



WARM, THE NEW COOL

CLASSIC • IVORY • EBONY • TUBETRACKER • VTC

Our hybrid design approach was not chosen to cut costs. We created it because we genuinely believe it is a better way of producing valve processors. It makes them consistent, reliable, quiet and, best of all, it means that by gearing ourselves up for large scale production, we can make the products affordable as well. Every studio deserves to benefit from the advantages of valve signal processing. With our products, this is possible.

www.tlaudio.co.uk

Tony Larking Audio

Passionate About Tubes



Founded by **Tony Larking** in 1990, TL Audio started its business doing restoration and reselling of vintage equipment such as Neve and Trident recording consoles. The first TL Audio products were original Neve EQ modules, which were typically taken from broadcast consoles and repackaged to make them suitable for music production studios. Shortly after this Tony Larking was introduced to David Kempson, a leading designer at Neve for nine years.

By 1993 the demand for used valve outboard equipment had become very strong, but most models, such as the original Pultec and Fairchild valve devices, were extremely rare and expensive. There existed an obvious gap in the market for brand new affordable valve products and the result was our first valve product: the **EQ-1** Dual Valve Equalizer.

This product revolutionized the studio market by offering reliable, flexible, great sounding valve processing that was within the budget of most studios. The EQ-1, like all subsequent TL Audio valve products, employed hybrid circuitry that combined the best of low noise solid state circuitry with the warmth of valve stages. This combination was perfect for use with the new modular digital multitrack recorders such as ADAT. The EQ-1 attracted many professional engineers and producers, with the first two production models going to Roy Thomas Baker (Queen, Foreigner) and Chris Porter (George Michael, Take That).

Tony Larking recalls, "back then, the number of EQ-1's we produced was small, but word quickly spread and before we knew it we had to move our production to larger premises. In the US and Europe the demand became particularly high and with the introduction of the C-1 our business moved to a different level. We had always believed in advertising the products very visibly, so we invested heavily in both marketing and R&D and the results were instant."



The EQ-1 was the first of what became known as the Classic range, and was followed by what has possibly become TL Audio's best known product, the **C-1** Dual Valve Compressor. The C-1 shot to stardom as Chris Fogel's mixdown compressor on Alanis Morissette's multi-million selling

Jagged Little Pill album.

With the Classic range expanding to include more models, the growth in popularity of affordable digital recorders and mixers heightened the demand for valve processing, which led to affordable ranges such as the Ivory models. The Ivory series of preamps, equalizers and dynamics devices have become TL Audio's best selling products to date, with thousands of units being shipped on an annual basis worldwide.

Today, TL Audio continues to provide new, innovative valve products for audio professionals all over the world. With a UK factory of highly skilled assembly and test staff, and a worldwide network of highly effective distributors and dealers, TL Audio has become one of the most respected manufacturers of Pro Audio equipment.

Why Tubes?

All TL Audio Products Feature Tubes

The science behind it all

With the proliferation of digital audio production systems and all their acknowledged advantages, the growth in demand for tube products has one very obvious justification - great sound. Tubes offer a wide variety of sounds, from completely clean to full-on overdrive, which are invaluable when used in conjunction with digital audio, resulting in a less sterile, more analog sound. It would be difficult to describe every sound between these extremes but there are three quite distinctive sounds that occur below, on and above the signal clipping point.

Clean Sound - where no perceptible overdrive is audible. But even when a tube operates well below its point of audible overdrive, it still exhibits an amount of compression - often described as 'warmth.'

Fuller, Creamier Sound - where the tube is pushed into subtle overdrive at the start of notes and chords, decaying into a cleaner sound.

Overdriven Sound - delivering long sustain and smooth distortion.



Why TL Audio?

Where are certain points in a signal path where the presence of a tube enhances signal quality. The skill in tube product design is in knowing where to place the tubes and how to combine them with state-of-the-art solid state circuitry in order to achieve maximum sonic benefit. Simply putting more tubes in the signal path will not necessarily guarantee a warmer or better sound.

Our acclaimed microphone preamp design, for instance, offers superb performance: low noise, wide bandwidth, high slew rate and very low distortion when combined with a secondary tube preamp stage produces outstanding audio. We use patented transistor circuitry between tube stages to ensure maximum power transfer.

This, in combination with the high HT voltages used to supply the tubes (typically 250 volts DC in the Classic range) produces exceptional noise performance. The power supply design is important, too. We use a fully stabilized discrete PSU with balanced DC heater supplies where necessary to improve hum performance. The power supply to the tubes is critical, in contrast with those manufacturers using low voltage wall wart supplies.

The tubes themselves are high grade ECC83 / 12AX7A twin triode types, which offer high gain yet low noise, hum, and microphony, making them the first choice for critical audio applications.

TL Audio Design Philosophy

From the outset, our design philosophy at TL Audio has been to utilize the best qualities of both tube and solid state circuitry to produce a combination of superb sound and first class technical performance.

Classic VP-1

Mono Tube Processor



OVERVIEW

In recent years, the analog voice processor has become an indispensable direct link between microphone and multitrack recorder, enabling engineers to capture the highest quality vocal sound on tape or hard disc - without the compromises in sound quality that most mixing consoles impose. Going straight to multitrack through a well designed voice processor has unlocked the true potential of microphones and transformed the sound of modern vocal recordings.

At TL Audio we've long recognized the benefits of this approach, having included high quality mic preamps on every Valve Classics product since the original EQ-1 Dual Valve Equalizer was launched in 1993.

The new VP-1 is the latest addition to the Valve Classics range, and combines all the best elements of the PA-1 pentode preamp, C-1 compressor and EQ-2 parametric Equalizer to create a truly flexible and spectacular sounding valve front end for any audio system.

The VP-1 features seven valve stages, run from a stabilized 250v DC supply. The first stage is a Siemens EF86 pentode in the front end of the preamp, followed by six Sovtek ECC83/12AX7A stages - one in the secondary stage of the preamp, one in the compressor, and four in the EQ section.

MAIN FEATURES

The VP-1 is the complete analogue processing solution and is packed with extra features including :

- Valve and class A preamp stages
- Valve and optical compression circuits
- Expander/gate
- High quality de-esser
- Optical peak limiter
- Optional 24/96 digital output

D0-1

Optional Digital Interface



REVIEWS

"The VP-1, in a word, rocks. It sounds great, and the ability to switch the preamp from tube to class A is a wonderful. In the tube mode, the sound has more presence, with a rounder upper midrange, and fatter sound. In class A mode, the sound has a harder attack, a less-colored midrange, and a clearer high end. Both modes are eminently usable; having access to them in one box is pretty cool." **EQ Magazine**



Classic EQ-2

2-Channel Tube Equalizer



OVERVIEW

No other high end equalizer can offer the same degree of power and flexibility as the TL Audio EQ-2. The EQ-2 features a raven blue 6mm CNC milled aluminum front panel, GE US military spec valves, and high retention gold-plated ceramic valve bases. We've also added 2 much-requested features: a peaking/shelving switch on the LF and HF bands, and drive/peak LEDs. The internal circuit design has also been refined significantly to produce a smooth and even fatter-sounding equalizer.

The EQ-2 boasts 2 channels of fully parametric 4-band valve equalization, which, in conjunction with variable high and low cut filters, offers unlimited control of any audio source. Unlike many valve equalizers, the EQ-2 provides continuously variable frequency controls, so choice of frequency is not limited to switched selections. It also features a pair of the acclaimed TL Audio mic preamps, with phantom power, to enable high quality direct-to-tape microphone recording, and a pair of front panel auxiliary inputs enable a guitar or keyboard to directly access the EQ-2.

Another brilliant refinement is the "stereo mode" switch which allows the EQ controls of channel A to automatically process the signal on channel B in an identical fashion. Thus, the audio signals through both channels have the same EQ applied to them, which is ideal for precise equalization of stereo sources. Quite simply, the EQ-2 is one of the best sounding and most versatile equalizers available!

MAIN FEATURES

- ❑ 2 channels, each with 4 fully parametric bands of valve EQ
- ❑ LF & LM bands 30Hz~3kHz, HM & HF bands 1kHz~20kHz
- ❑ Each band offers ± 15 dB of Gain & variable Q between 0.5 and 5
- ❑ Peak/Shelf switch on both LF & HF bands
- ❑ EQ bypass switch on each channel & band
- ❑ Continuously variable high & low cut filters (12dB/oct) with bypass
- ❑ Low cut filter variable 30Hz-1kHz, high cut filter 1kHz-25kHz
- ❑ Output level control giving ± 15 dB trim
- ❑ Drive and Peak LEDs indicate internal signal levels
- ❑ Balanced microphone & line level inputs with variable gain control
- ❑ Balanced line outputs, switchable for -10dB or +4dB operation
- ❑ Line inputs and outputs duplicated on unbalanced jack connections
- ❑ Frequency response 20Hz to 40kHz +0 / -1dB



Classic C-1

2-Channel Tube Compressor



OVERVIEW

The C-1 compressor maintains its position as the most flexible, polished sounding high-end compressor on the market. Now featuring a spectacular raven blue 6mm CNC milled aluminum front panel, GE US military spec valves, high retention gold plated ceramic valve bases, and circular back-lit VU meters, the new C-1 is even fatter sounding and more rugged than its legendary predecessor.

All controls are continuously variable and high quality on board mic preamps allow direct-to-tape recording of microphone sources. Stereo front panel instrument inputs mean a keyboard or guitar can feed straight into the C-1 and down to tape with a minimum of fuss. Whether the C-1 is tracking vocals and instruments or adding roundness and warmth to a complete mix, it will become an indispensable part of your signal path within hours.

The C-1 features a low noise solid state preamp followed by two valve stages per channel. The valves are GE ECC83/12AX7A types, run from a stabilized 250v DC power supply. The first valve stage acts as a voltage amplifier, with the second stage forming part of the gain control element. The gain control is performed by our own unique transconductance stage which avoids the use of VCAs, thus improving transparency and minimizing distortion, which is virtually constant at 0.05% over the full bandwidth. The C-1's frequency response is virtually flat between 20Hz and 40kHz, and, measured between -3dB points, the C-1's bandwidth is a staggering 5Hz to 70kHz!

MAIN FEATURES

- 2 channels of soft knee, variable ratio compression
- Balanced mic and line level inputs
- Balanced line outputs, switchable for -10dB or +4dB operation
- Unbalanced jack I/O connections
- Stereo front panel instrument ins w. gain control & sensitivity switch
- Side chain insert points for frequency conscious compression
- 48v phantom power
- 90Hz high pass filter switch (12dB / octave). Applies to all inputs
- Continuously variable Input Gain, Threshold, Attack / Release times, Compression Ratio and Gain Make Up
- Program dependent compression characteristic- attack and release times automatically adjust in response to program material
- 'Stereo Link' mode gangs Threshold, Attack, Release & Ratio controls
- Back-lit circular VU meters monitor output level or gain reduction
- Bypass switch with LED
- Frequency response 20Hz to 40kHz +0 / -1dB



Classic PA-1

2-Channel Pentode Tube Preamp



OVERVIEW

The PA-1 Pentode Preamp is our top of the range preamp, producing a stunning sound from any source. It offers a significant improvement over most console preamps in any price range.

The PA-1 offers several improvements over its best selling forerunner, including a raven blue 6mm CNC milled aluminum front panel, GE US military spec ECC83/12AX7A valves, gold plated ceramic valve bases, and circular back-lit VU meters which monitor output level. Internal circuitry has been refined to offer smoother frequency response around the valve stages and provide extra output gain, thus enabling easier interfacing with digital recorders.

All microphones produce a fuller, more open, and more vibrant sound when fed through the PA-1, and instruments fed through the dedicated front panel DI input take on an added weight and presence.

Separate input and output level controls give the ability to drive the valve stages harder for increased warmth while being able to simultaneously control the overall output level. Switchable high and low pass filters, LED level indicators, and a phase reverse facility are refinements that make the PA-1 a natural choice for any recording situation.

The PA-1 differs from our standard hybrid preamp design, featuring a transformer coupled mic input followed by a low noise, high gain EF86 pentode valve. Two further triode valve stages (supplied by 250v DC) are incorporated in each channel. The instrument input bypasses the transformer, and feeds straight into the pentode valve. TL Audio's usual high drive solid state output stage completes the signal chain.

MAIN FEATURES

- 2 channels of high quality valve pre-amplification
- Balanced transformer coupled microphone inputs
- Front panel unbalanced jack instrument inputs
- Balanced line outputs, switchable for +4dB or +18dB operation
- Line outputs duplicated on unbalanced jack connections
- 48v phantom power & Circular back-lit VU meters monitor output level
- Switchable input gain (20-50dB) w. continuously variable ± 12 dB trim
- Switchable high & low pass filters (12dB/octave). Applies to all inputs
- HPF has cut off frequencies of 50Hz, 100Hz or 150Hz
- LPF has cut off frequencies of 5kHz, 10kHz or 15kHz
- Rotary faders for controlling output level
- Phase reverse switch on Channel B
- Drive and Peak LEDs indicate internal signal levels
- Frequency response 30Hz to 40kHz +0 / -2dB



Ivory 5001

4-Channel Tube Mic Preamp



OVERVIEW

extra features including a discrete mic preamp stage, 30dB pad, instrument DI inputs, improved metering, and optional 24-bit digital output. The 5001's combination of sound and facilities is guaranteed to bring out the best in any microphone, from a low cost dynamic to a vintage large capsule condenser.

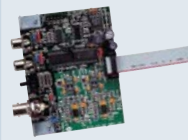
Separate input and output level controls allow the valve stages to be driven harder if necessary for increased warmth, while still allowing the overall output level to be regulated - absolutely essential if recording direct to tape. The output fader permits anything from complete attenuation through to +15dB of extra output gain - making it ideal for driving today's high level digital recorders.

Each 5001 channel employs one half of an ECC83/12AX7A Sovtek dual triode valve, run from a stabilized 150V DC supply. The valve stage is positioned just after the initial discrete mic preamp stage.

MAIN FEATURES

- Continuously variable input & output gain controls
- 48V phantom power switch
- 90Hz low cut filter
- Phase reverse switch
- 30dB mic pad
- Instrument DI inputs
- Balanced XLR mic input
- Drive & Signal level LEDs assist with gain setting
- Balanced XLR line output (+4dB) linked on unbalanced jack (-10dB)
- Optional four channel 24 bit digital output

D0-4 Optional Digital Interface



SPECIFICATIONS

- Mic Input: Mic Noise (EIN): -127dBu (150Ω, 22Hz-22kHz, max gain)
- Line Output (Balanced): Maximum level: +26dBu
- Frequency Response: 10Hz to 40kHz, +0, -1dB
- Power Supply: Consumption 20VA typical

REVIEWS

"The real point of the preamps is not overdriven valve sound, but clean quiet pre-amplification. The degree to which this is achieved is quite remarkable at the price. When I first started using the units I had no idea how inexpensive they were, and was astonished to find out the price. These are excellent preamps, suitable anywhere that little extra something is needed, and represent extraordinary value for money.

STUDIO SOUND



Ivory 5013

Dual-Channel Tube Parametric EQ



OVERVIEW

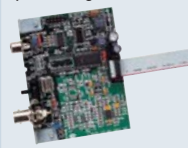
The 5013 possesses the finest combination of performance and affordability of any equalizer we have ever produced. There is simply no equalizer in this price bracket to touch it. The 5013 features a peaking/shelving option on both LF and HF bands plus a 'Fat' contour switch on both channels. Like all TL Audio equipment, the interfacing options couldn't be more flexible - separate input and output level controls allow easy level matching with any other equipment, and a choice of balanced and unbalanced line inputs/outputs plus instrument DI inputs means you can get yourself up and running in seconds. So if you've always thought that your console EQ is good enough, then just try the 5013. We guarantee that there will be no going back!

The 5013 employs 2 valve stages per channel, in the form of a Sovtek ECC83/12AX7A twin triode valve. One stage is positioned pre the EQ filters, and one is post: both are run at 150V DC from a stabilized PSU.

MAIN FEATURES

- Continuously variable input & output gain controls
- 48V phantom power switch
- 90Hz low cut filter
- Phase reverse switch
- 30dB mic pad
- Instrument DI inputs
- Balanced XLR mic input
- Drive & Signal level LEDs assist with gain setting
- Balanced XLR line output (+4dB) linked on unbalanced jack (-10dB)
- Optional four channel 24 bit digital output

D0-2 Optional Digital Interface



SPECIFICATIONS

- Balanced Line Input: Maximum level: +26dBu
- Balanced Line Outputs: Maximum level: +26dBu
- Frequency Response: 10Hz to 40kHz, +0, -1dB
- Noise: -80dBu (22Hz to 22kHz)
- Dynamic Range: 106dB (Line input @ 0dB gain)

REVIEWS

"...what you do get is a sweet sounding parametric EQ that should be noticeably better than the EQ sections on the vast majority of mid-priced consoles, not to mention being a lot more flexible. Specifically, you can add 'air' to the top end of a recording without making it sound harsh or making the mid range sound nasal, while at the low end you can really warm up the bass or add punch to a kick drum without the low end dissolving into a sea of mud..." **SOUND ON SOUND**



Ivory 5021

2-Channel Tube Compressor



OVERVIEW

Valve compression is now universally recognized as one of the essential tools for today's recording engineer. The Ivory 5021 provides everything you would expect from a TL compressor - first class audio quality, flexibility, and a price tag so modest you'd be forgiven for thinking it was a printing error! The new 5021 features hard and soft knee modes, four attack and release times, an improved optical gate design, and an optional digital output. Like the C-1 compressor, the 5021 uses our own special transconductance amplifier design that avoids the use of VCAs, ensuring maximum audio transparency. So whether you're hitting the end stops or just providing gentle dynamic control, the 5021 delivers super-smooth results every time!

The 5021 employs 2 valve stages per channel, in the form of a Sovtek ECC83/12AX7A twin triode valve run from a stabilized 150V DC supply. One stage is in the preamp and the other is in the gain control element of the compressor.

MAIN FEATURES

- ❑ Each channel provides continuously variable control of Input Gain, Threshold, Ratio, Gain Make-Up and Output Gain
- ❑ 4 attack times: Fast-Slow (0.5-40ms)
- ❑ 4 release times: Fast-Slow (40ms-4sec)
- ❑ Hard/soft knee compression modes
- ❑ Automatic "Hold" reduces LF distortion
- ❑ Side chain insert points
- ❑ 'Bypass' and 'Stereo link' modes
- ❑ Front panel instrument inputs
- ❑ Optical Gate variable threshold control
- ❑ Switchable VU meters indicate of output level or gain reduction
- ❑ Drive and Peak LEDs to indicate internal signal levels
- ❑ Balanced XLR line inputs/outputs linked on unbalanced jacks

D0-2 Optional Digital Interface



SPECIFICATIONS

- ❑ Balanced Line Input: Maximum level: +26dBu
- ❑ Balanced Line Outputs: Maximum level: +26dBu
- ❑ Frequency Response: 10Hz to 40kHz, +0, -1dB
- ❑ Noise: -80dBu (22Hz to 22kHz)
- ❑ Dynamic Range: 106dB (Line input @ 0dB gain)

REVIEWS

*"An illuminating moment with the 5021 came when I plugged it up to a vocal track, and before I'd even brought the threshold down to make it do something, one of the band asked 'what have you done to the vocal? It sounds great.'" **STUDIO SOUND***



Ivory 5050

Mono Tube Preamp & Compressor



OVERVIEW

The Ivory 5050 came directly from user requests for a simple yet great sounding valve front end and boasts the winning combination of a mic/line/instrument preamp and mono compressor: making it the most cost-effective way of processing your sources. The new 5050 now features extras including a 30dB pad, hard/soft knee compression modes, a fully balanced line output, and an optional digital output.

The 5050 features two valve stages: One in the preamp circuit, and one in the gain control element of the compressor. These Sovtek valve stages are run from a stabilized 150V DC power supply. So whether it's your best microphone, your vintage Strat or your latest sample, don't trust it with anything less than the TL Audio 5050.

MAIN FEATURES

- Preamp stage w. variable Input Gain, +48V, 90Hz filter & 30dB pad
- Compressor w. Threshold, Ratio, Gain Make-Up and Bypass control
- Attack time switchable Fast to Slow (0.5-20msec)
- Release time switchable Fast to Slow (40ms-2sec)
- Automatic "Hold" facility reduces LF compressor distortion
- Hard/soft knee compression modes
- Front panel instrument DI input
- Balanced XLR mic input
- Balanced TRS 1/4" line input/output
- Output fader permits complete attenuation to +15dB of extra output gain
- Two 8-segment LED meters display output level & gain reduction

D0-2 Optional Digital Interface



SPECIFICATIONS

- Mic Input: Mic Noise (EIN): -127dBu (150Ω source, 22Hz to 22kHz)
- Balanced Line Input: Maximum level: +26dBu
- Balanced Line Output: Maximum level: +26dBu
- Frequency Response: 10Hz to 40kHz, +0, -1dB
- Noise: -80dBu (22Hz to 22kHz)
- Dynamic Range: 100dB (Line input @ 0dB gain)

REVIEWS

"I was particularly impressed by its ability to deal with predominantly low frequency sounds without complaint, usually the Achilles' heel of a simple compressor ... it does the business, with a great sound and a surprisingly flexible control surface. The 5050 suggest that the Ivory range will be yet another TL Audio winner, delivering far more than we've a right to expect at the price."

STUDIO SOUND



Ivory 5051

Mono Tube Voice Processor



OVERVIEW

The single channel voice processor format has become the accepted way of getting the most out of any sound source. The 5051 provides the perfect front end for any system by offering a combined preamp, compressor, equalizer, noise gate, and optional digital output in one easy-to-use package. The 5051 compressor section is identical to that of the 5021 and includes hard/soft knee modes, and the four band Equalizer section is modeled on that of the legendary TL Audio EQ-1, yielding superb results instantly, with an improved optical gate for removing unwanted source noise. So whatever your source, let the 5051 unlock its true potential!

The 5051 features no less than six valve stages, supplied by three twin triode ECC83/12AX7A valves running from a stabilized 150V DC power supply. One valve stage is located in the preamp, one is in the compressor gain control circuit, and four serve the equalizer section.

MAIN FEATURES

- Preamp stage w. Input Gain, 48V, 90Hz filter & 30dB pad
- Compressor w. Threshold, Ratio, Gain Make-Up and Output Gain controls
- Hard/soft knee compression modes
- 4 Attack times Fast-Slow (0.5-40msec)
- 4 Release times Fast-Slow (40ms-4sec)
- Optical gate w. variable Threshold control (-10dB to OFF)
- Switchable VU metering of input level, output level or gain reduction
- Drive and Peak LEDs to indicate internal signal level
- Front panel instrument input (for guitar, keyboard etc)
- Balanced XLR mic input & Side chain insert point
- LF band: ± 12 dB shelving @ 60, 120, 250 or 500Hz (12dB/octave)
- LM band: ± 12 dB peaking @ 250, 500Hz, 1kHz or 2.2kHz (Q=0.5)
- HM band: ± 12 dB peaking @ 1.5, 2.2, 3.6 or 5kHz (Q=0.5)
- HF band: ± 12 dB shelving @ 2.2, 5, 8 or 12kHz (12dB/octave)
- 'EQ Pre' places the EQ section ahead of the compressor
- 'Link' switch allows two 5051's to be connected for stereo operation
- Balanced XLR line input/output linked to unbalanced jacks

D0-2

Optional Digital Interface



SPECIFICATIONS

- Mic Input: Mic Noise (EIN): -127dBu (150 Ω source, 22Hz to 22kHz)
- Line Input (Balanced): Maximum level: +26dBu
- Line Output (Balanced): Maximum level: +26dBu
- Frequency Response: 10Hz to 40kHz, +0, -1dB
- Noise: -80dBu (22Hz to 22kHz)
- Dynamic Range: 106dB



Ivory 5052

2-Channel Tube Processor



OVERVIEW

The 5052 provides everything you would expect from a high quality *channel strip*, and then doubles it, making it an ideal front end and the perfect stereo mix down and mastering device. While most channel strip products provide a single mono channel made up of preamp, dynamics and EQ stages, the 5052 provides two channels of each with independent stereo linking of the compressor, EQ and limiter sections. Recording a mono or stereo source to multi-track through the 5052 becomes simplicity itself, yet when it comes to mix down the 5052 comes into its own by offering full stereo linked EQ and dynamics, allowing unparalleled processing of the stereo buss while mixing.

Couple this supreme flexibility with TL's class-leading valve circuit design, and the 5052 represents the ultimate tracking and mixing tool for today's digital world. The 5052 utilizes 6 triode valve stages shared between the 2 channels, run from a high quality 150V DC supply.

MAIN FEATURES

- Valve preamp stage w. mic, line and instrument connections
- Valve compressor w. variable control of all parameters & hard/soft knee modes
- 4-band valve EQ section w. swept LF/HF bands & parametric mids
- Optical output limiter for transparent brick wall limiting
- VU metering of input level, output level and gain reduction
- Full stereo linking of compressor, EQ and limiter sections
- A wealth of analog input, output and insert connections

D0-2

Optional Digital Interface



SPECIFICATIONS

- Preamp Input Gain: +16 to +60dB (mic), -20 to +20dB (line)
- Compressor: Threshold: +10 to -20dB, Ratio: 1:1.5 to 1:30, Attack: 0.5ms to 50ms, Release: 40ms to 4sec, Gain Make Up: 0 to +20dB
- Equalizer: LF band: +/-15dB from 30Hz to 1kHz, shelving or peaking modes, LM band: +/- 15dB from 50Hz to 3kHz, fully parametric, (Q variable between 0.5 and 5), HM band: +/- 15dB from 1kHz to 12kHz, fully parametric (Q variable from 0.5 to 5), HF band: +/- 15dB from 3kHz to 20kHz, shelving or peaking modes
- Limiter: Threshold variable: 0 to +20dB
- Master Section: Output Gain: to +15dB
- PSU: Internally adjustable for 115/230V operation



Ivory 5060

Preset 2-Channel Tube Compressor



OVERVIEW

The 5060 uses a high quality discrete microphone preamp and has stereo line level or stereo instrument inputs. The 5060 is equally versatile as a "front-end" tracking device or as the final stage mix down or mastering compressor. One set of controls operates both the channels for quick and easy setup. The compressor section has 15 expertly programmed presets designed to work with a typical selection of vocal and instrumental sources as well as a manual mode for self adjustment of the compressor. The output section includes a "Fat EQ" switch for adding some "presence" or "weight" to your signal.

As with all the mono or stereo Ivory 2 units it is possible to fit the optional D0-2 converter card into the 5060 for premium quality 24-bit SPDIF analogue to digital conversion. This allows you to connect to your Hard Disc Recorder, Mixer or Sound card in either an analog or digital format and introduce TL's legendary warmth to your sound.

MAIN FEATURES

- Valve preamp stage with mic, line and front panel instrument inputs
- Compressor with 15 presets & manual mode with user adjustable controls
- Hi-pass 90Hz filter on input stage with "Fat EQ" contour at the output stage
- Automatic linking for stereo signals
- VU metering of output, output +10dB & compressor gain reduction
- One set of controls for mono or stereo use

D0-2

Optional Digital Interface



SPECIFICATIONS

- Preamp: Input Gain +16 to +60dB (mic), -20 to +20dB (line)
- Compressor: Threshold: +10 to -20dB, Ratio: 1:1.5 to 1:30, Attack: 0.5 or 5ms, Release: 0.2 or 1.5s, Gain Make Up: 0 to +20dB, Fat EQ +2dB @ 50Hz, -0.9dB @ 720Hz, +1.8dB @ 10kHz
- Master Section Output Gain: -• to +15dB
- PSU: Internally adjustable for 230V 50Hz or 115V 60Hz operation

REVIEWS

"Putting sounds through this little cream box adds a generous sprinkling of fairy dust and they emerge bigger, stronger and with that rather elusive, analog crunchy glow. The 5060 is a great preset compressor. As a mastering tool, you plug in, switch on and instantly the world is a better place. And for tracking it's equally accomplished with an effective set of presets for ease of setting up. The 5060, sometimes traditional is best".

Dan Duffell, FUTURE MUSIC



Fat Track

Tube Production Suite



Overview

The Fat Track Tube Production Suite is a complete solution for tracking, summing and monitoring. Designed to be the centerpiece of any home or project studio, it combines some of the best-loved features of TL Audio products into one compact unit, adding warmth and sonic pleasure to all recordings and mixes.

Use the Fat Track to capture your recordings with premium TL Audio tube preamps and 3-band swept EQ, or use for mix down and summing with up to 4 stereo and 2 mono returns.

There is a full-featured master and monitor section with alternative loudspeaker mode, 2 headphone outputs with level control, effects return, balanced insert on stereo bus and channels, tape out, and I/O switchable between +4 / -10. All connectors are conveniently placed at the rear top for quick, easy cable changes and the unit can also be fitted with the DO-8 ADAT interface for easy digital connectivity.

Designed for the producer, musician, singer/songwriter, engineer or general enthusiast, the Fat Track caters for every requirement, is easy to use, and produces fantastic and truly professional results.

Main Features

- Mic, Line and Instrument inputs
- 3 band swept EQ on input channels
- 2 tube stages
- Balanced insert points on channels and master
- Effects send / return
- Phantom power, 30db pad, phase reverse.
- 4 stereo returns (DAW / tape returns) switchable +4 / -10
- 2 Headphone outputs with independent level control
- Alternative loudspeaker mode
- Main volume large knob control
- Balanced I/O +4 / -10
- Compatible with DO-8 ADAT interface



Ebony Series

Cool As Ice, Sound That Will Make You Melt

Overview

The brand new Ebony Series is a sleek looking range of discrete Class A processors designed to heighten your audio experience, deliver warmth to your musical world and not break the bank while doing it.

The range consists of 3 units, all of which offer Discrete Class A circuitry and an optional tube stage with variable drive putting you in control of how creamy or how cool your unit sounds.

Hand-assembled in England to the highest standards, the Ebony uses stylish, quality chrome knobs together with a high gloss black finish to make the exterior look just as smooth as the circuits sound.

The Ebony Series have all the features you come to expect with TL Audio, including balanced I/O, multi-input options, analog VU metering and intuitive, precise controls.

All units are also compatible with the TL Audio DO-2 digital SPDIF interface for easy digital connectivity with high quality conversion.

A combination of supreme quality, unrivalled sound and stylish aesthetics, this range offers superior analog processing and the warmth TL Audio is famous for in the modern digital world. Visit one of our dealers today and hear what all the excitement is about.

Ebony A1

Class A & Tube Dual Preamp / DI



Overview

Whether you are connecting an inexpensive dynamic mic or a rear, large diaphragm condenser, you will enjoy the richness and warmth TL Audio is known for with our brand new A1. The A1 is a dual-channel tube preamp with instrument inputs conveniently located on the front that delivers warmth in high doses. The selectable tube stage allows you to drive the input signal exactly as your ears desire. One of the most appealing features of the A1 is its price, proving that the TL Audio sound is now within the grasp of every recording studio.

Main Features

- ❑ Discrete Class A and Tube Dual preamp / DI
- ❑ 2 quality discrete class A preamps
- ❑ 2 DI inputs for high/low impedance instrument input
- ❑ Phantom Power, 30dB Pad, Phase Reverse
- ❑ 90Hz High Pass Filter
- ❑ Switchable tube stage with rotary drive control on each channel
- ❑ Output gain stage
- ❑ Analog style VU metering
- ❑ +10 dB metering for use with DAW
- ❑ Compatible with DO-2 card for SPDIF digital output

Ebony A2

Class A & Tube Stereo Channel Strip



Overview

The A2 is the ideal *channel strip* for vocals, instruments and complete mixes. The unit is laid out in a clean and clear fashion and has all the warmth that you would expect from a TL Audio gem. An initial tube stage with drive controls is followed by a soft/hard knee tube compressor and a sweet sounding 3-band EQ with sweepable mids. Flexible metering complete what is destined to be one of our hottest products.

Main Features

- ❑ Discrete Class A and Tube Stereo Processor
- ❑ Balanced inputs & outputs, +10dB metering for use with DAW
- ❑ Switchable tube stage with rotary drive control
- ❑ 3-band EQ w. swept mid, switchable pre/post compressor
- ❑ Compressor w. variable ratio, threshold, attack, release, knee and make up gain.
- ❑ Analog style VU metering for level / gain reduction
- ❑ Compatible with DO-2 card for SPDIF digital output

Ebony A3

Class A & Tube Mono Channel Strip



Overview

Based on the A2, the A3 is the ideal *channel strip* for vocals, instruments or any mono signal. Like the A2, this is the perfect front end for a digital audio workstation. It will deliver a warm sound to the often sterile world of hard disk recording. If you are looking to take your recordings to the next level, look no further.

Main Features

- ❑ Discrete Class A and Tube Mono Channel Strip
- ❑ Quality discrete class A preamp
- ❑ DI input for high/low impedance instrument input
- ❑ Phantom Power, 30dB Pad, 90Hz High Pass Filter
- ❑ Phase Reverse, +10dB metering for use with DAW
- ❑ Switchable tube stage with rotary drive control
- ❑ Insert send & return point for attaching additional equipment
- ❑ Direct output for short path audio via insert send.
- ❑ 3 band EQ with swept mids
- ❑ Compressor section with variable ratio, threshold, attack, release, knee and gain make up.
- ❑ EQ switchable pre and post compression stage
- ❑ Analogue style VU metering for level / gain reduction
- ❑ Compatible with DO-2 card for SPDIF digital output

M1 Tube Tracker

8, 12 Input Mixer



Overview

The M1 Tubetracker is ideal for the home or project studio, especially when space is limited. The M1 enables you to capture that acclaimed and uncompromised TL Audio sound at the lowest price point ever achieved on one of our desks.

The M1 offers you quality valve mic preamps on each channel, 3-band musical EQ with sweepable mids on each channel, 2 auxillary sends per channel, as well as effects returns and alternate monitoring options.

It has been designed to maximize today's recording techniques, with the addition of an optional ADAT interface for easy digital connection to your recording device and software. It makes the perfect front end to any digital recording set up, taking away that clinical and sterile sound while adding warmth and depth to your recordings.

The M1 Tubetracker is compact in size and features all its connectors on the back of the top panel for easy connectivity and quick cable changes. Available in 8 and 12 channel options, the M1 combines classic valve sound with modern functionality.

Main Features

- ❑ A classic mixer designed to encapsulate that highly sought after vintage analog sound enabling you to maximize today's modern production techniques and technologies.
- ❑ 8 or 12 input channels versions each with valve pre-amps
- ❑ 8 Channel ADAT interface options via TL Audio DO-8 card
- ❑ 24-bit 96 kHz mix output option
- ❑ 100mm K Series faders
- ❑ Three band equalizers with sweepable mid and Bypass
- ❑ Frequency response 10Hz to 40kHz
- ❑ Noise: -89dBu, 22Hz to 22kHz
- ❑ Balanced Inserts, Sends and Returns
- ❑ Two auxiliary sends selectable pre/post
- ❑ Channel mute and PFL
- ❑ Studio monitoring
- ❑ Levels switchable +4 or -10 dBu
- ❑ Stereo VU metering
- ❑ Compatible with all DAWs
- ❑ Solid oiled oak armrest and side cheeks

M4 Tube Console

16, 24, 32, 40, 48 Input 8-Bus Recording Mixer



Overview

The M4 is the perfect solution for the modern day studio. Anyone who has heard our outboard equipment will be familiar with its ability to create a warm, smooth, and clean sound that can inject wonderful 'feel' into your recordings. The M4 offers you the quality of our outboard gear in a desk that is more compact and affordable than the VTC, but still offers you the same great sound.

It has been designed to maximize today's recording techniques, with the addition of an optional ADAT output for easy digital connection to your recording device and software. It makes the perfect front end to any digital recording set up, taking away the sterility of digital sound whilst adding warmth and depth to your recordings giving you the sound that you have been longing for.

Everything about the M4 has been designed to give you maximum pleasure, from the unbelievably great sounding 4-band sweepable EQ section, to the numerous valve stages and digital output options. You can be sure that the desk is not only a fantastic piece of engineering, it is also great eye candy! Available in 16, 24, 32, 40, & 48 channels, the M4 combines classic valve sound with modern functionality.

Main Features

- ❑ A fully featured classic console designed to maximize today's digital production techniques while continuing to deliver that elusive sound from an illustrious era.
- ❑ 16, 24, 32, 40, & 48 channel versions each with valve pre-amps
- ❑ 8 channel ADAT interface options
- ❑ 24-bit 96kHz mix output option
- ❑ Track direct channel outputs with level control
- ❑ Frequency response: +0, -0.5dB, 10Hz to 40KHz.
- ❑ Noise: -85dBu, 22Hz to 22KHz
- ❑ 100mm K Series faders
- ❑ Four band equalizers with bypass
- ❑ Four auxiliary sends selectable pre/post
- ❑ Channel mute and PFL
- ❑ Studio monitoring
- ❑ Levels switchable +4 or -10 dBu
- ❑ Stereo metering
- ❑ External rack mounted PSU
- ❑ Compatible with all DAWs
- ❑ Solid oiled oak armrest and side cheeks
- ❑ Classic big valve console performance in a compact package

TL Audio

Tube Classics Hand-Made in England



Chock full of warmth, the awesome Fat Track

User Quotes



"I was amazed at what the C-1 did for the track. The bottom end was warm and solid. The high end was clear and open."

Chris Fogel - Engineer - [Alanis Morissette](#)



"I use the 5051 mainly for mono signals such as a lead vocal, bass lines and of course drums. The warmth and good presence that this machine generates is second to none. The style of music that I do requires edge and this is what I like about the 5051 because it's almost impossible for it to distort your music. Whether it's the EQ, compressor or the gate or all at the same time you can push it to a limit where other machines can't handle it"

Curtis Lynch Jr - Producer - [Gorillaz](#), [Alicia Keys](#)



"Its the only all tube console on the market perfect warming up the digital age."

Don Bartley - [Mastering Engineer](#)



"I love the M4, its got a great sound, well done and I am loving it. Thank you and the TLA team. Big ups!!!"

Andy Barlow - [Lamb](#)



"I love the PA-1. It's become an essential piece of kit for my live set up."

Courtney Pine - [Live Sound Engineer](#)



"The VTC is very hands-on & very simple. It feels good and the EQ's are very musical. You don't have to play around for a long time to get a good sound from the channels. It's certainly got a lot of musicality about it and its just very flexible."

Guy Berryman - [Coldplay](#)



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