

 <b>AUDIO ENGINEERING SOCIETY</b> <b>Los Angeles Section</b> <a href="http://www.aesla.org">www.aesla.org</a>		<b>September 29, 2020</b> <b>MEETING NOTICE</b> <b>Meetings are always free.</b> <b>Guests are welcome.</b>
AES Los Angeles Section: <a href="mailto:la_section@aes.org">la_section@aes.org</a> Los Angeles Section Web Site: <a href="http://www.aesla.org">http://www.aesla.org</a> AES Headquarters: 551 Fifth Ave., Suite 1225 New York, NY 10176 USA Web: <a href="http://www.aes.org">http://www.aes.org</a>	<b>AES Los Angeles Section Officers</b> Chair Barry Rudolph <a href="mailto:chair@aesla.org">chair@aesla.org</a> Vice-Chair Joseph Schwartz <a href="mailto:vice-chair@aesla.org">vice-chair@aesla.org</a> Treasurer Richard Wollrich <a href="mailto:treasurer@aesla.org">treasurer@aesla.org</a> Secretary Daniel Schulz <a href="mailto:secretary@aesla.org">secretary@aesla.org</a>	<b>Executive Committee</b> Shannon Deane Jerry Danielsen Jasmine Mills Juan de Dios Martin John Musgrave Karen Reed Robert Fernandez Kevin Salgar

**AES-LA'S September 29th Meeting is a Live Webinar**

Registration Required [https://us02web.zoom.us/webinar/register/WN\\_uS62Y3SYQoOU6q4ykZoLWw](https://us02web.zoom.us/webinar/register/WN_uS62Y3SYQoOU6q4ykZoLWw)

# An Introduction to the Basics of Grounding, Isolation vs. Balance Power Transformers

**Clean, reliable and continuous AC power is a valuable asset! Terry Brent and Joe Salvatto take an informative look at secure AC power.**



On Tuesday September 29th at 7pm PDT, Terry Brent (L) head of sales and marketing for EQUI=TECH Balanced Power Technology along with product specialist and chief engineer Joe Salvatto (R) will present an introduction to the basics of grounding, isolation vs. balance power transformers, power conditioning and the importance of a good, solid noise floor test. The features and specifications of a proper Uninterruptible Power Supply (UPS) will also be discussed.



<b>AES-LA MEETING DATE: Tuesday, September 29, 2020</b>	
<b>PLACE:</b> Live Webinar Registration Required	<a href="https://us02web.zoom.us/webinar/register/WN_uS62Y3SYQoOU6q4ykZoLWw">https://us02web.zoom.us/webinar/register/WN_uS62Y3SYQoOU6q4ykZoLWw</a>
<b>Time:</b> 7:00PM PDT	
<b>Cost:</b> Meetings are always free and guests are welcome	

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# Lessons from the Electric Lady

## Past, Present and Future of Recording Studio Design



John Storyk was only 22 years old when he designed Electric Lady Studios for Jimi Hendrix in New York City – a project that would set the course of his career for the next 50 years and counting. A registered architect and acoustician, John and his wife, Beth Walters, and their design group, WSDG, have designed and built some of the most well-known studios, venues, churches and educational venues in the world.

Electric Lady wasn't originally meant to be a recording studio – it was actually commissioned as a nightclub. Hendrix's engineer Eddie Kramer persuaded him to turn the space into a recording studio instead, and luckily for John, they still wanted him to design it. John went back to school at Columbia to learn all he could.

The studio was a unique design – all white, customizable lighting, lots of curves. John drafted all the design drawings by hand, and they had only six drawings in total to build it! The physical space itself was ideal – solidly-built with a thick concrete slab, tall ceilings, and very few columns.

At one point during construction, they dug too deep and hit water. The water table still exists and has to be pumped out regularly. Some people think the water contributes to the sound of the studio, but John insists this is NOT true.

The studio's *ceiling* actually does most of the heavy lifting, acoustically. It's essentially a giant membrane absorber, and really by accident. The original ceiling is still in place today, as are many of the original walls.

Electric Lady was the first studio of such caliber built in NYC *by* an artist *for* an artist, though Hendrix's manager was smart enough to make sure it was built to commercial specs. It was really an early project studio, before that term even existed.

After all, the *artist* drives the industry – they push both the technology and the architecture. Vibe matters, and is often what makes an artist choose one studio over another. After Hendrix died (only 3 weeks after

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### Coming AES Los Angeles Section Monthly Meetings:

September 29 **An Introduction to the basics of Grounding, Isolation vs**

**Balanced Power Transformers**

October 27 **Manley Laboratories Tour**

November 24 **TBA**

November 26 **Happy Thanksgiving**

December 15 **TBA**

# Lessons from the Electric Lady



With John Storyk

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the completion of Electric Lady), Stevie Wonder moved in, and the studio has enjoyed a steady flow of talented artists over the years, including The Rolling Stones, Led Zeppelin, Kiss, David Bowie, AC/DC, and Patti Smith.

John gives us a mega-condensed lesson on acoustics: the two main goals of any studio build are Isolation and Quietness. Quietness is where most of the money goes, and there's really no way around that. A split/cut concrete slab is one of the best ways to create isolation between spaces – as they did at Electric Lady. If you get isolation wrong, it's extremely difficult to correct.

How to make a quiet room sound good? Use room analysis to determine problem frequencies, then treat appropriately. The two main analysis methods are modal, which focuses on low frequencies, and ray trace, which deals with how wavelengths move through a space and bounce off surfaces. Where one falls apart and the other takes over lies the Schroeder Frequency. The smaller the room, the greater this Frequency becomes, and we must pay careful attention to high frequencies.

Comb filtering can be an issue, often caused by monitors hung too high, or from sound waves bouncing off a console. The easiest solution is to move the monitors lower and/or move the console back. Another problem is nearfield monitors placed on the console. Why someone would even do this is puzzling to John, but again, the easiest solution is to move them back onto stands behind the console.

The 500-pound gorilla in the room is low frequency analysis. It's so important, in fact, that for John it's an actual phase of design. There's a huge need for programs that better deal with low frequencies, and WSDG is developing its own solutions. NIRO, or Non-Cuboid Iterative Room Optimization, uses a genetic algorithm to determine optimized geometry for a room. The idea is to achieve a flat curve for recording spaces, or more of a Fletcher-Munson curve for audiophile spaces.

Studios will continue to be personalized, and for John, they always have been. He continues to strive to be at the nexus of acoustics, technology and architecture. John is currently working on a studio for Spotify in Los Angeles, including a variety of podcasting rooms dubbed "Pod City."

A final nod is given to immersive audio, which he fully believes is the future. Once this delivery system becomes the norm (namely via earbuds and a smartphone), we will see this technology everywhere. Fasten your seatbelts, audiophiles.

*Recap by Shannon Deane*

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