

# AIR-1

ANALOG RADIO MIXER



 **AUDIOARTS**  
Flexible. Affordable. Built To Last.

# Audioarts AIR-1

a true broadcast console... in a tiny package



Conserve studio space, not studio capability. The AIR-1 is our most capable standalone console in a compact footprint yet. It fits anywhere your laptop computer does for on-air, production, podcasting or remotes.

The Audioarts AIR-1's proven design has become the number one choice for small studios and production rooms due to its compact footprint, professional features, and attractive price. Now, with a USB interface, this same small console is able to send and receive audio from devices such as digital audio workstations, playout systems, and automation systems.

The AIR-1 is ideal for remotes, small on-air studios, web streaming, production, or any situation where a compact, low-cost, highly capable radio console is needed.

The AIR-1 covers all the basics: two mic inputs, six stereo line inputs, two program busses, a flexible

metering and monitoring section usually found only in larger boards, cue output, muting, and a built-in headphone amp.

Small, so it can easily be used in a tight space such as a news or voice tracking booth, or on remotes. Rugged, built to Wheatstone/Audioarts' usual high standards to last and last.

AIR-1 is surprisingly inexpensive, so it fits any budget. You don't have to give up features or scrimp on the quality you need.

Sometimes a powerful, compact broadcast console is exactly what you need. The Audioarts AIR-1 is it.



**USB Interface**

Send/receive connection to digital audio workstations, playout systems and automation systems

**Low Profile Compact Design**

Only 15"/39cm wide to conserve studio space.

**Long-Throw Faders**

On input channels, monitor output and headphone output.

**Two Mic Input Faders**

Extremely high-performance mic preamps - noise level just 1dB short of the theoretical limit - with enough headroom to handle the most enthusiastic voice. Continuously variable gain trims to precisely match your microphones.

**Six Line Input Faders**

True differential electronically balanced inputs, not a semi-pro unbalanced input that merely accept balanced signals.

**Two Program Buses**

Full balanced broadcast standard, switchable stereo or mono. For remote applications, use PGM 1 for the feed to the station, PGM 2 for the house monitors or phone mix-minus.

**External Input**

Feeds the monitor section for listening to live air or talkback from the studio.

**Monitor Output**

Front panel long-throw fader. Switchable PGM 1, PGM 2 or EXTERNAL; can mute when MIC 1 and/or MIC 2 is on.

**Headphone Output**

Front panel long-throw fader. Built-in powerful headphone amplifier.

**Cue Output**

Provides preview to an optional external cue speaker amplifier. Can be set to automatically interrupt your main stereo monitors.

**Split Cue**

Switchable separately for speaker and headphone. When any fader is in CUE, sends CUE audio to the left channel, L+R sum of the selected monitor source to the right channel. Very useful in remotes for sending local program to one ear of the talent, talkback from the studio to the other ear.

**Switched Meter**

PGM 1, PGM 2 or EXTERNAL input.

**Solid State Leds**

On all switches so you never need to replace burned-out bulbs.

**External In-Line Power Supply**

For hum free, cool reliable operation.

**On-Air Light**

Front panel LED between the meters, and a relay output to drive an external ON AIR light. Activates when a mic channel is ON and enabled for monitor mute.



Rugged Tabletop Mount with Direct Access TRS Rear Connectors

# Specifications

## AUDIO INPUT

Mic	XLR connector, balanced Electronic differential >2K $\Omega$ bridging Adjustable sensitivity -64dB to -24dB Maximum input 0dBu
Line	Separate left and right 1/4" TRS connectors, balanced Electronic differential >40K $\Omega$ bridging Switchable sensitivity +4dBu=0VU or -4dBu=0VU Maximum input +28dBu
External	Same as Line

## AUDIO OUTPUT

Program	Separate left and right 1/4" TRS connectors, balanced Electronic differential 100 $\Omega$ source impedance to drive >600 $\Omega$ 0VU=+4dBu, maximum output +28dBu
Monitor	Separate left and right 1/4" TRS connectors, unbalanced
Headphone	Stereo 1/4" TRS connector to directly drive typical broadcast style headphones >200 $\Omega$
Cue	1/4" TRS connector, unbalanced

## LOGIC

On-air	1/4" 2-conductor TS Low-current relay contact closure to drive external relay to switch AC to on-air light
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## PERFORMANCE

Frequency response	Mic $\pm 0.10$ dB 20Hz-20kHz Line $\pm 0.05$ dB 20Hz-20kHz
THD	Mic <0.002% @1kHz/+24dBu Line <0.0003% @1kHz/+24dBu
Noise	Mic -128dB EIN Line -92dB ref +4dBu
Bus crosstalk	-100dB @1kHz, -96dB @20kHz
Stereo separation	95dB @1kHz

## PHYSICAL

Dimensions	15.2"/38.6cm wide 11.5"/29.2cm deep 1.3"/3.3cm high @front 2.5"/6.2cm high @rear
Weight	7lbs/3.2kg
Shipping weight	12lbs/5.4kg
Power	100-240VAC, 50-60Hz, 25W
ROHS	Compliant

## Bottom-mounted dip switches for easy programming

### MONO SUM

PGM outputs can be stereo or mono sum

### INPUT LEVEL

LINE and EXT input can be set to +4dBu (broadcast professional standard) or -4dBu (consumer)

### MONITOR MUTE

Mic inputs can mute monitor speaker when mic channel is turned on (prevent control room feedback)

### SPLIT CUE

Sends CUE to the left channel, L+R sum of the selected monitor source to the right channel

### CUE TO MONITOR

When on, any source in cue will interrupt the monitor speakers, similar to solo



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