

STYLYX

DR
mixing consoles

D&R founded in 1973, is a company heavily involved in advanced console design. Although a leader in in-line type console designs, D&R has expanded their technology to encompass the split format in consoles with the "STYLYX" series.

The STYLYX is a high quality mixing console with many hidden features only experienced by the user. The STYLYX series sets itself apart from other designs by not only including all the usual functions and features, but a few new functions that will expand your system needs.

Utilising a 31 mm module width and a selection of different modules, it allows a step by step building up of a comprehensive console customised to your needs.

A TOTALLY MODULAR CONSOLE DESIGN.

Everything is modular, the mic/line module, the stereo line module, subgroup module (2 subs out & 2 tape/effect returns), master section, meter bridge (ledbar array) and rack mount power supply, many features yet unknown in competitive console manufacturing.

If your requirements are for a multi-track recording studio, post video production mixer, or the main house mixer for live sound reinforcement, the stylyx will complement your entire system.

After many months of research with professional sound engineers, D&R's stylyx series offers a wide range of possibilities for the most demanding engineer.

DESIGNED COMPACTNESS.

The stylyx series is extremely compact (31 mm module width), while its cosmetics are very appealing and its frame (welded steel) is built like a tank.

An example of its compactness: The 40 input console is less than 4 1/2 feet wide, this is only one meter and thirty five centimeters.

UNIQUE HIGH FREQUENCY COMPENSATION TECHNIQUES.

In our computerized research and design department, our electronic design is pushing the borders of today's technology in analog circuitry. Innovative electronic design such as different levels of grounding and D&R's C.A.D. system yield extremely low noise figures, no transient distortion, inaudible crosstalk, and the transparency needed for today's digital recording and high quality sound reinforcement.

D&R's active wide bandwidth philosophy, virtual ground buss system, and a new design of logic control, sets D&R products "design years" ahead of the competition.

High quality components such as self cleaning "fork contacts" switches and "proven performance" potentiometers guarantees you many years of troublefree operation.

While most other console manufacturers are satisfied with only using computer aided design, the D&R engineering staff assembles each stage of circuitry, injects a forty thousand hertz square wave, fine tunes that part of the circuit, and then goes back to computer aid design the next stage.

STYLYX



After each stage is fine tuned, critical listening tests are done. This process takes approximately ten times more design time than most other console manufacturers.

THE STYLIX IS EXTREMELY SERVICE FRIENDLY.

The channel to channel and channel to computer interface is via flexible ribbon cable. The self-locking connectors and socked integrated circuits make the stylux extremely service friendly. Although D&R products have digital quality specifications, we are just as concerned with how the product sounds and how easy it is to service.

TRUE BALANCED MIC/LINE INPUTS.

Available now are two input modules; The mic/line module and a stereo line input module. The mic/line module has a transformerless balanced mic input (XLR connector) and a true balanced line input with a sensitivity down to -30dBu. The low noise mic preamp has an input attenuator together with a gain control to achieve an input gain range of 60dB. Input D.C. protection circuitry, phantom power, and phase reverse are standard.



D&R's proven four band equalizer, which is the heart of the channel, offers two sweepable mid sections, and high and low controls with shelving characteristics. A 12dB/octave, 100 Hz high pass filter and silent eq in/out switch is standard.

A post eq Insert (patch point) is accessed by a rear panel stereo jack. Four auxiliary send pots which are selectable (on the front panel and p.c.b.) to send from; pre equalizer, post equalizer/pre fader or post fader, can be used as

effect sends or stage monitor sends. An extremely versatile section.

STEREO INPUT MODULE.

The stereo channel is a genuine two channel device intended to fully reproduce the original source material. It can be switched to either mono/left or mono/right.

You can reverse the phase of one channel. The (stereo) line inputs have superb signal to



- Insert point.
- Direct (post fader) output.
- Balanced line input.
- Balanced mic input.



- Phantom powering.
- Phase reverse.
- Mic/line gain control.
- High pass filter 100 Hz.
- H.F. control.
- Sweepable Hi-Mid with extended range.
- Sweepable Lo-Mid with extended range.
- L.F. control.
- Aux sends 1/2 pre post switchable and internally selectable in pairs pre/post eq.
- Aux send 3/4 internally selectable in pairs as pre/post eq. or pre/post fader.
- Assignment switches.
- Pan pot.
- Mute switch.
- Solo/peak led and switch



- Remote connector for optional faderstart switches.
- Direct (post fader) stereo output.
- Stereo line input.



- Input selector and stereo/mono switches.
- Phase reverse (one channel).
- Stereo gain control.
- H.F control shelving at 12 kHz.
- Hi-Mid with bell curve at 5 kHz.
- Lo-Mid with bell curve at 250 Hz.
- L.F control shelving at 60 Hz.
- Aux send 1/2 internally selectable in pairs as pre/post eq. or pre/post fader.
- Aux send 3/4 internally selectable in pairs as pre/post eq. or pre/post fader.
- Assignment switches.
- Stereo balance control.
- Mute switch.
- Solo/peak led and switch

noise ratio specifications needed with today's digital equipment.

The equalizer has four bands with a switchable high pass filter. The four aux sends are all post equalizer, however you may change them via plug in jumpers on the printed circuit board located beneath the aux pots.

The stereo module is perfect for the many stereo effects signal processors which need fully equalized stereo returns.

DUAL CHANNEL SUBGROUP MODULE .

The subgroup module has two independant outputs as well as two tape or effect returns, thus reducing the number of modules needed.

Both outputs have inserts (patch points) and dual level (+4/-10) to interface with pro or semi-pro gear. The tape effect returns are also dual level inputs. Each subgroup section has a monitor pot which normally gets it's signal from the subgroup fader unless you push the pan flip switch. The pan flip switch connects the subgroup

fader output directly to the pan pot which feeds the stereo mix buss. The tape /effects return now is directly feeding the monitor pot which is connected to the subgroup output buss. Use of this feature in sound reinforcement will allow you more inputs feeding the mix buss without using up any input modules as well as not having to give up any subgroups.

All four aux sends, solo switch, on/off switch, as well as a tape/effects return switch is standard on each output section.



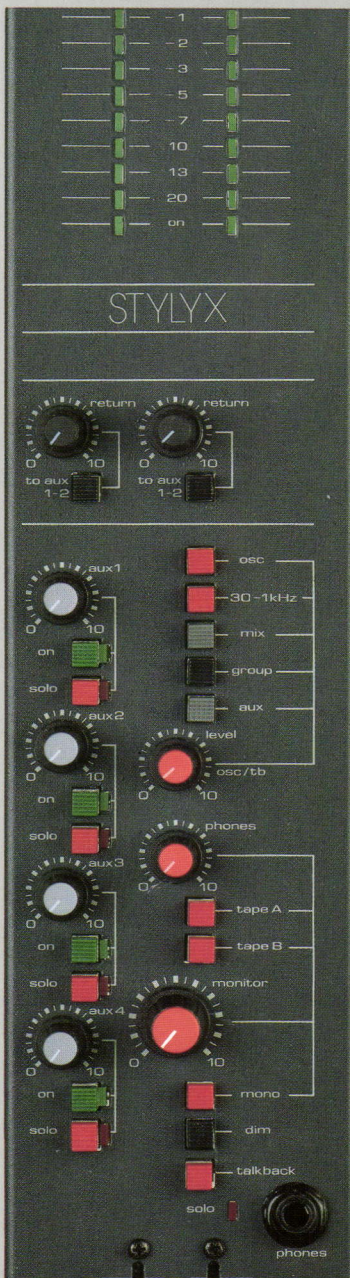
- Patch point send/return.
- Dual level subgroup output jack .
- Dual level tape return .
- Patch point send/return .
- Dual level subgroup output jack.
- Dual level tape return B.



- Left/right patch points and aux 1 output.
- Stereo aux returns and aux 2 output.
- Control Room Monitor , stereo two track input and aux 3 output.
- Unbalanced talkback input, stereo two track input and aux 4 output.
- Balanced master outputs and power supply xlr connector.



- Tape/effects return switch.
- Aux 1/2 pre/post monitor.
- Aux 3/4 internally selectable in pairs pre/post monitor.
- Pan-pot.
- Pan-flip switch.
- Tape/effects monitor.
- mute switch
Solo/peak led to indicate activated switch and/or overload.
- Subgroup output B is identical to subgroup output A.
- Subgroup module has two seperate output faders.



- Fast peak reading led bars
- Stereo aux returns to stereo buss and aux 1/2.
- Aux 1-4 outputs with mute switching.
- Oscillator and talkback is assignable to all busses.
- Headphone control.
- Dual level stereo tape returns.
- Control Room Monitor.
- Control Room Dim.
- High power headphones output.

COMPREHENSIVE MASTER SECTION.

The master module contains the master faders, CRM volume, auxiliary masters with solo and on/off switches, headphones jack with volume control. All the communications functions, and two stereo effects returns with routing to the stereo mix buss as well as the aux 1&2 sends for stage monitor foldback purposes and effect sends (from monitor) for recording.

The (two) frequency oscillator and talkback input can be routed to all busses. There are two stereo returns, which can be used for C/D players, two track playback, or stereo cassette

players. The CRM (Control Room Monitor) is dimmable and can be switched to mono.

The high power headphone output is ideal for those (high level) live situations. The master outputs are true transformerless balanced. A rack mount power supply is standard.

OPTIONAL METER BRIDGE.

Although the master section houses two 13 segment ledbar arrays, the optional meterbridge can be added later to further enhance the STYLYX series mixers. When you plug in the optional meter bridge (to the back panel of the

master section) the internal ledbars will be set to read the PFL signal. The fast, high accuracy ledbars are peak reading and confirm to international standards.

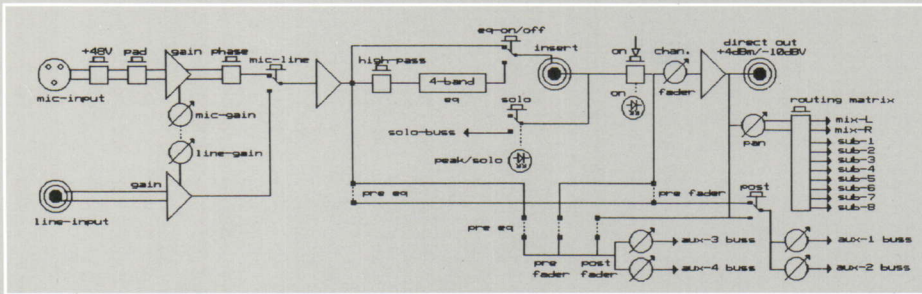
The STYLYX is the next generation in mixer design making split console format even more understandable.

Digitally sounding, analogue circuitry in a "user friendly" design.

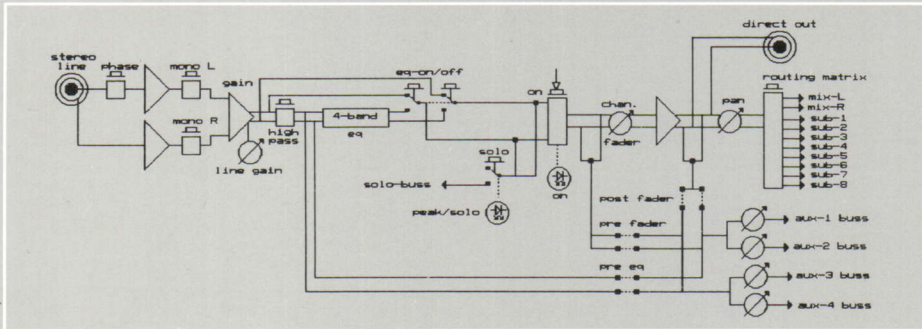
The STYLYX series

... beyond comparison.

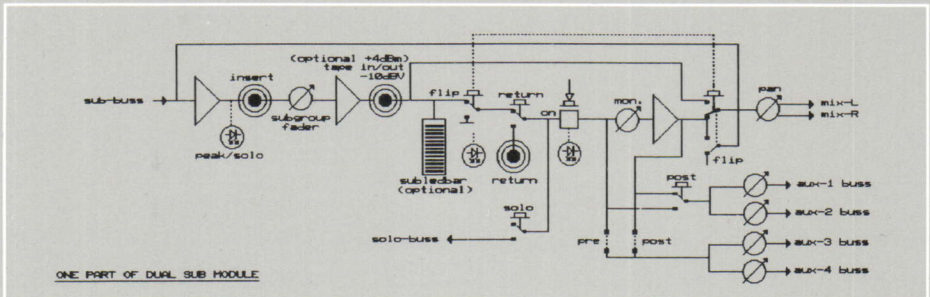
SIGNAL FLOW DIAGRAMS.



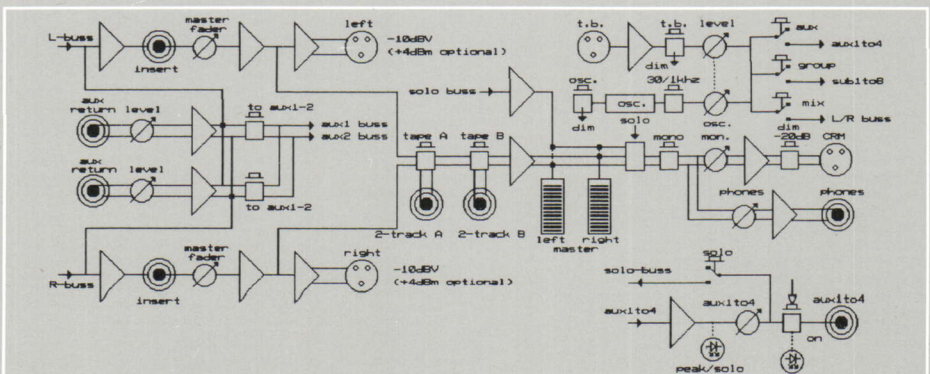
Microphone/line input module.



Stereo line input module.



One part of dual subgroup module.



Master output module.

SPECIFICATIONS

INPUTS	Mic inputs: Balanced 2 kOhm C.M.R.R. at 50 Hz: -76 dB. Sensitivity: -70 dBu to -28 dBu for +4 dBu out. Signal to noise ratio: -129.8 dB. Pad: -20 dB. Line (stereo) inputs: Balanced 44kOhm. C.M.R.R. at 50 Hz -80 dB. Sensitivity: -30 dBu to infinity for +4 dBu out. Signal to noise ratio: -90 dBu.	Insert: input unbalanced 10 kOhm, sensitivity: 0 dBu. Tape/effects return: +4 dBu/-10 dBV at 10 kOhm. Aux returns: -10 dBu at 10 kOhm impedance. Talkback: unbalanced 1 kOhm at -70 dBu.
OUTPUTS	Direct outputs: 0 dBu at 100 Ohm. Left/right: +4 dBu, fully balanced at 75 Ohm. Aux 1-4: +4 dBu at 100 Ohm, unbalanced. Subgroups: +4 dBu/-10 dBV at 75/680 Ohm.	C.R.M.: +4 dBu at 100 Ohm. Headphone: 100 mW into 8 Ohm. Noise: master/sub faders down -92 dBu, master faders up: -84 dBu (16 channels routed)
EQUALIZATION	+/- 16 dB at 12 kHz shelve . +/- 16 dB from 500 Hz to 10 kHz bell curve . +/- 16 dB from 50 Hz to 1 kHz bell curve. +/- 16 dB at 60 Hz shelve. High pass filter: 100 Hz -3 dB.	+/-16 dB at 12 kHz shelve (stereo channel). +/-16 dB at 5 kHz bell (stereo channel). +/-16 dB at 250 Hz bell (stereo channel). +/-16 dB at 60 Hz shelve (stereo channel).
OVERALL	Frequency response: 20-20.000 Hz +/- 0.025 dB. Harmonic distortion: less then 0.015% at all levels. Max gain through mixer: 80 dB. Cross talk: channel to channel -84 dB at 1 kHz.	Mic/line crosstalk: -90 dB at 1 kHz. Max output: +22 dBu into 2 kOhm. Headroom: +22 dBu above nominal level.
DIMENSIONS	Frame 21: 715 x760x190 mm (add 150 mm for meter bridge). Frame 31: 1030x760x190 mm (add 150 mm for meter bridge). Frame 43: 1405x760x190 mm (add 150 mm for meter bridge).	(28.5)x(30)x(7.5) inches. (add 5 inches for meter bridge). (40.5)x(30)x(7.5) inches. (add 5 inches for meter bridge). (55.3)x(30)x(7.5) inches. (add 5 inches for meter bridge).
WEIGHT	21 Position Console: 35 kg 31 Position Console: 45 kg. 43 Position Console: 55 kg.	77 lbs. 99 lbs. 121 lbs.
OPTIONS	Conductive plastic faders. Fader remote switches.	
DEALER		

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