

AUDIOARTS ENGINEERING

Audioarts Engineering

Wheatstone's Audioarts Engineering brand features a complete studio line, including furniture, consoles, talent stations and voice processing. Replace your old, out-of-service console and add USB and RJ45 connectivity with a new Audioarts AML console. Or, upgrade from analog to AoIP in a snap with a DMX and mix engine combo, Ethernet switch included. All engineered, manufactured and supported by Wheatstone.



AIR-4

ANALOG RADIO MIXER



AUDIOARTS
Flexible. Affordable. Built To Last.

Audioarts AIR-4

analog radio mixer

With Audioarts' extensive experience and expertise, value engineering is a simple formula. We first carefully define the features our customers require. Design cleanly with an eye toward quality and durability. Manufacture in an efficient manner, utilizing the best of computer and machine technology.

With our Audioarts AIR-4 12-channel radio console, we've put together exactly what needs to be in a compact radio console and made it work the way it should. The AIR-4 is based upon a simple premise: Low cost does not have to be synonymous with low quality.

The AIR-4 has four microphone preamps built in. This allows the use of a host microphone and three guest microphones with the AIR-4 without the use of any external mic preamps. It gives you 12 input faders (w/A-B source select), a 13th fader for call-ins, external machine control, two program busses, built-in cue speaker and CR, headphone and studio monitoring control. Add patchable USB connectivity for PC news, production work stations or streaming audio, and the Audioarts AIR-4 is perfect for local radio stations and internet broadcasters.

The AIR-4 design utilizes top grade components and circuits for superb performance. With basic features like machine control, cue, talkback, and mix-minus included, it's perfect for smaller stations looking to upgrade as well as for larger facilities in need of an auxiliary studio or newsroom console.

The Audioarts AIR-4 mixing console draws upon Wheatstone Corporation's continuing investment in the latest design, tooling, and manufacturing infrastructure. Because we both design and manufacture our own audio consoles, right here in New Bern, NC, USA, we can ensure our reputation for unparalleled quality, performance, and reliability. The AIR-4 delivers superb broadcast quality and an excellent feature set at a great value.



- 12 stereo input fader channels, each with A and B inputs and remote START logic
- 13th phone caller fader with talkback and auto mix-minus to caller
- Four high performance mic preamps with variable gain trims to precisely match your microphones; preamp outputs jumper to any input fader's A or B input
- Two program busses with balanced outputs (switchable stereo or mono mode)
- External input feeds the monitor section (for live air or pre-delay air monitoring)
- CR room monitor switchable PGM 1, PGM 2 or external; can mute when CR mic is live
- Split cue — when any fader is in CUE, sends cue audio to left channel and L+R sum of selected monitor source to right channel (switchable separately for CR and headphone)
- Tablemount, no cutout
- RJ-45 connectors for low cost wiring
- Headphone output with built-in amplifier and concealed jack
- Dual meters: PGM 1 and PGM 2 or external
- LED switch illumination
- External power supply
- On-air light — front panel LED between the meters, and a low current closure output to drive an external ON AIR light relay.
- Studio output with independent source selection and CR-to-studio talkback button
- Plug in faders and conductive plastic monitor pots for easy replacement
- USB connection that is patchable to any of your input faders and internally dipswitchable to pick up program 1 or program 2 output mixes. Lets the AIR-4 interface with your desktop computer for news, music sweetening functions or to stream audio mixes from and to the console.
- Built-in cue speaker can automatically interrupt your main stereo monitors



interfacing the AIR-4

modern interface for modern studios

CONSOLE LOGIC DIPSWITCHES:

- 1) CUE TO CR - routes the cue signal to the main control room speakers for full range sound.
- 2) CR SPLIT CUE - sends the cue signal to the left CR speaker and a mono summed program signal to the right CR speaker (an internal jumper can cause the same action in the headphone circuitry).
- 3) STUDIO DIM - reduces the studio monitor signal feed level when the studio TB button is pressed.

SW4 & SW5 - when activated change Program 1 stereo output to mono (for AM stations).

SW6 & SW7 - do the same for Program 2.

TRIM POTS:

VU METER TRIMS - separate gain trims are provided for the main program and switched VU meters for precise calibration to your facility's standards.

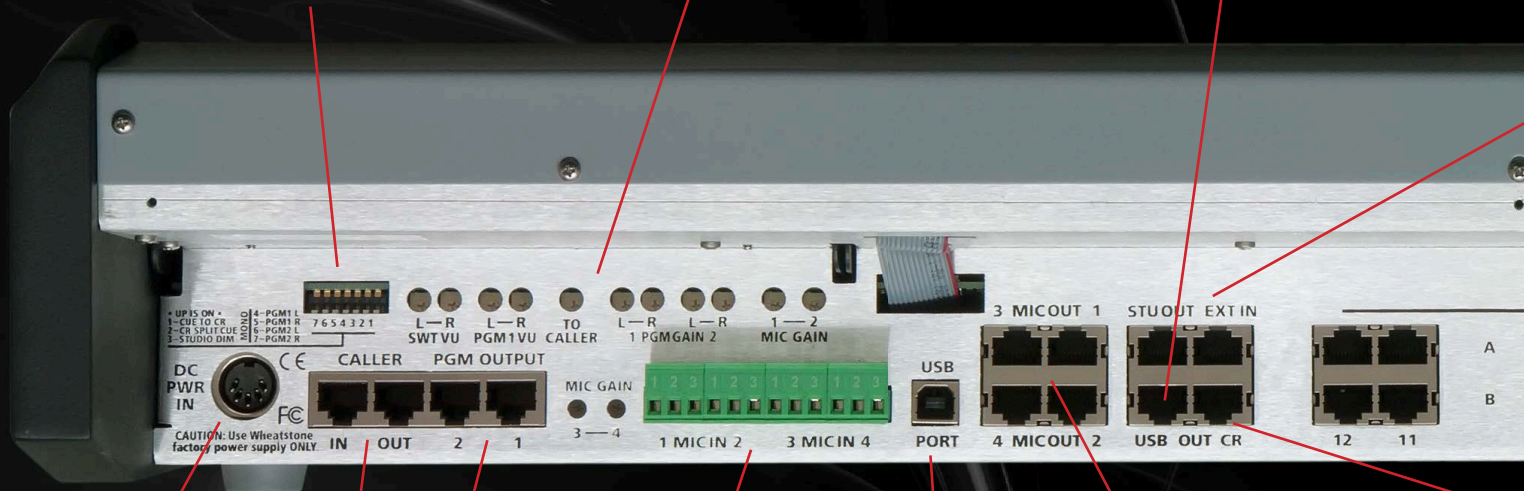
CALLER GAIN TRIM is provided to exactly match the signal level required by your caller interface device.

PROGRAM GAIN TRIMS provide optimal gain adjustability.

MIC GAIN - these two trimmers are used to optimally adjust the built-in mic preamplifiers to your microphones.

USB ANALOG OUT:

May be patched to any of the console's 24 stereo RJ45 inputs, or looped to outboard processing gear. Internally dipswitchable to pick up Program 1 or Program 2 output mixes.



DC PWR IN:
Remote power supply keeps hum and noise away from the console.

PROGRAM OUTPUTS:
Separate balanced RJ45 connectors are provided for program 1 and program 2 output mixes.

CALLER PORTS:
Separate input and output RJ45 connectors provide electronically balanced outputs to feed your telephone interface device.

MIC 1 - 4 INPUTS:
(electronically balanced)
A plug-in screw terminal connector accepts low level microphone signals and inputs them to the console's four microphone preamplifier circuits.

USB PORT:
Lets the AIR-4 easily interface with your desktop computer for news, music sweetening functions or to stream audio mixes to and from the console.

MIC 1 - 4 OUTPUTS:
The outputs of the AIR-4's low noise mic preamplifiers may be patched directly to any of the console's 13 fader channels or be connected to outboard processing gear.

The AIR-4 is THE most flexible analog mixer in its class. Its rear panel is a masterpiece of ingenuity and efficiency. Integrating the AIR-4 into your studio is a joy with its intuitive layout and accessibility. Once wired, there's a rear-panel cover to protect your work as well as make it attractive. It's the attention to detail that makes the difference.

STUDIO OUTPUT:

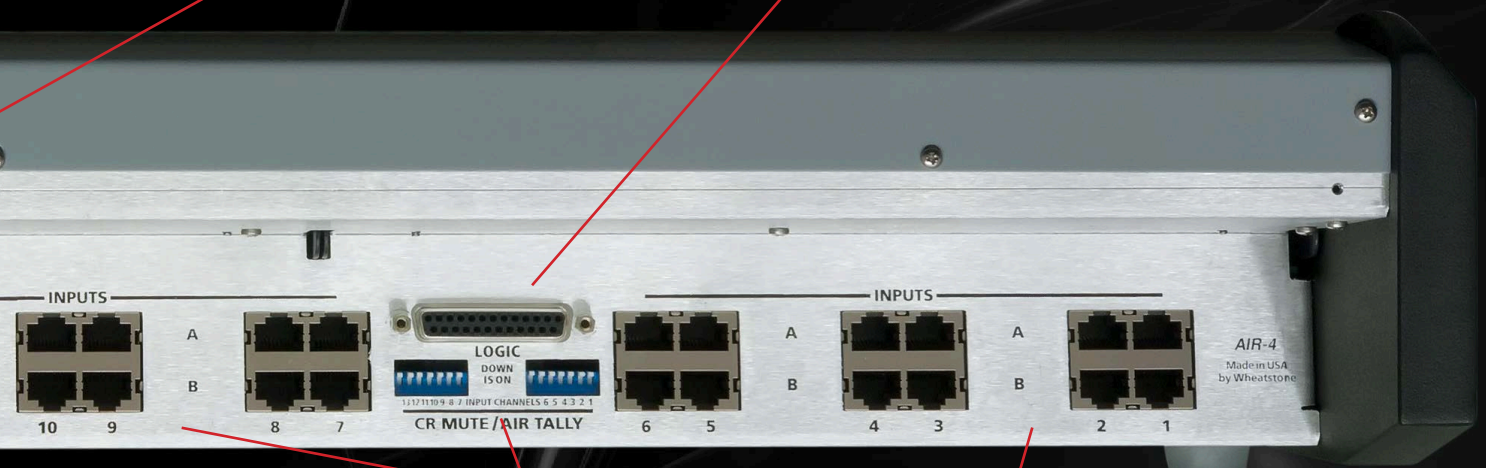
Independent studio output would normally wire to your studio guest's monitor amplifier.

EXTERNAL IN:

A balanced external in is available to feed either the control room or studio monitor sections. It generally would be wired to an off-air signal source.

DB-25 LOGIC CONNECTOR:

Provides logic ports for all 13 of your fader machine starts, on-air tally relay ports, guest TB to CR logic function, as well as a cue output for an optional external cue amplifier.



CR OUTPUT:

Feeds CR monitor speaker amplifier so the operator can listen to PGM 1, PGM 2 or EXT IN, or even the CUE feed if dipswitch selected (see console logic dipswitches).

CR MUTE/TALLY:

13 dipswitches, each associated with the console's 13 faders; when selected can cause the CR speakers to mute to prevent open mic studio feedback and also the on-air tally relay to close to warn outsiders that the studio microphone is on-air.

INPUTS:

The console comes with 24 stereo balanced RJ45 inputs that provide both A and B sources for all of the twelve stereo fader channels. NOTE the mic preamp outputs will automatically feed both left and right outputs when an RJ patch cord is inserted. Also NOTE the 13th phone module channel is a mono channel, but can also received a mic preamplifier input.

using AIR-4

the features and functions you need frequently are on the control panel within easy reach

INPUTS SECTION

SOURCE SELECT

Selects between two analog stereo sources: A and B

PROGRAM ASSIGN

Assign the selected source signal to any combination of the console's two stereo Program outputs

CUE BUTTON

Places the channel's signal on the console's cue bus.

ON BUTTON

Turns the channel on and off by means of electronic switching and can simultaneously start external source machines.

FADER

Sets the channel's level.

CALLER INPUT SECTION

PROGRAM ASSIGN

Output switches assign the caller to any combination of the console's two PROGRAM outputs and permit live talk-ins.

CUE BUTTON

Allows interviewing the caller prior to airing by including the caller's voice in the console's cue bus, where it may be heard on the meterbridge mounted cue speaker.

TB BUTTON

When the TB switch is pressed (it is momentary action), Mic 1 will interrupt the regular caller signal, thus allowing the DJ to talk to the caller prior to airing.

ON BUTTON

Determines if the phone channel is ON or OFF.

FADER

Sets the caller's signal level.

CONTROL ROOM MONITOR SECTION

CUE LEVEL CONTROL

Determines the overall loudness of the cue signal as it appears in the console's cue speaker.

EXT SWITCH

Pressing the EXT switch allows the operator to pick up the external input (useful for such items as tape recorders or air returns) to listen.



PROGRAM SELECT

Pressing either of the two program switches allows the operator to listen to the selected output bus.

CR (CONTROL ROOM LEVEL CONTROL)

Determines the overall loudness of the signal being monitored as it appears in the Control Room speakers.

METERS SELECT BUTTONS

Select the source for the switched meter pair.

HDPN (HEADPHONE LEVEL CONTROL)

Determines the overall loudness of the headphone output signal.

STUDIO MONITOR SECTION

TB (TALKBACK) BUTTON

Lets the operator's microphone signal interrupt the normal feed to the studio speakers, allowing the operator to talk to the performers in the Studio.

EXT SWITCH

Pressing the EXT switch allows the external balanced input (such as tape recorders or air returns) to be heard in the studio.

PROGRAM SELECT

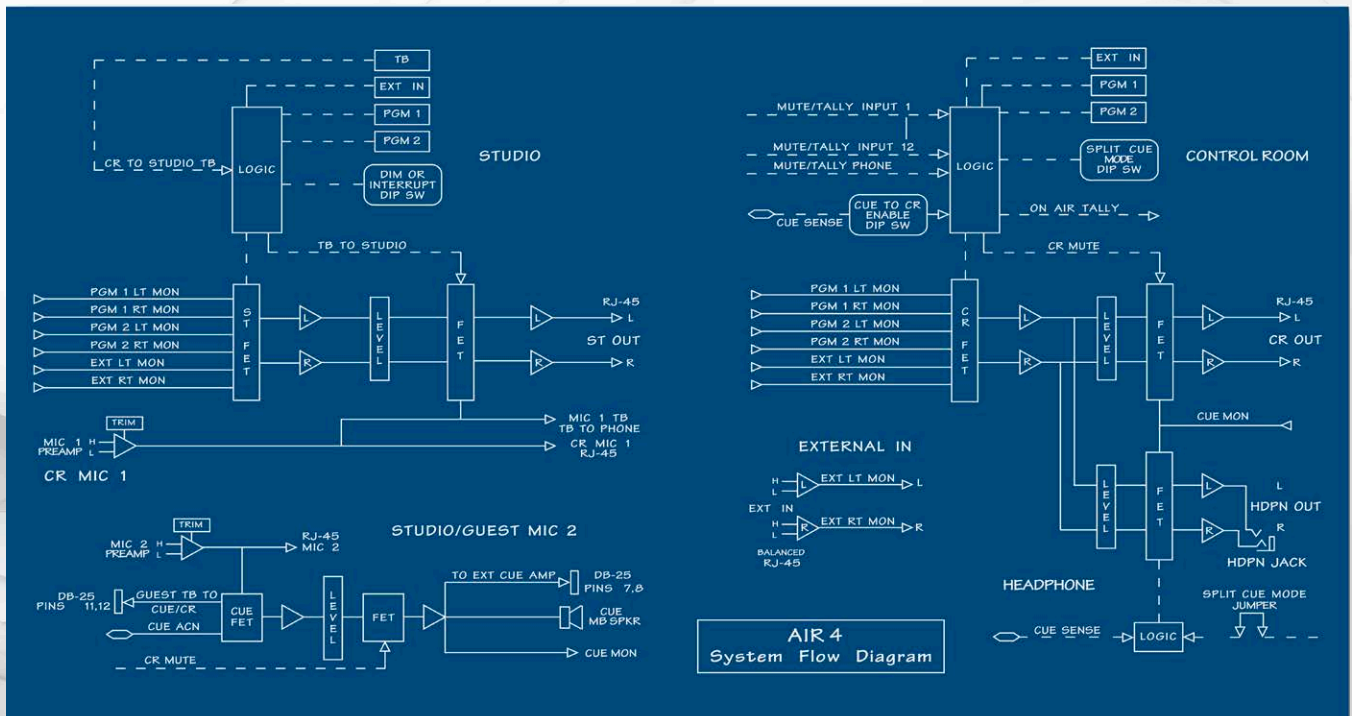
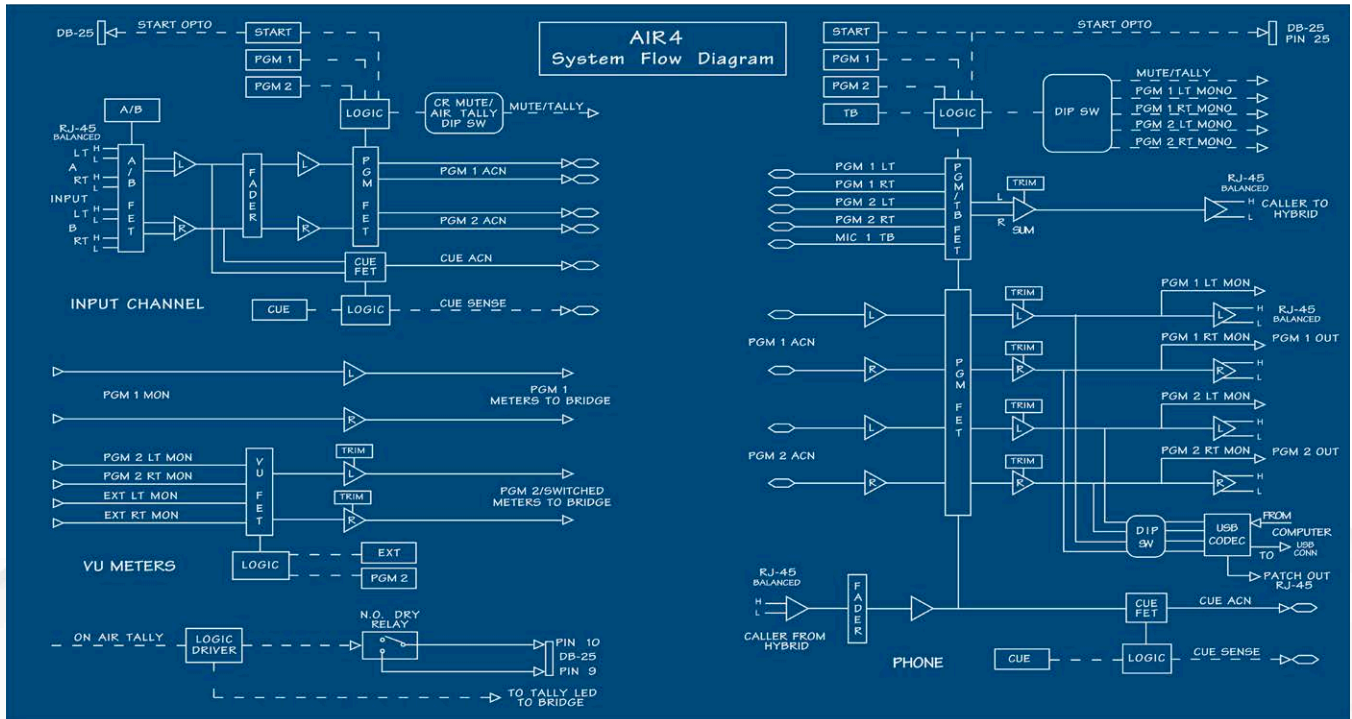
Pressing either of the two program switches allows the selected output bus to be heard in the studio.

STUDIO LEVEL CONTROL

Determines the overall loudness of the signal being monitored as it appears in the Studio speakers.

inside AIR-4

flowcharts and schematics



Specifications

AUDIO INPUT

Mic	Direct wire plug terminals, balanced Electronic differential, >2K Ω bridging Adjustable sensitivity, max. input -6dBu
Line (Caller, External)	RJ-45 balanced, >10K Ω bridging +4dBu = 0VU, max. input +24dBu

AUDIO OUTPUT

Program & Caller	RJ-45 connectors, balanced Electronic differential, 100 Ω source Impedance to drive >600 Ω 0VU = +4dBu, max. output +24dBu
CR & Studio Monitor	RJ-45 connectors, unbalanced
Headphone	Stereo 1/4" TRS connector to directly drive typical broadcast style headphones >200 Ω
Cue	Cue speaker in meterbridge DB-25 female connector output to drive external power amp

LOGIC

On-Air	DB-25 female connector Low current closure to drive external on-air light relay
Channel Start Out	DB-25 female connector Opto-isolated output closure to remote start external devices

PERFORMANCE

Frequency Response	± 0.1 dB 20Hz-20kHz (mic & line)
Dynamic Range	Line (unity gain) 113dB Mic (54dB gain) 100dB
Headroom	24dB above -4dB
Noise	Mic -128dB EIN Line -87dB ref 0VU
THD+N	Mic <0.02% @ -50dBu in, +4dBu out Line <0.003% @ -4dBu in, +4dBu out
Bus Crosstalk	-90dB @1kHz
Stereo Separation	-60dB @1kHz
Off Isolation	-115dB @1kHz

PHYSICAL

Dimensions	28.4" / 72.1cm wide 15.4" / 39.1cm deep 4.4" / 11.2cm height (rear) 1.6" / 4.1cm height (front)
Weight	17 lbs / 7.7kg
Shipping Weight	25 lbs / 11.3kg
Power	100-240VAC / 50-60Hz / 50W

Designed and built by
Wheatstone Corporation
600 Industrial Drive | New Bern NC 28562-5440 USA
phone 1.252.638-7000 | fax 1.252.635-4857
wheatstone.com | sales@wheatstone.com



AUDIOARTS

Flexible. Affordable. Built To Last.



DMX

DMX-8/DMX-12/DMX-16 CONSOLE AND MIX ENGINE
WITH ALL THE NEEDED AUDIO, I/O, AND LOGIC



Easy, Peasy All in One

Network ready and available in an 8-fader (DMX-8), 16-fader (DMX-16) and new 12-fader (DMX-12) frame with four program busses and bus-minus on every fader, the DMX console is often used in budget studios that serve backup to a main studio in a large facility or as the main studio console for smaller operations.

The DMX console is marketed under the Audioarts brand and comes with a single AC-powered rack-mount engine with all the needed audio, logic, I/O, and expansion ports for a single or networked studio. Optional Remote DMX is available for navigating, setting up, and operating the DMX console from anywhere.

Now with the addition of the WheatNet IP automation control protocol (ACI), the DMX console system provides full automation and playout integration, and the ability to add touchscreen panels using WheatNet IP ScreenBuilder tools.





The DMX console system is WheatNet IP compatible, making this the only Audioarts value console with a mix engine capable of expanding into full WheatNet IP networking capabilities.

Overview



The DMX AoIP console line carries forward the rugged quality and practical functionality of the Audioarts brand and the networkability of WheatNet IP audio routing.

The DMX system can be used as an all-inclusive networked console without the need for an external Ethernet switch. It's an ideal setup for a two- or three-studio facility where each studio can act independently as a separate standalone entity, yet are linked together through an IP network.

DMX provides a built-in five-port Ethernet switch for routing sources and destinations between studios and integrates easily into most existing radio automaton systems.

Need more networking? The DMX is also WheatNet IP compatible, so you can use it with the full complement of Blades, software, processing, and other elements as part of the WheatNet IP Intelligent Network.

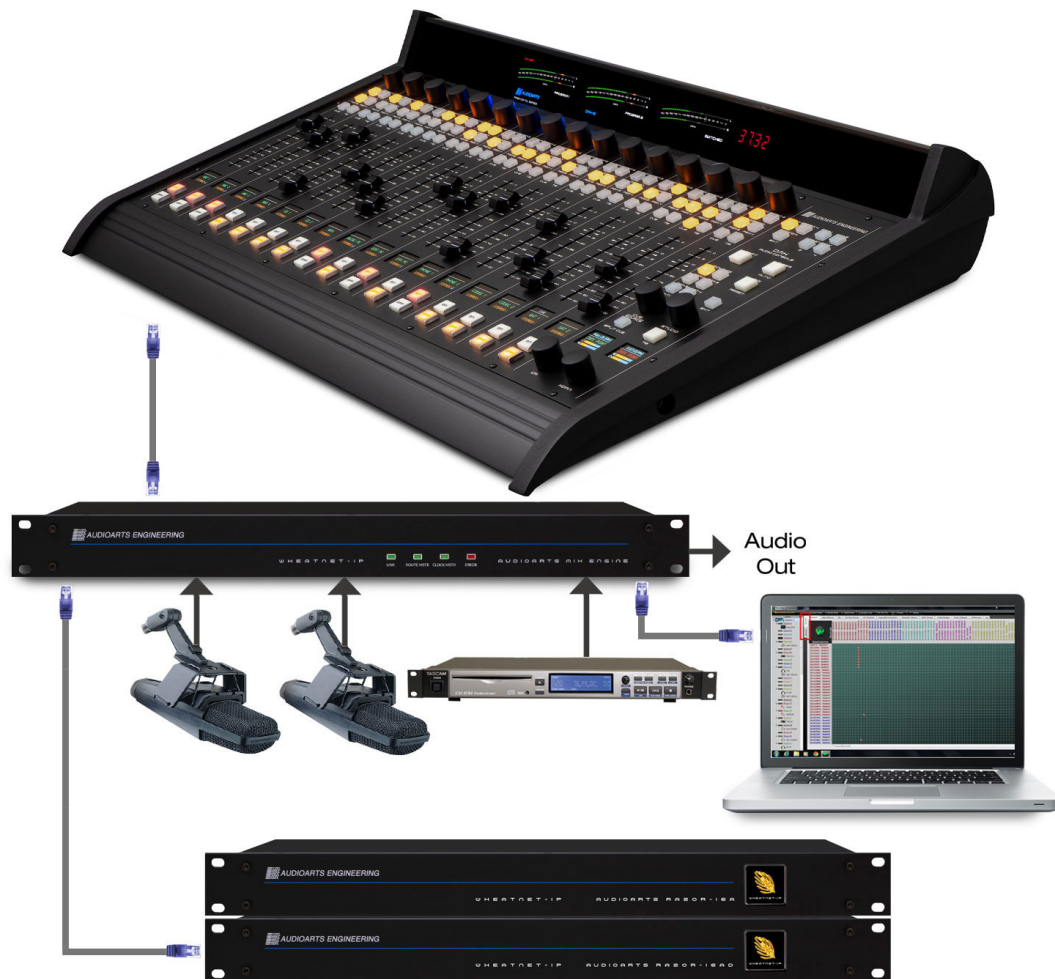
The DMX console is a fully integrated standalone console for on-air and production applications. It is available in an 8-fader (DMX-8), 12-fader (DMX-12), or 16-fader (DMX-16) frame with four program busses and bus-minus on every fader as well as convenient multi-function knob on each channel for adjusting pan, mode, dynamics, and input sources. The console has talkback and cue functions, EQ/dynamics, and control room, studio and headphone monitors, plus LED metering, built-in timer, and four-event recall.

Features



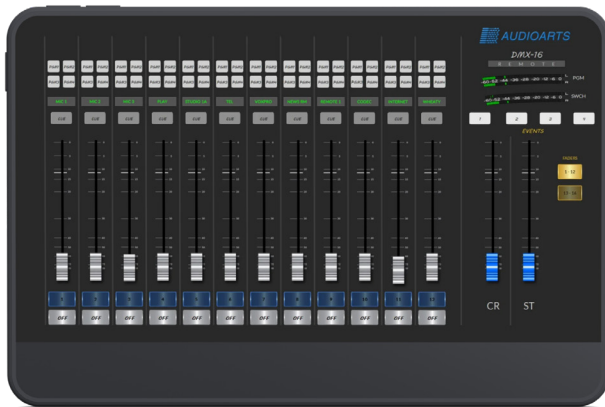
- Standalone production or on-air console with local inputs and outputs
- 5-port Ethernet switch built into Audioarts Mix Engine. No need for an external switch.
- Available in 8-, 12-, or 16-fader channel frames
- WheatNet IP 1Gb connectivity for any source to any fader
- Bus Minus (N-1) on each input channel
- Four program output busses
- Four event buttons for recalling entire console setups at the touch of a button
- Control room, studio, and headphone jack (with built-in amplifier w/level control)
- Full EQ functions (4-band parametric with high/low pass and high/low shelving) and full dynamics (compression, limiting, and expansion) on every channel
- Talkback and cue functions
- Separate power supply built for broadcast and component longevity
- Built-in timer
- Multi-function channel-encoder knob with OLED display on each channel for control of EQ, dynamics, sources, pan, mode, and more
- Six logic GP I/O ports for network control
- Audioarts Mix Engine includes RJ45 connectors for all local I/O audio (StudioHub+ format), logic (WheatNet IP format), five-port switch for robust routing of sources and destinations between studios, and full control interface into major automation systems
- Optional Remote DMX for access of console controls from a laptop or touchscreen interface.
- WheatNet IP ACI interface for integrating major automation systems and adding touchscreen panels using ScreenBuilder
- 100% compatible with the WheatNet IP intelligent network for studio routing, control and connectivity across multiple studios

Literally Plug & Play...



1. Using standard CAT-6 cables, connect the DMX console into the port on the Audioarts Mix Engine.
2. Connect audio sources into the Audioarts Mix Engine.
3. Set up your console in a few clicks using Surface Setup software.
4. (Optional) Add I/O Blades at any time for full compatibility with an existing WheatNet IP audio network.
5. You're ready to begin broadcasting

Remote DMX



Remote DMX provides complementary functions on a touchscreen interface for separate operators in the same location or in another location over an IP connection. Real-time fader tracking and live synchronization

of buttons and controls between the virtual surface and the physical DMX console offer an independent, yet shared user experience for multiple operators – or as a tool for engineers to remote in to correct operator setup issues.

Separate Power Supply



DMX consoles are available with a separate power supply designed to safeguard critical components and regulate power consistently and smoothly throughout the life of the console. The HPS-516 power supply is engineered by Wheatstone and built to maximum peak-tolerant specifications, providing protection to critical components regularly exposed to surges and voltage spikes that can take a toll on equipment. The HPS-516 is available in a single or double rackmount option.

Extending DMX: WheatNet IP Blades



DMX can tap into the full power of the WheatNet IP Intelligent Network at any time for extending studios and workflows. DMX studios interface easily to Blade I/O units for advanced networking and audio tools such as codecs and utility mixers across multiple studios or locations. Blade 4 I/O units are AES67 compliant and provide a gateway to a wide variety of WheatNet IP elements, from server software and virtual interface tools to talent stations and streaming appliances.

Through Blade I/O units, DMX studios can operate independently, yet extend into a larger WheatNet IP facility with access to advanced audio routing, mixing, processing, silence detection and more.

Cool Stuff about DMX

No External Switch Needed

The Audioarts Mix Engine provides five Ethernet ports for interfacing the DMX console, your PC for use with Navigator or DMX Surface Setup, as well as optional devices such as VoxPro, a media server, or Blade I/O units for expansion. Essentially acting as a built-in switch, this keeps IT management and procurement costs down while making it dead simple to expand your AoIP network.



At any time, you can expand beyond the DMX network and add a managed gigabit switch and be off and running to a larger WheatNet IP network.

Source and Program Select

Any channel can be assigned to one or more



program output busses, making your material available to an on-air feed as well as an internet stream, for instance.

Any input can be called up on any channel on the DMX. This means, for instance, the feed you've got plugged into input 7 on the back of the Mix Engine can show up on channel 2...or any other channel. Same with any input.



Tough Metal Construction

We've built the DMX to withstand years of use and abuse.



The finest components and the most reliable construction come together to create a surface that any station would love to have in their production suite, control room, or on-air studio.

Mix-Minus/Direct Output/Talkback

Each fader has a dedicated Mix-Minus output that includes all active faders on its selected source bus,



except for itself. These auto generated monaural Mix-Minus signals may be routed to feed telephone hybrids or other devices as required. Alternately, these outputs may be set to provide a separate direct output from that channel only, consisting of the source assigned to that channel. Each channel has a talkback that will interrupt the feed to that mix-minus.

Surface Functions

MULTI-FUNCTION CHANNEL-ENCODER KNOB:

When the channel is off, rotating the encoder switches the channel display to show alternate sources, selected by "clicking" the encoder. The encoder can also control channel mode, panning, and EQ & Dynamics.

ASSIGN:

Directs the channel's signal to any of four stereo output busses.

TB:

Routes the selected talkback mic to the channel's individual bus-minus output.

CUE:

Routes the channel's pre-fader and pre-switch signal to the CUE bus.

FADER:

100mm long-throw fader for channel level control.

ON/OFF:

Switches the channel's audio on and off.



METER:

Selects the switchable meter source between PGM 3, PGM 4, and EXT (external).

EVENT:

Recalls one of four user-programmable console snapshots.

SOFT:

Programmable button to be used as you wish.

TIMER:

Buttons for auto-start, start/stop, and reset for the built-in timer in the meter bridge.

SOURCE:

Selects one of four busses or two external sources for listening in the control room and studio.

CUE/SOURCE:

Adjusts the cue speaker level. Also used to select and set the source for the EXT, EXT 1, and EXT 2 buttons.

EXT:

Sends an external signal (such as an off-air feed) to the STUDIO monitor.

STUDIO:

Level control for the studio monitor output.

SPLIT CUE:

Sets how cue feeds the headphones (split or stereo).

TB:

Engages talkback to the studio monitors.

CR/CONTROL ROOM:

Level control for the control room output.

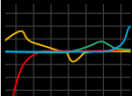
HDPN/HEADPHONE:

Level control for headphone amplifier output.

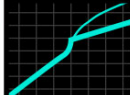


DMX Onboard Processing & Displays

Full Parametric EQ and Dynamics Processing on Every Channel

EQ Lo FREQ 100 Hz	EQ Lo BW .99 OCT	EQ Lo LEVEL 5.9 dB	EQ Lo Mid FREQ 794 Hz	EQ Lo Mid BW .50 OCT	EQ Lo Mid LEVEL -4.0 dB	LPF OUT	EQ Lo Shelf IN	Input 8 IN/OUT EQ LO FILTERS
EQ Mid Hi FREQ 2.4 kHz	EQ Mid Hi BW 1.2 OCT	EQ Mid Hi LEVEL 2.1 dB	EQ Hi FREQ 6.3 kHz	EQ Hi BW 0.1 OCT	EQ Hi LEVEL 1.5 dB	HPF OUT	EQ Hi Shelf IN	

The DMX has 4 fully parametric EQ bands with peak/shelf control for the low and high bands plus high and low pass filters, on every channel. Same with compression, limiting, and expansion dynamics control, offering a full suite on every channel. When editing, the functions spill out across channels on the DMX letting you see the entire picture at once. When you are done editing, just close out and the board goes back to normal display functions.

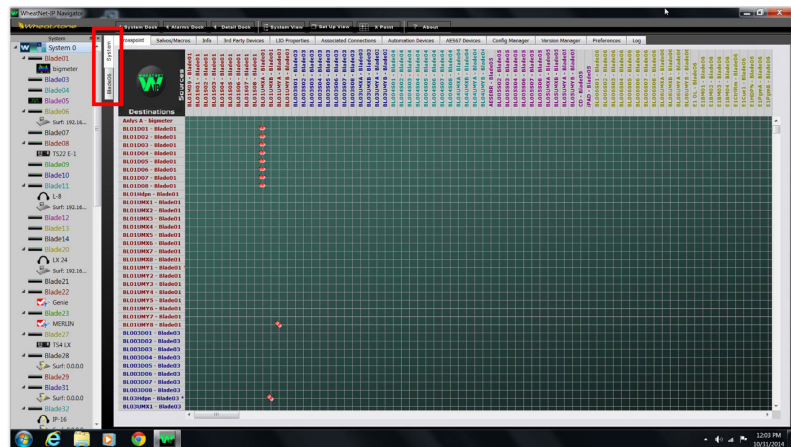
EQ Cue Dyn HOST MONO	EQ Dyn GUEST 1 MONO	EQ Dyn GUEST 2 MONO	Pan  Center	VOXPRO MONO	PLAY 1 STEREO	EQ PHONE 1 MONO	EQ Dyn CODEC STEREO	Oct 11 2017 PGM 1 
Expander OPEN 5.0 mS	Expander THRES 0.0 dB	Expander HANG 100 mS	Expander RATIO 3:1	Expander DEPTH 3.9 dB	Expander CLOSE 300 mS		Input 8 IN/OUT EXPANDER FILTERS	3:20:09 PM PGM 1 

With full color OLED displays and color-coded functions, you can see all your settings at a glance. Shown are just a sampling of the displays available on the DMX.

DMX Software

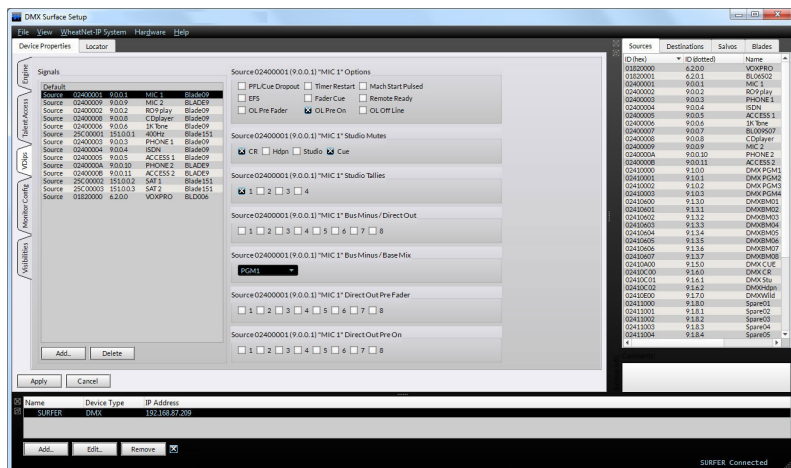
WheatNet IP Navigator

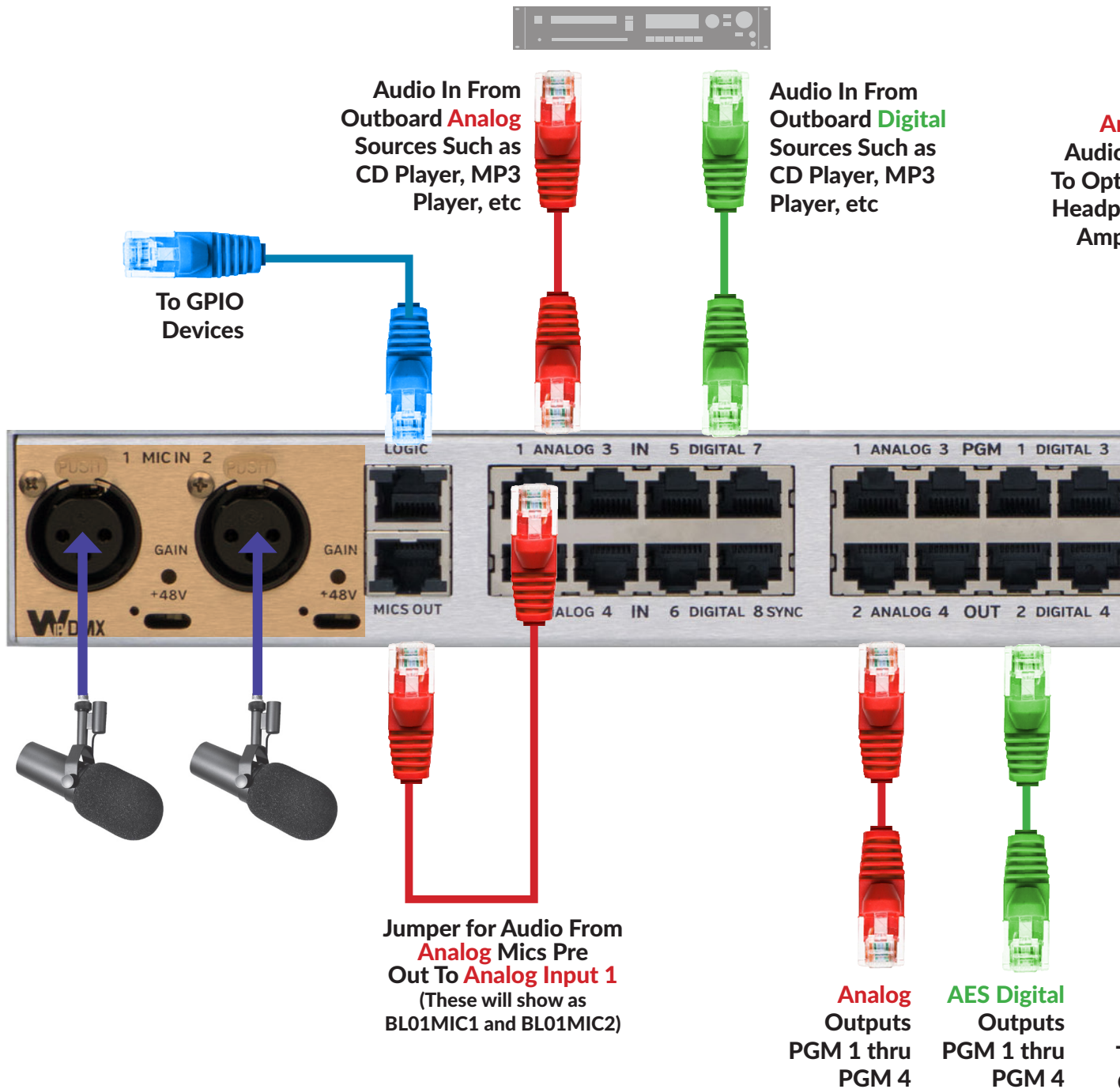
WheatNet IP Navigator runs on Windows and is the way you get to an overview of your system. From here, you can tweak or reconfigure your entire network. It's intuitive and powerful, making the DMX the command center for your AoIP universe.



Audioarts Surface Setup

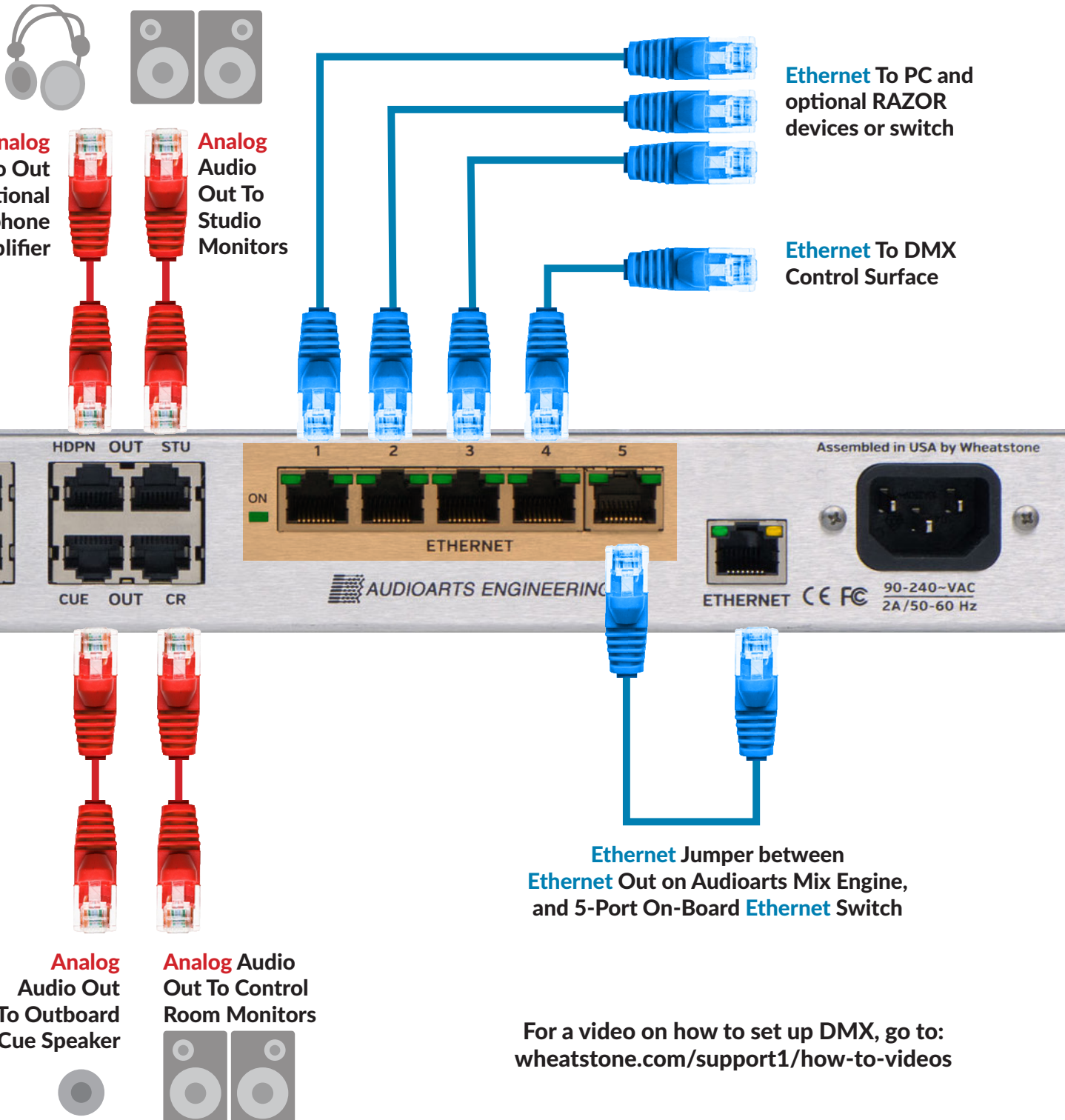
Configuring your DMX is as simple as running this Windows program. Get a birds-eye view of your entire setup and tweak or reconfigure it as you wish. It makes quick work of setup and lets you know just about everything you need to know about the way your board is configured. And when you want to make a change—whether large or small—just click Apply, and the changes are applied instantly.





- Balanced XLR Audio Cable
- StudioHub CAT6 Cable for Analog Audio
- Ethernet CAT6 Cable
- StudioHub CAT6 Cable for Digital Audio

Think of the back of the Audioarts Mix Engine as a rack that has a TWO CHANNEL MIC PRE, an I/O SECTION, and a 5-PORT switch. To use them, you have to physically patch the outputs of the MIC INPUTS into your choice of ANALOG INPUTS 1-4 (Input 1 is the first input). Likewise, to use the Audioarts Mix Engine with the 5-port switch, you need to physically jumper the ETHERNET OUT to an available ETHERNET switch.



For a video on how to set up DMX, go to:
wheatstone.com/support1/how-to-videos

ETHERNET SWITCH mounted in it.
s pre-configured for this).
available port on the onboard 5-port

AUDIOARTS ENGINEERING

Designed and built in the USA.
Phone +1-252-638-7000
audioarts.com | sales@wheatstone.com



PHYSICAL DIMENSIONS



DMX 8 CONSOLE:

17.625"/45cm wide
17"/43cm deep (tabletop mount)
4.25"/11cm high (rear)
1.625"/4.1cm high (front)
Weight 16 lbs/7.26 kg
Powered by an external power supply



DMX 12 CONSOLE:

23.625"/60cm wide
17"/43cm deep (tabletop mount)
4.25"/11cm high (rear)
1.625"/4.1cm high (front)
Weight 21 lbs/9.5 kg
Powered by an external power supply



DMX 16 CONSOLE:

29.625"/75.3cm wide
17"/43cm deep (tabletop mount)
4.25"/11cm high (rear)
1.625"/4.1cm high (front)
Weight 26 lbs/11.8 kg
Powered by an external power supply

Designed and built by

Wheatstone Corporation
600 Industrial Drive | New Bern NC 28562-5440 USA
phone 1.252.638-7000 | fax 1.252.635-4857
wheatstone.com | sales@wheatstone.com





DML-8 **VERSE**

DML-12 **LYRIC**

DIGITAL CONSOLES FOR TODAY

The DML-8 Verse and DML-12 Lyric are compact digital consoles built for broadcasters, podcasters, and production teams looking to modernize their studios with pro-level features, flexible connectivity, and a slim, space-saving design.



AUDIOARTS ENGINEERING

Meet DML-8 VERSE/DML-12 LYRIC

The digital 8-channel Verse and 12-channel Lyric come in a frame as slim as most laptops and are equipped with essential modern I/O, including USB, Bluetooth, and RJ45 connectors for simple, cost-effective wiring. A WheatNet IP option is also available for output to a WheatNet IP audio networked studio, making these digital consoles ideal for quickly modernizing any studio.

The DML-8 Verse and DML-12 Lyric are part of the Audioarts Engineering studio line—a collection of consoles, control surfaces, headphone amps, and talent stations built for professionals who need advanced features without the pro price tag.





DML-8 Verse



DML-12 Lyric

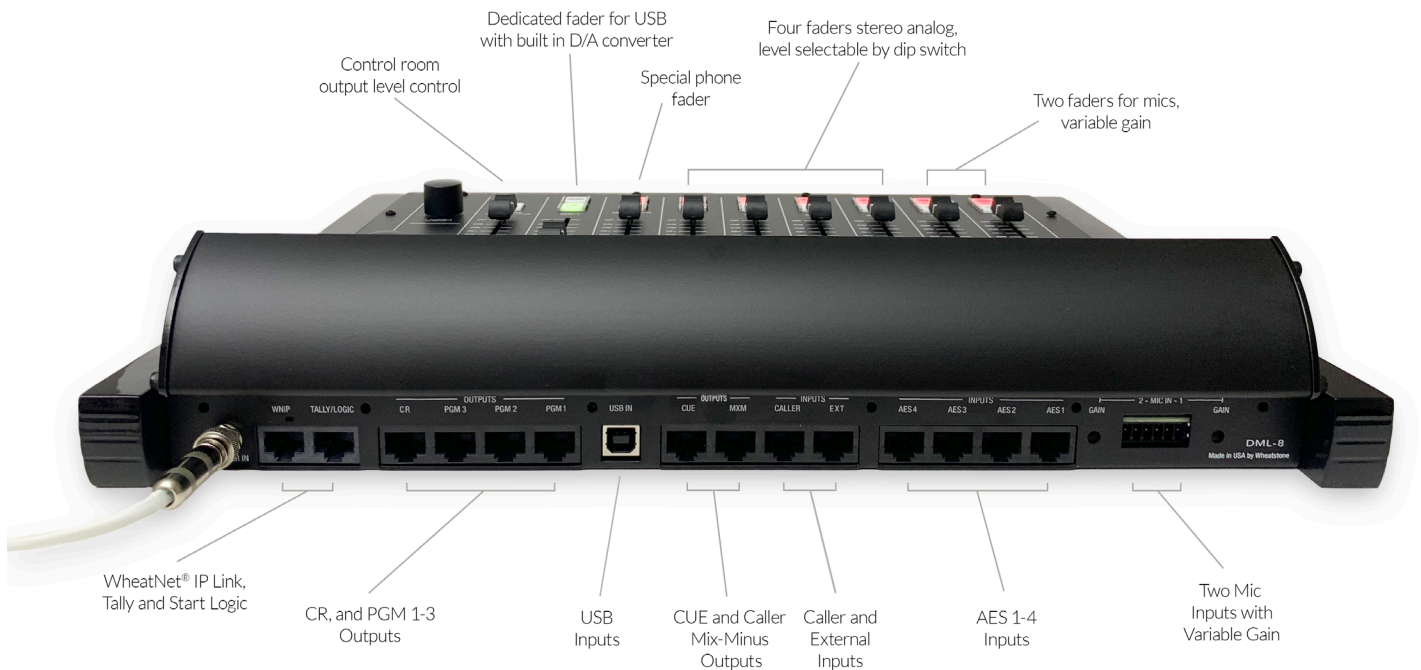
Overview



DML-8 VERSE, 8 CHANNEL AUDIOARTS DIGITAL CONSOLE

The Audioarts Verse 8-channel digital console is plug-in ready and quality-built for broadcast with separate power supply, pro faders with separate on/off buttons for each channel, at-a-glance bridge metering, and a USB direct-to-fader input for PCs, phones, players and other external devices.

Features



- Sleek one-inch profile
- 8 faders
- One USB input/output
- AES3 channel inputs via RJ45, for connecting a digital source to any fader
- Three stereo program busses
- SuperQuiet mic preamps
- Electronic switching
- LED illumination
- Built-in cue speaker
- Headphone jack with built-in amplifier
- Two external inputs feed the monitor section (for live or pre-delay air monitoring)
- Balanced or unbalanced inputs/ outputs for consumer or professional grade

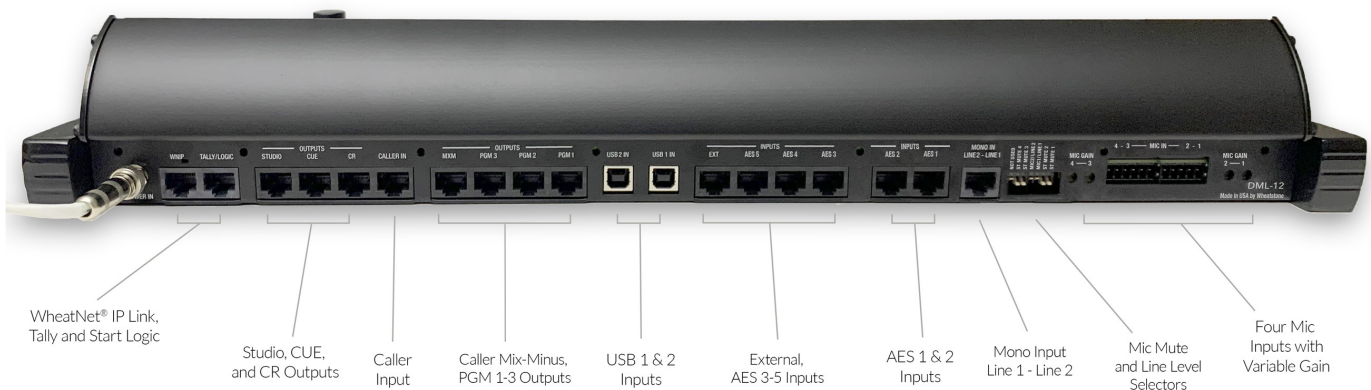
Overview



DML-12 LYRIC, 12 CHANNEL AUDIOARTS DIGITAL CONSOLE

The Audioarts Lyric 12-channel digital console is plug-in ready and quality-built for broadcast with separate power supply, pro faders with separate on/off buttons each, at-a-glance bridge metering, and one Bluetooth and two USB direct-to-fader inputs for PCs, phones, players and other external devices.

Features



- Sleek one-inch profile
- 12 faders
- Two USB inputs/outputs
- Bluetooth connectivity
- AES3 channel inputs via RJ45, for connecting a digital source to any fader
- Three stereo program busses
- SuperQuiet mic preamps
- Electronic switching
- LED illumination
- Built-in cue speaker
- Headphone jack with built-in amplifier
- Two external inputs feed the monitor section (for live or pre-delay air monitoring)
- Balanced or unbalanced inputs/outputs for consumer or professional grade equipment

Highlights

8 CHANNEL AUDIOARTS DIGITAL CONSOLE

Digital console with local I/O

Ultra-slim, 1 inch profile

Three program output busses

One USB input

2 mic inputs; SuperQuiet mic preamps

4 RJ45 AES3 inputs

Built-in cue speaker

Split presenter/caller output to Voxpro or other recording application

External power supply for component longevity

Option for WheatNet IP audio output

12 CHANNEL AUDIOARTS DIGITAL CONSOLE

Digital console with local I/O

Ultra-slim, 1 inch profile

Three program output busses

One Bluetooth and two USB inputs

4 mic preamps: SuperQuiet mic preamps

8 RJ45 AES3 inputs

Built-in cue speaker

Split presenter/caller output to VoxPro or other recording application

External power supply for component longevity

Option for WheatNet-IP audio output

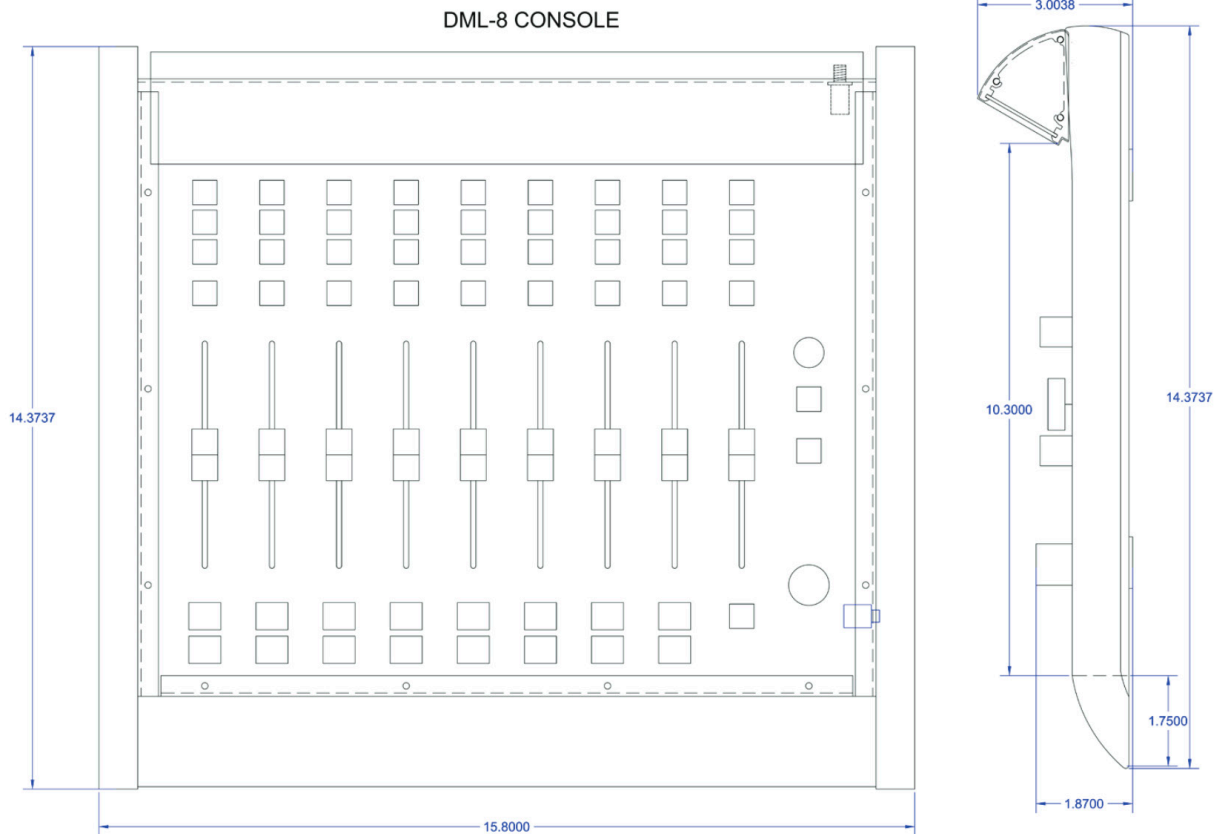
Power Supply



DML-12 and DML-8 consoles are available with the HPS-516 power supply engineered and built by Wheatstone to maximum peak-tolerant specifications to ensure the reliable operation of your most mission-critical studio components for an extended period. Studios are regularly exposed to surges and voltage spikes that can take a toll on equipment. Off-the-shelf power supplies won't suffice when a 2,000-volt spike comes down the line, yet these commercial supplies are frequently used in many broadcast consoles, leading to a shortened lifespan and reduced reliability over time. Our power supplies are engineered by Wheatstone and manufactured in our factory alongside our consoles and talent stations, all developed specifically to meet the demands and rigors of broadcasting day after day, year after year.

The HPS-516 is available in a single or double rackmount option.

Size and Dimensions



PHYSICAL DIMENSIONS DML-8 CONSOLE:

15.8"/40.13 cm wide

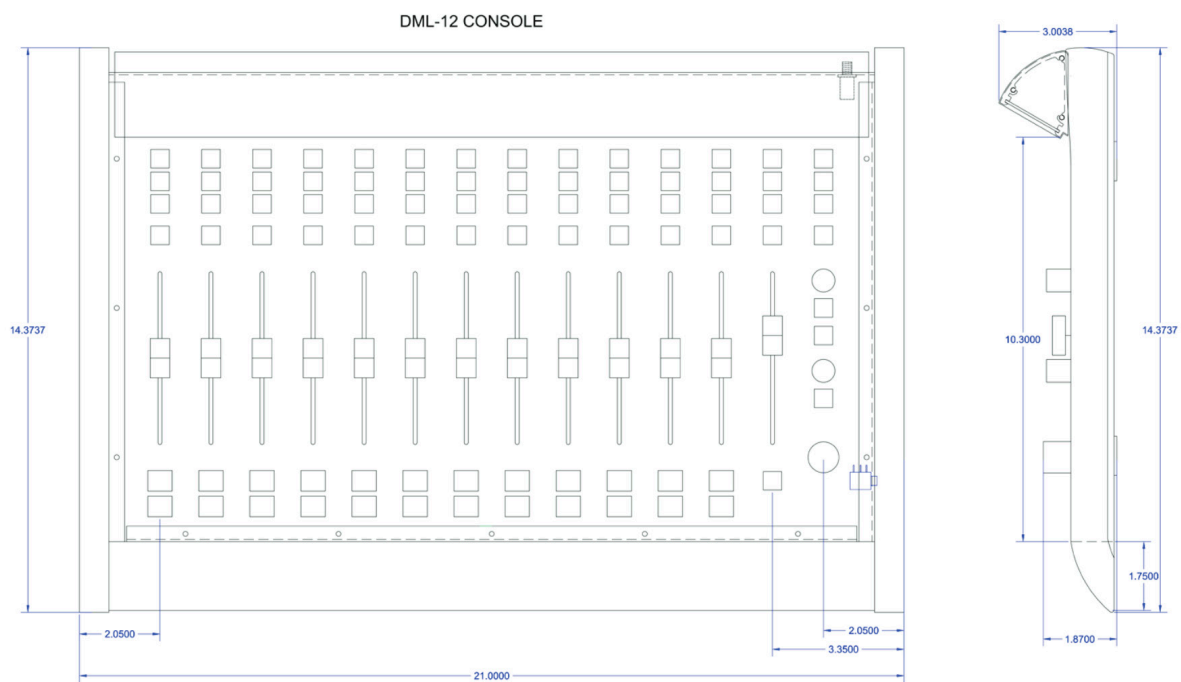
14.37"/36.5 cm including the wrist rest

3.0038"/7.63 cm high (rear)

1.87"/4.75 cm high (front)

Powered by an external power supply

Size and Dimensions



PHYSICAL DIMENSIONS DML-12 CONSOLE:

21"/53.34 cm wide

14.37"/36.5 cm including the wrist rest

3.0038"/7.63 cm high (rear)

1.87"/4.75 cm high (front)

Powered by an external power supply

SOUND. SIMPLE. SMART.



Wheatstone Corporation makes broadcast quality control surfaces, on-air audio processors, virtual mixers, audio editors, streaming appliances, voice/mic processors, and 200+ interconnected AoIP studio elements — all engineered, manufactured and supported under one roof by industry pros. Celebrating 50 years of innovating audio solutions for broadcast, commercial, and live sound excellence, Wheatstone markets products under VoxPro, Wheatstone and Audioarts Engineering brand names.

Designed and built by

Wheatstone Corporation
600 Industrial Drive | New Bern NC 28562-5440 USA
phone 1.252.638-7000 | fax 1.252.635-4857
wheatstone.com | sales@wheatstone.com

 **AUDIOARTS ENGINEERING**



AML AZALEA

MODERN ANALOG CONSOLE

AML Azalea is designed for modern studios that demand professional quality without the pro price tag

Meet AML Azalea

It starts with Wheatstone's uncompromising quality, reimagined through the Audioarts lens for today's studios. Features and performance go way up, price stays comfortably within reach, and the result is a sleek, compact console that fits perfectly into any home studio, voiceover booth, remote truck, or on-air space. The new AML Azalea isn't just an analog refresh — it's a complete re-engineering, built from the inside out to deliver modern functionality in a space-saving form. With 8 channels, smooth pro faders, USB connectivity for today's workflows, and exclusive Wheatstone touches like SuperQuiet™ mic preamps, AML brings out the best in your sound. It's part of the Audioarts Engineering studio line — a thoughtfully designed collection of consoles, control surfaces, talent stations, and headphone amps built for real-world broadcast environments.

Full, 100mm
throw faders
with separate
on/off buttons

Indi
on-air

Super-Quiet™
mic preamps
for low noise



Indicator for
status at-a-glance

Metering for
mix bus outputs

PGM 1 & 2
stereo output
mix busses



Overview



This 8-channel console packs in a lot for its size. USB and RJ45 connectivity, separate power supply, and professional design and construction with all the right metering, busses and faders.



Features



- 8 input faders by 2 stereo bus configuration
- 2 mic channels, differential input on Phoenix style connector, variable gain
- Four stereo analog channels, input on RJ45 connector, dip switch level selectable (-10, +4)
- USB stereo audio input on USB type B connector with built-in D/A convertor
- 2 main stereo outputs, PGM1 and PGM2, balanced +4 on RJ45 connectors
- Cue bus and caller mix-minus outputs, balanced +4 on RJ45 connectors
- Control room output with fader level control balanced +4 on RJ45 connector
- Separate guest output, balanced +4 on RJ45 connector, with talkback.
- External input, balanced, on RJ45 connector for off-air monitoring.
- Built-in headphone amplifier with split cue function

Literally Plug & Play...

The AML AZALEA is an eight-channel, self-contained analog radio console.

It is meant to be used stand-alone; it does not require Wheatstone Blades in order to function.

The console has the following components:

Fader Channels—There are eight fader channels on the AML AZALEA. Each has two PGM bus assign buttons, ON and OFF buttons and a button to assign the fader channel to the CUE bus. The first two channels are mono microphone inputs. Channels 3 through 6 are “line” inputs, switchable for professional (+4) or consumer (-10) input levels via DIP switches. Channel 7 is a special “Caller” channel designed to interface to a telephone hybrid to allow for recording and airing phone calls. Channel 8 is a USB channel, which is ideal for connecting a computer such as a VoxPro computer, playout system or an internet PC for example.

Monitor Controls—The AML AZALEA includes level controls for the Control Room monitor speakers, headphones and Cue; CR Monitor Source selector and Talkback buttons.

Audio Busses—The AML AZALEA has two Program Busses and a mix-minus bus that can be fed to the phone hybrid.

Outputs—The AML AZALEA features outputs for the PGM 1 and 2 busses, control room speakers, a 1/8” stereo jack for headphones, an output for an external cue speaker, logic outputs for an ON-Air light tally signal, and machine start signals for channels 3, 4, 5 and 8. There is also a Guest output for driving a headphone amp to provide headphones for guests.

Meter Bridge—The AML AZALEA's meter bridge features two stereo LED meters, each displaying audio levels for one of the two PGM busses.

Power Supply



The AML AZALEA Console is powered by the Wheatstone HPS-516 multipurpose power supply. The power supply provides +16 VDC to the AML AZALEA via a supplied cable with two DC power connectors. The HPS-516 is a half-rack-width unit that can be rack-mounted using the RU1-K rack mount kit.

Console Inputs

Microphone Inputs

The first two inputs are microphone-level inputs. Connections are made via a 6-position Phoenix connector.



Line Inputs

Inputs 3 through 6 are stereo analog “line” inputs. These inputs are selectable between a +4 dBu professional input level and a -10 dBu consumer input level. The DIP switches that select the input level are found on the bottom of the console. Use a small flat-blade screwdriver to select +4 or -10 for each line input as needed. The input connections use the standard StudioHub wiring scheme.

Caller Channel

Input 7, the Caller Channel, is designed to make it easy to interface a telephone hybrid with the AML AZALEA Console. Simply connect the analog output of your telephone hybrid to this channel, and connect the console’s MXM (mix-minus) output back to the analog input of the hybrid and you are ready to air phone calls.

External Input

The External Input is an analog input for monitoring an external source such as off-air radio receiver or Sim Air/Fake Air from an audio processor. It could also be used to monitor audio from a satellite receiver or another control room or production room. Whatever your on-air jock or board-op might need to monitor from time to time can be connected here and can be quickly monitored on the control room speakers.



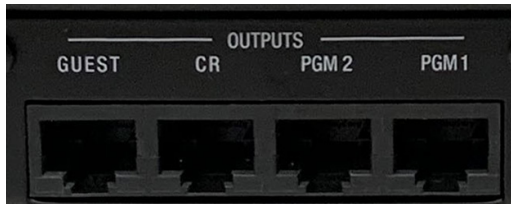
USB Channel

Input 8 is a bidirectional USB channel. You can connect a computer to the USB Type B port on the AML AZALEA and the console will act as a “sound card” for that computer, eliminating the need for an expensive internal or external USB sound card.



If you are running music playout software or Wheatstone’s Voxpro editing system, you can start playback remotely from the console’s “ON” button.

Console Outputs



Program Bus Outputs

There are two Program Busses designated PGM1 and PGM2. Each fader channel on the AML AZALEA has two Program bus assign buttons near the top of the channel labeled 1 and 2. Pressing these buttons will add the channel to the selected busses and the buttons will light up to indicate that Program bus has been selected for that channel.

CR Output

Control Room (CR) Output is an analog stereo, line level output designed to drive an outboard speaker amplifier or powered speakers.

Guest Output

The Guest Output is an analog stereo, line level output designed to drive a headphone amp for studio guests. It follows the CR Monitor selector switch. The Guest output has a pre-determined output level and does not mute. There is a talkback button on the control module which allows the board operator to talk directly into the guest headphone feed.

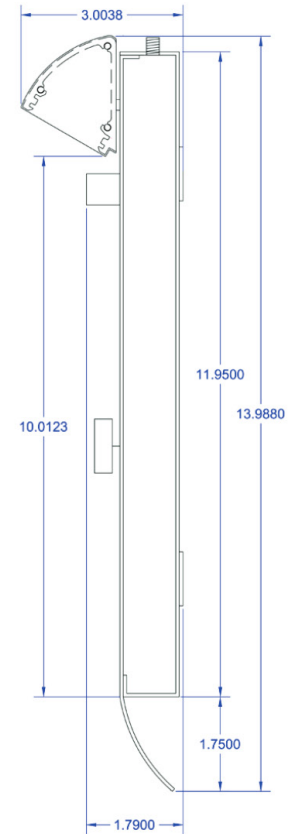
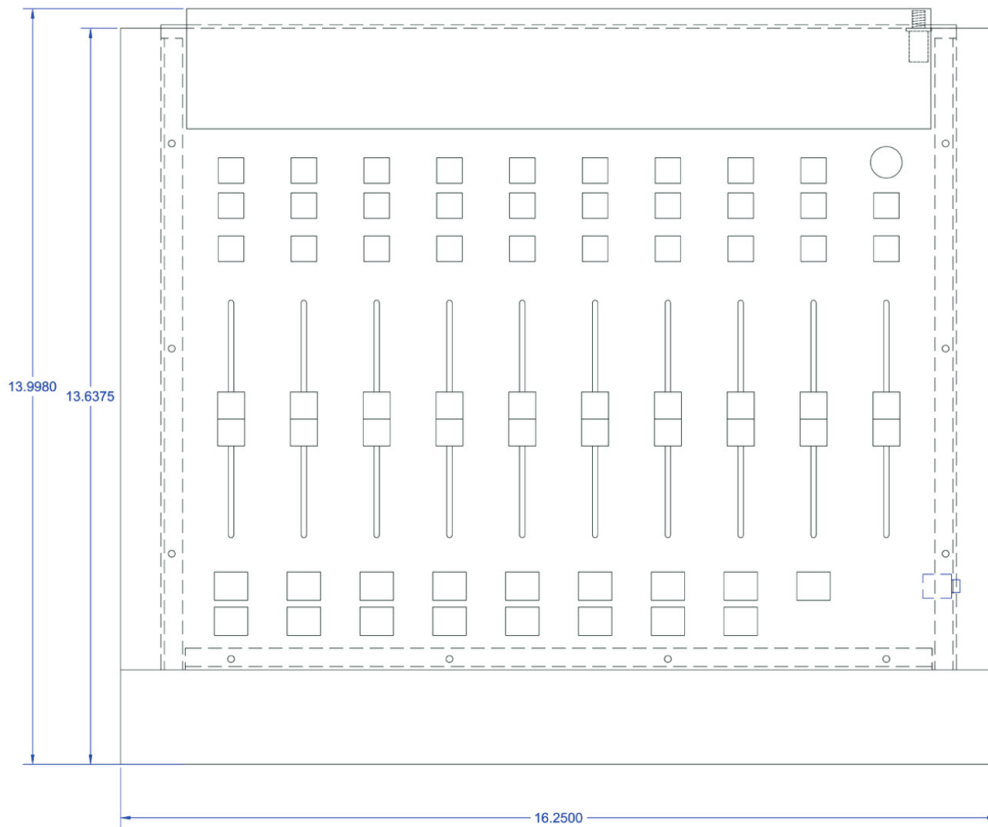
Mix-Minus Output

The MXM output is designed specifically for use with a phone hybrid.

Cue Output

The Cue Output is a mono analog, line level output designed to drive an outboard speaker amplifier or powered speaker.

AML-8 CONSOLE



PHYSICAL DIMENSIONS AML 8 CONSOLE:

16.25"/41.275 cm wide

13.6375"/34.64 cm including the wrist rest

3.0038"/7.63 cm high (rear)

1.790"/4.55 cm high (front)

Powered by an external power supply

SOUND. SIMPLE. SMART.



Wheatstone Corporation makes broadcast quality control surfaces, on-air audio processors, virtual mixers, audio editors, streaming appliances, voice/mic processors, and 200+ interconnected AoIP studio elements — all engineered, manufactured and supported under one roof by industry pros. Celebrating 50 years of innovating audio solutions for broadcast, commercial, and live sound excellence, Wheatstone markets products under VoxPro, Wheatstone and Audioarts Engineering brand names.

Designed and built by

Wheatstone Corporation
600 Industrial Drive | New Bern NC 28562-5440 USA
phone 1.252.638-7000 | fax 1.252.635-4857
wheatstone.com | sales@wheatstone.com

 **AUDIOARTS ENGINEERING**