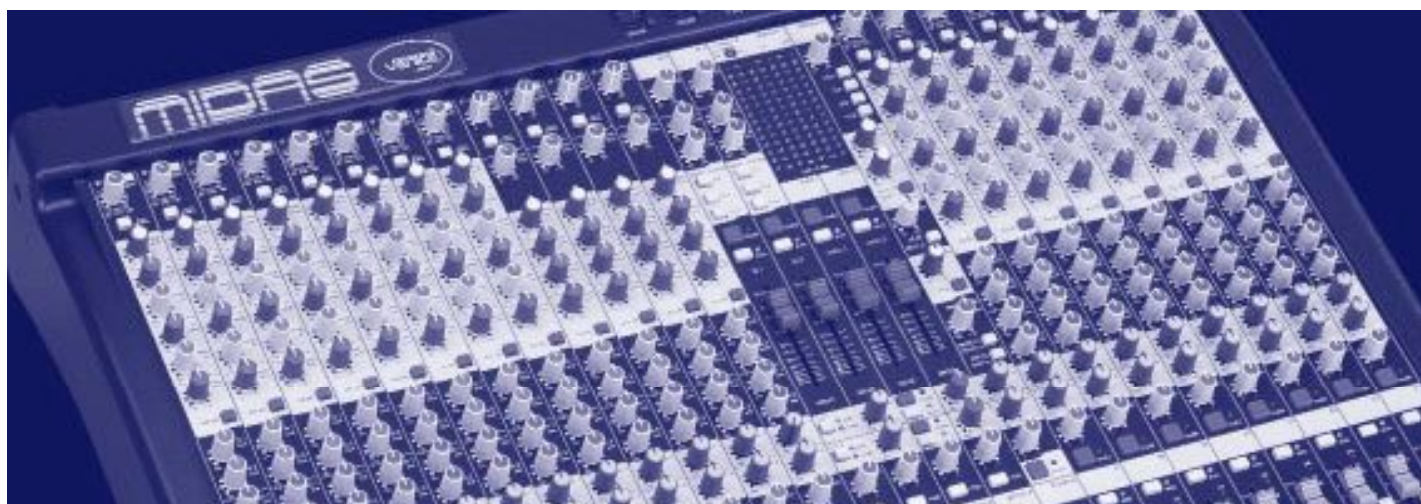


**“Ich liebe die Venice,“ sagt Andy. „Die Konsole klang massiv, war aber so klein dass ich versuchte diese unter meinem Mantel zu schmuggeln!”**

Andy Dockerty • FOH Engineer • Ian Mc Culloch

## [performance specifications]

Features and Specifications	Venice 160	Venice 240	Venice 320
<b>Inputs (total)</b>	30	38	46
Mono-Inputs (Mic/Line) with Inserts	8	16	24
Stereo-Line/Mono-Mic-Input Channels	4/4	4/4	4/4
Stereo-Effect>Returns (Line)	4	4	4
Stereo-Tape-Return (Line)		1 left/right	
<b>Busses</b>		15	
Subgroups		4	
Aux Pre-Fader (Monitor)		2	
Aux Post-Fader (Effects)		2	
Aux switchable Pre/Post-Fader		2	
Master L/R		2	
Mono-PFL		1	
Stereo-AFL		2	
<b>Outputs</b>			
Subgroups (with Inserts)		4 impedanced balanced 1/4 inch jacks	
Aux Pre-Fader (Monitor)		2 XLR (balanced)	
Aux Post-Fader (Effects)		2 impedanced balanced 1/4 inch jacks	
Aux switchable Pre/Post-Fader		2 XLR (balanced)	
Master (with Inserts)		2 XLR (balanced)	
Master B Out		2 XLR (balanced)	
(switchable Mono/Stereo, pre-post Fader)			
Tape Send (Recording)		1 Stereo (Phono)	
Direct Outputs (1/4 inch Jack)	8	16	24
Stereo-Headphones		2 Stereo-1/4 inch jack	
Stereo-Speakers		2 impedanced balanced 1/4 inch jacks	
<b>Additional Features</b>			
Connector for desk lamps		2 x 12V/5W (4-Pin XLR)	
19"-rack-mounting- kit,	yes	-	-
rotatable connector panel	yes	-	-
<b>Accessories</b>			
		Dust Cover (included)	
		12 V Desk Lamp (Art. Nr. 112850)	
		Input Transformer (Art. Nr. 173024)	
		EPS1200 External power supply (Art. Nr. 173023)	
<b>Technical Data</b>			
<b>Input Impedance</b>			
Mic		2k $\Omega$ Balanced	
Line		20k $\Omega$ Balanced	
<b>Input Gain</b>			
Mic		Continuously variable 0dB to +60dB	
Line (Mono Channel)		Continuously variable -20dB to +40dB	
Line (Stereo Channel)		Continuously variable -10dB to +20dB	
Line Level Inputs		0 dB	



#### Maximum Input Level

Microphone and Line	+22dBu
Line Mono Channel	+42dBu
Line Stereo Channel	+28dBu

#### CMR at 1kHz

Mic (Gain +40dB)	> 85dB
Line	> 45dB

#### CMR at 100Hz

Mic (Gain +40dB)	75dB typical
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#### Frequency Response (20Hz-20kHz)

Mic to Mix (Gain +60dB)	+ 0dB to -1dB
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#### Noise (20Hz-20kHz)

Mic EIN ref. 150Ω gain +60dB	-129dBu
Mic EIN ref. 150Ω gain 0dB	-107dBu

#### System Noise (20Hz-20kHz)

Summing Noise (16channels routed, faders down)	-90dBu
Line to Mix Noise (16 channels routet at 0dB)	-84dBu

#### Distortion at 1kHz

Mic to Insert (+30dB Gain, +20dBu Output)	Typ 0,0007%
Mic to Master (+30dB Gain, +20dBu Output)	< 0,009%

#### Crosstalk at 1kHz

Channel to Channel	< -80dB
Mix to Mix	< -80dB
Channel to Mix	< -80dB
Fader Attenuation	> 100dB
Switch Rejection	> 100dB

#### Output Impedance

Line Outputs	75Ω balanced
Headphones	to drive 32Ω

#### Maximum Output Level

Master Outputs	+25dBu
Line Outputs	+22dBu
Headphones	+22dBu / 600Ω

#### Nominal Signal Level

Microphone	- 60dBu to 0dBu
Line	0dBu

#### Equaliser Mono Channel

Hi Pass Filter	2nd order Butterworth, 80Hz
Treble	+/-15dB at 12kHz (Shelv)
Hi Mid	Continuously variable 400Hz to 8kHz (1 Oct) +/-15dB
Lo Mid	Continuously variable 100Hz to 2kHz (1 Oct) +/-15dB
Bass	+/-15dB at 80Hz (Shelv)

#### Equaliser Stereo Channel

Treble	+/-15dB at 12kHz (Shelv)
Hi Mid	3kHz (1,4 Oct) +/-15dB
Lo Mid	300Hz (1,4 Oct) +/-15dB
Bass	+/-15dB at 80Hz (Shelv)