

A R T

APPLIED RESEARCH AND TECHNOLOGY

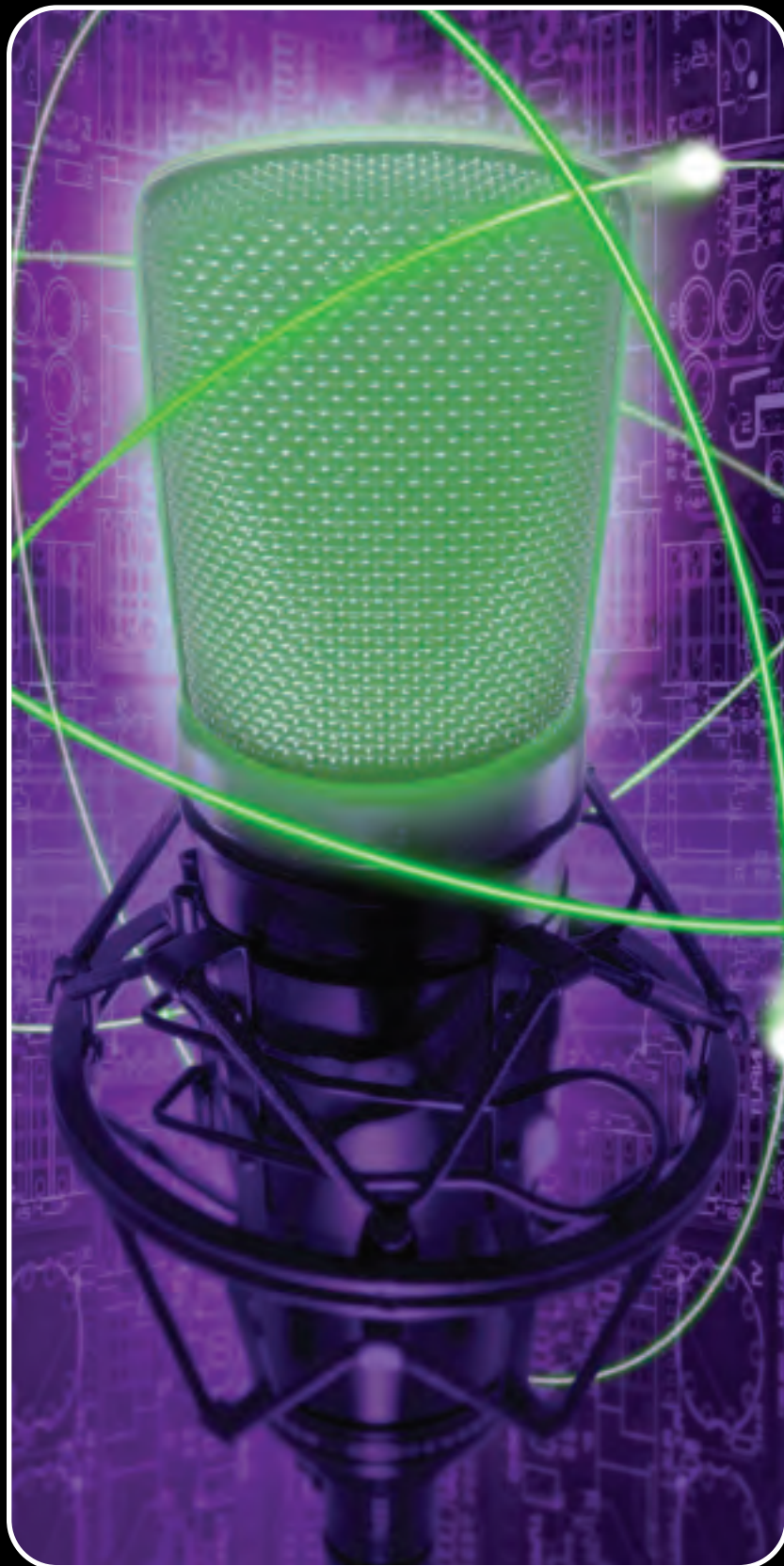


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A R T

Celebrating Twenty Years of Audio.

APPLIED RESEARCH AND TECHNOLOGY

ART is a company comprised of musicians, engineers and recording enthusiasts. Since its inception in 1984, we have been striving to redefine the performance versus price barrier with a series of innovative new audio products designed with the needs of the musician in mind.

With a full line of vacuum tube preamplifiers and compressors that deliver unmatched warmth, tone and character; innovative Graphic Equalizers that actually show you exactly where feedback may occur, and a full compliment of cool little useful tools designed for stage and studio, ART offers affordable audio solutions that deliver unmatched quality, tone, versatility and reliability.

On the road, in nightclubs, arenas, recording studios, auditoriums, churches, rehearsal halls, basements or garages, ART products have gained the loyalty of customers worldwide. Our rich history reflects our true passion for music and the creative process.

Over the last two decades, we've never lost the inspiration that comes with the creation of evolving technologies, and we thank you, and the thousands of ART users for their continued support and loyalty.

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TUBEFIRE8™ Eight Channel FireWire Equipped Tube Preamp / Audio Interface

The ART TubeFire8™ delivers the best of all worlds in one tube driven digital audio interface package. Ideal for any recording application, the TubeFire8™ packs eight incredibly warm second-generation discrete Class-A vacuum tube microphone preamps into a single rack space audio interface with balanced I/O, headphone monitoring and FireWire connectivity.

Every input channel offers both XLR input and 1/4-inch TRS balanced input with 70dB of gain. All inputs have independent -10dB Pad, High Pass filter, Phase Invert, clip indicators and a wide range LED meter to monitor the preamp levels. Phantom power is available on all XLR inputs making it ideal for complex multi-track recording with high quality condenser microphone sources.

Two front mounted 1/4-inch instrument level inputs (Channels 1 & 2) allow quick direct connection of any keyboard, acoustic guitar or bass without re-patching the rear panel or reaching for an additional direct box.

UNMATCHED VERSATILITY

ART's microphone preamps provide clean quiet gain while maintaining incredible transparency through the input stage. The eight balanced outputs of the TubeFire8™ can be driven from either the analog microphone preamp inputs making the TubeFire8™ an in-line eight channel tube preamp, or from the internal high quality D/A converters making it a high quality multi-channel audio output for your PC.

The eight balanced outputs can be summed to an integrated headphone output providing either a mono or stereo mix function for low latency input monitoring and for monitoring audio playback from the computer.

COMPLETE FIREWIRE BASED STUDIO SOLUTION

Designed as a complete studio package, the TubeFire8™ is shipped with Steinberg's Cubase LE 48-track for both Mac and Windows operating systems making it a truly plug and play recording solution, although it is compatible with many popular ASIO and Core Audio based applications.

Multiple TubeFire8™ units can be easily combined for larger 16, 24 or 32 input / output studio setups. Wordclock i/o is provided for multiple unit synchronization in complex studio configurations.

Features

- Comes with Steinberg's Cubase LE 48-track (for both Mac and Windows operating systems)
- 8 x quality second-generation discrete Class-A vacuum tube microphone preamps
- 8 x XLR & 1/4-inch TRS Combi-jack inputs
- 2 x Additional front mounted 1/4-inch instrument inputs (CH1 & 2)
- 8 x 1/4-inch TRS balanced outputs
- 1 x 1/4-inch TRS headphone jack
- 8 x Input Gain / Channel Level / HPF / Phase Invert / Independent -10dB Pad
- 8 x Channel metering (4 bar led graph w/ clip indicator)
- 44.1KHz, 48KHz, 88.2KHz, 96KHz sample rates
- 40 - 104KHz External sample rate



TubeFire8™ rear panel



ADVANCED CHANNEL STRIPS



VOICECHANNEL™

TUBE CHANNEL STRIP WITH DIGITAL CONNECTIVITY

The ART VoiceChannel™ is the perfect complete channel input strip for recording, broadcast or high profile live applications where maximum performance and detail is required. Designed to deliver in critical applications where full control of the audio source is required, the VoiceChannel™ combines a single Class-A tube mic preamp, full-featured dynamics control, De-esser, expander and semi-parametric EQ into one unit with analog and digital output as well as the ability to directly connect to any computer or laptop via integrated USB port.

Designed to be a powerful channel strip and the ideal all in one input solution for analog or digital recording, each stage of the VoiceChannel™'s signal path provides full control and a full feature set for each component, making it the perfect choice for tracking critical vocals and solo instruments.

TUBE PREAMP

The VoiceChannel™'s preamp section uses a Class-A tube design with variable input impedance and selectable tube plate voltage to create the most versatile high performance microphone preamplifiers in their class. Capable of delivering incredible warmth, presence and clarity 12AX7A vacuum tube used in the circuit delivers controlled 'musical sounding' overload characteristics for added warmth and presence, while maintaining a wide dynamic range with unsurpassed sonic detail and clarity.

VARIABLE INPUT IMPEDANCE

Variable input impedance optimizes the input for the widest possible range of microphone sources. The ability to vary the input impedance of a VoiceChannel™'s preamp changes the load the microphone 'sees' in the system, dramatically altering its performance and character. This creates a wide range of new sonic possibilities with any modern or vintage condenser, ribbon or dynamic microphone.

The variable impedance control is infinitely variable allowing much finer control and the ability to tune the preamp to the microphone's ideal sweet spot.

SELECTABLE TUBE PLATE VOLTAGE

The selectable tube voltage functions delivers either high plate voltage to the tube ensuring maximum output with extremely low noise and distortion, or lower the plate voltage to increase more tube character and warmth to the signal.

COMPREHENSIVE DYNAMIC CONTROL & EQ

The VoiceChannel™ delivers full dynamic control from the integrated fully variable Compressor / De-Esser / Expander section. Unlike most channel strip processors in this class, every

function of the VoiceChannel™'s dynamics control is easily tunable from the front panel. Complete control of compressor's threshold, ratio, attack and release as well as de-esser frequency & level and expander / gate threshold are fully variable from smooth high quality low noise pots.

The VoiceChannel™'s semi-parametric EQ offers wide tune-ability and tone control, and for added versatility the EQ can be patched before OR after the dynamics processor with a simple on-button touch on the front panel — no re-patching required. Separate insert jacks on the back panel allow you quick quiet in-line connectivity to external signal processing gear immediately after the Mic preamp (before the EQ and dynamics processor) in the signal path. Another insert patch point exists just before the A/D converters.

DIGITAL CONNECTIVITY AND USB OUTPUT

The ART VoiceChannel™ can directly connect to virtually any recording platform, analog or digital console making it one of the most versatile input strips in your audio toolkit. Choose between a wide range of outputs including balanced analog out, 44.1 KHz to 192 KHz AES/EBU, S/PDIF, or ADAT digital output or if need be, direct connect to any computer or laptop via USB. All analog and digital outputs provide comprehensive metering for a detailed indication of audio levels.

Features

- Fully Featured Tube Microphone Preamplifier with Selectable plate Voltage and Variable Input Impedance
- Exceptional warmth and definition from proven ART Tube Preamp design.
- Smooth musical sounding dynamics control including Compressor / Expander / De-Esser / Gate
- Powerful Parametric EQ selectable Pre or Post Compressor in signal path
- Flexible digital connectivity including ADAT Lite-pipe / AES/EBU / S/PDIF / TOSLink Digital Output supports 44.1 to 192 KHz Sample Rates
- USB direct-connect to computer or laptop.

ADVANCED CHANNEL STRIPS

VoiceChannel front panel



VoiceChannel rear panel



PROCHANNEL TUBE MICROPHONE PREAMPLIFIER / COMPRESSOR / EQUALIZER

The ProChannel is the ideal signal processing solution for any studio or critical front of house application. Combining the best of all worlds in one unit, the ART ProChannel delivers a single Class-A tube microphone preamp, a 4-band semi-parametric tube EQ and an extremely versatile optical/tube compressor in one cost effective rackmount unit.

Using proven designs for each component, the ProChannel delivers the warmth and transparency of the MPA Gold, the versatility of the award winning Pro VLA compressor and the character of the legendary ART Tube-EQ into one essential input strip.

VERSATILE COMPRESSION

The ProChannel offers the ability to switch between optical or the coveted tube compression circuit (a design made popular by vintage and costly old-school broadcast limiters). While the optical circuit is smooth, responsive and transparent, the tube circuit is fast, fat and a bit aggressive, ideal for those times when compression is used for effect, not just for dynamics control.

FAT & FUNCTIONAL EQ

The four-band parametric equalizer has selectable Q for the two sweepable mid-bands. As with all design elements of the ProChannel, these Q options were fine-tuned by some of the industry's top studio and live-sound engineers.

Maximum Flexibility

The ProChannel is truly three separate units in one box. XLR and 1/4-inch inputs and outputs ensure maximum connectivity while true insert points are provided between preamp and compressor, compressor and EQ ensuring each component can be isolated and used independently if required. Three hand-selected tubes are used in the ProChannel, one discreet tube per circuit. Versatile selectable metering ensures maximum control of each component in the ProChannel signal path.

Features

- Professional Tube-Based Microphone/Line level channel strip
- Three independent World-Class modules: (tube microphone pre, switchable optical/tube compressor, and tube EQ)
- Warm, Smooth, and Silky Sound Quality
- Precision Detented Potentiometers
- Selectable VU Metering (microphone pre out, compressor out, or Main Out)
- Tube Character and Gain Reduction LED Arrays
- Balanced XLR and Unbalanced 1/4-inch Inputs and Outputs
- Insert Points Between Preamp & Compressor, and Compressor & EQ
- Three Hand-Selected Vacuum Tubes
- Five-Year Warranty

ART has been manufacturing innovative audio products for over 20 years. As a company comprised of engineers who are also musicians and recording enthusiasts, we feel we know tubes. We strive to create products capable of delivering unmatched quality, tone and versatility.

TUBE PREAMPS

TUBE PREAMPS



DIGITAL MPA

DIGITAL MPA™ / MPA GOLD PROFESSIONAL TWO-CHANNEL MICROPHONE PREAMPLIFIERS

ADVANCED TUBE MICROPHONE PREAMPS

The ART MPA Gold and Digital MPA professional Two-Channel microphone preamplifiers use differential input Class-A two-channel tube microphone preamp design with variable input impedance and selectable tube plate voltage to create the most versatile high performance microphone preamplifiers in their class. They deliver unmatched warmth, presence and clarity and in the case of the Digital MPA, the added convenience of direct digital output.

TWO 12AX7A VACUUM TUBES

The pure Class-A design uses two discrete 12AX7A vacuum tubes to deliver controlled 'musical sounding' overload characteristics for added warmth and presence, while maintaining an incredible dynamic range with unsurpassed sonic detail and clarity.

VARIABLE INPUT IMPEDANCE

Variable Input Impedance is intended to optimize the inputs for the widest possible range of microphone sources. The ability to vary the input impedance of a microphone preamplifier changes the load the microphone 'sees' in the system, dramatically altering its performance and sonic character. This creates a wide range of new sonic possibilities with any modern or vintage condenser, ribbon or dynamic microphone.

The variable impedance control is infinitely variable allowing much finer control and the ability to tune the preamp to the microphone's ideal sweet spot. A continuously variable 15 to 150Hz High Pass Filter at the input increases control of the microphone source.

SELECTABLE TUBE PLATE VOLTAGE

The selectable Tube Plate Voltage function delivers a wide variety of tone from the Digital MPA or MPA Gold's preamplifier section. The tube circuit is differential, and provides the equivalent of a 300V power supply on the high voltage setting ensuring maximum output with extremely low noise and distortion.

COMPREHENSIVE METERING

In addition to the VU meters, the Digital MPA has Tube Warmth LED Metering that measures the left and right audio channel levels. The meters act like a normal histogram for the average signal level and the display holds the highest LED on alone for one second. While the average level function attack and release are measured in milliseconds, the peak function has a 20-microsecond attack time.

DIGITAL CONNECTIVITY (DIGITAL MPA)

Take advantage of this world class processing via the analog and digital outputs. AES/EBU, S/PDIF, TOSLINK, and ADAT interfaces allow connection to the broadest range equipment. The Digital MPA provides 24 bit or it can adapt to 16 bit applications with the push of a button. The A/D is adjustable from 44.1 to 192KHZ or syncs to ADAT or external word clock (32KHZ to 204KHz).

ADDITIONAL INPUT / OUTPUT CAPABILITY

Insert jacks between the analog tube section and the digital I/O allow patching of additional analog signal processors such as compressors or EQ's to be introduced to the signal path before digital conversion and output.

Separate balanced analog outputs and multiple digital I/O all offer individual level controls allowing simultaneous use. Additional high-Z 1/4-inch inputs make the MPA Gold and Digital MPA the perfect high quality DI in studio or high profile live applications.

"ART preamps give vocals the heat and growl that cuts through the mix! I've been using the Pro Channel and Pro VLA for years and the MPA Gold is standard gear in my rig baby!"

WEDGE BRANNON - FRONT OF HOUSE ENGINEER FOR:
MUDVAYNE, MACHINE HEAD, SOULFLY, DEFTONES & SUGAR RAY.

Digital MPA front panel



Digital MPA rear panel

MPA Gold front panel



MPA Gold rear panel

We have delivered leading edge products with exceptional tone and versatility which have gained the loyalty of musicians and sound engineers worldwide – on the road, in nightclubs, arenas, recording studios, auditoriums, churches, basements, garages, bedrooms – wherever there's a need to capture your creativity or amplify it, ART is a brand you can trust.

Features

- Variable Input Impedance (150 Ohms to 2400 Ohms)
- Selectable plate voltage
- Large highly visible VU meters
- Discrete high performance Class-A dual tube input circuitry
- Low total harmonic distortion
- Wide frequency response
- Versatile inputs and outputs

Additional Digital Features (*Digital MPA Only*)

- 32-204KHz External sample rate
- 44.1K, 48K, 88.2K, 96K, 176.4K, 192K Internal sample rates
- 24/16 bit switchable dithering
- Separate analog and digital output level controls
- ADAT optical I/O
- Sync to incoming ADAT
- Switch selectable optical output (S/PDIF or ADAT)
- Selectable Pro/consumer output format.
- AES/EBU output
- Two wordclock jacks allowing loop through

TUBE PREAMPS

TUBE PREAMPS



DPS II TWO-CHANNEL TUBE MICROPHONE PREAMPLIFIER with A/D CONVERSION



TPS II TWO-CHANNEL TUBE PREAMPLIFIER SYSTEM

HIGH PERFORMANCE MICROPHONE PREAMPS

Designed as the ideal preamp for any application, the tube driven TPS II and DPS II add warmth and texture to any audio source. These two-channel high performance preamps use a pair of hand selected 12AX7A tubes in the low noise input circuitry. This, coupled with ART's proprietary V3™ (Variable Valve Voicing) and variable input impedance allows the TPS II and DPS II to deliver incredible performance from cost effective single space rackmount solutions.

In the case of the DPS II, the added convenience of direct digital output connectivity making it an ideal expander for any computer interface or sound card with RCA S/Pdif digital input.

V3™ TECHNOLOGY

V3™ provides optimized reference points to begin the recording process. The V3™ presets were created and fine-tuned by some of the industry's top studio and live-sound engineers. V3™ technology allows you to select between a multitude of presets designed for guitars (electric and acoustic), keyboards, bass guitars, drums, vocals and more.

VARIABLE INPUT IMPEDANCE

Variable input impedance increases the sonic potential of the TPS II & DPS II even further. It delivers entirely new sonic textures and tone by varying the input impedance of the preamp, which in turn varies the way the microphone reacts to the load of the preamp. This creates a wide range of new sonic possibilities with any modern or vintage condenser, ribbon or dynamic microphone.

EXTREMELY WIDE DYNAMIC RANGE

The DPS II and TPS II can accept up to +20dB peaks while maintaining over 120dB dynamic range with incredibly low distortion. Input LED metering monitors the signal level of the input amplifier so maximum gain can be achieved without clipping the preamp at the input.

OPL™ (OUTPUT PROTECTION LIMITER)

ART's OPL™ (Output Protection Limiter), which precisely and accurately controls and maintains the output peak signal. The OPL™ circuitry is crucial in protecting the next link in a signal chain - such as a hard-disk recording system or a sound card - because unlike analog clipping that sounds musical and sometimes pleasing, digital clipping is nasty and often fatal for your monitors' tweeters.

DIGITAL CONNECTIVITY (DPS II)

Digital outputs include S/PDIF, TOSLINK or ADAT (front panel selectable). The A/D is front panel adjustable from 44.1 to 96K or syncs to ADAT or external word clock (32KHZ to 100KHZ). Multiple DPS II's can be added to an ADAT stream.

A versatile insert loop on each channel provides access for additional signal processing or direct access to our high quality A/D converter. Separate gain controls on analog and digital outputs allow you to optimize the unit for simultaneous applications.

Features

- Variable Input Impedance
- Improved V3™ Variable Valve Voicing Presets
- LED Input Meter with Analog Output Meter
- Enhanced ART Tube Technology Adds Warmth
- Automatically switches between instrument and microphone preamp
- Wide Frequency Response (5Hz/50kHz)
- Enhanced OPL™ Output Protection Limiter

Additional Digital Features (DPS II Only)

- 24bit/96kHz A-to-D Conversion
- S/PDIF, TOSLINK or ADAT Digital Output

Our rich history reflects our true passion for music and the spoken word; from guitar effects and amplifiers to our dynamic vocal and instrument processors and recording devices; we gain inspiration from changing technology.

TUBE MP WITH USB *Project Series™* SINGLE CHANNEL TUBE PREAMPLIFIER SYSTEM

The Project Series TubeMP / USB tube microphone preamp is the perfect audio input to any USB equipped Mac or PC based recording system.

The ultra low noise discrete microphone preamp front end has an extremely flat and wide frequency response and can easily handle a wide range of input signal levels with a minimum of coloration. The fully adjustable input gain allows as little 'tube warmth' or as much 'tube drive' as required for any audio source, making the ART Project Series TubeMP USB the ideal source for any digital recording application.

Fully Featured Low Noise Tube Preamp

Small and compact for transport, the TubeMP USB is a fully featured professional quality microphone preamp. The extruded aluminum case has been designed to ensure easy integration into any desktop studio environment. The ultra clean low noise 48 Volt phantom power supply is current limited to prevent damage to any sensitive microphone source. An input impedance switch allows the XLR balanced microphone to be impedance matched to the microphone source, ensuring maximum performance from any condenser, dynamic or ribbon microphone. A Phase Invert switch allows signal polarity to be properly set right at the source.

A selectable high-pass filter removes very low frequency rumble and wind noise before it has a chance to overload the input, and a Bessel filter design is set at an extremely low 40Hz to preserve bass tonality and time domain response - An essential feature when tracking or interfacing to a computer based audio workstation. The high impedance 1/4-inch instrument inputs are optimized for guitar pickups allowing every nuance to be heard.

No More Nasty Clipping

A FET Limiter with fast attack and musical release times limits the maximum audio output level to prevent overloading anything following the TubeMP in the signal path, while still maintaining a clear uncompressed sound. This allows you to maximize the dynamic range of your signal before converting to the digital domain, or sending the TubeMP USB's line level output to any analog source.

USB Compliant & Convenient

The ART USB TubeMP is fully USB 1.1 compliant, operating under Windows 98SE, XP or newer OS, and will work with any Mac running OS 9.1, OS-X or later. Like all USB equipment, the TubeMP Project Series pre amp can be safely hot swapped while running, and will work with any of the current popular audio programs in the market.



TUBE MP *Project Series™* SINGLE CHANNEL TUBE PREAMPLIFIER SYSTEM



The ultra low noise Project Series TubeMP microphone preamp can easily handle a wide range of input sources with a minimum of coloration.

Small and compact for transport, the Project Series TubeMP is a fully featured professional quality tube microphone preamp. The stackable extruded aluminum case has been designed to ensure easy integration into any desktop studio environment. The ultra clean low noise 48 Volt phantom power supply is current limited to prevent damage to sensitive microphones. An input impedance switch allows the XLR balanced microphone in to be impedance matched to the microphone source ensuring maximum performance from any condenser, dynamic or ribbon microphone. A Phase Invert switch allows signal polarity to be properly set right at the source.

The high impedance 1/4-inch instrument input is optimized for guitar pickups, allowing every nuance to be heard. A FET Limiter with fast attack and musical release times limits the maximum audio output level to prevent overloading other equipment in the signal path.

Features

- Extremely Low Noise Discrete Front End
- Up to 70dB of Clean, "Musical" Gain
- High Output Signal Drive Capability
- Fast FET Limiter to Prevent Overload
- Switch Selectable Input Impedance
- Precision LED Metering
- Built-in Low Noise Phantom Power Supply
- Compact, Stackable all Aluminum Chassis
- XLR and 1/4-inch Inputs and Outputs
- Phase Invert Switch
- High Cut Filter Switch
- Variable Input and Output Level Controls

Additional TubeMPUSB Features

- USB 1.1 Compliant Output
- Windows 98SE/ME/2000/XP/Vista Compatible
- Compatible with Mac OS 9.1 and newer

TUBE MP STUDIOV3™

SINGLE CHANNEL TUBE PREAMPLIFIER



Features

- Provides Superior Pre amplification for: Microphones, Instruments and Line Level Sources
- V3™ - Variable Valve Voicing
- OPL™ - Output Protection Limiting
- Hand Selected 12AX7A Vacuum Tube
- Variable Input and Output Gain Controls
- Excellent as a Tube DI
- XLR and 1/4-inch Inputs and Outputs
- +48 Volts of Phantom Power
- Phase Reversal Switch
- TEC-Award Nominated Design
- Portable, All Steel Construction

The TubeMP StudioV3™ single channel mic pre features ART's new V3™ (Variable Valve Voicing) Technology as well as its TEC award nominated hybrid tube design to add unmatched warmth and fatness to a signal while maintaining exceptionally low-noise and high quality.

The TubeMP StudioV3™ offers superior performance and a sound quality any 'on-board' preamps found in today's low-cost mixers and audio interface units aren't capable of delivering. Built with all of the professional input features required in recording or live sound applications, the ART TubeMP StudioV3™ uses a hand-selected 12AX7A tube in the signal path for maximum tone and gain.

V3™ (VARIABLE VALVE VOICING)

V3™ provides optimized reference points to begin the recording process. The V3™ presets were created and fine-tuned by some of the industry's top studio and live-sound engineers, along with our veteran engineering department. V3™ allows you to select between a multitude of preamp settings designed for guitars (electric and acoustic), keyboards, bass guitars, drums, vocals and more. V3™ gives you incredible presets for every instrument you record, so all your recordings will sound professional. Need to tweak the presets? Go right ahead – hone your perfect tone! That's the power of V3™.

OPL™ (OUTPUT PROTECTION LIMITER)

V3™ also incorporates ART's OPL™ (Output Protection Limiter), which precisely and accurately controls and maintains the output peak signal. The OPL™ circuitry is crucial in protecting the next link in a signal chain - such as a hard-disk recording system or a sound card. While its primary application is to be used with a microphone, the TubeMP StudioV3™ can also function as a direct box - impedance matching, amplifying and improving the sound of any instrument plugged into it. The design of the TubeMP StudioV3™ allows it to add warmth and fatness to a signal while maintaining low-noise.

FULL FEATURE SET

The TubeMP StudioV3™ features all the tone and functionality of its predecessor, the world's number one Tube Mic Pre, the TubeMP. Phase Reverse, +48v phantom power, clip LED and a +20dB switch are all included, as well as an analog VU meter for visual tracking of the signal. Whether you're working with a computer, hard-disk, or digital multitrack recorder, the TubeMP StudioV3™ design delivers professional recording studio results at a fraction of the cost of comparable equipment.

SUPERIOR TONE

The TubeMP StudioV3™ offers superior performance and sound quality to the "on-board" preamps found in today's low-cost mixers and multi-trackers. Professional quality sound combined with professional features - a hand-selected 12AX7A Tube, Phantom Power and Phase Reverse - are what make the TubeMP StudioV3™ an outstanding microphone preamp.

The TubeMP StudioV3™ can be used in a wide variety of applications including recording, project and home studios, where it's Variable Valve Voicing really shines. It also functions as a direct box, with impedance matching and preamplification for line-level sources.

ART has a reputation for quality and durability. There are ART processors in facilities all over the world – with some in daily use for over two full decades.

TUBE MP THE ORIGINAL SINGLE CHANNEL TUBE PREAMP SYSTEM



Features

- Provides Superior Preamplification for: Microphones, Instruments and Line Level Sources
- Hand Selected 12AX7A Vacuum Tube
- Variable Input and Output Gain Controls
- Excellent as a Tube DI
- XLR and 1/4-inch Inputs and Outputs
- +48V of Phantom Power
- Phase Reversal Switch
- TEC-Award Nominated Design
- Portable, All Steel Construction

The TubeMP is the world's most popular external tube microphone preamp. The TubeMP's TEC award nominated design will allow you to obtain professional recording studio results at a fraction of the cost of comparable equipment. The hybrid design of the TubeMP allows it to add warmth and fatness to a signal while maintaining exceptionally low-noise and high quality. While its primary application is as a microphone preamp, the TubeMP is an exceptional direct box - impedance matching, amplifying and improving the sound of any instrument plugged into it.

The TubeMP offers superior performance and sound quality to the 'on-board' preamps found in today's low-cost mixers and multi-trackers. Professional quality sound combined with essential features like: a hand-selected 12AX7A tube, phantom power and phase reverse have made the TubeMP a staple in thousands of studios worldwide.

TUBE PAC TUBE MICROPHONE PREAMPLIFIER/COMPRESSOR



The Tube PAC is a combination of the world's most popular tube microphone/line preamplifier and optical tube compressor. The convenient table-top design allows for easy placement in the studio or on the stage with immediate access to all the controls and metering.

In addition to being a tremendous vocal and instrument preamplifier and compressor package for any live or studio application, the Tube PAC may well be the ultimate in tube direct boxes for acoustic instruments or bass.

The microphone/line preamplifier stage is based on the proven and extremely popular ART TubeMP. It provides over 70dB of gain, +48v phantom power, phase reversal, and is capable of warming up any instrument or microphone source. LED level indicators are provided to monitor the output of the 12AX7A tube for harmonic content. The input level controls allow complete control for setting the desired amount of tube warmth with independent control of the output level from the compressor circuitry.

The tube compressor is a VCA-less, optical design—similar to that of the 'classic' tube compressors. Its ultra-musical sound is ideal for voice and instrument applications. Threshold, compression/limiting ratios, adjustable release times, bypass, gain reduction metering, and output gain controls are provided.

Features

- Combination Tube microphone/Line Preamplifier and Tube Compressor
- Two Hand-Selected 12AX7A Vacuum Tubes
- Optical Tube Compression
- Precision Detented Potentiometers
- +48v Phantom Power
- Balanced XLR and Unbalanced 1/4-inch Inputs and Outputs
- Internal Transformer
- Aircraft-Quality Extruded Aluminum Chassis

TUBE COMPRESSORS



PROVLA II Compressor / Leveling Amplifier

The ProVLA II is a tube driven Vactrol® based Compressor / Leveling amplifier designed to excel in any professional audio environment. Superior performance and an incredible tone makes the ProVLA II an indispensable tool for tracking, mixing, mastering, dynamic control of live sound sources or for use in broadcast audio.

The ProVLA II is capable of delivering a far more musical natural sounding and sonically transparent compression than competitive units in its class because it uses an Opto-electronic circuit, rather than a VCA driven level detection circuit. This VCA-less design coupled with a 12AT7 vacuum tube in the gain stage makes the Pro-VLA II the ideal dynamic control device for critical audio applications.

Exceptional signal integrity with extremely low noise and low distortion is achieved in the ProVLA II by utilizing a transformerless design throughout.

Vactrol® Technology

Unlike typical compression units that use Voltage Controlled Amplifiers (VCA's) to handle level detection, the Pro VLA II's Opto-electronic design allows a far more transparent and musical sounding compression without sounding aggressive or un-natural. This Vactrol® based optical electronic circuitry is the basic component of the classic highly sought after compressors of past.

Vactrol® design allows the ProVLA II to react to audio signal in much the same way the eye naturally adjusts to fluctuations in light levels – smoothly, quietly and almost imperceptibly.

Soft Knee Leveling

The ProVLA II is a soft knee leveling amplifier by design. Although capable of providing dramatic compression effects, the ProVLA II was designed to excel in any application where transparent, expressively musical dynamics control is desired.

Comprehensive Metering

Large highly visible backlit analog VU meters accurately display input and output levels while extremely fast 10-segment LED's display gain reduction. For added functionality, the LED's display both average level for mastering & mixing applications or peak hold for monitoring individual sources when tracking audio.

Versatile I/O

XLR and 1/4-inch TRS balanced inputs and outputs are provided to ensure the ProVLA II can connect with any audio source or hardware. A +4dBu/-10dBu mode switch optimizes ProVLA II I/O for either consumer or professional equipment.

Features

- VCA-Less Vactrol Opto-Compression Design
- Mastering Quality Audio Signal Path with Tube Gain Stage
- Enhanced Link Mode
 - While in stereo link mode, channel 1 level control acts as a master output level and channel 2 becomes a balance control between them, - optimizing the ProVLA II for use as a mastering tool.
- Variable Threshold, Ratio, Output, Attack & Release Controls
- LED Backlit VU Input/Output Level Metering
- LED Metering Indicates Both Average Level And Peak Hold.
- Accurate Ten Segment LED Gain Reduction Metering
- +4dBu/-10dBu Mode Switch Optimizes ProVLA II For Interface with Professional OR Consumer Grade Components.
- Active Balanced XLR And 1/4-Inch Inputs & Outputs
- Toroidal Transformer Reduces Mechanical & Electrical Hum

We have delivered leading edge products with exceptional tone and versatility which have gained the loyalty of musicians and sound engineers worldwide – on the road, in nightclubs, arenas, recording studios, auditoriums, churches, basements, garages, bedrooms – wherever there's a need to capture your creativity or amplify it, ART is a brand you can trust.

ProVLA II front panel



ProVLA II rear panel



SYNCGEN WORDCLOCK GENERATOR *Project Series*

The ART SyncGen is a simple to use and inexpensive way to improve the performance of your digital recording equipment while eliminating seemingly random pops and clicks that result from synchronization timing errors in recording systems.

A wordclock generator will centralize all of the timing of various pieces of digital equipment, reducing accumulated timing errors between the individual units that make up a digital recording chain. Designed for maximum versatility, the ART SyncGen will provide stable, sample accurate time based reference and can connect to digital audio equipment with either BNC wordclock or coaxial S/PDIF inputs.

The ART SyncGen also acts as a system tester by confirming status of BNC word-clock cables and terminations and can verify which pieces of gear are internally terminated. The ART SyncGen will also test proper cable connections to ensure total system accuracy..

Features

- Stable & Accurate Time-Base Reference
- 44.1 KHz, 48 KHz, 88.2 KHz, 96 KHz, 176 KHz, 192 KHz Sample Rates
- Four High-Current 5 Volt BNC Wordclock Outputs
- Two "Zero Bit Digital Black" S/PDIF Outputs On Coaxial RCA Connectors
- LED Indicators Monitor Termination And Operating Status of BNC Outputs
- Large, Easy To Read Digital Sample Rate Readout
- Easy Sample Rate Selection With Memory Recall After Power Down Cycle
- Set Of 75 Ohm BNC Terminators And BNC "T" Adaptors Included
- Easy To Read User / Application Manual Included



HEADAMP6PRO 6 CHANNEL STEREO HEADPHONE AMPLIFIER

The ART HeadAmp6PRO is a six-channel stereo headphone amplifier that includes a six-channel auxiliary input section that can be used to provide the popular ‘more me’ function on each headphone mix. Each output channel also features a dual function BALANCE control which will pan between LEFT & RIGHT sides of the main signal bus, or vary the MIX between the main signal bus and the AUXILIARY input for that respective channel.

More Me

One ingenious feature of the HeadAmp6PRO is the simplified ‘more me’ function, allowing individualized mixes to be created for each performer during a session. With a source like any Aux out from a mixer is inserted into the rear Stereo Aux Input of any channel on the HeadAmp6PRO, the balance control for that channel changes from a simple stereo Left / Right balance to a balance between signal coming from the main signal bus and the signal coming in that Stereo Aux Input for that respective channel. For example, only the vocalist’s microphone signal could be fed to the Stereo Aux Input bus for that musician’s headphone channel on the HeadAmp6PRO, then the BALANCE control for that channel operates as a ‘more me’ control, varying the mix between their microphone signal and mix fed to the main signal bus input. This ‘more me’ mix is only heard on that individual headphone.

Since the HeadAmp6PRO has Stereo Aux Inputs for each channel, several separate ‘more me’ mixes can be set up for live tracking with a full band.

In addition to innovative mixing features, the HeadAmp6PRO offers separate bass and treble controls on each output channel for fine-tuning the overall tone to each musician’s taste. Outputs include both front and rear panel stereo 1/4-inch TRS jacks for every channel for ease of installation and quick patching capability. Two MONO select buttons on each channel select between four operating modes; 1) Stereo, 2) Mono Left, 3) Mono Right, 4) Mono Both (Left & Right) for versatile monitoring solutions.

Input Versatility and Expandability

The main outputs for each channel of the headphone amplifier are rear mounted stereo TRS jacks and are wired in parallel with the corresponding output jacks on the front panel. Either front panel, rear panel, or both front and rear panel outputs can be used simultaneously to drive headphones or be used as feeds to additional headphone amplifiers in a distributed audio network.

Input options include XLR and 1/4-inch TRS balanced inputs with matching ‘Thru’ jacks for bridging multiple HeadAmp6Pro units. An additional front panel stereo 1/4-inch TRS jack for quick patch override of the rear panel inputs is included for quick insertion of any stereo source. Eight-segment LED level indicators provide visual feedback of the signal level on all channels as well as the main signal bus.

Features

- Six independent high-power headphone amplifier channels
- Two-band Bass and Treble eq per channel
- Dual function Pan/Mix control per channel
- Stereo Aux input for each channel
- Multiple monitoring settings per channel
- Precision eight segment LED bargraph per channel
- Front panel main insert jack
- Front and rear mounted headphone jacks
- XLR and 1/4-inch main inputs and outputs
- Parallel main outputs for multiple unit use





XL231 DUAL 31-BAND 1/3 OCTAVE, EXTENDED LONGTHROW GRAPHIC EQ

The ART XL231 Dual 31 Band, 1/3 Octave Extended Long Throw Professional Equalizer has been designed and engineered to exceed extremely high standards for audio performance and functionality. This innovative, high-quality equalizer is perfect for virtually any audio application where precision frequency tailoring, reliable performance, rugged design and extremely silent processing are of the utmost priority.

Active Filter Sections

The XL231 features active filter sections, which incorporate a constant-Q design. This constant-Q design, with its accurate precision center frequencies, ensures that the bandwidth of every individual filter will be narrow enough to prevent unnecessary interaction between adjacent filters, yet still create an equalization curve wide enough to produce the exact and precise processing of audio frequencies the user seeks. Filter circuitry incorporates high quality low noise components including 1% resistors, and, precision high performance 2% film capacitors.

Enhanced Cut Mode

The XL231 offers an enhanced cut mode that allows more narrow filters and deeper cut of -18dB. This helps when trying to tame resonance and minimizing overall spectral changes. Only each filter's cut mode is enhanced while their boost characteristic remains unchanged.

Precision Slide Potentiometers

The XL231 uses 45mm precision slide potentiometers. These center detented, metal shaft precision faders are graphically positioned on ISO center frequencies between 20Hz to 20kHz. The sliders feature a grounded center tap to assure that the filter is out of the circuit when the control is at its center detent.

Hi and Low Trim controls

These unique controls allow a gentle slope to be added, or subtracted from the overall frequency response. Both controls hinge at the middle of the spectrum and allow subtle changes to the overall sound without the need to adjust many sliders. Although similar in concept to tone controls, these differ in their well controlled precision straight curves, and,

have less selectivity so the Trim controls don't have a 'sound' as a typical tone control will.

Variable Low Cut Filtering

To help keep bass under control, the XL231 Graphic Equalizer incorporates a variable swept Low Cut filter.

Automatic Relay Bypass

The XL231 Graphic Equalizer also features automatic relay bypass of audio, an essential function if power to the unit is lost. Rugged construction and solid audio performance make this equalizer particularly well suited to fixed installation as well as touring live sound systems.

Additional Controls and Indicators

The XL231 Graphic Equalizer includes a variable output level control, 10 segment level bar with peak hold, clip level indicator, and selectable line voltage. Additional features include selectable Scale Switching - (High Slider Resolution $\pm 6\text{dB}$ - or Normal Resolution ($\pm 12\text{dB}$), active balanced and unbalanced input/output connectors, and RFI filtering. A front panel Bypass switch allows direct comparison between the equalized and non-equalized signal for each channel.

Versatile I/O

The XL231 Graphic Equalizer may be connected to a wide variety of audio devices. It has three sets of input and output connectors: XLR, 1/4-inch phone, and detachable Euroblock barrier strip connectors. The inputs are wired in parallel. The XLR and Euroblock output connections are also wired in parallel. A separate output circuit is used for the 1/4-inch phone output. It provides a balanced connection that results in the same output level when operated with balanced, or unbalanced connections.

Precision and Quality

When considering quality equalization, the XL231 Graphic Equalizer is an excellent choice. It delivers extremely precise, powerfully flexible and simply great sounding equalization, with the quality features and reliable design criteria necessary for top-level audio performance.

Features

- Greater than 123dB dynamic range
- Ultra low noise and high output
- 40 Volt internal circuitry for added headroom, and line driving capability
- High and Low frequency "Trim" controls for sweetening overall sound after EQ has been set
- Enhanced Cut Mode: Up to -18dB narrow band dips
- Normal and Enhanced Modes also have Half-Scale modes for a total of 4 Boost/Cut modes
- 10 Segment LED level meters with 'Peak-Hold' and clipping indication
- Constant Q design with interleaved filter banks to reduce band interaction
- High precision filters with 2% film capacitors, 1% resistors
- Built-in RFI suppression
- Grounded center-tapped slide potentiometers for true zero flat position
- 45mm metal shaft slide potentiometers with center detents, and mixing desk style knobs
- Automatic relay bypass if power is lost
- Euroblock detachable barrier strips, XLR, and 1/4-inch phone Ring-Tip-Sleeve balanced inputs and outputs
- Toroidal power transformer

GRAPHIC EQUALIZERS

GRAPHIC EQUALIZERS



HQ-231 PROFESSIONAL DUAL 31-BAND GRAPHIC EQUALIZER w/ FDC™

The HQ-231 Dual 31-band Graphic EQ is perfect for any live sound application where there is a high feedback potential including monitor mixes, side-fill cabinets or high powered front-of-house mixes situations.

The HQ-231 features ART's proprietary FDC™ (Feedback Detection Circuit), with constant Q circuitry capable of delivering a 3% center frequency accuracy. Professional features like LED level metering, selectable 6dB or 12dB slider range, active balanced and unbalanced input & output connectors, RFI filters, independent variable Hi Pass (low cut) and Low Pass (high cut) filters, variable input level control, passive bypass switch, clip level indicator, ground lift switch, and selectable line voltage switch make it ideal for any professional application or touring system.

FDC™ Feedback Detection Circuit

FDC (Feedback Detection Circuitry — designed and developed by ART Engineering) instantly illuminates an LED on the corresponding EQ band fader with the greatest sustained signal. The LED indicators can immediately show which band corresponds to the feedback frequency, allowing the sound engineer to reduce gain in that band to quickly kill the feedback while having a minimal impact on the sound of the live program material.

The FDC also acts as a simple spectrum viewer while the concert proceeds showing where the 'hot' areas are. During system setup and sound check, the FDC may be used to help identify room and sound system resonances. By increasing the gain until feedback, it is easy to identify those frequencies that are likely to be problems. Reducing the gain in these bands helps tune the sound system, and, remove problem areas before the show begins. It also helps increase the gain margin before feedback.

Constant-Q Filtering

The HQ-231 features Constant-Q Filtering, which helps the HQ's FDC work with greater efficiency while offering superior overall performance of the EQ. Constant-Q ensures that

even when making radical adjustments to a frequency band, that adjacent bands will not be affected. This is particularly critical in professional applications including monitor mixes and feedback control.

Professional Feature Set

Professional features like center detent sliders with selectable boost or cut range of 6dB or 12dB ensures the HQ-231 can be used for radical tone shaping, or precise control of a sound system. Versatile connection to any live sound system or installation can be easily made using balanced XLR, 1/4-inch TRS and unbalanced RCA input and output jacks included on the HQ-231 back panel.

High and low pass filters, analog level metering, variable input level controls, signal clip level indicators, ground lift switch, internal power supply and selectable line voltage complete the HQ-231 Dual 31-Band Graphic EQ's full feature set.

Features

- FDC™ Feedback Detection Circuit
- Dual Channel 31-Band Graphic Equalizer
- Output Level VU Metering on Each Channel
- Constant-Q Filtering
- Individual High and Low Pass Filters on Each Channel
- Center-Detented Frequency Band Sliders
- Independent Level and Bypass Controls on Each Channel
- Relay Bypass - If Power is Lost, Signal Will Still Pass
- Variable Input Controls
- Signal Clip Level Indicators
- Ground Lift Switch



351 SINGLE 31-BAND / 341 DUAL 15-BAND / 355 DUAL 31-BAND GRAPHIC EQUALIZERS

ART's 341, 351 and 355 graphic equalizers are designed for pro use wherever you need a cost effective way to shape your sound. The rugged, all-steel constructed chassis make them well suited for any live sound application.



ALL Units Feature:

- ISO Spacing
- Filter type: Constant-Q
- High pass filter: 10Hz to 250Hz
- Low pass filter: 3kHz to 40kHz
- Slider travel: 20mm w/ positive center detent
- Range: +/-6dB or +/-12dB selectable
- Active balanced XLR and 1/4-inch TRS and unbalanced RCA inputs and outputs



310 2-WAY / 3-WAY CROSSOVER

The 310 precision stereo 2-way / mono 3-way crossover has the features and performance you need for any audio application requiring a crossover. Housed in a rugged all-steel chassis, the model 310 will provide years of reliable and continuous performance.

Features

- Stereo 2-way or mono 3-way
- Fourth-order Linkwitz-Riley filters
- Active balanced XLR and 1/4-inch TRS input and output connectors
- Individual output muting switches
- x10 frequency range adjusting switch
- Clipping indicators on all outputs



311 2-WAY CROSSOVER W/ SUBWOOFER OUTPUT

The 311 Crossover may be used as a stereo 2-way crossover network and has the addition of the subwoofer output for low-end frequency reinforcement. It employs 24dB/octave state-variable, Fourth-order Linkwitz-Riley filters that guarantee properly phased outputs at all frequencies which is optimal for the proper acoustic summing of common signals from adjacent drivers in the crossover region. Each channel features independent high and low output level controls and a crossover frequency rotary control which covers a wide range (250hz to 6khz). All three outputs have a 30 cycle low cut switch to eliminate low-end rumble. The subwoofer features an independent output level and rotary control for frequencies in the 50hz to 250hz range.

Features

- Stereo, 2-way crossover
- Low-end, subwoofer output
- Fourth-order Linkwitz-Riley filters
- Independent high and low output level controls
- Phase switches
- XLR and 1/4-inch input connectors
- 1/4-inch output connections

HD231 Precision Dual 31-band Graphic EQ



The HD231 Precision Graphic Equalizers feature active filter section and a constant-Q design that ensures the bandwidth of every individual filter will be narrow enough to prevent unnecessary interaction between filters, yet still create an equalization curve wide enough to produce the exact and precise processing of audio frequencies the user seeks. 20mm center-detented precision faders are graphically positioned on ISO center frequencies between 20Hz to 20kHz. The HD231 uses independent variable Hi Pass (low cut) and Low Pass (high cut) filters allowing the user to custom tailor the audio signal to perfection.

The HD231 can easily be connected to a wide variety of audio devices through either XLR, 1/4-inch or and Euroblock barrier strip connectors.

Features

- Accurate Constant Q Precision Center Frequencies
- Exceptional Frequency Response at 20-20kHz, +/-0.5dB
- Equipped with XLR, 1/4-inch Phone and Euroblock Barrier Strip Connectors
- Independent Variable Hi and Low Pass Filtering deliver optimum control
- Automatic Bypass Relays provided in case power is lost to the unit
- Extremely Quiet Operation

SLA-1 100 WATT STUDIO LINEAR AMPLIFIER



The SLA-1 Studio Linear Amplifier is a robust yet compact power amplifier designed for studio or even select live applications. It has been designed and engineered to provide clean, quiet power and excellent sound with ultra-low noise and distortion.

Rated at 100 watts rms/channel @ 8 ohms (130 watts rms/channel @ 4ohms), with a frequency response from 10 Hz to 40 kHz the SLA-1 is perfect for professional, project and home studios. Capable of delivering 260 Watts when bridged mono into an 8 ohm load, the SLA-1 can easily move out of the studio and into any live rig or installation as an ideal monitor amplifier or zone amp solution.

Professional Features

The SLA-1 has been designed to deliver in the most demanding audio applications. Housed in an aluminum and steel single space 19-inch rackmount chassis, the SLA-1 uses a proven toroidal transformer design for unmatched long-term reliability.

SmartFan™ Cooling System

The SLA-1 features SmartFan™, an advanced, thermal dependent fan assisted convection cooled system. The SmartFan™ system is dependent upon the internal ambient temperature of the unit, and runs at high or low levels depending on the amplifier's cooling needs.

Versatile Connectivity

XLR and 1/4-inch TRS balanced inputs as well as multi-way output binding posts ensure the SLA-1 can be quickly and easily tied in to any system without modification. A simple to install tamper proof cover is included.

Features

- Studio Linear Amplifier
- Extremely Low Noise, Discrete Linear Design
- 100 Watts/Channel @ 8 Ohms
- 260 Watts/Bridged Mono @ 8 Ohms
- Toroidal Transformer
- 10 Hz to 40 kHz within 1dB
- XLR & 1/4-inch Inputs
- Ground Lift Switch
- Silent, Thermal Dependent Cooling System
- Multi-Way Binding Post Outputs
- Tamper Proof Faceplate
- Low Profile 1U Rackmountable Design
- All Steel and Aluminum Chassis
- Perfect for Pro and Project Studios



SLA-2

The SLA-2 is a studio linear power amplifier capable of delivering 200 watts per channel (@8 ohms) with an incredible 10Hz to 40kHz frequency response. Compact single rackspace low noise linear design, the SLA-2 uses a solid steel chassis and toroidal transformer for added long term reliability. Stable down to 2 ohms, the SLA-2 can be bridged mono to deliver a full 560 watts into a single 8-ohm load.

Ideal for any studio or installation application, the SLA-2 uses oversized convection cooling heatsinks and temperature controlled variable speed SmartFan technology to ensure quiet operation in any environment.

Professional Features

The SLA-2 has been designed to deliver in the most demanding audio applications. Housed in an aluminum and steel single space 19-inch rackmount chassis, the SLA-2 uses a proven toroidal transformer design for unmatched long-term reliability.

SmartFan™ Cooling System

The SLA-2 features SmartFan™, an advanced, thermal dependent fan assisted convection cooled system. The SmartFan™ system is dependent upon the internal ambient temperature of the unit, and runs at high or low levels depending on the amplifier's cooling needs.

Versatile Connectivity

Multi-way binding post output with XLR, 1/4-inch and Euroblock inputs make the SLA-2 an ideal amplifier for virtually any studio monitoring system or fixed installation applications. A tamper proof faceplate is included for commercial installs.



XLR, Euroblock & 1/4-inch Inputs

Features

- Toroidal Transformer
- 200 Watts per Channel @ 8 ohms
- 280 Watts per Channel @ 4 ohms
- 560 Watts when Bridged Mono @ 8 ohms
- 10 Hz – 40 kHz Frequency Response
- XLR, Euroblock & 1/4-inch inputs
- Tamper-Proof Faceplate
- SmartFan Silent Cooling System
- Low Profile 1U Rack Mountable All Steel Chassis
- Extremely Low noise, Discrete Linear Design





SLA-4 4 CHANNEL STUDIO LINEAR AMPLIFIER

Offering superb sound quality, the ART SLA-4 studio linear power amplifier delivers the clean power you need for any professional audio application including project or professional studio environments or commercial sound installations.

The SLA-4 is a true four-channel amplifier in a single rack-space that can be switched easily from Multi-channel, Stereo and Bridged Mono Modes. Separate mode switches allow you to bridge channels 1 and 2, or channels 3 and 4, or both channel pairs. This maximizes flexibility by allowing the amp to be configured for best utilization in 2, 3, or 4 channel applications.

Designed for long-term reliability in any audio application, the SLA-4's output is fully protected from short circuits. An ultrasonic network

decouples RF from the output and helps keep the amplifier stable with reactive loads. The SLA4 is stable into loads as low as 2 ohms (stereo mode) or 4 ohms (bridged mode) making it ideal for virtually any installation application or complex system configuration.

The SLA-4 features SmartFan™, an advanced thermal dependent fan assisted convection cooled system. The SmartFan™ system is dependent upon the internal ambient temperature of the unit, and runs at high or low levels depending on the amplifier's cooling needs.

1/4-inch TRS and Euroblock balanced inputs as well as multi-way output binding posts are ensure the SLA-4 can be quickly and easily tied in to any system without modification. A simple to install tamper proof cover is included.



Features

- Extremely Low Noise, Discrete Linear Design
- 4 x 100 Watts/Ch @ 8 Ohms, 140 Watts/Ch @ 4 Ohms
- 2 x 200 Watts/Ch @ 16 Ohms, 280 Watts/Ch @ 8 Ohms (bridged)
- 2 x 100 Watts/Ch @ 8 Ohms & 1 x 280 Watts @ 8 Ohms (bridged)
- Toroidal Transformer
- 10 Hz to 40 kHz Frequency Response
- 1/4-inch TRS, and Euroblock Balanced Inputs
- Recessed 'Pop Out' Detented Gain Knobs
- Tamper-Proof Faceplate Included
- Multi-way Binding Post Outputs
- Low Profile 1U Rack-Mountable Design
- SmartFan™ Silent Cooling System





S8 EIGHT CHANNEL MICROPHONE SPLITTER

The ART S8 can be used to split eight balanced low impedance microphone signals into sixteen balanced low impedance microphone signals (eight pairs).

Each channel of the S8 provides one direct output and one transformer isolated output from a single microphone. Applications include sending the direct outputs to the main or Front-of-House mixer, and the second isolated outputs being sent to a monitor or recording mixer. The direct outputs pass phantom power from the main mixer to the microphones for use with condenser microphones.

The S8 includes a groundlift switch on each isolated output to reduce noise due to ground loops between connected equipment. For versatility the S8 also features an attenuator pad switch on each input that can be used to connect preamplified signals to the two microphone level outputs on each channel. Typical preamplified signals would originate from instrument preamplifiers, mixers, keyboards, et cetera.

Features

- High-quality, passive audio interface
- 8 high performance transformers
- XLR, 1/4-inch, and RCA type connections on all inputs and outputs.
- Reversible rack mount ears
- Separate input and output signal grounds reduce hum
- Audio transformers have an extremely flat and wide frequency response
- Very clean and neutral sound with a wide variety of signal sources
- Can be used for signal taps or as a signal splitter
- Use as a safer connection between two audio systems (ie: Computer workstation or monitor system)
- 19-inch 1U black all steel case



T8 8 CHANNEL TRANSFORMER / ISOLATOR

The T8 (Transformer Eight) is a high quality totally passive audio interface that uses eight discrete transformers to separate input and output signal grounds, thereby isolating two systems to reduce hum and ground-loop noise. The T8's audio transformers have extremely flat and wide frequency response and are capable of handling high-level signals while maintaining a fully isolated balanced thru-put. This gives the T8 a very clean and neutral sound with a wide variety of signal sources. The transformers are wound for 1:1 unity gain and can be used with impedances from 600 Ohms to 100k Ohms.

The T8 provides balanced XLR, 1/4-inch and RCA type phono connections on all inputs and outputs simultaneously. The rackmount ears are reversible so the T8 can have either the XLR or 1/4-inch and RCA phono jacks available on the front maximizing flexibility in cabling your system.

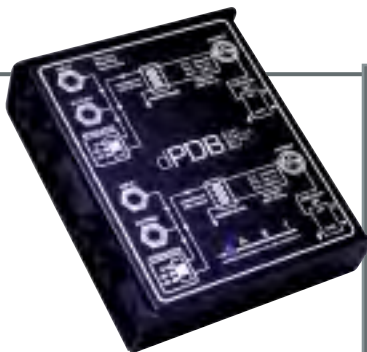
It's full feature set, rugged construction, and high-end specifications make the T8 the obvious choice for Live Sound, Permanent/Fixed Install, D.J., and virtually any PA application.

Features

- High-quality, passive audio interface
- 8 high performance transformers
- XLR, 1/4-inch, and RCA type connections on all inputs and outputs
- Reversible rack mount ears
- Separate input and output signal grounds reduce hum
- Audio transformers have an extremely flat and wide frequency response
- Very clean and neutral sound with a wide variety of signal sources
- Can be used for signal taps or as a signal splitter
- Use as a safer connection between two audio systems (ie: Computer workstation or monitor system)
- 19-inch 1U black all steel case

DPDB DUAL PASSIVE DIRECT BOX

The dPDB dual passive direct box features two high-quality direct boxes in one portable enclosure. It is a rock solid, roadworthy DI connection of the outputs of electronic musical instruments (or other audio sources) to the balanced inputs of mixer consoles and other balanced inputs. The dPDB also allows connection of a music source to an instrument amplifier while simultaneously patching it to a mixer.

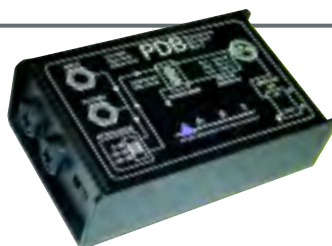


Both Units Features:

- Switchable input attenuation (0 dB, -20dB, -40dB)
- 50k ohm instrument input, 50k ohm parallel link jack
- 600 ohm XLR output jack
- Switchable ground lift
- Extra thick, all-steel construction

PDB PASSIVE DIRECT BOX

The PDB allows connection of a music source to an instrument amplifier while simultaneously patching it to a mixer. It automatically balances and matches the line level outputs of guitars, basses, modern synths and electronic keyboards.



405 5 ZONE DISTRIBUTION MIXER

The 405 is designed to remotely adjust the volume of multiple amplifiers or powered speakers, either individually or in groups. The input of the 405 can connect to a PA mixers line-level output and can accept the output of two mixers. The 405's five zone outputs connect to the inputs of your power amps and powered speakers.

406 6-CHANNEL HEADPHONE AMPLIFIER

The 406 addresses the basic requirements for professional headphone mixing. It's an excellent processor for professional, project and home studio applications. It has an output and level control for each set of headphones, and a stereo input for connecting the program source.



416 6-CHANNEL MIXER w/ EQ & EFX

The 416 easily combines six sources — three microphones (or balanced line inputs) and three stereo line inputs into a single stereo line-level mix. The 416 also has effects patching and phantom power.

418 8-CHANNEL MIXER w/ EQ & DIRECT OUTS

The 418 provides eight channels of basic microphone/line mixing facilities in a convenient, easy-to-use rack format. In addition to a selection of XLR, microphone and 1/4-inch unbalanced line inputs with volume and tone controls there is switch-selectable phantom power available on each microphone input.

PB4X4PRO / SP4X4PRO / PS4X4PRO POWER CONDITIONERS

ART 4x4 PRO SERIES power distribution systems are durably constructed, reliable rackmount power conditioners for use in any live PA, studio and installation applications.

All PRO SERIES models have internal discrete APF™ (Advanced Power Filtering) modules that filter out digital and dimmer hash as well as any high frequency noise present in the AC source. Unlike off-the shelf RF filter modules, ART's APF™ filter modules will not lose their effectiveness or saturate as the load increases, ensuring they remain completely effective over their full operating range.

ART PRO SERIES power conditioners use both Common Mode and Differential Mode topologies in their filter design to block virtually all of the unwanted noise present between the AC line

and ground as well as between phases of the AC source. High frequency noise currents in particular are highly attenuated by 4x4 PRO SERIES power distribution systems so AC line noise generated by attached components will not be allowed to get back into the main A.C. source. Multiple ART PRO SERIES power conditioners in a system setup can isolate noisier components from highly sensitive components in an audio or lighting system.

Every 4x4 PRO SERIES power conditioner is designed with a power capacity of 1800 Watts, surge/spike protection, APF™ with EMI & RFI filtering, front-mounted unswitched power outlet and an adjustable rear-mounted gooseneck light source for bright illumination behind the rack. The spacing and alignment of the rear outlets accommodate various size power plugs and AC adapters.



PB4X4PRO rear panel

PB4x4PRO - Power Distribution System

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets with Power Adapter Friendly Positioning
- One Front-mounted Unswitched Power Outlet
- Rear Mounted Gooseneck Light Source
- APF™ - Advanced Power Filtering
- EMI & RFI Filtering

SP4x4PRO - Metered PDS

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets with Power Adapter Friendly Positioning
- One Front-mounted Unswitched Power Outlet
- Rear Mounted Gooseneck Light Source
- APF™ - Advanced Power Filtering
- EMI & RFI Filtering
- Pull Out Light Pipes with AutoOff and Dimmer

PS4x4PRO - Dual LED Metered PDS

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets with Power Adapter Friendly Positioning
- One Front-mounted Unswitched Power Outlet
- Rear Mounted Gooseneck Light Source
- APF™ - Advanced Power Filtering
- EMI & RFI Filtering
- Pull Out Light Pipes with AutoOff and Dimmer
- Easy to read LED Input Voltage and Current Metering

POWER CONDITIONERS

PB4X4 / SP4X4 / PS4X4 POWER CONDITIONERS



* SP4x4 adds pull out lamps and voltage monitor.
PS4x4 adds load current monitor to the features of the SP4x4.

ART 4x4 Series Power Distribution Systems feature a unique "4x4" AC jack layout on the back of the unit where four of the eight rear outputs are set 1.25 inches apart, allowing the user to plug in wide power cables and multiple wall wart devices.

Built into the 4x4Series is a surge and spike protection system designed to protect powered equipment from harmful electric surges and spikes that are commonplace in venues. The unit also has RFI and EMI filtering to all but eliminate cable induced noise in AC power.

A front-located brightly illuminated on/off power switch ensures convenient power

up and confirmation of source power. The unit has a total power capacity of 1800 watts, and has a conveniently front-mounted, 15 amp circuit breaker for quick resets when necessary.

The rugged, all-steel chassis occupies 1U rack spaces and is intended for installation into standard 19-inch equipment racks. Applications for the 4x4 Series Power Distribution Systems include live sound systems/pa, permanent or fixed installations, church, club and practice pa systems, DJ sound systems, home and project recording systems, and monitor systems.

PB4x4 - Power Distribution System

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets with Power Adapter Friendly Positioning

SP4x4 - Metered PDS

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets with Power Adapter Friendly Positioning
- Pull Out Light Pipes and Dimmer

PS4x4 - Dual Metered PDS

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets with Power Adapter Friendly Positioning
- Pull Out Light Pipes and Dimmer
- Easy to read Input Voltage and Current Metering

Pro Channel



Maximum Gain:	XLR to XLR: 83dB, 1/4-inch to 1/4-inch: 65dB
Dynamic Range:	>100dB (20-20KHz)
Frequency Response:	10Hz to 20KHz (± .5dB)
Low-Cut Filter:	Variable: -3dB@10Hz to 250Hz
Input/Output Connections:	XLR balanced & 1/4-inch unbalanced
Insert Connections:	1/4-inch TRS unbalanced
Input Impedance:	1.67K Ohms (XLR), 1M ohm (1/4-inch)
Output Impedance:	600 Ohms (XLR), 300 Ohms (1/4-inch)
Maximum Input Level:	+15dBu (XLR), +21dBu (1/4-inch)
Maximum Output Level:	+27dBu (XLR), +22dBu (1/4-inch)
Equivalent Input Noise:	-130dBu (XLR to XLR, 'A' weighted)
Phantom Power:	+48v DC (switchable)
THD:	<0.1% (typical)
Compression Ratio:	Variable: 2:1 to >10:1
Attack Time:	Fast: 2ms (optical), 0.5ms (tube)
Attack Time:	Slow: 15ms (for 20dB of comp)
Release Time:	Fast: 300ms, Auto: 100ms-3sec
Maximum Compression:	30 dB (optical), 23dB (tube)
Boost and Cut/Freq. Band:	±12dB (wide), ±20dB (narrow)
Tubes:	Hand-Selected 12AX7A (x 3)
EQ Frequency Bands:	Low Shelf: 40Hz/120Hz selectable, Low-Mid: Sweepable 20Hz to 200Hz / 200Hz to 2KHz, Low-Mid Q: Wide/Narrow selectable, High-Mid Sweepable: 200Hz to 2KHz/ 2KHz to 20KHz, High-Mid Q: Wide/Narrow selectable, High Shelf: 6KHz/18KHz selectable
Power:	100-125 VAC, 30W <i>(Export units configured for country of destination)</i>
Dimensions DxWxH (in):	6 x 19 x 3.5
Dimensions DxWxH (mm):	152 x 482 x 89
Weight:	9 lbs (4kg)

Voice Channel



PREAMP	
Microphone Gain:	3dB to +60 dB
Instrument Gain:	+3 dB to +40 dB
EQ	
Boost/Cut	+12 dB on each band
Low Freq. Tuning	50/150 Hz Selectable
MID 1 Freq. Tuning	100 Hz to 3 KHz continuously variable
MID 2 Freq. Tuning.	500 Hz to 15 KHz continuously variable
High Freq. Tuning	5K/15 KHz Selectable
COMPRESSOR/LIMITER	
Attack Time	50 uSec. to 100 mSec.
Release Time	100 mSec to 3 Sec.
De-esser Tuning	.5 KHz to 15 KHz continuously variable
Compression Ratio	1:1 to 20:1
Expander Slope	1:1.5
Frequency Response	
Analog In to Analog Out	12 Hz to 100 KHz +0, -1 dB
Analog In to Digital Out.	12 Hz to 20 KHz +0, -1 dB @ 44.1 KHz sample rate. 16 Hz to 42 KHz +0, -1 dB @ 96 KHz
THD	
1 KHz	< .015% typical
20 to 20 KHz	< .033% typical
Equivalent Input Noise	
Mic/Line	-130 dBu, Input shorted, Max gain, "A" weighted
Instrument	-105 dBu, Input shorted, Max gain, "A" weighted
Digital Section	
Wordclock Range	30 KHz to 204 KHz
Sample Rates	44.1 KHz, 48 KHz, 88.2 KHz, 96 KHz, 176 KHz, 192 KHz
Min System Requirements	USB 1.1 compliant, Windows 98SE , Mac OS 9.1
Dimensions DxWxH (in) :	3.5 x 19.0 x 9.17
Dimensions DxWxH (mm) :	88.9 x 482 x 239
Weight:	10.5 lbs (4.8 kg)

Tubefire8



Input Connections	8 x XLR & 1/4-inch TRS Combi-jacks 2 x 1/4-inch instrument jacks (CH1 & 2)
Input Impedance	6.4K Ohm microphone 20K Ohm Line 2.5M Ohm Instrument
Output Connections	8 x 1/4-inch TRS balanced 1 x 1/4-inch TRS headphone jack
Output Impedance	200 Ohm balanced 33 Ohms Headphone
Frequency Response	12Hz - 60KHz +0, -1dB (Analog in to Analog out) (Analog to Digital out) 12Hz - 20KHz +0, -1dB @ 44.1 KHz sample rate (Analog to Digital out) 16Hz - 42KHz +0, -1dB @ 96 KHz sample rate
THD	< .015% @ -30dB ref clipping @ 1KHz < .033% @ -30dB ref clipping @ 20-20KHz
HPF	80Hz, 1-pole
Tubes	Hand Selected 12AX7A (x 8)
Channel Controls (x8)	Input Gain / Channel Level / HPF / Phase Invert / Pad
Channel Metering	4 bar led graph w/ clip indicator
Phantom Power	+48V each channel (on / off grouped 1-4 & 5-8)
Equivalent Input Noise	-130dBu, Input shorted, Max gain, "A" weighted. (microphone/Line) -105dBu, Input shorted, Max gain, "A" weighted. (Instrument)
Maximum Input Level	+18dBu balanced w/Pad (microphone/line) +15dBu (Instrument)
Maximum Gain	70dB (XLR to balanced output) microphone 40dB (1/4-inch to balanced output) Instrument
Maximum Output level	+24dBu Balanced / +18dBu Unbalanced
Output level switch	Lowers Max. Output by 10dB @ -10dB setting
Headphones	+6dBu
Meter clip light	+20dBu ref. Balanced output, -2dB ref. A/D clip
Wordclock Range	40 - 52 KHz or 80 - 104KHz, set by computer
Sample Rates	44.1KHz, 48KHz, 88.2KHz, 96KHz
Firewire	2 - six pin connectors, 100 - 400 Mb/Sec., 1394A
Min System Requirements	Firewire port, PC: 1GHz P4, 256MB RAM, Windows XP, Mac: G4 OS-X
Dimensions DxWxH (in):	1.75 x 19.0 x 14.4
DxWxH (mm):	44.5 x 482.6 x 365.8
Weight	13.2 lbs. (6 kg)

Digital MPA



Input Connections:	XLR-F (balanced) (x2) 1/4-inch TRS unbalanced (x2)
Output Connection:	XLR-M balanced, (x2) 1/4-inch TRS unbalanced (x2)
Digital Connections	AES/EBU (XLR), S/PDIF (RCA), ADAT Optical In, ADAT/ TOSLink Out, Word clock In, Word clock Thru (BNC)
Frequency Response:	15Hz to 120kHz (+0, -1dB)
Dynamic Range:	>100dB (20Hz to 20kHz)
Tube Type:	Hand Selected 12AX7A (x2)
CMRR:	>90dB (typical @ 1kHz)
THD:	<0.005% (typical)
Equivalent Input Noise:	-133dB (XLR to XLR 'A' weighted)
Maximum Input Level:	+20dBu (XLR), +17dBu (1/4-inch)
Input Impedance:	150-3K Ohms (XLR), 840K Ohms (1/4-inch)
Maximum Output Level:	+28dBu (XLR)
Output Impedance:	47 Ohms (XLR)
Maximum Gain (XLR to XLR):	75dB
Power:	100-125VAC, 25W <i>(Export units configured for country of destination)</i>
Controls:	Input, Impedance, Output level, Digital Level, High Pass Filter, (Sample Rate Digital MPA Only)
Switches:	+20dB gain, Phase Reversal, Plate Voltage, Meter Source, Phantom Power with LED, Power (Dither, Optical Format select appear on Digital MPA Only)
Dimensions: DxWxH (in)	7.75 x 19 x 3.5
Dimensions: DxWxH (mm)	197 x 482 x 89
Weight:	12 lbs. (5.4kg)

MPA Gold



Input Connections:	XLR-F (balanced) (x2) 1/4-inch TRS unbalanced (x2)
Output Connection:	XLR-M balanced, (x2) 1/4-inch TRS unbalanced (x2)
Frequency Response:	15Hz to 120kHz (+0, -1dB)
Dynamic Range:	>100dB (20Hz to 20kHz)
Tube Type:	Hand Selected 12AX7A (x2)
CMRR:	>90dB (typical @ 1kHz)
THD:	<0.005% (typical)
Equivalent Input Noise:	-133dB (XLR to XLR 'A' weighted)
Maximum Input Level:	+20dBu (XLR), +17dBu (1/4-inch)
Input Impedance:	150-3K Ohms (XLR), 840k Ohms (1/4-inch)
Maximum Output Level:	+28dBu (XLR)
Output Impedance:	47 Ohms (XLR)
Maximum Gain (XLR to XLR):	75dB
Power:	100-125VAC, 25W <i>(Export units configured for country of destination)</i>
Controls:	Input, Impedance, Output level, High Pass Filter,
Switches:	+20dB gain, Phase Reversal, Plate Voltage, Meter Source, Phantom Power with LED, Power
Dimensions: DxWxH (in)	7.75 x 19 x 3.5
Dimensions: DxWxH (mm)	197 x 482 x 89
Weight:	12 lbs. (5.4kg)

DPSII



Input Connections:	XLR-F (balanced) (x2) 1/4-inch TRS unbalanced (x2)
Output Connection:	XLR-M balanced (x2) 1/4-inch TRS unbalanced (x2)
Frequency Response:	5Hz to 50kHz (+0 to -1dB)
Dynamic Range:	>100dB
Maximum Gain:	80dB (XLR to XLR); 74dB (inst. input to XLR)
CMRR:	>75dB (typ. @ 1kHz)
THD:	.01% (clean), 0.1% (warm)
EIN:	-129dBu ("A" weighted, XLR to XLR)
Maximum Input Level:	+19dBu (XLR); +22dBu (inst. input)
Maximum Output Level:	+28dBu (XLR); +22dBu (1/4-inch)
Phantom Power:	+48 volts
Tube Type:	Hand Selected 12AX7A
Insert Inputs:	1/4-inch TRS. Tip = input, Ring = analog output. 10K Input impedance. 0dBu = digital clip point at input level max. <i>(Level control offers full mute at min setting)</i>
Sample Rates:	Internal Selectable 44.1KHz, 48KHz, 88.2KHz, 96KHz
Wordclock Input:	BNC connector, 100 Ohms (terminated), 3.25V p-p min, 25KHz (min) to 105KHz (max) sample rate.
Optical Input:	ADAT optical Selectable for sample rate locking. Also used as a source of ADAT data to be transmitted on unused ADAT channels.
Optical Output:	ADAT optical or S/PDIF selectable.
ADAT Mode:	Contains 24 bit ADAT data arranged DPS CH1 = ADAT odd channel(s), CH2 = even channel(s). ADAT Input sync, Wordclock sync or internal (ADAT master) 44.1KHz*, 48KHz sample rate selectable.
<i>DPS II digital data can be transmitted on ch1/2, 3/4, 5/6, 7/8, 1-8, or none (ADAT bypass if ADAT input is valid). Unused channels data source is ADAT input decoded data.</i>	
Dimensions DxWxH (in):	6.5 x 19 x 1.75
Dimensions DxWxH (mm):	32x 482 x 44
Weight:	8.5 lbs. (3.85 kg)

TUBEPAC



Input Connections:	XLR-F (balanced) 1/4-inch TRS unbalanced
Output Connection:	XLR-M balanced 1/4-inch TRS unbalanced
Maximum Gain:	XLR to XLR 70dB, 1/4-inch to 1/4-inch 67dB
Tubes:	Hand-Selected 12AX7A (x2)
Phantom Power:	+48v DC (switchable)
Compression Ratio:	2.3:1 (comp) 6:1 (lim)
Attack Time:	6.5ms
Release Time:	200ms (fast), 70ms-1sec (auto)
EIN:	-129dBu (XLR to XLR, 'A' weighted)
Dynamic Range:	>90dB (no weighting)
Frequency Response:	20Hz to 20kHz
Input Impedance:	1.67k Ohms (XLR), 1M Ohm (1/4-inch)
Output Impedance:	600 Ohms (XLR), 300 Ohms (1/4-inch)
Maximum Input Level:	+15dBu (XLR), +21dBu (1/4-inch)
Maximum Output Level:	+27dBu (XLR), +22dBu (1/4-inch)
CMRR:	90dB (typical)
THD:	<0.1% (typical)
Power:	100-125 VAC, 16W <i>Export units configured for country of destination</i>
Dimensions:	5.5 x 8.5 x 1.75
Dimensions:	140 x 216 x 44
Weight:	4.1 lbs (1.8kg)

TPSII



Input Connections:	XLR-F (balanced) (x2) 1/4-inch TRS unbalanced (x2)
Output Connection:	XLR-M balanced (x2) 1/4-inch TRS unbalanced (x2)
Frequency Response:	5Hz to 50kHz (+0 to -1dB)
Dynamic Range:	>100dB
Maximum Gain:	80dB (XLR to XLR); 74dB (instrument input to XLR)
CMRR:	>75dB (typ. @ 1kHz)
THD:	<.01% (clean settings), <.01% (warm settings)
EIN:	-129dBu ("A" weighted, xlr to xlr)
Maximum Input Level:	+19dBu (XLR); +22dBu (inst. input)
Maximum Output Level:	+28dBu (XLR); +22dBu (1/4-inch)
Phantom Power:	+48 volts
Tube Type:	Hand Selected 12AX7A
Power:	110-125 VAC, 16W
Dimensions DxWxH (in):	6.5 x 19 x 1.75
Dimensions DxWxH (mm):	32 x 482 x 44
Weight:	8.1 lbs. (3.6 kg)



TubeMP PROJECT SERIES



TubeMP USB PROJECT SERIES

Input Connections:	XLR-F (balanced) 1/4-inch TRS unbalanced
Output Connection:	XLR-M balanced, (<300 Ohm) 1/4-inch TRS unbalanced (600 Ohm)
Frequency Response:	10Hz – 40kHz, +/-1 dB (typical)
Dynamic Range:	>100dB (20Hz to 20kHz)
Tube Type:	Hand Selected 12AX7A (x1)
THD:	<0.05% (typical)
CMRR:	>60dB (typical)
EIN:	<-130dB (XLR to XLR A-weighted)
Maximum Input Level:	+17dBu (1/4-inch), +16dBu (XLR)
Maximum Output Level:	+20dBu (1/4-inch), +26dBu (XLR)
USB Connection	USB 1.1 Compliant (TubeMP USB Only)
Maximum Gain:	70dB (XLR - XLR), +50dB (1/4-inch- XLR)
Input Gain Pad:	Switchable, 20dB
XLR Input Impedance:	Switchable, 4.7k Ohms / 600 Ohms
Low Cut Filter:	Switchable, -3dB @ 40Hz
Output Phase:	Switchable, Normal/Invert
Output Limiter Type:	Switchable, Fast & Musical FET limiter, >20dB limit range
Phantom Power:	Switchable, +48V DC, filtered, current limited
Signal Metering:	Precise LED array with a fast attack and moderate release
Chassis Type:	Aluminum Anodized with integral/stackable rubber sides
Power Requirements:	10Volts AC @ 700ma (typical)
Dimensions: DxWxH (in)	1.75 x 5.9 x 6.5
Dimensions: DxWxH (mm)	44.5 x 150 x 165
Weight:	2.5 lbs. (1.14 kg)



TubeMP / TubeMP StudioV3

TM

Input Connections:	XLR-F (balanced) 1/4-inch TRS unbalanced
Output Connection:	XLR-M balanced, (<300 Ohm) 1/4-inch TRS unbalanced (600 Ohm)
Dynamic Range:	>100dB (20Hz to 20kHz)
Frequency Response:	10Hz to 20kHz (+0,-1dB)
Tube Type:	Hand Selected 12AX7A (x1)
THD:	<0.1% (typical)
CMMR:	>75dB (typ @1kHz)
EIN:	-129dBu ('A' weighted XLR to XLR)
Maximum Gain:	70dB (XLR to XLR typical)
Maximum Input Level:	+14dBu (XLR), +22dBu (1/4-inch)
Maximum Output Level:	+28dBu (XLR), +22dBu (1/4-inch)
Input Impedance:	2k ohms (XLR), 840K ohms (1/4-inch)
Output Impedance:	600 ohms (XLR), 300 Ohms (1/4-inch)
Power Requirements:	9 VAC @ 700ma (typ)
Controls:	Input Gain, Output Level, Phase Invert, Phantom On/Off, Pad V3™ (TubeMP StudioV3 Only!)
Dimensions: DxWxH (in)	5 x 5.5 x 2
Dimensions: DxWxH (mm)	127 x 140 x 51
Weight:	2.5 lbs (1.1kg)

PRO VLA II



Input Connections	XLR-F (balanced) (x2) 1/4-inch TRS unbalanced (x2)
Output Connection	XLR-M balanced (x2) 1/4-inch TRS unbalanced (x2)
Input Impedance	Balanced/Unbalanced 10K Ohms
Maximum Levels	
Range Switch	+4dBu/-10dBV selectable
Inputs	+20dBu (in +4dBu mode) / +10dBV (in -10dBV mode)
Output	+20dBu (R load > 10K, 0.1%THD)
Output Gain	+20dB max
Frequency Response	10Hz to 100kHz (+/- 0.5dB)
Dynamic Range	>100dB (20-20kHz)
THD @ OdB out	<0.1% (typical)
EIN	@+4dBu: -99dBu ('A' weighted) @-10 dBV: -107dBu ('A' weighted)
Attack Time	0.25msec. to 50msec. variable
Release Time	150msec. to 3 sec, variable
Slope	Variable: 2:1 to >10:1
Maximum Attenuation	30dB
Power:	100-125VAC, 25W - (USA) Internally fused
Dimensions DxWxH (in)	9.17 x 19 x 3.5
Dimensions DxWxH (mm)	
Weight:	10 lbs (4.6 kg)

SyncGen



BNC Word-Clock Outputs:	5 Vpp Into 75 Ohms ≤ 5.75 Vpp Unterminated 40 mA Rms Maximum Output
S/Pdif Outputs:	0.5 Vpp Into 75 Ohms, ≤ 1 Vpp Unterminated All Audio Bits Set To Zero "Digital Black"
Available Sample Rates:	44.1 Khz, 48 Khz, 88.2 Khz, 96 Khz, 176 Khz, 192 Khz
Timebase Accuracy:	± 10 ppm @ 0°C To 50°C
Jitter:	100 pSec Rms
External Power Supply:	8.5 – 14 Vdc Or 7 – 12 Vac @ 500 Ma
Dimensions: (HxWxD-in)	1.87 x 4.61 x 4.27
Dimensions: (HxWxD-mm)	47.5 x 117 x 108
Weight: (lbs/ kg)	1.89 Lbs - (0.86 Kg) With Power Supply

HeadAmp 6PRO



Input Impedance	
Balanced Main Input:	40K Ohm Balanced
Direct In TRS Jack:	1/4-inch TRS unbalanced
Stereo Aux TRS Jacks:	21K to ≥ 15K Ohm
Output Impedance	
Headphone output:	≤ 12 Ohms
Frequency Response:	20 Hz – 50 KHz +0, -2dB
CMRR @ 1KHz:	≥ 40dB
High Frequency EQ:	± 12dB @ 10 KHz Shelving
Low Frequency EQ:	± 12dB @ 100 Hz Shelving
Maximum Input Level:	≥101 dB (typical - (unit set to max gain)
Maximum Gain @ 1KHz:	25.6 dB (Tone Controls Set Flat)
Maximum Output Level (Headphones)	
600 Ohm @ 1 KHz:	1.67k Ohms (XLR), 1M Ohm (1/4-inch)
32 Ohm @ 1 KHz:	600 Ohms (XLR), 300 Ohms (1/4-inch)
8 Ohm @ 1 KHz:	+15dBu (XLR), +21dBu (1/4-inch)
Power Requirements:	+27dBu (XLR), +22dBu (1/4-inch)
Consumption	90dB (typical)
Dimensions:	1.75 x 19.0 x 7.55
Dimensions:	44.5 x 482.6 x 190.5
Weight:	4.1 lbs (1.8kg)

Ref: 0 dBu = 0.775VAC RMS



HD231

Input Connections	XLR-F balanced, 1/4-inch TRS balanced, Euroblock
Input Impedance	24k Ohms (Balanced); 12k Ohms (Unbal.)
Input Maximum Level	+22dBm (Level Control at Center)
Output Connection	XLR-M balanced, 1/4-inch TRS balanced, Euroblock
Output Impedance	Typical <150 Ohms
Maximum Level	+22dBm (Balanced) (600 Ohm load) +16dBm (Unbalanced) (2k Ohm load)
Bands	2 x 31, 1/3 Octave, ISO Spacing
Type / Accuracy	Constant Q / 3% Center Frequency
Travel	20mm (Positive Center Detent)
Range	+/-6dB or +/-12dB (Selectable)
Overall Gain Range	0 to +6dB (Unbal. out) Sliders Centered 0 to +12dB (Bal. out) Sliders Centered
RFI filters	Yes
Passive Bypass Switches	Yes
Overload LED Threshold	6 dB (Below Clipping), (all filters set to flat)
High Pass Filter	10-250Hz, 12dB/Oct
Low Pass Filter	3k-40kHz, 12dB/Oct
Frequency Response	20-20kHz, +/-0.5dB
THD + Noise	less than .01% (20Hz-20kHz, 0dBu)
IM Distortion (SMPTE)	0.005%
Signal to Noise Ratio	greater than 98dB, Ref: 0dBu, (Bal.)
Headroom	+22dB, Ref, 0dBu, (Balanced) (+/-6dB and +/-12dB range)
Dynamic Range	greater than 117dB, (Bal.)
Channel Separation	greater than 60dB
Common Mode Rejection	50dB typical
Line Voltage	95-125VAC, 50/60Hz, 190-250VAC, 50Hz
Input AC Power	14Watts, typical
Construction	All Steel Chassis
Dimensions: DxWxH (in)	43.5 x 19 x 7.0
Dimensions: DxWxH (mm)	8.9 x 48.3 x 17.8
Weight	12 lbs (5.4 kg)

XL231



Input Connections	XLR-F balanced, 1/4-inch TRS balanced, Euroblock
Input Impedance	9.4 k Ohms (Balanced); 12k Ohms (Unbal.)
Input Maximum Level	+24dBu (Level Control at Center)
Output Connection	XLR-M balanced, 1/4-inch TRS balanced, Euroblock
Bands	2 x 31, 1/3 Octave, ISO Spacing
Type/Accuracy	Constant Q / 3% Center Frequency
Slide Potentiometers	45mm, Positive Center Detent, Metal Shaft, Grounded Center Tap.
Range	(+/- 6 dB) or (+/- 12 dB) Selectable w/ Enhanced Cut (+6/-9 dB) or (+12/-18 dB)
Overall Gain Range	Off to +6 dB (sliders centered)
Impedance	<200 Ohms
Maximum Level	+26 dBu
RFI Input Filters	Yes
Bypass Switching	Passive, Relay
Clip LED Threshold	3 dB below clipping. Sensed at all gain stages.
High Pass Filter	10 to 250 Hz -12dB/OCT.
High Trim	+/- 4 dB @ 10 KHz
Low Trim	+/- 4 dB @ 40 Hz
Frequency Response	+0/-0.25dB 20-20KHz
THD+Noise	<0.005% @ +4dBu 20-20KHz
IM Distortion (SMPTE)	<0.004% @ +4dBu
Signal to Noise Ratio	Greater than 96 dB, Ref. 0 dBu 20 to 20K Hz, unweighted
Headroom	+24 dB, Ref. 0 dBu
Dynamic Range	Greater than 120 dB
Channel Separation	>90dB @ 1KHz
Common Mode Rejection	>60dB @ 1KHz
Line Voltage	95 - 125 VAC 50/60 Hz 190 - 250 VAC 50/60 Hz
Input AC Power	31 Watts
Construction	All Steel Chassis, Aluminum Front Panel
Dimensions: DxWxH (in)	5.25 x 19 x 8
Dimensions: DxWxH (mm)	133 x 483 x 203
Weight	12 lbs. (5.4 kg)

HQ-231



Input Connections	XLR-F balanced, 1/4-inch TRS balanced, RCA
Output Connection	XLR-M balanced, 1/4-inch TRS balanced, RCA
Frequency Bands	2x31, 1/3 octave, ISO spacing
Filter Type	Constant Q -3% center accuracy
Range	+/-6dB or +/-12dB selectable
Frequency Response	20Hz– 20kHz, +/-0.5dB
Output Noise	-94dBm (unweighted)
THD + Noise	.01% (20Hz–20kHz+10dBu)
Maximum Input Level	+22dBm
Maximum Output Level	+22dBm
Input Impedance	20K Ohms typical
Power	95–125VAC, 50/60Hz, 190–250VAC, 50Hz (Switchable)
Dimensions: DxWxH (in)	7 X 19 x 3.5
Dimensions: DxWxH (mm)	178 x 482 x 89
Weight	13.5 lbs. (6.1 kg)



341



351



355

Input Connections	XLR-F balanced, 1/4-inch TRS balanced, RCA	XLR-F balanced, 1/4-inch TRS balanced, RCA	XLR-F balanced, 1/4-inch TRS balanced, RCA
Output Connection	XLR-M balanced, 1/4-inch TRS balanced, RCA	XLR-M balanced, 1/4-inch TRS balanced, RCA	XLR-M balanced, 1/4-inch TRS balanced, RCA
Frequency Bands	2 x 15, 2/3 octave, ISO spacing	1 x 31, 1/3 octave, ISO spacing	2 x 31, 1/3 octave, ISO spacing
Filter Type	Constant Q - 3% center accuracy	Constant Q - 3% center accuracy	Constant Q - 3% center accuracy
Slider Travel	20mm w/ positive center detent	20mm w/ positive center detent	20mm w/ positive center detent
Range	+/-6dB or +/-12dB selectable	+/-6dB or +/-12dB selectable	+/-6dB or +/-12dB selectable
High Pass Filter	10Hz to 250Hz, 12dB/oct	10Hz to 250Hz, 12dB/oct	10Hz to 250Hz, 12dB/oct
Low Pass Filter	3kHz to 40kHz, 12dB/oct	3kHz to 40kHz, 12dB/oct	3kHz to 40kHz, 12dB/oct
Input Impedance	20k Ohms (bal), 15k Ohms (unbal)	20k Ohms (bal), 15k Ohms (unbal)	20k Ohms (bal), 15k Ohms (unbal)
Maximum Input Level	+22dBm	+22dBm	+22dBm
Output Impedance	<150 Ohms (Typ)	<150 Ohms (Typ)	<150 Ohms (Typ)
Maximum Output Level	+18dBm (bal), +22dBm (unbal)	+18dBm (bal), +22dBm (unbal)	+18dBm (bal), +22dBm (unbal)
Frequency Response	20Hz to 20kHz, +0.5dB	20Hz to 20kHz, +0.5dB	20Hz to 20kHz, +0.5dB
THD + Noise	0.01%	0.01%	0.01%
S/N Ratio	-94dB	-94dB	-94dB
Channel Separation	>50dB	>50dB	>50dB
Controls	Power On/Off Switch, L/R Filter, Range Switch, L/R Bypass Switch, L/R Level Control, Ground Lift Switch	Power On/Off Switch, L/R Filter, Range Switch, L/R Bypass Switch, L/R Level Control, Ground Lift Switch	Power On/Off Switch, L/R Filter, Range Switch, L/R Bypass Switch, L/R Level Control, Ground Lift Switch
Indicators	6dB/12dB Range LEDs, Bypass / Clip LEDs	6dB/12dB Range LEDs, Bypass / Clip LEDs	6dB/12dB Range LEDs, Bypass / Clip LEDs
Power (Switchable)	95-130VAC, 50/60Hz	95-130VAC, 50/60Hz	95-130VAC, 50/60Hz
Power Consumption	12 watts	12 watts	12 watts
Dimensions: DxWxH (in)	6.75 x 19 x 1.75	6.75 x 19 x 1.75	7" X 19 x 3.5
Dimensions: DxWxH (mm)	171 x 482 x 44	171 x 482 x 44	178 x 482mm x 89
Weight	7.1 lbs (3.2 kg)	7.1 lbs (3.2 kg)	11.6 lbs (5.2 kg)

310



Input Connections	XLR, 1/4-inch TRS balanced (x2)
Output Connections	XLR, 1/4-inch TRS balanced (x4)
Frequency Response	10Hz to 20kHz, +0/-1.5 dB
X-over Frequency Ranges	x1 80Hz to 920Hz
X-over Frequency Ranges	x10 800Hz to 9.2kHz
X-over Filters	Fourth-order Linkwitz-Riley
Dynamic Range	>85dB
Signal to Noise Ratio	118dB
Input Impedance	20k Ohms
Output Impedance	150 Ohms
Maximum Input Level	+13dB
Maximum Output Level	+21dBu
THD	<0.05% (20Hz to 20kHz)
Maximum Gain	+4dB
Slope	24 dB/Octave
Power	105-120 VAC, 3VA (USA) <i>Export units configured for country of destination</i>
Dimensions: DxWxH (in)	6.75 x 19 x 1.75
Dimensions: DxWxH (mm)	171 x 482 x 44
Weight	8.6 lbs (3.9 kg)

311



Input Connections	XLR, 1/4-inch TRS balanced (x2)
Output Connections	1/4-inch unbalanced (x5)
Input Impedance	100K Ohms
Output Impedance	220 Ohms
Maximum Input Level	+21dBu
Maximum Output Level	+21dBu
CMRR	>75dB (typical @ 1kHz)
Frequency Response	10Hz to 40kHz, +/- .5dB
S/N Ratio	>95dB, Ref: 0dBu 20Hz to 20kHz unweighted
Dynamic Range	>114dB
THD	<0.01% (20Hz-20kHz, 0dBu)
X-over Frequency Range	250Hz to 6kHz
X-over Filter Type	Fourth-order Linkwitz-Riley 24dB/octave state-variable
Subwoofer Filter Type	Two-pole Butterworth, 12dB/octave
Subwoofer Frequency Range	50Hz to 250Hz
Power	(USA) 110 -125V AC / 50-60hz / 15W <i>Export units configured for country of destination</i>
Dimensions: DxWxH (in)	5 x 19 x 1.75
Dimensions: DxWxH (mm)	127x 482x 44
Weight	6.2 lbs. (2.8 kg)

SLA-1



Input Connections	XLR, 1/4-inch TRS (balanced)
Output Connections	Multi-Way Binding Post
Input Impedance	XLR - 44k Ohms (balanced) 1/4-inch - 22k Ohms (unbalanced)
Input Sensitivity	1V for Full Power Output into 8 Ohms
Stereo Output Power-8ohms	100 Watts RMS per channel
Stereo Output Power-4ohms	130 Watts RMS per channel
Bridged Output Power-8ohms	260 Watts RMS mono
Bridged Output Power-16ohms	175 Watts RMS mono
Min. Load Impedance-Stereo	4 Ohms (normal operation), stable to 2 Ohms
Min. Load Impedance- Mono	8 Ohms (normal operation), stable to 4 Ohms
CMRR	>60dB (typical @ 1kHz)
Frequency Response	10Hz to 40kHz, +/- .5dB
THD	<0.05% (typical)
Slew Rate	>20V/uS
Hum and Noise	>100dB below clipping
Damping Factor	>100
Transformer Type	Toroidal
Power	USA - 120VAC 60Hz 600WATTS (max.)
Dimensions DxWxH (in)	8 x 19 x 1.75
Dimensions DxWxH (mm)	203 x 482 x 44
Weight	15.2 lbs. (6.9 kg)

SLA-4



Input Connections	1/4-inch TRS (balanced/unbalanced) Euroblock (balanced/unbalanced)
Output Connections	Multi-Way Binding Post
Input Impedance	44k ohms (balanced) 22k ohms (unbalanced)
Input Sensitivity	1V for full power output into 8 ohms
Stereo Output Power-8 ohms	4 x 100 Watts/Channel RMS
Stereo Output Power-4 ohms	4 x 140 Watts/Channel RMS
Bridged Output Power/8 ohms	2 x 280Watts/Channel RMS
Bridged Output Power/16 ohms	2 x 200 Watts/Channel RMS
Stable into:	2 ohms (stereo), short term 4 ohms (bridge), short term
CMRR	>60dB (typical @1kHz)
Frequency Response	10Hz to 40kHz, +/- .5dB
Hum and Noise	>100dB below clipping
THD	<0.05% (typical)
Transformer Type	Toroidal
Slew Rate	>20V/uS
Damping Factor	>100
Power Requirements	100VAC 50Hz 1000 watts (max.) 120VAC 60Hz 1000 watts (max.) 220VAC 50Hz 1000 watts (max.) 230VAC 50Hz 1000 watts (max.) 240VAC 50Hz 1000 watts (max.) <i>Export units configured for country of destination.</i>
Dimensions DxWxH (in)	1.75 x 19.0 x 13.5
Dimensions DxWxH (mm)	44.5 x 482.6 x 190.5
Weight (lbs/kg)	19.8 lvs. (9.0kg)

SLA-2



Input Connections	XLR, 1/4-inch TRS, Euroblock (balanced),
Output Connections	Multi-Way Binding Posts
Input Impedance	44k ohms (balanced) 22k ohms (unbalanced)
Input Sensitivity	1V for full power output into 8 ohms
Stereo Output Power-8 ohms	200 watts RMS per channel
Stereo Output Power-4 ohms	280 watts RMS per channel
Bridged Output Power/-8 ohms	560 watts MONO
Stable into:	2 ohms (stereo) 4 ohms (mono)
CMRR	>60dB (typical @1kHz)
Frequency Response	10Hz to 40kHz, +/- .5dB
Hum and Noise	>100dB below clipping
THD	<0.05% (typical)
Transformer Type	Toroidal
Power Requirements	USA - 120vac 60 Hz 1000 watts (max.) <i>Export units configured for country of destination.</i>
Dimensions DxWxH (in)	1.75 x 19.0 x 13.5
Dimensions DxWxH (mm)	44 x 483 x 343
Weight	19.8 lbs., (9.0kg.)

S8



Frequency Response:	20 Hz to 20k Hz, ±0.25dB @ -15 Dbu, -3dB @ Approximately 165kHz
Total Harmonic Distortion:	<0.26% From 20 Hz To 20kHz @ -15 Dbu <0.1% From 45Hz To 20kHz @ -15 Dbu 0.002% Typical @ 1kHz, -15 Dbu
Phase Response:	<10° @ 20kHz (Ref. 1k Hz)
Input Impedance:	>1.1k Ohms @ 1kHz <i>(Typical Driving Source Impedance Is 150 Ohms)</i>
Output Impedance:	<255 Ohms @ 1kHz <i>(Typical Output Load Impedance Is 1k Ohms)</i>
Common Mode Rejection Ratio:	>105dB @ 60Hz >80dB @ 3kHz
Voltage Insertion Loss:	Approximately 2dB @ 1kHz
Maximum Input Level (1% THD):	-1.4 dBu @ 20 Hz +3.5dBu @ 30Hz +9.4 dBu @ 50Hz

NOTE: All measurements made from TRANSFORMER ISOLATED MICROPHONE OUTPUT with PAD SWITCH out (off) and 150 Ohm balanced source feeding MICROPHONE INPUT and 1K Ohm load connected to TRANSFORMER ISOLATED MICROPHONE OUTPUT to simulate a typical "real world" microphone and mic preamplifier. 0 Dbu = 0.775 VRMS

T8



Input Connections	XLR-F balanced, 1/4-inch TRS balanced, RCA
Output Connection	XLR-M balanced, 1/4-inch TRS balanced, RCA
Frequency Response	10Hz -50kHz, +/- .5dB @ +4dBu
THD	.01% Typical @ 1kHz, +18dBu, <.1% @ 100Hz, +24dBu
Channel Separation	90dB typical
CMRR	60dB typical
Phase Error	less than 5°, 20Hz - 20kHz
Insertion Loss	4dB @ 100k Ohm Load, 5.5dB @ 600 Ohm Load
Power Requirements	N/A - Passive Design
Dimensions: DxWxH (in)	1.75 x 19 x 3.75
Dimensions: DxWxH (mm)	44.5 x 482.6 x 95
Weight	3.75 lbs. (1.7kg)

405



Input Connectors	4 x XLR (Source 1/2 L & R)
Output Connectors	10 x XLR (5 x Stereo L & R)
Controls	Source 1 & Source 2 per Channel
Input Impedance	45.1k Ohms
Maximum Input level	+18 dBV line
Output Level	22 dBV
Output Impedance	125 Ohms
Maximum Gain	+6 dB
Signal-to-Noise	89dB
THD	< 0.2%
Dimensions: DxWxH (in)	5 x 19 x 1.75
Dimensions: DxWxH (mm)	127 x 482 x 44
Weight	6.5 lbs. (2.9 kg)

406



Input Connectors	4 x 1/4-inch, 1 x TRS Stereo (Front)
Output Connectors	6 x 1/4-inch, 1 x TRS Stereo (Rear)
Controls	Input Gain / 6 x Output Level
Input Impedance	100K Ohms
Max Input Level	+18dBV
Max Gain	20dB per channel
Max Output	300mW per channel
Frequency Response	20-30kHz
Signal-to-Noise	90dB
THD & IMD	<0.008%
Power Requirements	120VAC, 50-60Hz, 15VA
Dimensions: DxWxH (in)	5 x 19 x 1.75
Dimensions: DxWxH (mm)	127 x 482 x 44
Weight	6.2 lbs. (2.8 kg)

416



Input Connectors	3 x XLR Mic, 3 x Stereo RCA
Output Connectors	2 x 1/4-inch, 2 x RCA Record Out
Controls	Master Volume / Bass / Treble / Individual Gains
Input Impedance	microphone 600 Ohms / XLR LINE 22K Ohms SOURCE RCA INPUTS 22K Ohms
FX Loop	L & R RETURN 22K Ohms (unbalanced)
Max. Input Level	XLR -10dBV microphone level/+20dBV LINE level, SOURCE RCAs 24dBV
Phantom Power	12VDC
Output Level	+17dBV
Output Impedance	51 Ohms
Max. Gain	55dB microphone, 26dB SOURCE EQ: +/- 12dB
Dynamic Range	82dB
Dimensions: DxWxH (in)	5 x 19 x 1.75
Dimensions: DxWxH (mm)	127 x 482 x 44
Weight	6.2 lbs. (2.8 kg)

418



Input Connectors	8 x XLR Mic, 8 x 1/4-inch TRS
Output Connectors	1 x 1/4-inch TRS
Controls	Master Volume / Channel Level (x8) / Tone (x8)
Input Impedance	600 Ohms microphone, 18K Ohms Line, 10k Ohms Aux. Bus In
Max. Input Level	-23dBV microphone, +22dBV Line
Phantom Power	12VDC
Output Level	+17dBV max
Output Impedance	51 Ohms
Max. Gain	69dB microphone, 26dB Line @ 100, 10KHz
Signal to Noise	106dB max
THD	<0.003%
CMRR	>52dB (microphone)
Phase Shift	<10 degrees, 20 20kHz
Dimensions: DxWxH (in)	5 x 19 x 1.75
Dimensions: DxWxH (mm)	127 x 482 x 44
Weight	6.3 lbs. (2.9kg)



PB4x4 / SP4x4 / PS4x4

Power Capacity	1800 Watts
Circuit Breaker	15 Amp
Power Outlets	Rear Outlets (x 8)
Power Switch	Front Location - On/Off
Power Switch Illumination	Yes - In "On" Position
Circuit Breaker	Front Location
Filtering	EMI & RFI
Protection Circuit	Surge & Spike Protection
Construction	All-Steel Chassis
Light Pipes (SP, PS only)	2 Front Pull-Out, Shock Mounted
Metering (SP, PS only)	Input Voltage, Linear
Metering (PS only)	Load Current, Linear
Dimensions DxWxH (in) (ALL)	6.5 x 19 x 1.75
Dimensions DxWxH (mm)	165 x 482 x 44
Weight (PB)	5.5 lbs. (2.5 kg)
Weight (SP)	6.3 lbs. (2.8 kg)
Weight (PS)	6.6 lbs. (3 kg)



PB4x4PRO



SP4x4PRO



PS4x4PRO

Power Capacity	1800 Watts	1800 Watts	1800 Watts
Circuit Breaker	15 Amp	15 Amp	15 Amp
Power Outlets	Rear Outlets (x 8) Front Outlet (x1)	Rear Outlets (x 8) Front Outlet (x1)	Rear Outlets (x 8) Front Outlet (x1)
Power Switch	Front Location - On/Off	Front Location - On/Off	Front Location - On/Off
Power Switch Illumination	Yes - In "On" Position	Yes - In "On" Position	Yes - In "On" Position
Circuit Breaker	Front Location	Front Location	Front Location
Surge & Spike Protection	Yes	Yes	Yes
Filtering	APF™, EMI & RFI	APF™, EMI & RFI	APF™, EMI & RFI
Protection Circuit	Surge & Spike Protection	Surge & Spike Protection	Surge & Spike Protection
Construction	All-Steel Chassis	All-Steel Chassis	All-Steel Chassis
Light Pipes	N/A	2 Front Pull-Out, Shock Mounted w/dimmer	2 Front Pull-Out, Shock Mounted w/dimmer
Metering	N/A	Input Voltage	Input Voltage, Load Current
Dimensions: DxWxH (in)	6.5 x 19 x 1.75	6.5 x 19 x 1.75	6.5 x 19 x 1.75
Dimensions: DxWxH (mm)	165 x 482 x 44	165 x 482 x 44	165 x 482 x 44
Weight	5.5 lbs. (2.5 kg)	6.3 lbs. (2.8 kg)	6.6 lbs. (3 kg)



ARTCCAT08

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