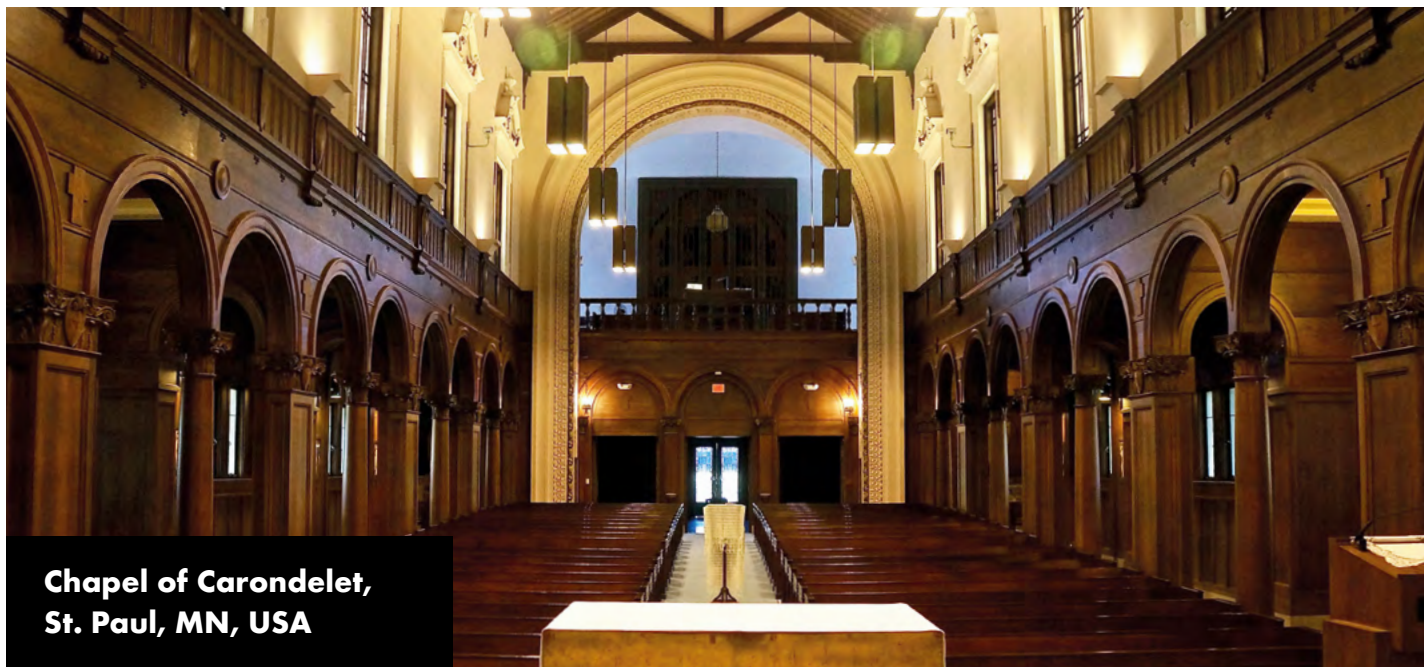


Carondelet chapel installs specially colored columns.



**Chapel of Carondelet,
St. Paul, MN, USA**

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John Viktora-Croke, Director of Facilities, Our Lady of the Presentation Chapel of Carondelet

Setting the scene

Minnesota’s Our Lady of the Presentation Chapel of Carondelet is in the classic European Christian style; the wooden interior is laid out with a long parallel sided aisle facing toward the altar. Quite dry acoustically, the abundance of wood makes for a warm, intimate sound.

Establishing objectives

The whole purpose of the audio installation at Our Lady of the Presentation Chapel was to be as unobtrusive as possible.

John Markiewicz of system installer Audio Logic Systems (ALS) explains: “To be heard and not seen, to turn an old cliché on its head. Yes, speech intelligibility was of

paramount importance but visual appearance had equal weighting in the mind of our client.” John Viktora-Croke is Director of Facilities for the Sisters: “The chapel is used mainly for speech oriented service and it is not uncommon for our guests to have hearing impairments. But I cannot emphasize enough how appearance is a standout point, so I needed a company that supported me in getting the color just right.”

The solution

Markiewicz elected to use the xC-Series column loudspeakers. “The adjustable vertical pattern projection in the HF meant we probably could have covered the room with just a pair of 24Cs left and right, near the top end of the chapel, but by adding delays of 16Cs down

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John Markiewicz, Owner,
Audio Logic Systems

the aisle at the middle and close to the rear we achieved two things: a more even sound level coverage from front to back of the congregation, and the ability to create a more natural vocal sound.

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ArrayCalc confirmed Markiewicz' design concept in empirical terms, but color matching was a much more subjective process.

Markiewicz: "John (Viktora-Croke) went to great lengths building cardboard models of the loudspeaker cabinets. We then positioned the d&b brackets, painted the models to the suggested RAL color, and mounted them for viewing and approval.



"I have to say the Sisters made what we thought at first was an odd choice; instead of matching to the wood of the interior, they matched to the wood of the pews, lectern and other furniture. But of course they were absolutely right and you see the system as all of a piece with the fixtures and fittings. Just shows you what audio guys know about visual perception."

The system design was complimented by a fourth pair of 16Cs in the chapel's stone hallway, often used for smaller functions and overspill from the main chapel; a pair of the tiny 4S loudspeakers for the choir, which are mounted rearward facing of the lectern, so that the choir can hear the officiate, and finally a small 12S-SUB.

Markiewicz: "Occasionally they have live music for certain functions which requires additional low frequency weight for warmth. Just three two channel D6 amplifiers are needed to drive the whole system, all networked over the R70 Ethernet to CAN interface. Because the hallway acoustic is much harsher than the chapel we applied an SPL limit within the network to ensure sustained intelligibility in this area.

"The first time I was there after we made the installation - when I heard one of the Sisters speaking into the system - it raised the hair on the back of my neck."

> System: 16C, 24C, 4S, 12S-SUB and D6