact passive loudspeaker. (3 enclosures per side, stereo feed)
Front fills are fed from the main Left and Right but can be separated to their own feed on request. Contact the duty sound technician on the day to discuss.

Delays

2 x EMS 81 compact passive loudspeakers (side circle)
4 x Ems41 Ultra compact passive loudspeakers (rear auditorium) Rear delays are driven in mono

Choir Stalls Delays

4 x EMS 51 compact passive loudspeakers (rear auditorium)
6 x EMS 61 passive loudspeakers (4 above rear of choir stalls, one either side, mono feed)
Choir stalls delays are driven in mono

Processors

A pair of XTA Electronics DP448 4-in 8-out loudspeaker management processors handles all system processing and limiting.

Main Control Desks

Yamaha QL5 (64 x mono inputs + 8 stereo; 16 mix buses, 8 matrix buses)
Yamaha Rio 3224 D (32 x mono inputs; 16 mono outputs)

Monitor Speakers

2 x EM acoustic M12 floor monitors
6 x EM acoustic M10 floor monitors

Monitor Amplifiers

4 x QSC GXD 8 amplifiers. (Portable)

Multicores

Cat5e UTP Multicore reel 50m

20/4 30m XLR satellite box

16/4 30m XLR satellite box

2 x Harting 12 Channel Return cable (Used for L, R, Mono and 8 analogue returns to stage)

3 x Harting 12 Channel Send cable

3 x Harting 12 Channel stage box

Playback

1 x Apple Macbook Pro with Qlab 3/ Qlab 4

2 x Denon CD players

Radio Microphone System

12 x Sennheiser EM500 G3 receivers (Four receivers to a flight case with 1 x antenna splitter)

3 x ASA1 antenna splitter

12 x Sennheiser SK500 G3 belt pack transmitters

4 x Sennheiser E965 wireless handheld Microphone

14 x Pulse 3200LJ headset microphones

12 x MKE2 mic beige

4 x MKE2 mic black

2 x A1031 omnidirectional antenna

4 x A2003 directional antenna

4 x AB3 GB range masthead amplifier

3 x Powercon – 13a

***PLEASE NOTE: The above microphones are used across all our venues so please contact the Production Department to check availability.**

Anvil Arts is currently licenced by Ofcom to use frequencies on channel 38 (606.500 MHz to 612.000 MHz).

A good selection of microphones, cables, D.I boxes, adaptors, stands and other equipment is available. Please contact the Production Department for a full audio equipment inventory.

Noise Limits

There is no specific legislation setting noise limits for the audience exposure to noise. However Anvil Arts follows the recommendation on noise at an event from the HSE. This is different to the Control of Noise at Work regulations 2005.

A-weighted equivalent sound level over the duration of the event (Event LAeq) in any part of the audience should not exceed 107dB.

C-weighted peak sound pressure level should not exceed 140dB.

Where practical, the audience should not be allowed within 3m of any loudspeaker. Where this is not practical, the overall music sound levels will have to be modified so that the people closer than 3m to the loudspeakers are not exposed to more than the above limits.

Where the event LAeq is likely to exceed 96dB then signage must be displayed informing audience members of this. Please inform a member of the Anvil Arts technical department if you believe your event will exceed 96dB

Anvil Arts reserves the right to deploy industry standard noise monitoring equipment on any event.

Data Projector and Screen

Projector/Lens/Rigging:

Panasonic PT-DZ 13K DLP Projector
Panasonic ET-D75 LE6 0.9-1.1:1 Zoom Lens
Panasonic ET-RFD91 Projector Cradle
KPM Flying Bracket

Cabling / Distribution:

1x CYP PU-507TX-1H 1:1 HDBaseT HDMI/LAN/IR/RS-232/PoE Twisted Pair Transmitter with HDMI Loop
(Max. 100m at 1080p or 4K; 1 x HDMI input; 1 x HDBaseT, 1 x HDMI output)

1 x 45m run of Kramer C-HDK6/HDK6-150 RJ-45 Four-Pair U/FTP Cable (23AWG) Optimized for HDBaseT

1 x 4.6 m Kramer C-DPM/HM-15 DisplayPort to HDMI (M-M)

Assorted VGA runs (50m)

1 x Roland V-4EX Vision Mixer

Screen:

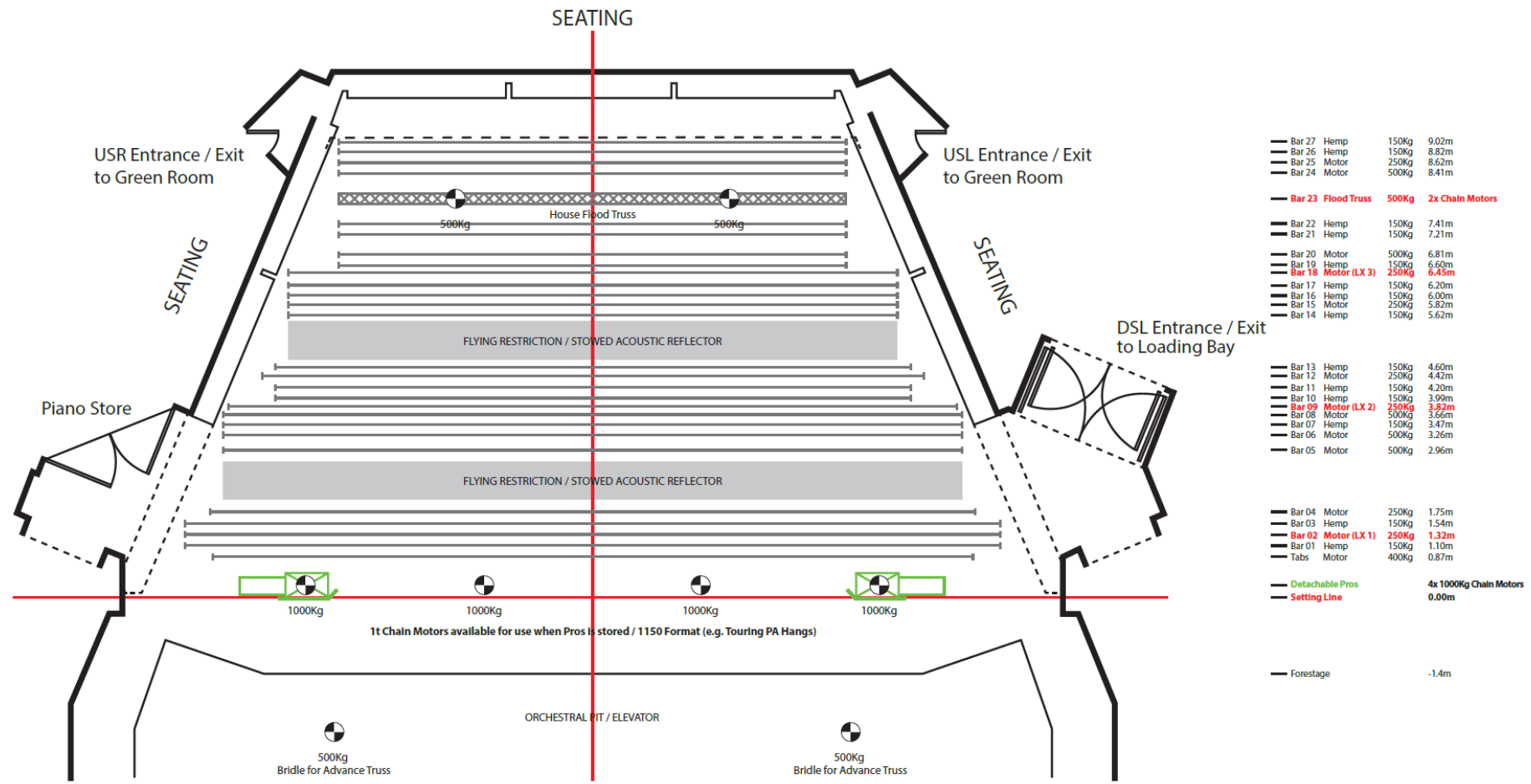
Stumpfl Monoblox 64 Rear Projection Screen & Frame (16' x 9' / 5m x 3.8m)

Please contact the Production Department for hire prices and availability.

Appendix A – Stage Plan and Hanging Plots





The Anvil Concert Hall: Bar Plan

*Bars 2 / 9 / 18 / are permanently rigged House LX. Pre-rig of House LX only available on advanced request and at recharge.

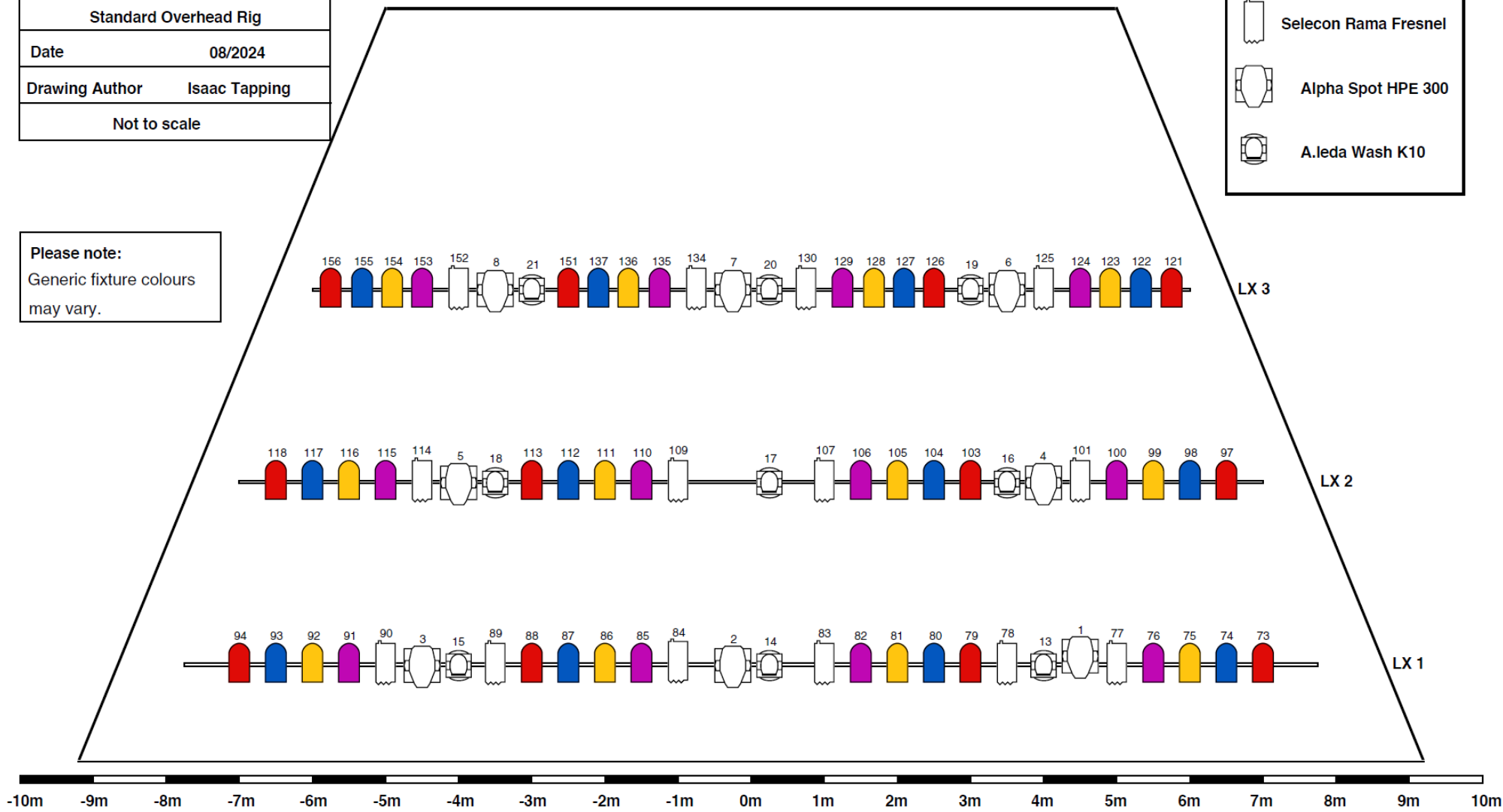


Appendix B – Lighting Plans

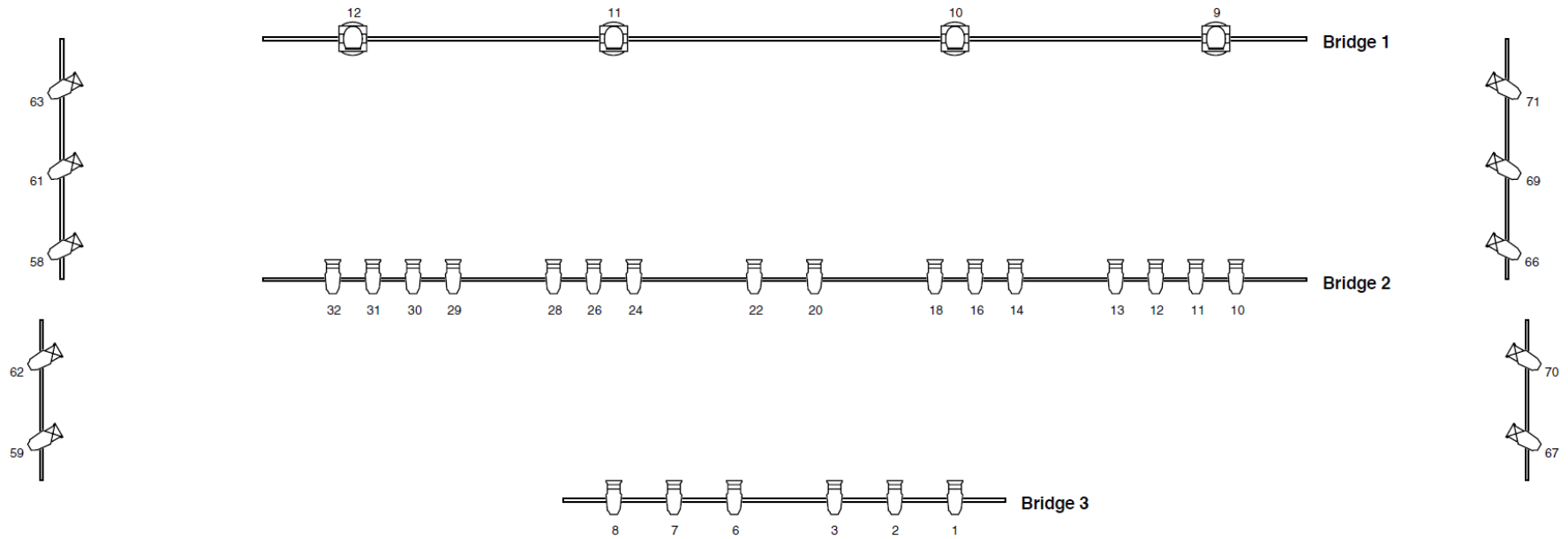
Anvil Arts	
Venue	The Anvil
Standard Overhead Rig	
Date	08/2024
Drawing Author	Isaac Tapping
Not to scale	

Lantern Key	
	PAR 64
	Selecon Rama Fresnel
	Alpha Spot HPE 300
	A.leda Wash K10




Please note:
Generic fixture colours may vary.



Stage



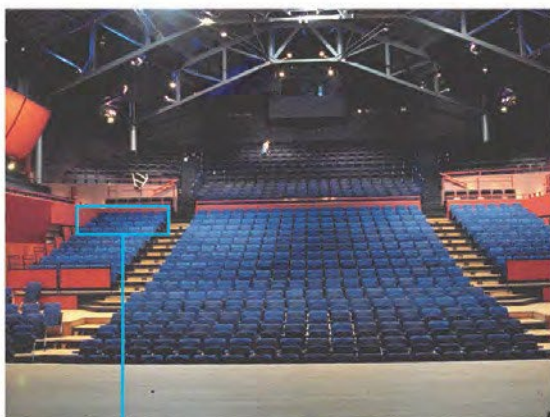
Anvil Arts	
Venue	The Anvil
Standard FOH Rig	
Date	08/2024
Drawing Author	Isaac Tapping

Lantern Key	
	ETC Source Four 25°-50°
	ETC Source Four Varying Degree
	A.leda Wash K10

Appendix C – Mixer Position

MIXER POSITION

3.1m (W) x 2.3m (D) / 10ft x 7.5ft



Loses 24 seats



View from mix position



MIDAS Heritage 3000 in situ. Please note a desk of this size will require separate siting of LX desk in the box at the back of the auditorium.

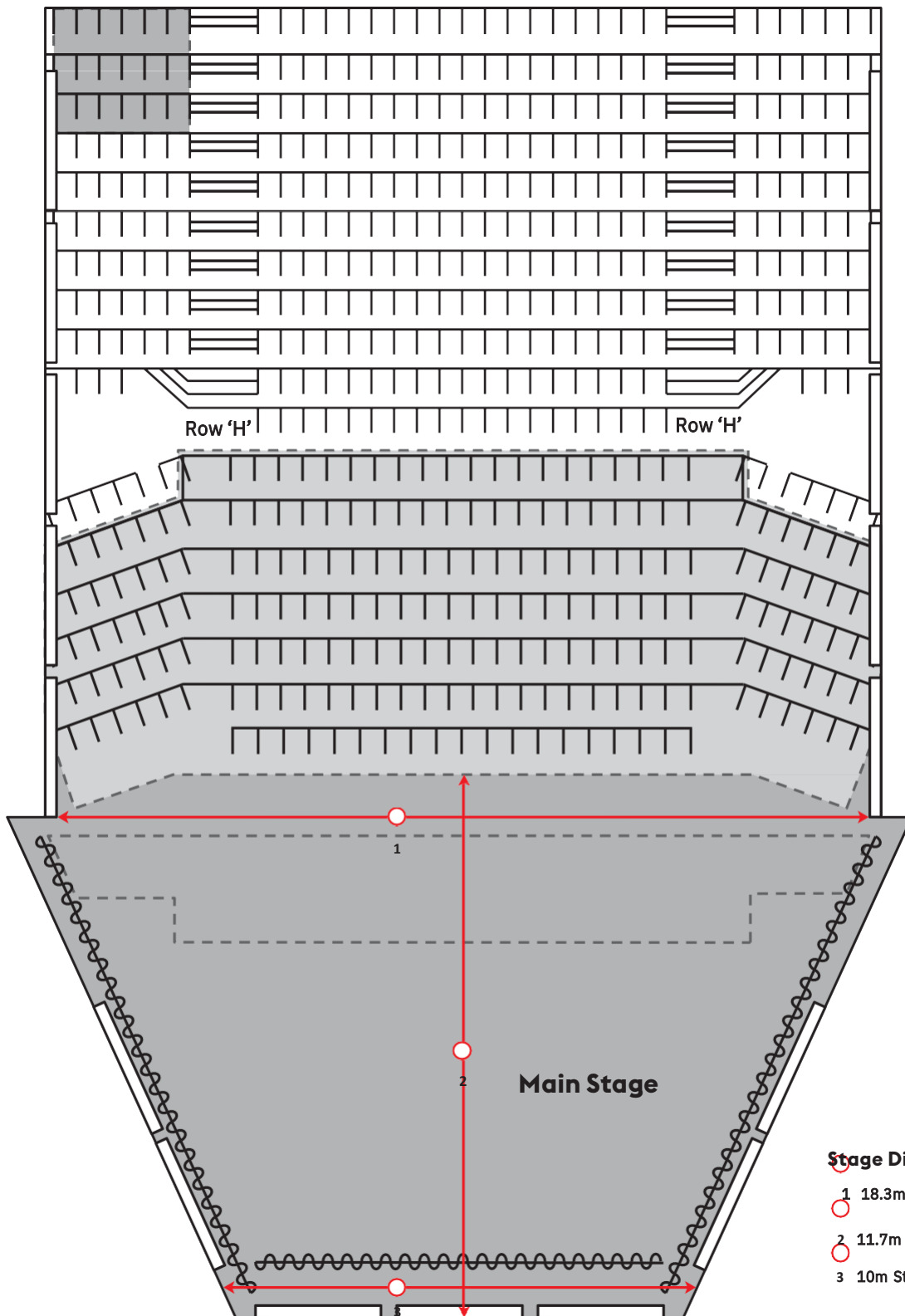
Appendix D – Stage Format Plans



Stage Formats

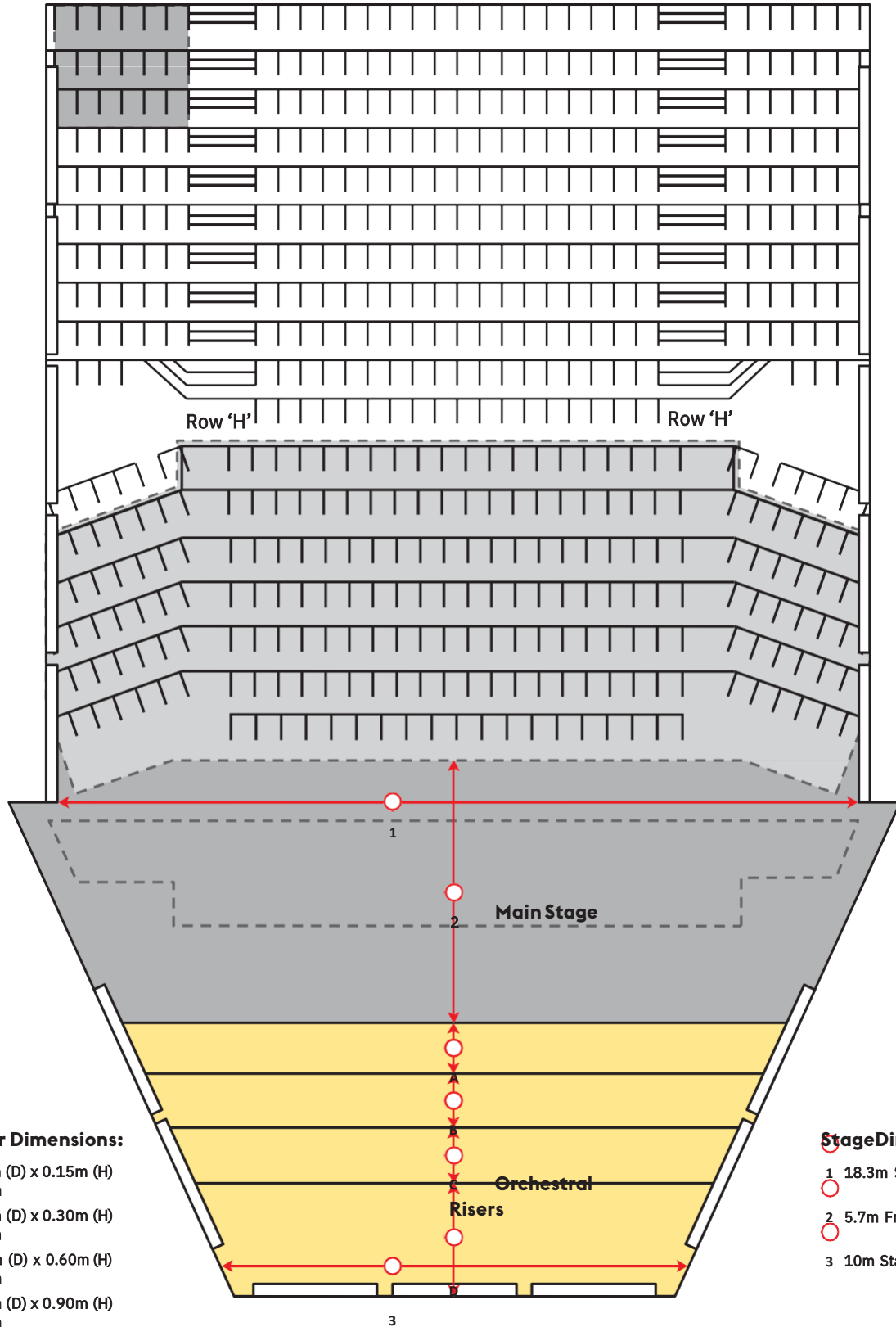
1150 Format

Optional Mixer
Position (18 seats)



Standard Orchestral Format (Risers)

Optional Mixer
Position (18 seats)



Orchestral Riser Dimensions:

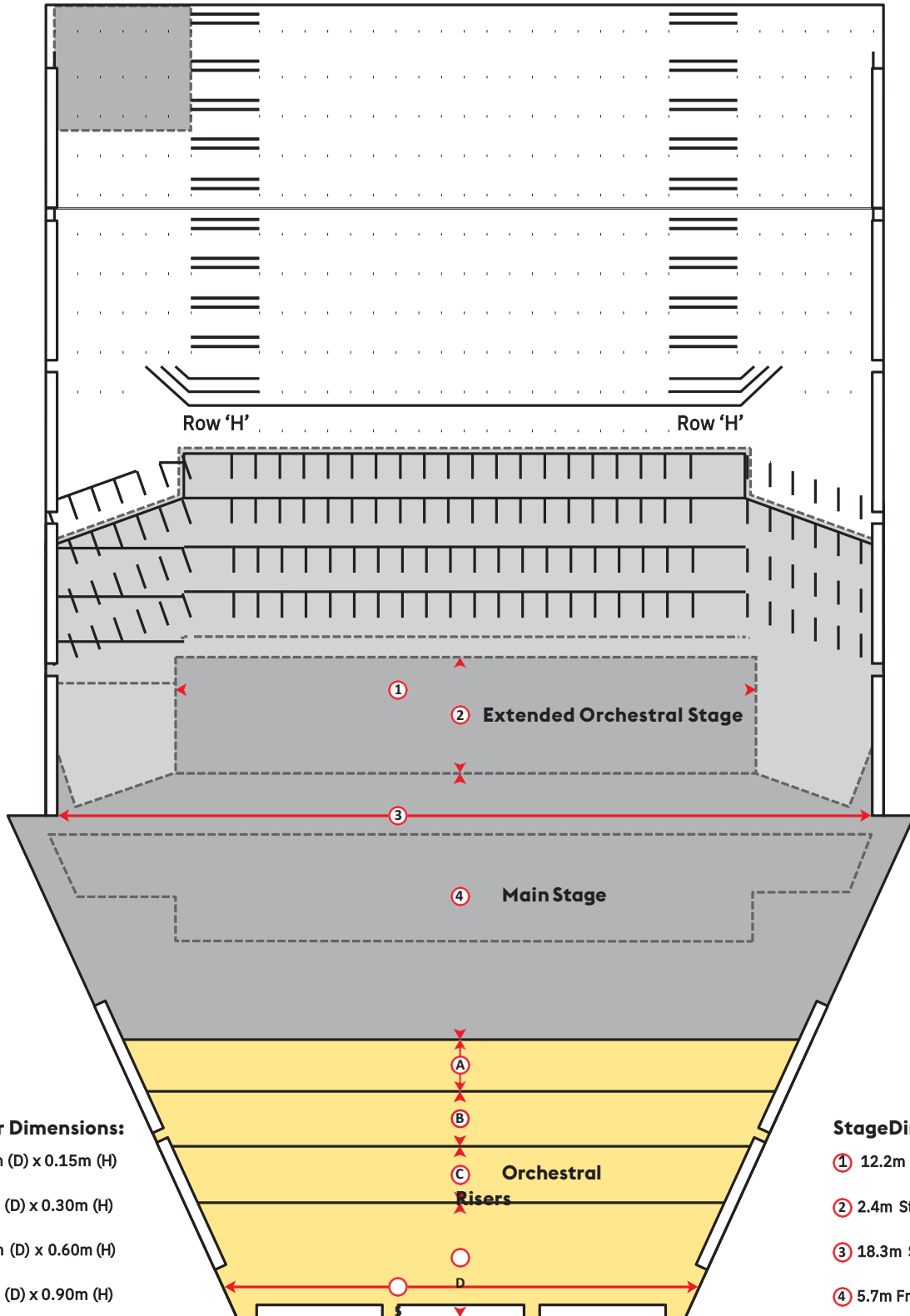
- Ⓐ 15.2m (W) x 1.2m (D) x 0.15m (H)
Tread height 15cm
- Ⓑ 14.2m (W) x 1.2m (D) x 0.30m (H)
Tread height 15cm
- Ⓒ 13.2m (W) x 1.2m (D) x 0.60m (H)
Tread height 30cm
- Ⓓ 12.2m (W) x 2.4m (D) x 0.90m (H)
Tread height 30cm

Stage Dimensions:

- 1 18.3m Stage width at Setting Line
- 2 5.7m Front of Main Stage to Riser
- 3 10m Stage width at Rear

Orchestral Format (3 Row Extension)

Optional Mixer
Position (18 seats)



Orchestral Riser Dimensions:

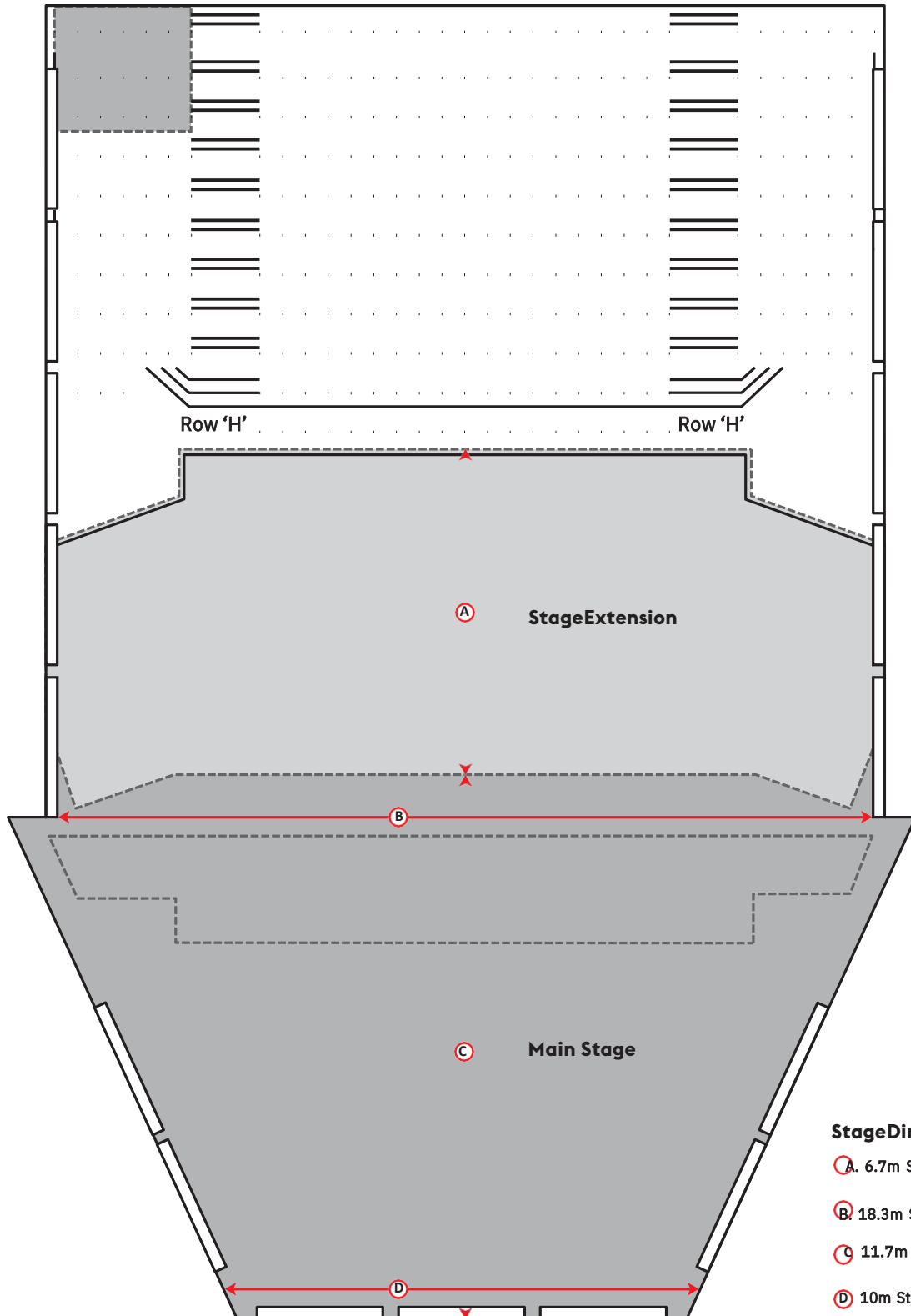
- Ⓐ 15.2m (W) x 1.2m (D) x 0.15m (H)
Tread height 15cm
- Ⓑ 14.2m (W) x 1.2m (D) x 0.30m (H)
Tread height 15cm
- Ⓒ 13.2m (W) x 1.2m (D) x 0.60m (H)
Tread height 30cm
- Ⓓ 12.2m (W) x 2.4m (D) x 0.90m (H)
Tread height 30cm

Stage Dimensions:

- ① 12.2m Stage Extension width
- ② 2.4m Stage Extension depth
- ③ 18.3m Stage width at Setting Line
- ④ 5.7m Front of Main Stage to Riser
- ⑤ 10m Stage width at Rear

7 Row Extension Format (No Risers)

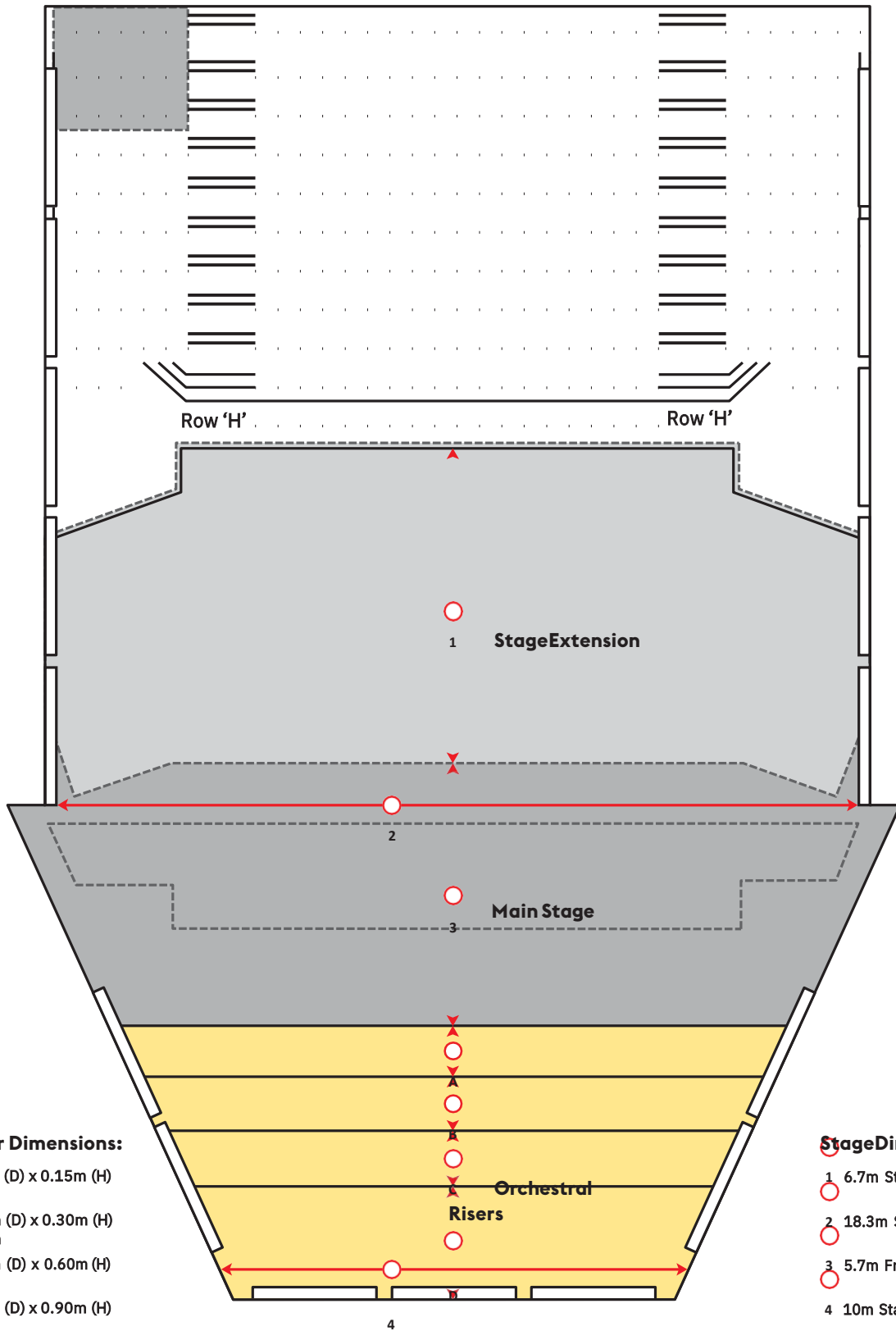
Optional Mixer
Position (18 seats)



- StageDimensions:**
- Ⓐ. 6.7m Stage Extension
 - Ⓑ. 18.3m Stage width at Setting Line
 - Ⓒ. 11.7m Stage depth
 - Ⓓ. 10m Stage width at Rear

7 Row Extension Format (Risers)

Optional Mixer
Position (18 seats)



Orchestral Riser Dimensions:

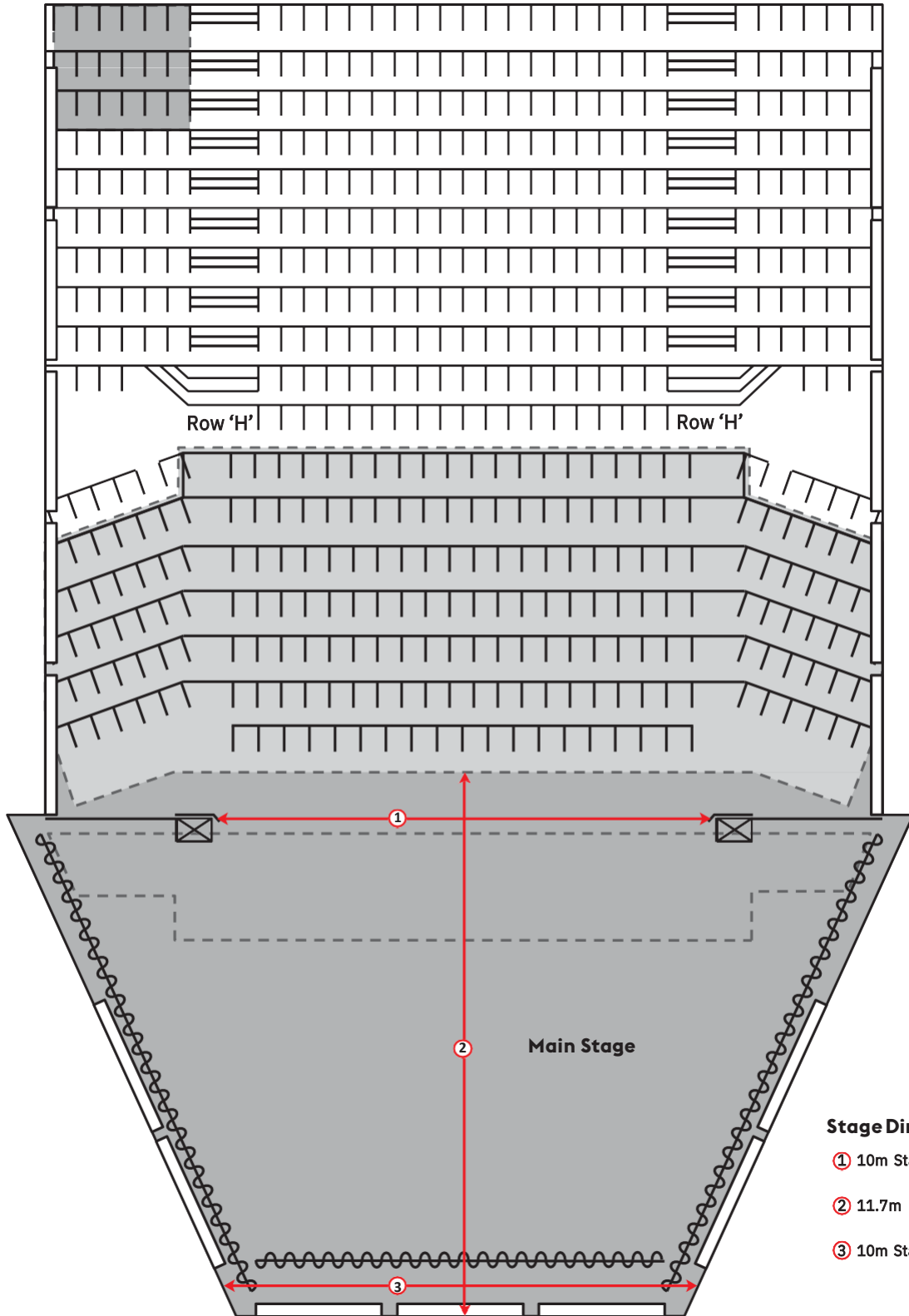
- A 15.2m (W) x 1.2m (D) x 0.15m (H)
Tread height 15cm
- B 14.2m (W) x 1.2m (D) x 0.30m (H)
Tread height 15cm
- C 13.2m (W) x 1.2m (D) x 0.60m (H)
Tread height 30cm
- D 12.2m (W) x 2.4m (D) x 0.90m (H)
Tread height 30cm

Stage Dimensions:

- 1 6.7m Stage Extension
- 2 18.3m Stage width at Setting Line
- 3 5.7m Front of Main Stage to Riser
- 4 10m Stage width at Rear

Proscenium Format

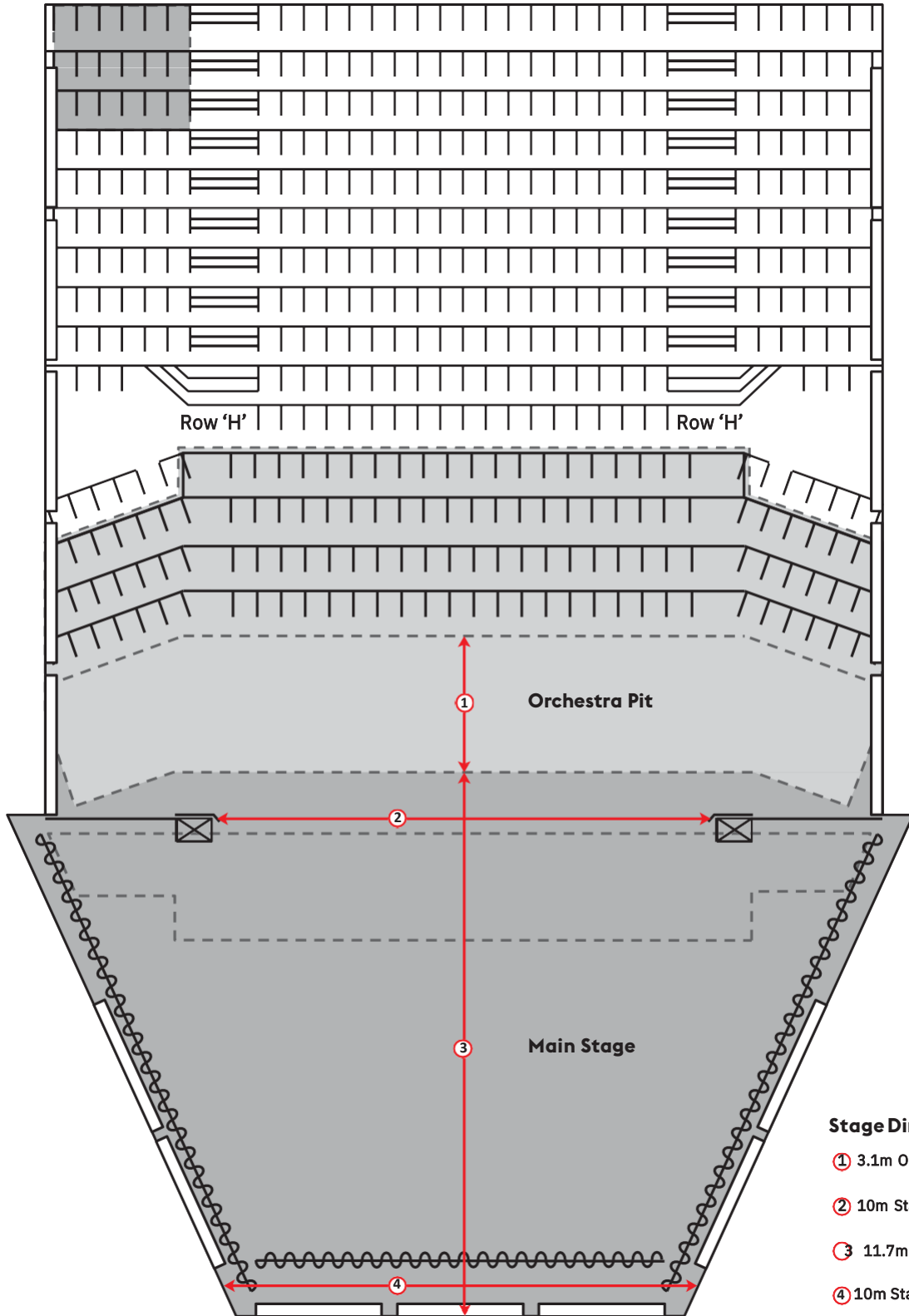
Optional Mixer
Position (18 seats)



- Stage Dimensions:**
- ① 10m Stage width at Setting Line
 - ② 11.7m Main Stage depth
 - ③ 10m Stage width at Rear

Proscenium Format (3 Row Pit)

Optional Mixer
 Position (18 seats)



- Stage Dimensions:**
- ① 3.1m Orchestra Pit
 - ② 10m Stage width at Setting Line
 - ③ 11.7m Main Stage depth
 - ④ 10m Stage width at Rear

Proscenium Format (5 Row Pit)

Optional Mixer
 Position (18 seats)

