

Switchfoot, The Beautiful Letdown Tour
Hammerstein Ballroom, NYC
October 29th, 2004

Finding Warmth in a Digital World.

Digital studios, samplers, and computer based recording systems have redefined the recording process. Where do tube processors fit in you ask?

Unlimited processing power and the ability to cut, copy and paste audio tracks together, to manipulate, perfect and compile performances has made the digital studio and the DAW (Digital Audio Workstation) the mainstay of the recording process for the foreseeable future. The only remaining limitation of the DAW has always been this; "Yeah, the editing and mixing is great, I love the plug-ins and the effects, but how does it sound?"

Once the domain of the high-end studio, great sounding tube processing was expensive, esoteric 'tube voodoo' that few hobby studio engineers could afford or even fully understand. That has all changed with the introduction of our V3 tube technology. V3™ (Variable Valve Voicing) provides optimized reference points to begin the recording process. The V3™ presets were created and

for guitar, keyboard or bass. It of course has V3™ Technology – found only in ART microphone products.

Another V3 loaded option is the TPS II (Tube Preamp System 2). A two-channel high performance preamplifier coupled with our proprietary V3™ functionality, the TPS II also features variable

pair (or all) of channels the DPS II transmits. The DPS II also features A-to-D digital conversion and ART Tube Technology similar to that of our D1/O Preamp System. This ensures that when you are going from the analog pre amplification to digital, your signal will be as warm and musical as you want it to be.



fine-tuned by some of the industry's top studio and live-sound engineers.

V3™ technology allows users to select between a multitude of presets designed for guitars (electric and acoustic), keyboards, bass guitars, drums, vocals and more.

V3™ also incorporates 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.

V3 Driven Mic Pre-amps.

Our TubeMP StudioV3 is the most useful little studio tool to come along in recent years, and every home recordist or studio engineer should have at least one in his studio toolkit. Period.



The Tube MP Studio V3™ single channel mic preamp offers performance and sound quality superior to the "on-board" preamps found in today's soundcards, multi-trackers, and low-cost mixers. Professional quality sound combined with professional features like a hand-selected 12AX7A Tube, Phantom Power and Phase Reverse, are what make the Tube MP Studio V3™ an outstanding microphone preamp or the ideal tube-driven DI box

input impedance that allows users to dial in and match any microphone type from large condensers to ribbon mics. This newly enhanced TPS II can accept +20 dB peaks while maintaining over 120 dB dynamic range, quiet performance and incredibly low distortion.

Digital Inputs on your DAW or soundcard? Why not use them?

The DPS II has all the great features, tone and function of the TPS II, including twin high performance discrete preamplifiers, V3™ with the additional flexibility and choice of analog and digital outputs to feed your soundcard or multitrack machine's digital input. The DPS II adds continuously variable input impedance, LED input meters, auto mic/instrument switching, OPL™ flexibility and more tube warmth to the DPS II. A versatile insert loop on each channel provides access for additional signal processing or direct access to the high

quality A/D converter. Separate gain controls on analog and digital outputs allow you to optimize the unit for simultaneous applications.

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). You can patch into any ADAT stream and select which

Tube Compression. Dynamic Control with warmth and precision.

The TCS (Twin Compressor System) is a two-channel high performance compression system that features two types of compression per channel utilizing our Dual Topology technology. Unlike any other compressor in its class, the TCS allows the operator to choose between a very smooth transparent optical compression or a more aggressive VCA based compression scheme for hard limiting. Taking it even one step further, the TCS offers the breakthrough feature of stacking the VCA and the opto-isolator for those times when you want that over the top compression, or a hard VCA limiter on your optical compressed channels. Going beyond the idea of just a two-channel compressor, we decided to spice up the TCS with our famous V3™ technology. The TCS also offers the ability for the user to twist the V3 knob to a variety of settings, which takes

some of the hassle out of compression, yet still allows each setting to be tweaked to the material's needs.

For more information on these or any other ART products, visit: www.artproaudio.com

Frankly, all of the direct to hard-drive recorders, digital multitracks and computer-based systems are great because they really have no defined 'sound' at all. Where a media like two-inch analog tape was warm, fat and furry, digital is often perceived as clean, yes, but also cold and clinical. The truth is, with good digital audio, whatever goes in, comes out generally uncolored. It isn't the digital world that sounds sterile as much as it's the source material recorded through a D/A converter that's designed to be pristine and clean, and as a byproduct may sound a little "lifeless."



Re-enter the Tube.

Putting a warm, clean and 'musical sounding' signal to your digital recorder is the key. Once you've captured the source, then the digital workstation or computer based recording system can manipulate and regurgitate the tracks all day long, doing what they do best. You're guaranteed a warmer, more pleasing final product and a better sounding recording because you've recorded warmer, fatter and furrer source material.

It's vital that you use high-quality microphones or DI's at the source, but how to get that signal into your computer sound card or digital mixer with warmth, clarity and 'tone'?

Tube driven microphone preamps at the source, or inserting tube-based compressors in the signal path, are the professional studio engineer's secret weapons. Enter ART.

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Pro VLA™

Powerful Two Channel Tube Compressor and Limiter. The Pro VLA is a multi-purpose tool for live audio engineering and studio recording.

"I feel the best aspect of a Switchfoot performance is the vocals. Jon's lyrics have a true positive message. So making the vocals clear, warm and present in the mix is really important. The fans want to hear and feel every word. The MPA Gold and Pro VLA give me everything I need to make that happen."

Ryan Nichols

FOH, On Tour with Switchfoot and ART

ART.
Miles of Credibility,
Years of Success.

For more info on these or any ART product, visit us at www.artproaudio.com.



MORE POWER, LESS SPACE.



For you power hungry "studiophiles," we present to you the more powerful SLA-2.

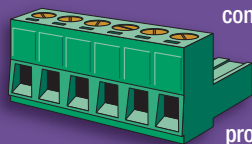
Our newest amplifier stems from the success of our popular 100 watt SLA-1. Introducing the SLA-2 – a studio linear power amp that delivers 200 watts per channel (560 watts bridged mono) of clean, clear power – all housed inside a convenient single rack space.

One of the top features

The SLA-2 also features Euroblock connectivity which make your input connections secure and convenient. We've also included a tamper proof faceplate for your fixed installations. Ideal for pro, project and home studios, the SLA-2 is perfectly complimented with our SLM-1 Studio Linear Monitors. Its long list of useful features measure up to an incredible value and is designed to reproduce your mixes with near pinpoint accuracy.

With the already stellar level of sound quality, the SLA-2's redesigned circuitry combined with the same straightforward user interface as the SLA-1, quickly and accurately packs the additional punch you need to make your mixes clear and accurate. Ask for the SLA-2 at your local retailer today! For more info on these or any ART product, visit our website at: www.artproaudio.com.

on the SLA-2 is ART's SmartFan technology. In addition to a standard cooling fan, the oversized convection heat sinks located on each side of the SLA-2 silently direct heatflow outside the chassis. What makes the SmartFan "smart"? It's temperature controlled variable speed keeps the amp quiet and cool when performing at lower output. SmartFan activates only when the amp's heatload rises creating an "on demand" cooling system in warmer environments.



SLM-1
Studio Linear Monitors

ART

Celebrating Twenty Years of Audio.

ART now offers new "hum" elimination solution: The T8.



The T8 (*Transformer Eight*) from ART is a high quality totally passive audio interface that uses 8 high performance transformers to totally separate input and output signal grounds, thereby isolating two systems and reducing hum and ground-loop noise.

The T8's audio transformers have an extremely flat and wide frequency response and can handle high signal levels while maintaining an isolated balanced output. 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 are designed to be used with impedances from 600 Ohms to 100k Ohms.

What further sets the T8 apart from other lesser isolation boxes is its connection versatility. We have provided XLR,

1/4" phone, and RCA type phono connections on all inputs and outputs. This allows it to easily fit into virtually any audio system and be the clean patch point between all types of systems. The T8's mounting ears are reversible so you can have either the XLRs on the front or the 1/4" and RCA phono jacks on the front. This maximizes flexibility in cabling your system.

No matter where your application, the T8 is built to last. Ever sound engineer needs one in their rack!

ART has lowered prices on their most critically acclaimed professional tube processors!

These award-winning products, the Tube PAC, ProVLA and PRO Channel, have always been great values and now represent some of the absolute best buys in signal processing history. With new pricing, there's never been a better time to take advantage of the spectacular sound and value ART delivers.

These products are held in the highest regard for their great sound, and have received acclaim from Electronic Musician (with an Editor's Choice Award), Mix Magazine (with a TEC Award nomination), and accolades from recording artists, producers and recording engineers.

With so many choices offered in the audio signal processing market today, one thing is for sure - ART has offered reliable, affordable audio gear for over 20 years. Hurry! Get a great deal on one of these units today!



From top to bottom: The TubePAC, ProVLA & PRO Channel

Mark Wentling Joins ART Engineering Staff.

ART is proud to announce that Mark Wentling has joined our engineering division. Mark's duties will include managing and directing new product development.

ART specializes in studio and live sound gear, which is sold through music stores and distributors worldwide. Engineering on a majority of products is done exclusively at the Rochester NY office.



Previously Wentling was a partner in E&E Exports of Irvine California, and was a Design Engineer and Director of R&D at Fender Musical Instruments and Music Man, Inc. prior to E&E. Born a Rochesterian with previous ties to ART, Wentling started his career as a Project Engineer for MXR Innovations. Former MXR Innovation employee founded ART in 1984.

"I am very excited to once more be working directly in product design and development, and to be working together with many of my old friends." says Wentling. "I wanted to relocate back to Rochester from Southern California to raise my family, get a fresh start and develop audio products that will make an impact on the audio industry."

"ART supplies reliable and innovative sound gear to musicians" said ART President Philip Betette, "and we are pleased to benefit from the experience and guidance Mark brings to ART. He will prove to be a tremendous asset to our team for years to come."

Based in Rochester New York, ART was founded in 1984 and continues to be a leader in audio products for 20 years.

NEW!



USB MICRO-PRE

Phono / Line / TOS / SPDIF to USB Interface

Making its debut at the Winter NAMM show 2005, the USB Micro-PRE is a high quality USB audio interface with a standalone Phono preamp and acts as an interface between your computer and a wide variety of analog and digital sources. The analog inputs are switchable between Phono and Line level signals and

a low cut filter removes rumble and wind noise while leaving the audio pristine. Housed in an all new black aluminum anodized case, the USB Micro-PRE can be powered by either an external power source or directly off the USB port so remote recording is a snap.

Optical TOSLINK inputs and outputs as well as S/PDIF inputs let you use the USB Micro-PRE as a digital audio to USB interface. It's fully compliant with the USB 1.1 specification and uses USB adaptive mode for playback and USB asynchronous mode for recording. And no special drivers are needed! It works with the USB audio device drivers built into Windows 98SE/ME/2000/XP or Macs with native USB support OS9.1 or greater or OSX to make the integration to your platform seamless! Upgrade your portable or desktop audio interface in one quick and easy step.

For more information on the USB Micro-PRE or any ART product, visit www.artproaudio.com.