

USER'S MANUAL
BEDIENUNGSANLEITUNG
MANUEL D'UTILISATION
MANUAL DE USUARIO
INSTRUKCJA OBSŁUGI
MANUALE D' USO



VIBZ 24DC

24-CHANNEL MIXING CONSOLE WITH DFX AND COMPRESSOR
LDVIBZ24DC

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YOU'VE MADE THE RIGHT CHOICE!

We have designed this product to operate reliably over many years. LD Systems stands for this with its name and many years of experience as a manufacturer of high-quality audio products. Please read this User's Manual carefully, so that you can begin making optimum use of your LD Systems product quickly.

You can find more information about **LD-SYSTEMS** at our Internet site WWW.LD-SYSTEMS.COM

PREVENTIVE MEASURES

1. Please read these instructions carefully.
2. Keep all information and instructions in a safe place.
3. Follow the instructions.
4. Observe all safety warnings. Never remove safety warnings or other information from the equipment.
5. Use the equipment only in the intended manner and for the intended purpose.
6. Use only sufficiently stable and compatible stands and/or mounts (for fixed installations). Make certain that wall mounts are properly installed and secured. Make certain that the equipment is installed securely and cannot fall down.
7. During installation, observe the applicable safety regulations for your country.
8. Never install and operate the equipment near radiators, heat registers, ovens or other sources of heat. Make certain that the equipment is always installed so that it is cooled sufficiently and cannot overheat.
9. Never place sources of ignition, e.g., burning candles, on the equipment.
10. Ventilation slits must not be blocked.
11. This appliance is designed exclusively for indoor use, do not use this equipment in the immediate vicinity of water (does not apply to special outdoor equipment - in this case, observe the special instructions noted below). Do not expose this equipment to flammable materials, fluids or gases.
12. Make certain that dripping or splashed water cannot enter the equipment. Do not place containers filled with liquids, such as vases or drinking vessels, on the equipment.
13. Make certain that objects cannot fall into the device.
14. Use this equipment only with the accessories recommended and intended by the manufacturer.
15. Do not open or modify this equipment.
16. After connecting the equipment, check all cables in order to prevent damage or accidents, e.g., due to tripping hazards.
17. During transport, make certain that the equipment cannot fall down and possibly cause property damage and personal injuries.
18. If your equipment is no longer functioning properly, if fluids or objects have gotten inside the equipment or if it has been damaged in any way, switch it off immediately and unplug it from the mains outlet (if it is a powered device). This equipment may only be repaired by authorized, qualified personnel.
19. Clean the equipment using a dry cloth.
20. Comply with all applicable disposal laws in your country. During disposal of packaging, please separate plastic and paper/cardboard.
21. Plastic bags must be kept out of reach of children.

FOR EQUIPMENT THAT CONNECTS TO THE POWER MAINS:

22. CAUTION: If the power cord of the device is equipped with an earthing contact, then it must be connected to an outlet with a protective ground. Never deactivate the protective ground of a power cord.
23. If the equipment has been exposed to strong fluctuations in temperature (for example, after transport), do not switch it on immediately. Moisture and condensation could damage the equipment. Do not switch on the equipment until it has reached room temperature.
24. Before connecting the equipment to the power outlet, first verify that the mains voltage and frequency match the values specified on the equipment. If the equipment has a voltage selection switch, connect the equipment to the power outlet only if the equipment values and the mains power values match. If the included power cord or power adapter does not fit in your wall outlet, contact your electrician.
25. Do not step on the power cord. Make certain that the power cable does not become kinked, especially at the mains outlet and/or power adapter and the equipment connector.
26. When connecting the equipment, make certain that the power cord or power adapter is always freely accessible. Always disconnect the equipment from the power supply if the equipment is not in use or if you want to clean the equipment. Always unplug the power cord and power adapter from the power outlet at the plug or adapter and not by pulling on the cord. Never touch the power cord and power adapter with wet hands.
27. Whenever possible, avoid switching the equipment on and off in quick succession because otherwise this can shorten the useful life of the equipment.
28. IMPORTANT INFORMATION: Replace fuses only with fuses of the same type and rating. If a fuse blows repeatedly, please contact an authorised service centre.
29. To disconnect the equipment from the power mains completely, unplug the power cord or power adapter from the power outlet.
30. If your device is equipped with a Volex power connector, the mating Volex equipment connector must be unlocked before it can be removed. However, this also means that the equipment can slide and fall down if the power cable is pulled, which can lead to personal injuries and/or other damage. For this reason, always be careful when laying cables.
31. Unplug the power cord and power adapter from the power outlet if there is a risk of a lightning strike or before extended periods of disuse.
32. The device must only be installed in a voltage-free condition (disconnect the mains plug from the mains).
33. Dust and other debris inside the unit may cause damage. The unit should be regularly serviced or cleaned (no guarantee) depending on ambient conditions (dust etc., nicotine, fog) by qualified personnel to prevent overheating and malfunction.
34. Please keep a distance of at least 0.5 m to any combustible materials.
35. Power cables to power multiple devices must have a cross-section of at least 1.5 mm². Within the EU, the cables must correspond to H05VV-F, or similar. Suitable cables are offered by Adam Hall. With these cables, you can connect multiple devices via the power OUT connection to the power IN connection of an additional device. Make sure that the total current consumption of all connected devices does not exceed the specified value on

all connected devices (label on the device). Make sure to keep power cable connections as short as possible.



CAUTION:

To reduce the risk of electric shock, do not remove cover (or back). There are no user serviceable parts inside. Maintenance and repairs should be exclusively carried out by qualified service personnel.



The warning triangle with lightning symbol indicates dangerous uninsulated voltage inside the unit, which may cause an electrical shock.



The warning triangle with exclamation mark indicates important operating and maintenance instructions.



Warning! This symbol indicates a hot surface. Certain parts of the housing can become hot during operation. After use, wait for a cool-down period of at least 10 minutes before handling or transporting the device.

CAUTION! HIGH VOLUMES IN AUDIO PRODUCTS!

This device is meant for professional use. Therefore, commercial use of this equipment is subject to the respectively applicable national accident prevention rules and regulations. As a manufacturer, Adam Hall is obligated to notify you formally about the existence of potential health risks. Hearing damage due to high volume and prolonged exposure: When in use, this product is capable of producing high sound-pressure levels (SPL) that can lead to irreversible hearing damage in performers, employees, and audience members. For this reason, avoid prolonged exposure to volumes in excess of 90 dB.

CAUTION! IMPORTANT INFORMATION ABOUT LIGHTING PRODUCTS!

1. The product has been developed for professional use in the field of event technology and is not suitable as household lighting.
2. Do not stare, even temporarily, directly into the light beam.
3. Do not look at the beam directly with optical instruments such as magnifiers.
4. Stroboscope effects may cause epileptic seizures in sensitive people! People with epilepsy should definitely avoid places where strobes are used.

INTRODUCTION

LDVIBZ24DC - 24-channel Mixer with Digital Effects Section and Compressors

The VIBZ 24 DC is a versatile mixer with sixteen balanced microphone inputs featuring high-quality preamplifiers, a low-cut filter, an effective 3-band EQ with semi-parametric MIDs and switchable phantom power, two more can alternatively be used as stereo line channels.

Eight microphone channels can be processed separately using the built-in compressor for an effective control of dynamics. The stereo channels are equipped with 4-band EQs.

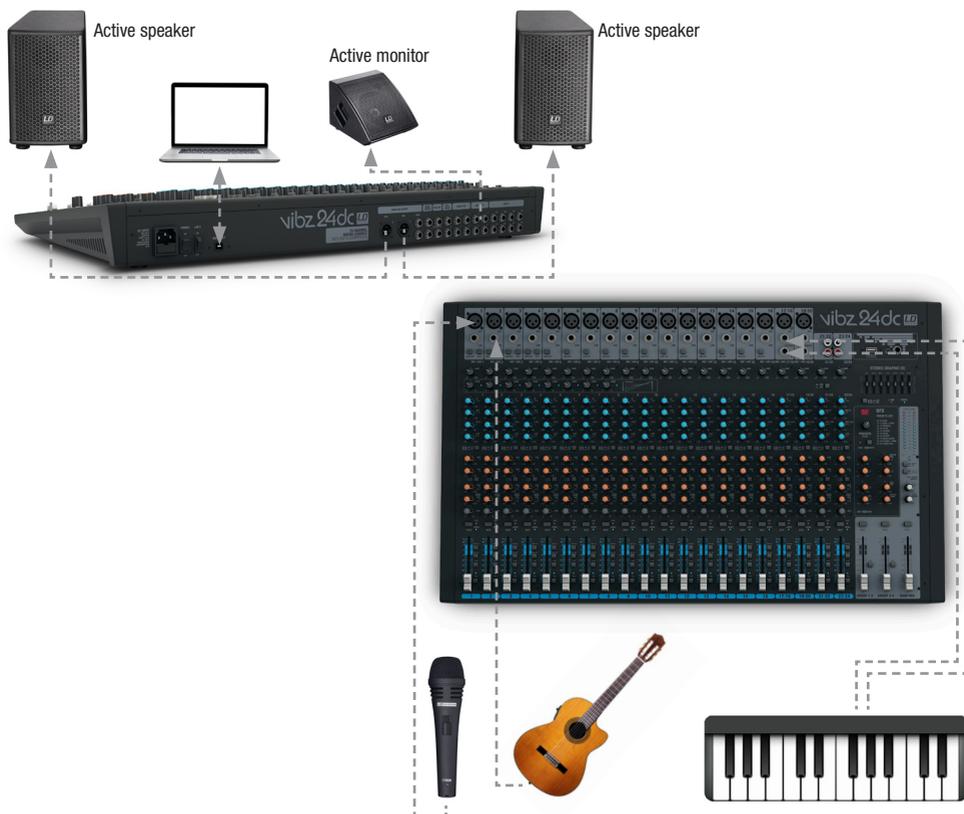
The master section of the mixer includes two effects loops, balanced XLR outputs, group and monitor outputs and a headphone jack. The VIBZ 24 DC also boasts a USB interface for sound recordings directly onto the computer, a Digital Effects Section with 100 presets and a socket for a 5 V desk lamp.

With key features such as the PFL function or Mute buttons and its natural, transparent sound, the VIBZ 24 DC is the perfect choice for live performances, installations and demanding home recording applications.

QUICK START GUIDE WITH CABLING EXAMPLE

1. Make sure that the mixer and all devices to be connected to the mixer are turned off.
2. Connect the devices to the mixer using appropriate cables.
3. Adjust the input gain of all the channels and all volume controllers for channels 1 to 23/24 and MAIN MIX to minimum. Place all equalizer controllers in the central position (stop). Adjust the volume controller on the active loudspeaker to minimum. Turn on the +48 V phantom power on the mixer only if you are using a condenser microphone.
4. Turn on the devices in the following order: microphone and keyboard (or other source devices), then the mixer and lastly the active speakers.
5. Always adjust the gain control of the channels so that the Clip LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the Clip LED by reducing the input gain (Gain).
6. Press the L-R switch of the channels used to the down position and leave the MUTE switch in the up position, as well as the MUTE switch on the MAIN MIX sum channel.
7. Bring the volume controllers (Fader) of the channels in use and of the sum channel MAIN MIX approximately to the 0 dB mark.
8. Now increase the volume of the active speakers for the incoming signal (e.g. speaking, singing, keyboard) to the desired level.
9. Fine-tuning can now be achieved by adjusting the volume ratios of the channels and by using the equalizer, compressors and effects device as desired.

NOTE: When turning off the devices, please follow these steps: First, set the volume of the active speakers to minimum and turn them off, then the mixer and connected devices can be switched off.



CONNECTIONS, CONTROLS AND INDICATORS



1 POWER CONNECTOR WITH FUSE HOLDER

IEC power socket with built-in fuse holder. An appropriate power cord is included in the delivery.

IMPORTANT INFORMATION: Always replace the fuse only with a fuse of the same type with the same rating (printed on the device). If the fuse blows repeatedly, please contact an authorised service centre.

2 POWER ON/OFF

On / Off switch for the power supply of the device (ON = enabled).

3 +48 V ON/OFF

+48 V phantom power supply for operating high-quality condenser microphones without own power supply. Press down to select the ON position to turn on the phantom power for the XLR microphone inputs (LED light N 85 is on), and return to the original OFF position to turn it off (red LED light is off). Turn on the phantom power only after connecting a microphone, or off after disconnecting, and set the volume controller of the microphone channels to minimum before this step.

4 USB IN/OUT

The USB-B socket for connecting to a computer with Windows or Mac operating system (Windows XP - Windows 10, MAC OS X, USB 2.0 recording and playback).

5 MAIN MIX OUTPUT (BAL)

Balanced stereo line output with 3-pin XLR jack sockets to connect an active PA system. Output of the master signal of the mixer.

6 MAIN MIX OUTPUT (UNBAL)

Unbalanced stereo line output with 6.3 mm jack sockets to connect an active PA system. Output of the master signal of the mixer.

7 MAIN INSERT

Two 3-pin 6.3 mm jack sockets for inserting an external signal processing device (Compressor, Gate, EQ etc.) into the stereo sum channel. A special insert cable is required for the connection (Y-cable, 1 x stereo jack to 2 x mono jack or XLR). The assignment is as follows: TIP = Send, RING = Return, SLEEVE = Masse.

8 DFX OUT

3-pin 6.3 mm jack socket to output the effects signal

9 FOOT SW (DFX MUTE)

6.3 mm jack socket for connecting a foot switch (pedal) to remotely activate and disable the mute function of the internal effects device (foot switch optional).

10 CTRL ROOM

Unbalanced line outputs with 6.3 mm jack sockets to connect active listening monitors etc... Output of the sum signal, or of the group signals 1-2 or 3-4 of the mixer or of the PFL signal (adjustable).

11 GROUP OUT 1-4

Unbalanced line outputs with 6.3 mm jack sockets to connect active PA systems etc. Output of the group signals 1 to 4 of the mixer.



12 AUX SEND 1-4

Unbalanced mono line outputs with 6.3 mm jack sockets to control an external effects device (POST Fader), or an active stage monitor (PRE Fader).

13 INSERT CH1 - CH8

3-pin 6.3 mm jack sockets for inserting an external signal processing device (Compressor, Gate, etc.) in the corresponding channels 1 to 8. A special insert cable is required for the connection (Y-cable, 1 x stereo jack to 2 x mono jack or XLR). The assignment is as follows: TIP = Send, RING = Return, SLEEVE = Masse.

MONO CHANNELS 1 - 16

14 MIC CHANNEL 1-16

Balanced inputs of the channels 1 to 16 with 3-pin XLR sockets for connecting microphones. A 48 V phantom power supply is available for operating condenser microphones, and it can be switched centrally to the XLR sockets (N° 3). Please set the Gain controller (N 18) to minimum (left stop) before connecting or disconnecting a microphone; and switch on the phantom power only after connecting the microphone, or off before disconnecting.

15 LINE IN CHANNEL 1-16

Balanced inputs of the mono channels 1 to 16 with 6.3 mm jack to connect a source device with a line level. Please set the Gain controller (N 18) to minimum (left stop) before connecting or disconnecting jack cables.

16 LOW CUT CHANNEL 1-16

Low cut filter for suppressing low-frequency signals. Especially with voice and singing transmissions, an activated LOW CUT feature (switch in the down position) can reduce disruptive bass frequencies and thus increase speech intelligibility. The cut-off frequency is 95 Hz.

17 HI-Z CHANNEL 1-4

Using this pressure switch, the inputs of channels 1 to 4 can be switched separately to high impedance (press switch down for activation). Thus, using instrument channels for guitars or basses is possible.

18 GAIN CHANNEL 1-16

Adjusting the gain of the microphone input from 0 to 50 dB, or the sensitivity of the line input from +15 dBu to -35 dBu. Adjust the Gain controller so that the Clip LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the Clip LED by reducing the input gain or input sensitivity.

19 COMP CHANNEL 1-8

Sliding compressor controller for channels 1 to 8. Depending on the setting, the signal is more or less compressed, i.e., the dynamics of the signal is restricted (controller to the left stop = compressor is disabled, controller to the right stop = maximum compression). The level loss caused by the increasingly stronger compression is automatically compensated by the compressor unit. The use of the compressor can provide for an improved clarity of a singing voice in the mix.

20 COMP LED

As soon as the compressor is active, the display LED lights up.

21 EQUALIZER HI CHANNEL 1-16

Equalizer high band for channels 1 to 16 (12 kHz, +/-15 dB). When turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.



22 EQUALIZER MID CHANNEL 1-16

Equalizer mid band for channels 1 to 16 (adjustable frequency, +/-15 dB). When turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

23 EQUALIZER MID FREQ CHANNEL 1-16

Mid band frequency. Using this controller, set the frequency you want to raise, or lower from 200 Hz to 8 kHz.

24 EQUALIZER LOW CHANNEL 1-16

Equalizer bass band for channels 1 to 16 (80 kHz, +/-15 dB). When turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

25 EQ ON / OFF CHANNEL 1-16

Switch for switching the equalizer (HI, MID, and LOW) on and off. In the down position, the equalizer is enabled, and in up position, it is disabled.

26 AUX 1 + AUX 2 CHANNEL 1-16

Volume controller for adding the signal from channel 1 to 12 to external effects devices (effect send, switch N° 27 POST), or for controlling an active stage monitor (Monitor Send, switch N° 27 PRE) Use the line outputs AUX SEND and 2 control (N 12) for control.

27 AUX 1 + AUX 2 PRE/POST CHANNEL 1-16

When using AUX 1 or AUX 2 to control an external effects device, bring the switch to the down position POST. The control signal is now picked up after the channel volume controller (N 32), it is therefore dependent on the latter. To control a stage monitor, bring the switch to the up position PRE. The signal is picked up before the channel volume controller (N 32) and the volume of the stage monitor can be adjusted independently of the channel volume.

28 AUX 3 POST CHANNEL 1-16

Volume controller for adding the signal from channel 1 to 16 to external effects devices (Effect Send, Post Fader). Use the line output AUX SEND 3 (N 12) for activation.

29 LEVEL DFX / AUX 4 POST CHANNEL 1-16

Volume controller for adding the signal from channel 1 to 16 to the internal digital effects device (Effect Send, Post Fader). Use the line output AUX SEND 4 (N 12) for activating an external effect. When using the AUX SEND 4 jack socket, the internal effects device is automatically bypassed, and is therefore not usable.

30 PAN CHANNEL 1-16

Using the Panorama controller, position the signal of the corresponding channel in the stereo field of the total signal (Centre position = perception of the signal in the middle of the stereo field).

31 MUTE CHANNEL 1-16

To mute a channel, press down on the MUTE switch of the corresponding channel. The MUTE LED of the selected channel then lights up. When disabling the mute function, the MUTE LED goes out.

32 FADER CHANNEL 1-16

Volume controller for channels 1 to 16. Push the Fader button upwards to increase the volume of the corresponding channel and downwards to decrease it.

33 SIGNAL-LED CHANNEL 1-16

The signal LED lights up as soon as an audio signal is present at the corresponding channel (depending on the input level and setting of the gain or input sensitivity - GAIN).

34 CLIP-LED CHANNEL 1-16

Once the red Clip LED lights up, the corresponding channel is operating at the distortion limit. Adjust the Gain controller (N 18) so that the Clip LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the Clip LED by reducing the input gain or input sensitivity; if necessary, reduce the volume of an external audio device.

35 GR 1/2 CHANNEL 1-16

Press down on the GR 1/2 switch to add the corresponding channel to the channel group 1 (PAN all the way to the left), to the channel group 2 (PAN all the way to the right), or to both groups of channel groups 1 and 2 in the same proportion (PAN in central position). The signals of the channels grouped together in one group are routed simultaneously to the corresponding line outputs GROUP OUT 1/2. The total volume of the resulting group is adjusted using the volume controller GROUP 1/2 (N 104); if the audio signals of the group are to be routed to the MAIN MIX sum channel, press down on the L-R switch (N 105).

36 GR 3/4 CHANNEL 1-16

Press down on the GR 3/4 switch to add the corresponding channel to the channel group 3 (PAN all the way to the left), to the channel group 4 (PAN all the way to the right), or to both groups of channel groups 3 and 4 in the same proportion (PAN in central position). The signals of the channels grouped together in one group are routed simultaneously to the corresponding line outputs GROUP OUT 3/4. The total volume of the resulting group is adjusted using the volume controller GROUP 3/4 (N 106); if the audio signals of the group are to be routed to the MAIN MIX sum channel, press down on the L-R switch (N 107).

37 L-R CHANNEL 1-16

To route an input channel (channel 1 - 16) directly to the MAIN MIX sum channel, press down on the L-R switch of the corresponding channel.

38 PFL CHANNEL 1-16

Press down on the PFL switch (Pre Fader Listening) **firstly**, to be able to listen to the signal of the respective channel regardless of the channel level controller (N 32) using headphones connected to the headphone jack PHONES (N 82), **secondly**, to make a more accurate gain adjustment since the level of the input signal is now displayed on the 12-segment LED display of the MAIN MIX sum channel. At the same time, the PFL LED of the corresponding channel and the PFL LED below the level display of the MAIN MIX sum channel light up. If the PFL switch is brought to its original position, the PFL LED will go out.



STEREO CHANNELS 17/18 AND 19/20

39 MIC CHANNEL 17/18 AND 19/20

Balanced inputs of the channels 17/18 and 19/20 with 3-pin XLR sockets for connecting microphones. Channels 17/18 and 19/20 can be used as both mono and stereo channels, depending on the incoming signal (XLR and jack L IN = Mono / jack L and R IN = Stereo). A 48 V phantom power supply is available for operating condenser microphones, and it can be switched centrally to the XLR sockets (N° 3). Please set the Gain controller (N 41) to minimum (left stop) before connecting or disconnecting a microphone; and switch on the phantom power only after connecting the microphone, or off before disconnecting.

40 LINE IN L/R CHANNEL 17/18 AND 19/20

Unbalanced inputs for the stereo channels 17/18 and 19/20 with 6.3 mm jacks to connect external devices with line level (e.g. keyboard). If only the left input jack is used (L), the channel will be mono.

40 LINE IN L/R CHANNEL 17/18 AND 19/20

Unbalanced inputs for the stereo channels 17/18 and 19/20 with 6.3 mm jacks to connect external devices with line level (e.g. keyboard). If only the left input jack is used (L), the channel will be mono.

41 GAIN CHANNEL 17/18 AND 19/20

Adjusting the gain of the microphone input from 0 to 50 dB, or the sensitivity of the line input from +15 dBu to -35 dBu. Adjust the Gain controller so that the Clip LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the Clip LED by reducing the input gain or input sensitivity; if necessary, reduce the volume of the external audio device.

42 EQUALIZER HI CHANNEL 17/18 AND 19/20

Equalizer high band for channels 17/18 and 19/20 (12 kHz, +/-15 dB). When turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

43 EQUALIZER MID HI CHANNEL 17/18 AND 19/20

Equalizer mid band HI for channels 17/18 and 19/20 (3 kHz, +/-15 dB). When turned to the left, the high mid levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

44 EQUALIZER MID LOW CHANNEL 17/18 AND 19/20

Equalizer mid band LOW for channels 17/18 and 19/20 (500 Hz, +/-15 dB). When turned to the left, the Low mid levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

45 EQUALIZER LOW CHANNEL 17/18 AND 19/20

Equalizer bass band for channels 17/18 and 19/20 (80 Hz, +/-15 dB). When turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

46 EQ ON / OFF CHANNEL 17/18 AND 19/20

Switch for switching the equalizer (HI, MID HI, MID LOW and LOW) on and off. In the down position, the equalizer is enabled, and in the up position, it is disabled.

47 AUX 1 + AUX 2 CHANNEL 17/18 AND 19/20

Volume controller for adding the signal from channel 17/18 and 19/20 to external effects devices (Effect Send, switch N° 48 POST), or for controlling active stage monitors (Monitor Send, switch N° 48 PRE) Use the line outputs AUX SEND and 2 control (N 12) for control.



48 AUX 1 + AUX 2 PRE/POST CHANNEL 17/18 AND 19/20

When using AUX 1 or AUX 2 to control an external effects device, bring the switch to the down position POST. The control signal is now picked up after the channel volume controller (N 53), it is therefore dependent on the latter. To control a stage monitor, bring the switch to the up position PRE. The signal is picked up before the channel volume controller (N 53) and the volume of the stage monitor can be adjusted independently of the channel volume.

49 AUX 3 POST CHANNEL 17/18 AND 19/20

Volume controller for adding the signal from channel 17/18 and 19/20 to an external effects device (Effect Send, Post Fader). Use the line output AUX SEND 3 (N 12) for activation.

50 LEVEL DFX / AUX 4 POST CHANNEL 17/18 AND 19/20

Volume controller for adding the signal from channel 17/18 and 19/20 to the internal digital effects device (effect send, post fader). Use the line output AUX SEND 4 (N 12) for activating an external effect. When using the AUX SEND 4 jack socket, the internal effects device is automatically bypassed, and is therefore not usable.

51 BAL CHANNEL 17/18 AND 19/20

Use the balance controller to set the relative volume between the left and right part of the connected stereo signal. When only the XLR socket or left socket L (MONO) of the line input of channels 17/18 and 19/20 is in use, the controller performs the function of a Panorama controller.

52 MUTE CHANNEL 17/18 AND 19/20

To mute a channel, press down on the MUTE switch of the corresponding channel. The MUTE LED of the selected channel then lights up. When disabling the mute function, the MUTE LED goes out.

53 FADER CHANNEL 17/18 AND 19/20

Volume controller for channels 17/18 and 19/20. Push the Fader button upwards to increase the volume of the corresponding channel and downwards to decrease it.

54 SIGNAL-LED CHANNEL 17/18 AND 19/20

The signal LED lights up as soon as an audio signal is present at the corresponding channel (depending on the input level and setting of the gain or input sensitivity - GAIN).

55 CLIP-LED CHANNEL 17/18 AND 19/20

Once the red Clip LED lights up, the corresponding channel is operating at the distortion limit. Adjust the Gain controller (N 41) so that the Clip LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the Clip LED by reducing the input gain or input sensitivity; if necessary, reduce the volume of an external audio device.

56 GR 1/2 CHANNEL 17/18 AND 19/20

Press down on the GR 1/2 switch to add the corresponding channel to the channel group 1 (BAL all the way to the left), to the channel group 2 (BAL all the way to the right), or to both groups of channel groups 1 and 2 in the same proportion (BAL in central position). The signals of the channels grouped together in one group are routed simultaneously to the corresponding line outputs GROUP OUT 1/2. The total volume of the resulting group is adjusted using the volume controller GROUP 1/2 (N 104); if the audio signals of the group are to be routed to the MAIN MIX sum channel, press down on the L-R switch (N 105).

57 GR 3/4 CHANNEL 17/18 AND 19/20

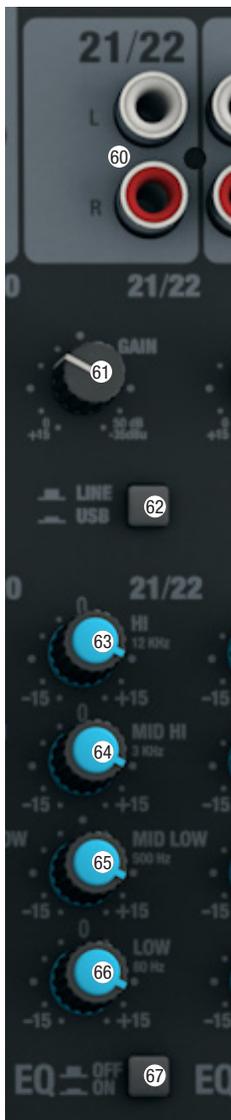
Press down on the GR 3/4 switch to add the corresponding channel to the channel group 3 (BAL all the way to the left), to the channel group 4 (BAL all the way to the right), or to both groups of channel groups 3 and 4 in the same proportion (BAL in central position). The signals of the channels grouped together in one group are routed simultaneously to the corresponding line outputs GROUP OUT 3/4. The total volume of the resulting group is adjusted using the volume controller GROUP 3/4 (N 106); if the audio signals of the group are to be routed to the MAIN MIX sum channel, press down on the L-R switch (N 107).

58 L-R CHANNEL 17/18 AND 19/20

To route an input channel (channel 17/18 and 19/20) directly to the MAIN MIX sum channel, press down on the L-R switch of the corresponding channel.

59 PFL CHANNEL 17/18 AND 19/20

Press down on the PFL switch (Pre Fader Listening) **firstly**, to be able to listen to the signal of the respective channel regardless of the channel level controller (N 53) using headphones connected to the headphone jack PHONES (N 82), **secondly**, to make a more accurate gain adjustment since the level of the input signal is now displayed on the 12-segment LED display of the MAIN MIX sum channel. At the same time, the PFL LED of the corresponding channel and the PFL LED below the level display of the MAIN MIX sum channel light up. If the PFL switch is brought to its original position, the PFL LED will go out.

**STEREO-CHANNELS 21/22 AND 23/24****60 LINE IN L/R CHANNEL 21/22 AND 23/24**

Unbalanced line inputs with RCA jacks L and R.

61 GAIN CHANNEL 21/22 AND 23/24

Adjusting the sensitivity of the line input from +15 dBu to -35 dBu. Adjust the Gain controller so that the Clip LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the Clip LED by reducing the input sensitivity; if necessary, reduce the volume of the external audio device.

62 LINE/USB 21/22

Select the input source for the stereo channel 21/22. In the up position, the RCA sockets are selected as the signal source, in the down position the USB interface on the rear side of the mixer is selected.

63 EQUALIZER HI CHANNEL 21/22 AND 23/24

Equalizer high band for channels 21/22 and 23/24 (12 kHz, +/-15 dB). When turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

64 EQUALIZER MID HI CHANNEL 21/22 AND 23/24

Equalizer mid band HIGH for channels 21/22 and 23/24 (3 kHz, +/-15 dB). When turned to the left, the high mid levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

65 EQUALIZER MID LOW CHANNEL 21/22 AND 23/24

Equalizer mid band LOW for channels 21/22 and 23/24 (500 Hz, +/-15 dB). When turned to the left, the Low mid levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

66 EQUALIZER LOW CHANNEL 21/22 AND 23/24

Equalizer bass band for channels 21/22 and 23/24 (80 Hz, +/-15 dB). When turned to the left, levels are lowered, when turned to the right, they are raised. In the centre position (resting point), the equalizer is inactive.

67 EQ ON/OFF CHANNEL 21/22 AND 23/24

Switch for switching the equalizer (HI, MID HI, MID LOW and LOW) on and off. In the down position, the equalizer is enabled, and in the up position, it is disabled.

68 AUX 1 + AUX 2 CHANNEL 21/22 AND 23/24

Volume controller for adding the signal from channel 21/22 and 23/24 to external effects devices (Effect Send, switch N° 69 POST), or for controlling active stage monitors (Monitor Send, switch N° 69 PRE) Use the line outputs AUX SEND and 2 control (N 12) for control.



69 AUX 1 + AUX 2 PRE/POST CHANNEL 21/22 AND 23/24

When using AUX 1 or AUX 2 to control an external effects device, bring the switch to the down position POST. The control signal is now picked up after the channel volume controller (N 74), it is therefore dependent on the latter. To control a stage monitor, bring the switch to the up position PRE. The signal is picked up before the channel volume controller (N 74) and the volume of the stage monitor can be adjusted independently of the channel volume.

70 AUX 3 POST CHANNEL 21/22 AND 23/24

Volume controller for adding the signal from channel 21/22 and 23/24 to an external effects device (Effect Send, Post Fader). Use the line output AUX SEND 3 (N 12) for activation.

71 LEVEL DFX / AUX 4 POST CHANNEL 21/22 AND 23/24

Volume controller for adding the signal from channel 21/22 and 23/24 to the internal digital effects device (effect send, post fader). Use the line output AUX SEND 4 (N 12) for activating an external effect. When using the AUX SEND 4 jack socket, the internal effects device is automatically bypassed, and is therefore not usable.

72 BAL CHANNEL 21/22 AND 23/24

Use the balance controller to set the relative volume between the left and right part of the connected stereo signal.

73 MUTE CHANNEL 21/22 AND 23/24

To mute a channel, press down on the MUTE switch of the corresponding channel. The MUTE LED of the selected channel then lights up.

When disabling the mute function, the MUTE LED goes out.

74 FADER CHANNEL 21/22 AND 23/24

Volume controller for channels 21/22 and 23/24. Push the Fader button upwards to increase the volume of the corresponding channel and downwards to decrease it.

75 SIGNAL-LED CHANNEL 21/22 AND 23/24

The signal LED lights up as soon as an audio signal is present at the corresponding channel (depending on the input level and setting of the gain or input sensitivity - GAIN).

76 CLIP-LED CHANNEL 21/22 AND 23/24

Once the red Clip LED lights up, the corresponding channel is operating at the distortion limit. Adjust the Gain controller (N 61) so that the Clip LED of the corresponding channel only lights up briefly when signal peaks occur. Avoid the permanent lighting of the Clip LED by reducing the input gain or input sensitivity; if necessary, reduce the volume of an external audio device.

77 GR 1/2 CHANNEL 21/22 AND 23/24

Press down on the GR 1/2 switch to add the corresponding channel to the channel group 1 (BAL all the way to the left), to the channel group 2 (BAL all the way to the right), or to both groups of channel groups 1 and 2 in the same proportion (BAL in central position). The signals of the channels grouped together in one group are routed simultaneously to the corresponding line outputs GROUP OUT 1/2. The total volume of the resulting group is adjusted using the volume controller GROUP 1/2 (N 104); if the audio signals of the group are to be routed to the MAIN MIX sum channel, press down on the L-R switch (N 105).

78 GR 3/4 CHANNEL 21/22 AND 23/24

Press down on the GR 3/4 switch to add the corresponding channel to the channel group 3 (BAL all the way to the left), to the channel group 4 (BAL all the way to the right), or to both groups of channel groups 3 and 4 in the same proportion (BAL in central position). The signals of the channels grouped together in one group are routed simultaneously to the corresponding line outputs GROUP OUT 3/4. The total volume of the resulting group is adjusted using the volume controller GROUP 3/4 (N 106); if the audio signals of the group are to be routed to the MAIN MIX sum channel, press down on the L-R switch (N 107).



79 L-R CHANNEL 21/22 AND 23/24

To route an input channel (channel 21/22 and 23/24) directly to the MAIN MIX sum channel, press down on the L-R switch of the corresponding channel.

80 PFL CHANNEL 21/22 AND 23/24

Press down on the PFL switch (Pre Fader Listening) **firstly**, to be able to listen to the signal of the respective channel regardless of the channel level controller (N 74) using headphones connected to the headphone jack PHONES (N 82), **secondly**, to make a more accurate gain adjustment since the level of the input signal is now displayed on the 12-segment LED display of the MAIN MIX sum channel (reduce the level of the input signal when the CLIP LED lights up on the corresponding GAIN controller). At the same time, the PFL LED of the corresponding channel and the PFL LED below the level display of the MAIN MIX sum channel light up. If the PFL switch is brought to its original position, the PFL LED will go out.

MASTER SECTION

81 POWER LAMP

USB-socket type A to connect a desk lamp. Make sure that the specifications of the socket and the desk lamp match (5 V DC, a maximum of 500 mA).

82 HEADPHONE OUTPUT

6.3 mm jack socket for connecting a headphone. This connection allows you to listen to various signals:

A. Switch N 100 (CTRL ROOM SOURCE MAIN/GR) is not pressed down and no PFL switch is depressed: Sum signal MAIN MIX

B. Switch N 100 is pressed down and no PFL switch is pressed down: Group signal GROUP GR 1 / 2 or GR 3/4 (observe switch N 101 GR 1/2 / GR 3/4).

C. One or more of the PFL switches of the input channels is pressed down: Corresponding channel/channels is/are picked up before the channel level (Pre Fader Listening).

83 STEREO GRAPHIC EQ

Graphical 7-band equalizer for the MAIN MIX sum signal.

84 EQ ON/OFF

Switch for switching the sum equalizer (N 83) on and off. In the down position, the equalizer is enabled, and in the up position, it is disabled.

85 DISPLAY LED +48V

As soon as the phantom power supply of the mixer is switched on, the LED display +48V lights up (switch N 3 on the rear panel).

86 POWER LED

The Power LED lights up as soon as the mixer is turned on and correctly connected to the mains.

87 DISPLAY DFX PRESET

2-digit LED display for displaying the effect preset number (00 - 99).

88 DFX PRESETS (PUSH)

Rotary pressure-encoder to select and activate the effect presets. Select the desired preset by turning the encoder and activate it by pressing on the encoder.

89 DFX PRESETS LIST

List of available digital effects.

90 DFX PEAK LED

Once the red Peak LED lights up, the input of the internal effects device is operating at the distortion limit. Adjust the Effect Send level controller DFX SENDS AUX 4 (N 94) so that the peak LED does not light up when signal peaks occur.

91 DFX MUTE

In order to mute the internal effects device, briefly press the DFX Mute button once, and again to turn mute off. If the effects device is muted, the peak LED N 90 lights up continuously.

92 SEND AUX 1 AND AUX 2

Volume controller for the sum signal from the input channels 1 to 23/24 routed via the AUX1 and AUX2 volume controllers.

93 SEND AUX 3

Volume controller for the sum signal from the input channels 1 to 23/24 routed via the AUX3 level controller.

94 SEND AUX 4 / DFX

Volume controller for the sum of the signals from the input channels 1 to 23/24 (external or internal effects device) routed via the AUX4 / DFX level controller (N 10).

95 DFX TO AUX 1 AND AUX 2

Volume controller for adding the effects signal of the internal effects device to output channels AUX 1 and AUX 2.

96 DFX OUT

Volume controller for the volume of the effects signal at the DFX OUT output.

97 DFX TO MAIN

Volume controller for adding the effects signal of the internal effects device to the MAIN MIX sum channel.

98 OUTPUT LEVEL

2x 12-segment LED level display for visualising the level in the MAIN MIX stereo sum channel and for carrying out a more accurate adjustment of gain since the volume level of the input signal is displayed on the LED level display when the PFL switch of the corresponding channel is pressed. To avoid distortion, reduce the output volume of the MAIN MIX volume controller (N 110), or reduce the level of the input signal at the respective GAIN controller as soon as the red CLIP LED lights up.

99 PFL-LED

The PFL lights up as soon as one (or more) of the PFL switches of the input channels 1 to 23/24 is pressed down.

100 CTRL ROOM SOURCE MAIN / GR

Switcher for selecting the signal source for the signal output CTRL ROOM (N 10) and the headphone output (N 82). In the up position, the MAIN MIX sum signal is present, in the down position, the group signal GR 1/2 or GR 3/4 is present (observe switch N 101 GR 1/2 / GR 3/4).

101 CTRL ROOM SOURCE GR1/2 / GR3/4

If the CTRL ROOM SOURCE MAIN / GR (N 100) switch is pressed down, either the group signal GR1/2, or GR3/4 can be selected as signal source (switch not pressed down = GR1/2, switch pressed down = GR3/4)

102 CTRL ROOM LEVEL

Volume controller for the stereo line output CTRL ROOM (N 10). Before you turn on the power of the connected listening monitor, set the volume controller to minimum.

103 HEADPHONES LEVEL

Volume controller for the headphone output (N 82). Use headphones with a minimum impedance of 30 ohms and make sure that the volume stays at a comfortable level, in order to avoid hearing damage caused by loud noise. Before you connect headphones, set the volume controller to minimum.

104 GROUP 1/2

Volume controller for the line outputs GROUP OUT 1 and 2 (N 11) and for adding the group signal GROUP 1/2 to the MAIN MIX sum channel, when the switch GROUP 1/2 L-R is pressed down (N 105). Before you turn on the power of a connected PA system, set the volume controller to minimum.

105 GROUP 1/2 L-R

Volume controller for routing the group signal GROUP 1/2 to the MAIN MIX sum channel (down position).

106 GROUP 3/4

Volume controller for the line outputs GROUP OUT 3 and 4 (N 11) and for adding the group signal GROUP 3/4 to the MAIN MIX sum channel, when the switch GROUP 3/4 L-R is pressed down (N 107). Before you turn on the power of a connected PA system, set the volume controller to minimum.

107 GROUP 3/4 L-R

Volume controller for routing the group signal GROUP 3/4 to the MAIN MIX sum channel (down position).

108 GROUP 1/2 MUTE

Put the switch in the down position to mute the group signal GROUP 1/2. The MUTE LED of the selected channel then lights up. When disabling the mute function, the MUTE LED goes out.

109 GROUP 3/4 MUTE

Put the switch in the down position to mute the group signal GROUP 3/4. The MUTE LED of the selected channel then lights up. When disabling the mute function, the MUTE LED goes out.

110 MAIN MIX

Volume controller for the stereo line outputs MAIN MIX OUTPUT N 5 and N 6. Push the Fader button upwards to increase the volume, and downwards to decrease it. Before you turn on the power of the connected PA system, set the volume controller to minimum.

111 MAIN MIX MUTE

Put the switch in the down position to mute the MAIN MIX sum channel. The MUTE LED of the selected channel then lights up. When disabling the mute function, the MUTE LED goes out.

INSTALLATION OF THE USB INTERFACE

Installation with Windows operating systems (Windows XP® or newer):

No driver downloads or drivers on external storage media are required for installation. Use the included USB cable to connect the mixer to one of the USB 2.0 ports of your computer. In most cases, the software is installed automatically. It may be necessary to reboot the computer. In some cases, a window may appear (device software installation), in which you are prompted to complete installation of the USB audio CODEC software. Follow this prompt. Now the mixer will appear under "Audio, Video, and Game Controllers" in the Device Manager of your operating system as "USB Audio CODEC" or "USB Audio Device" and is operational. Depending on the recording software used, it may be necessary to select the mixer in the "Sound" control panel ("System control" → "Hardware and Sound" → "Sound") as recording and playback device.

Installation with Apple operating systems (Mac OS X® 10.5 or newer):

No driver downloads or drivers on external storage media are required for installation. Use the included USB cable to connect the mixer to one of the USB 2.0 ports of your computer. The software is installed automatically. Depending on the recording software used, it may be necessary to select the mixer (USB Audio CODEC) as an input and output device in the "Sound" control panel ("System settings" → "Sound").

SPECIFICATIONS

Model Name:	LDVIBZ24DC
Product Type:	analogue mixer
Type:	live / home recording
Number of Channels:	24
Mono Channels:	
Mono Mic/Line Input Channels:	16
Mono Mic/Line Input Connections:	6.3 mm stereo jack, XLR
Mono Mic Input Type:	electronically balanced, discreet design
Frequency Response Mono Mic Input:	10 - 45,000 Hz
Amplification Range Mono Mic Input:	50 dB
Channel Crosstalk:	90 dB
THD Mono Mic Input:	0.0058%
Impedance Mono Mic Input:	4 kOhm
S/N Ratio Mono Mic Input:	113 dB
Mono Line Input Type:	electronically balanced, discreet design
Amplification Range Mono Line Input:	50 dB
THD Mono Line Input:	0.0045%
Impedance Mono Line Input:	21 kOhm
S/N Ratio Mono Line Input:	116 dB
Mono Channel Equalizer Treble:	+/-15 dB @ 12 kHz
Mono Channel Equalizer Mids:	+/- 15dB @ 200 Hz - 8 kHz
Mono Channel Equalizer Bass:	+/-15 dB @ 80 Hz
Channel Insert:	Channel 1 - 8
Channel Insert Connections:	6.3 mm stereo jack (TIP= send / RING= return)
Phantom Power:	+48 V DC switchable to XLR inputs
Low Cut:	95 Hz
Hi-Z:	jack input channel 1-4 switchable (> 50 kOhm)
Compressor:	Channel 1 - 8
Control Elements Channel 1 - 16:	Gain, Low Cut, High-Z (channels 1 - 4), Compressor (channels 1 - 8), EQ Hi, EQ Mid, EQ Mid Freq, EQ Low, EQ on/off, DFX, AUX Send 1-2 pre (AUX2 pre/post switchable), AUX Send 3-4 post, Channel Mute, Fader Routing switch (Group 1/2, Group 3/4, Main L+R), Pan/Bal, Channel-Fader, PFL switch

Stereo Channels:

Stereo Line Input Channels:	4
Stereo Line Input Channels:	2 x 6.3 mm stereo jack (L mono, R) 2 x RCA (cinch)
Stereo Line Input Type:	unbalanced
USB In/Out -Connection:	USB type B (channel 21/22)
Frequency Response Stereo Line Input:	10 - 45,000 Hz
Amplification Range Stereo Line Input:	50 dB
Channel Crosstalk:	62 dB
THD Stereo Line Input:	0.0045%
Impedance Stereo Line Input:	3.7 kOhm
S/N Ratio Stereo Line Input:	116 dB
Stereo Channel Equalizer Treble:	+/-15 dB @ 12 kHz
Stereo channel equalizer hi-mids:	+/-15 dB @ 3 kHz
Stereo channel equalizer low-mids	+/-15 dB @ 500 Hz
Stereo Channel Equalizer Bass:	+/-15 dB @ 80 Hz
Control Elements Channels 17/18 + 23/24	Gain, LINE/USB -switch (channels 21 - 22), EQ Hi, EQ Mid, EQ Mid Freq, EQ Low, EQ on/off, DFX, AUX Send 1-2 pre (AUX2 pre/post switchable), AUX Send 3-4 post, Channel Mute, Fader Routing switch (Group 1/2, Group 3/4, Main L+R), Bal, Channel-Fader, PFL switch

Master Section:

AUX/Effect Send Channels:	4
AUX/Effect Send Connections:	4 x 6.3 mm stereo jack, unbalanced
Balanced Stereo Main Outputs:	2
Balanced/Unbalanced Stereo Main Output Connections:	2 x 6.3 mm stereo jack, 2 x XLR male
Impedance Balanced Stereo Main Outputs:	120 ohms
Max. Level Balanced/Unbalanced Stereo Main Outputs:	22 dBu (20 dBV)
Stereo Control Room Outputs:	1
Stereo Control Room Output Connections:	2 x 6.3 mm jack
Stereo Outputs (GR OUT):	4
Group Output Connections:	4 x 6.3 mm jack
Headphone Output:	1
Headphone Output Connections:	6.3 mm stereo jack
Minimum Headphone Impedance:	30 ohms
Digital Effects Processor:	yes
No. of Presets:	100
Foot Switch Connection DFX Mute:	6.3 mm jack (foot switch optional)
Controls Master Section:	7-band graphic EQ, EQ On/Off, DFX Presets, DFX Mute, AUX/DFX Send 1 - 4, DFX to Main, DFX to Aux, Phones, CTRL, GROUP to Main -switch, Phantom Power +48V, Main Mix Fader, Group Fader, Power, CTRL Room Source MAIN/GR, GR1/2 - GR3/4, Group Mute, Main Mute

Specifications:

Display Elements:	Channel CLIP, Channel Signal, Channel PFL, Effect CLIP, DFX LED Display, Power, Phantom Power, 2x 12-segment level meter, Mute LEDs
Connection for desk lamp:	USB-A socket, 5 V DC, max. 500 mA
USB In/Out:	USB 2.0, 16 Bit Delta-Sigma DA: 32 kHz, 44.1 kHz, 48 kHz AD: 8 kHz, 11.025 kHz, 16 kHz, 22.05 kHz, 32 kHz, 44.1 kHz, 48 kHz
Power Connector:	IEC power socket
Operating Voltage:	100 - 240 V AC 50/60 Hz
Power Consumption (max.):	70 W
Fuse:	T1.6AL / 250 V
Temperature Range For Operation:	0°C to +45°C
Humidity Range For Operation:	10%rel - 80%rel, not condensing
Width:	712 mm
Height:	80 mm
Depth:	425 mm
Weight:	9.36 kg

MANUFACTURER'S DECLARATIONS**MANUFACTURER'S WARRANTY & LIMITATIONS OF LIABILITY**

You can find our current warranty conditions and limitations of liability at: <http://www.adamhall.com/media/shop/downloads/documents/manufacturersdeclarations.pdf>. To request warranty service for a product, please contact Adam Hall GmbH, Daimler Straße 9, 61267 Neu Anspach / Email: Info@adamhall.com / +49 (0)6081 / 9419-0. To enquire about the current declaration of conformity, please contact info@adamhall.com.

**CORRECT DISPOSAL OF THIS PRODUCT**

(Valid in the European Union and other European countries with a differentiated waste collection system) This symbol on the product,  or on its documents indicates that the device may not be treated as household waste. This is to avoid environmental damage or personal injury due to uncontrolled waste disposal. Please dispose of this product separately from other waste and have it recycled to promote sustainable economic activity. Household users should contact either the retailer where they purchased this product, or their local government office, for details on where and how they can recycle this item in an environmentally friendly manner. Business users should contact their supplier and check the terms and conditions of the purchase contract. This product should not be mixed with other commercial waste for disposal.