

CHANDLER LIMITED®

LTD-1

Thank you for purchasing the Chandler Limited LTD1 Mic Amplifier and Equalizer. This unit is proudly hand wired and assembled in the USA. It is made with 100% discrete components, specially wound transformers, and has been precisely designed to match their vintage cousins. Included are item descriptions and hints to get you on your way.

Please feel free to call our shop anytime for help or questions.

Prior to sending in your gear for repair, please contact our shop at the number below. We will assist you in troubleshooting the problem and if needed, we will issue you an RMA# to send in the gear.

Send repairs to: Chandler Limited, Inc.
Attention: Repairs
222 S. Cherry St.
Shell Rock, IA 50670

Phone: (319) 885-4200
Email: support@chandlerlimited.com

Connections - All connections on the LTD1 are transformer balanced with pin 2 hot.

Power Supply - The LTD1 is designed to be used with the Chandler Limited PSU-1 MKII.

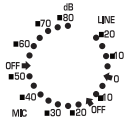
The power pin out is as follows:

- 1) Chassis and audio ground
- 2) +48 volt
- 3) +28 volt
- 4) -28 volt

Notes on Grounding - The back of the power supply has two black banana connectors. These join the audio ground to the earth ground with a solid wire between them. Depending on your studio you may want to connect or disconnect this. Turn up your monitors or headphones to experiment with which has a lower noise floor in your system. You may also need to join the audio banana plug to other sections of your studio to obtain the lowest noise floor. The connectors are located near the closest edge of the power supply case. Use something simple, like a guitar cord, and touch the tip to other portions of your studio to find the best results.

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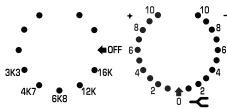
The Controls



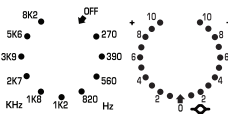
Mic/Line Sensitivity - Controls input level of the mic and line inputs. The mic and line inputs have their own input on the rear panel as well as a separate input transformer. Each rear input has its own section of control on the input switch. The microphone section gives -20db to +80db of boost in 5db step increments, while the line gives +10db to -20db of adjustment.



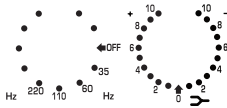
Output - Functioning as a console fader, this control is placed after the gain stage and before the output stage. This allows for trimming of the input signal between the 5db steps of the input switch, as well as allowing the user to run the input very hot (for extra coloration) without distorting the recorder. For most applications this will be left in the full position.



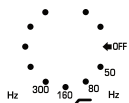
High EQ - This is a high end shelving characteristic with five selections. 16k, 12k, 6k8, 4k7, 3k3 (classic 1073s had only 12k). A high shelving type equalizer adjusts the selected frequency and all others above it. The pot gives up to 18db of boost or cut of the selected frequency.



Mid EQ - This is a mid frequency peaking characteristic with ten selections. 270hz, 390hz, 560hz, 820hz, 1k2, 1k8, 2k7, 3k9, 5k6, 8k2. (classic 1073s had 360hz, 700hz, 1k6, 3k2, 4k8, 7k2). The pot gives up to 18db of boost or cut.



Low EQ - This is a low end shelving characteristic with four selections - 220hz, 110hz, 60hz, 35hz. A low shelf type equalizer adjusts the selected frequency and all others below it. These are the same points found on classic 1073s.

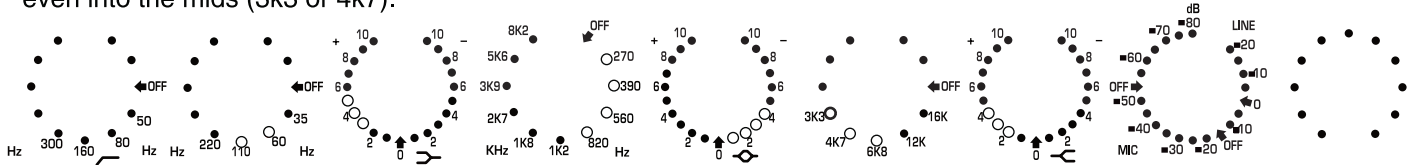


Filter - This is a high pass characteristic with 3db loss at 300hz, 160hz, 80hz, and 50hz with 18db cut per octave. These are the same settings as vintage modules.

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Settings

Extra Mid Points - With the added flexibility of the LTD-1 you may now use the mid and high EQ to greater effect. For example on a kick drum or bass guitar you may now take out the mush (390-560hz) while still adding upper end EQ even into the mids (3k3 or 4k7).

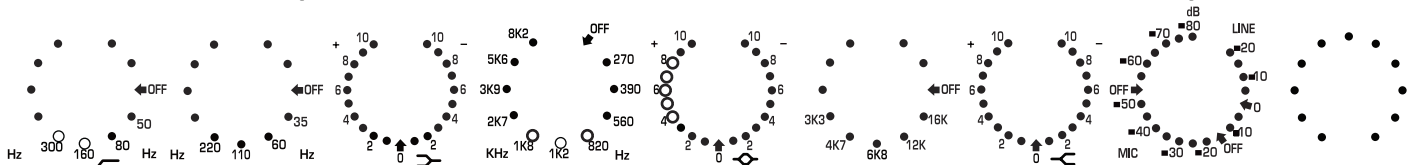


Filter Trick - The low EQ and filter can be used in conjunction to turn the low shelving control into a "low peaking control." For example at 110hz, select the filter setting just below that (80hz) which will make 110hz into a peaking type characteristic. This technique lets you have much more versatility with your low end EQing.

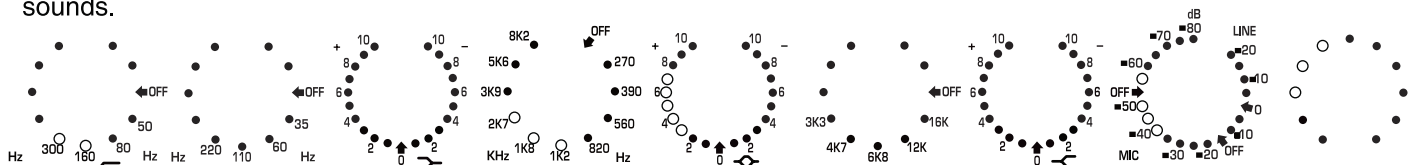


General Filter Use - The filter is very useful for taking out "booming" low end. On vocals and acoustic guitar it will take out this boom without removing the thickness and strength of the track. 50 and 80hz are usually most useful for this.

Telephone and Thinning Effects - The 300hz and 160hz selections of the filter are excellent creating "effect" sounds.



Distortion Sounds - You can easily create intense distortion sounds by cranking up the input and turning down the output fader. Combine this with the filter, telephone, and EQ tricks and you can create many interesting and different sounds.



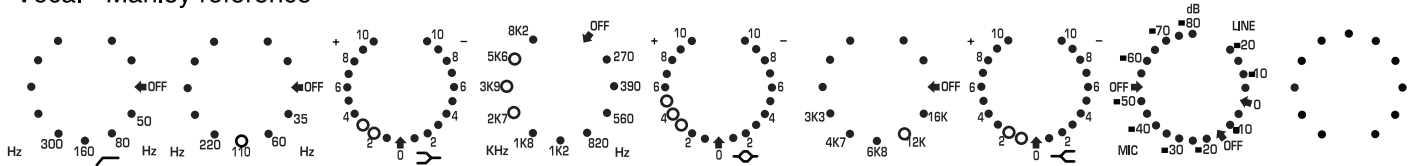
Color Your Sound - You can drive the input slightly to add vintage color and distortion to the sound.



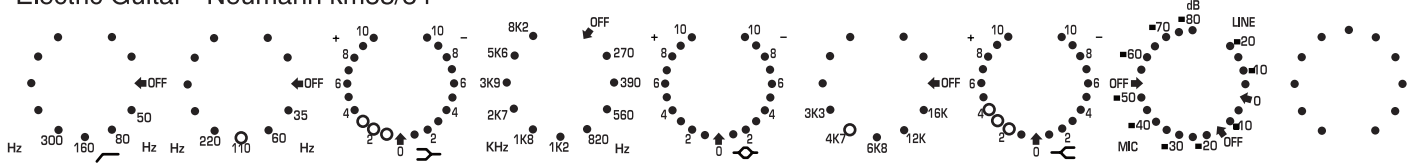
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Tracking with the LTD-1 will vary greatly depending on your selection of microphone. Here are a few settings and microphones we have had success with.

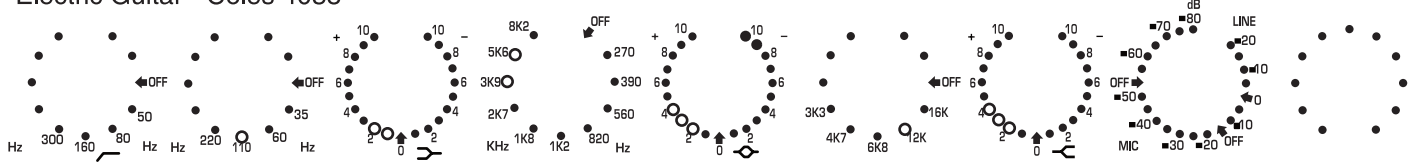
Vocal - Manley reference



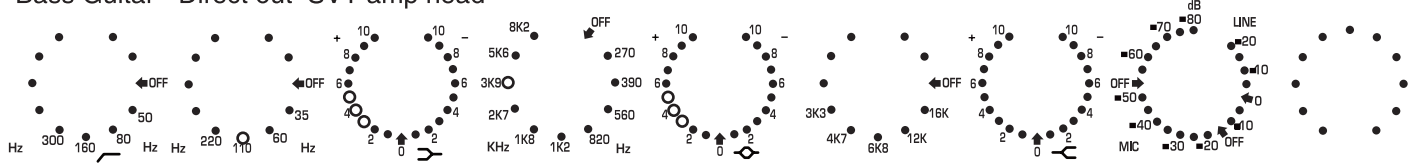
Electric Guitar - Neumann km83/84



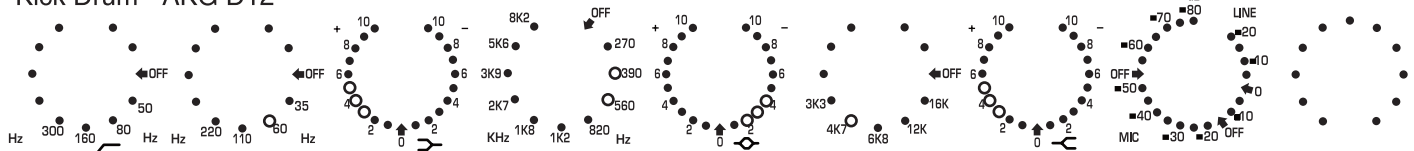
Electric Guitar - Coles 4038



Bass Guitar - Direct out SVT amp head



Kick Drum - AKG D12



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CE Certification

Chandler Limited declares under its sole responsibility that all products manufactured by them are in compliance with EC directives 2004/108/EC Electromagnetic Compatibility; 2004/108/EG Electromagnetic Compatibility; 2006/95/EC Low Voltage Equipment Safety.