

Summaries

"The Aphex Thermionics Model 1100 is as close to being the perfect preamplifier as possible. It is quick and easy to set up, it is made well, it combines tube electronics with a low noise circuit, and it sounds unbelievable."

Russ Long - Pro Audio Review

"It's hard to get excited about mic preamps but I just might make an exception in the case of the Aphex model 1100. Anyone who deals with high detail recording—certainly Foley recordists, ribbon mic fans and high-res analog or 24/96 digital users—will appreciate the unit's low-noise performance and flexible feature set. Its solid build should keep this one working until Y3K. Thumbs Up."

George Petersen - Mix

"Many small but important touches in this new design make this an exceptional preamp, and the unit is capable of excelling in most any recording situation. The sound is open and airy, and features a killer combination of Class A cleanliness and tube punch. Aphex has a real winner here with the 1100. My compliments to the chef."

Rich Tozzoli - EQ

"The whole set up...all first class."

Dieter Kahlen - Studio (Germany)

"The dream front end for any hard core digital audio enthusiast would probably read as follows: Class-A tube mic pre-amp with a digital out that can be internally and externally clocked to its environment. The Aphex Model 1100 is one such beast. It performed brilliantly in the studio...and should make a big impact on the recording world."

Mark Cross - AudioMedia (U.K.)

"The absolute weapon...highly musical with a very good price point."

Phillippe David - Keyboards (France)

"The Model 1100 is an almighty Mic Preamp, allowing us to record almost every kind of source, while its configuration is easy to use. I highly recommend the Model 1100 for recording acoustic Instruments without need for equalization."

Hiroki Mijahara - Sound and Recording (Japan)

Innovation

"If there was a contest as to who has the most inventions and patents Aphex would without a doubt win the Gold Medal."

Phillippe David - Keyboards (France)

MicLim (Patent Pending)

A custom designed optical attenuator, located directly on the mic input line, smoothly limits the microphone's output signal according to the MicLim peak detector's control current. Since attenuation comes prior to preamplification, the proprietary MicLim can increase the Model 1100's effective headroom by typically 15dB. MicLim detects the preamplifier's output signal and instructs the input attenuator to proportionately reduce the microphone's output level just enough to prevent clipping. MicLim has no effect at all when the preamplifier's output level is not approaching clipping.

LoCaf (Patent Pending)

This unusual design meshes a tunable second order (12db/octave) low-cut filter into the nodal intersections of the first and second amplifying stages in a so-called "servo" configuration. The servo affects only the frequencies below the low-cut corner frequency, contributing nothing to the audible signal. Imposing the servo filter in such a manner gives the preamp about 20dB more overload headroom in the low-cut range compared to conventional techniques. Additionally, the added subsonic headroom afforded by the low-cut servo filter eliminates the need for MicLim to respond to subsonic signals, eliminating the undesirable effect of limiting the input signal in response to excessive subsonic energy. The low-cut shape follows a Butterworth response slightly modified to improve the transitional phase.

Reflected Plate Amplifier (Patent # 5,450,034)

A method of using vacuum tubes at reduced power supply voltages, with low plate dissipation. The input control grid retains its normal characteristics and influence on the plate current, but develops the output signal voltage with a relatively low output impedance. Also reduced is the tube's Miller effect.

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The following magazine reviews were quoted:

Mix Magazine	George Petersen	April 2000
Radio World	John Arndt	June 21, 2000
Radio World	Jon Barry	June 21, 2000
Pro Audio Review	Russ Long	July 2000
AudioMedia (U.K.)	Mark Cross	July 2000
EQ Magazine	Rich Tozzoli	July 2000
Sound & Recording (Japan)	Hiroki Mijahara	June 2000
Studio Magazine (Germany)	Dieter Kahlen	April 2000
Keyboards (France)	Phillippe David	April 2000

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Aphex Thermionics™

Model 1100

Discrete Class A
Tube Microphone Preamplifier
with 24-Bit 96kHz A to D

REVIEWS

MIX

Sound & Recording

Keyboards

Radio World

Studio Magazin

EQ

AUDIO MEDIA

**PRO
AUDIO
REVIEW**



Sound Quality

"The 1100 is the sweetest, cleanest, warmest, most flattering preamp I have ever used."

Jon Barry - Radio World

"Sounds awesome...open and airy...killer combination of Class A cleanliness and tube punch."

Rich Tozzoli - EQ

"Exceptional dynamic range...the smoothness and sound of the 1100 is superb."

John Arndt - Radio World

"Awesome sound that was natural, dynamic and absolutely free of noise..."

George Petersen - Mix

"I can honestly say I love it. I've been doing a lot of recording in Pro Tools lately and being able to use the converters in the 1100 has been fantastic. The analog outputs of the 1100 also sound wonderful. The preamps are extremely quiet and the tubes add a nice warmth but never lose their definition or punch. The preamp always sounds clear and full."

Russ Long - Pro Audio Review

"...a flat response with no coloration."

Hiroki Mijahara - Sound and Recording (Japan)

"An Audiophile's 'Straight wire with gain' - taken to the extreme."

Phillippe David - Keyboards (France)

MicLim™ - Limiter

"On Percussion I set MicLim to eliminate excessive peaks while still maintaining a natural sound. Thanks to MicLim I was able to feed higher levels to the recorder.

MicLim is very effective especially when recording at levels closer to OdBfs, resulting in comparatively higher SPL on playback."

Hiroki Mijahara - Sound and Recording (Japan)

"Kicking in the MicLim limiter virtually allowed for worry-free operation."

Rich Tozzoli - EQ

"The limiter was put through an unusual test in dynamics. This limiter worked like a charm and Aphex should be commended on this feature in particular."

Mark Cross - AudioMedia (U.K.)

"One of the 1100's slickest features is MicLim...not only ultra-smooth limiting action... but excellent transient handling...and in most cases it was imperceptible."

George Petersen - Mix

"The MicLim deserves a close look...smoothly attenuates the microphone output signal prior to preamplification by up to 20dB...has no effect whatsoever on the input signal until the preamplifier's output approaches clipping."

Russ Long - Pro Audio Review

"The amazingly efficient MicLim makes this superb tool perfect for any situation"

Phillippe David - Keyboards (France)

LoCaf™ - Low Cut Filter

"It is the best sounding and most flexible low cut filter I have encountered on a preamplifier."

Russ Long - Pro Audio Review

"I was impressed with the high-pass filter...smooth, musical and left no artifacts... By removing the low-end crud, the filter opens up more headroom for the signals you actually want. Sweet!"

George Petersen - Mix

"A great solution for eliminating low end rumble, breath pops, and overall low frequency garbage..."

Rich Tozzoli - EQ





Instruments

"I had fantastic results using the 1100 on guitars (both electric and acoustic), violin, percussion and keyboards."

Russ Long - Pro Audio Review

"Recording piano direct to 2-track analog using a pair of flat, ultra-low-noise Neumann TLM-103 cardioids feeding the 1100 the results were astonishing...the level of detail so impressed the artist and clients"

George Petersen - Mix

"A 1907 Steinway D recorded with U87s through the 1100 to an Alesis Masterlink @ 96/24kHz with an all Monster Cable signal path...wide dynamic range... "air" on top of the sound.

Bass response was deep and smooth, and the natural "reverb mist" of the piano was accurately captured, something I don't often hear."

Rich Tozzoli - EQ



Vocals and the Spoken Word



"I have concluded that the Aphex Model 1100 is perhaps the finest sounding preamp I've ever used on vocals."

Russ Long - Pro Audio Review

"On a commercial TV voice-over, the engineer was impressed with the punch and clarity, noting that the voice cut through the music mix like it should, and even "sat above it."

Rich Tozzoli - EQ

"With the 1100, I don't need as much processing to make my voice stand out on TV as I used to."

Jon Barry - Radio World

"Anyone looking to create a warm vocal sound should definitely check this unit out."

John Arndt - Radio World

"On a spoken word session I was able to bump up the fairly low output EV RE20s without raising the noise floor."

George Petersen - Mix

Cosmetics



"...a work of art, both functionally and aesthetically" - **George Petersen - Mix**

"...tasteful...COOL" - **Hiroki Mijahara - Sound and Recording (Japan)**

"...a real beauty" - **John Arndt - Radio World**

"...visually stunning" - **Russ Long - Pro Audio Review**

"...sharp looking...sleek beauty" - **Rich Tozzoli - EQ**

"...dressed with a beautiful faceplate" - **Phillippe David - Keyboards (France)**

"...a beautiful design...a finish par excellence" - **Dieter Kahlen - Studio (Germany)**