

# VENICE F

Digi-log Goes Midas







## Introducing the VeniceF

VeniceF is much more than the best compact live audio console currently available. VeniceF is the platform for a complete integrated audio mixing, recording and processing package.

At Midas, we know what it takes to design and build live sound consoles for the world's most demanding tours and installations. One look at the VeniceF confirms that this console is continuing the legacy established by the groundbreaking XL3 and XL4 consoles, then consolidated in the industry-leading Heritage series.

From the VeniceF's horizontal fader panel, through the class-leading parametric EQ filters, to the latest expression of that legendary Midas mic pre, this is a console without compromise. Professional features are everywhere apparent, some of which are unheard of on consoles of this modest footprint.



Alex Cooper designed, overload tolerant MIDAS mic pre with polarity switch, high pass filter and 20 dB pad

Analogue or FireWire input select switch for all mic channels allowing "virtual sound check" and record mixdown

Industry acclaimed 4 band swept MIDAS EQ with fully parametric hi-mid and lo-mid filters

6 auxes with individual bus pre/post fade switching and routing to FireWire

Rugged, roadworthy, tour proven construction with 3 year warranty



Highly efficient integral auto-ranging switch mode power supply



Individual phantom power for each mic input (including stereo channels)

Stereo channels have fully featured mic pre's with individual left and right gain control

Analogue and FireWire direct outputs with pre/post EQ switching

7x2 matrix with stereo split switching and routing to FireWire

4 audio subgroups with fader flip to auxes and routing to FireWire

Discrete stereo master bus with individual routing to FireWire plus discrete mono master bus



32 input / 32 output 24-Bit FireWire digital audio interface – flexible routing options include direct outputs and buses



## Digi-log

Hybrid VeniceF bridges the gap between analogue and digital audio consoles, and offers the user the ease-of-use, warmth, feel, and zero-latency of analogue, combined with the power, choice and flexibility of outboard digital processing.

Although specifically designed for live sound, the superb audio performance, and the addition of a FireWire digital audio interface mean that the VeniceF is equally at home in recording and mixdown applications.

Many manufacturers cut quality when they design small mixers. At Midas we understand that a modest footprint doesn't have to mean compromised performance and a poor feature set.

The VeniceF embodies quality, from its rugged construction and top-of-the-range components through to the unmistakable Midas sound, it is obviously a truly professional audio console.

The frame is of typical Midas steel construction, providing sufficient strength and rigidity for a hard life on the road. Potentiometers are metal-shafted, and individually nutted to the steel fascia panel. The console is finished in the well-known Midas livery, with the addition of striking metallic corner protector inserts.



## FireWire

VeniceF's FireWire interface can be used with any computer fitted with a 1394 port and is effectively a multichannel digital audio link. This connects directly to your computer and allows the use of 3rd party audio processing software in conjunction with the console. Applications include multitrack recording from the VeniceF's digital direct outputs, software-generated FX processors driven from aux sends or direct outputs, and your favourite "plug-ins" inserted on input channel FireWire send/returns. All with a heart of pure Midas.



## Recording and Digital Effects

Although the FireWire interface will work with nearly all computer-based audio processing software, included in every VeniceF package is a free 60-day trial version of RECORD, by Propellerhead. This software suite includes multitrack recording, virtual racks full of FX and dynamics processing, and even a software mixer, which can be patched in parallel with the analogue VeniceF permitting full external digital processing of each VeniceF input channel.



## A-D and D-A

A-D and D-A conversion is achieved using techniques and advanced filter designs developed for the industry-leading Midas XL8 digital mixing system. This ensures that the conversion process is transparent, and free from any undesirable digital artefacts - preserving that unmistakable Midas sound right into the digital domain.



## Outputs

The bus structure remains true to the original Venice concept. Six aux sends, four groups and stereo masters. The F model adds an additional mono bus and a 7 x 2 matrix. All bus outputs feature XLR connectors and insert capability. Routing options have been expanded from the outgoing model too. Venice F has individual routing to groups, all six aux sends are individually switchable pre or post fade, and the two aux buses designated as monitor (foldback) sends are also switchable pre/post EQ on an individual channel basis.

The two Matrix channels source from the Stereo and Mono master outputs, all four groups, and if the group/aux changeover switch is activated, from the four aux buses too.

All groups, auxes, matrix and L&R have the option to be routed to the Venice F's FireWire interface.



## Mono Inputs

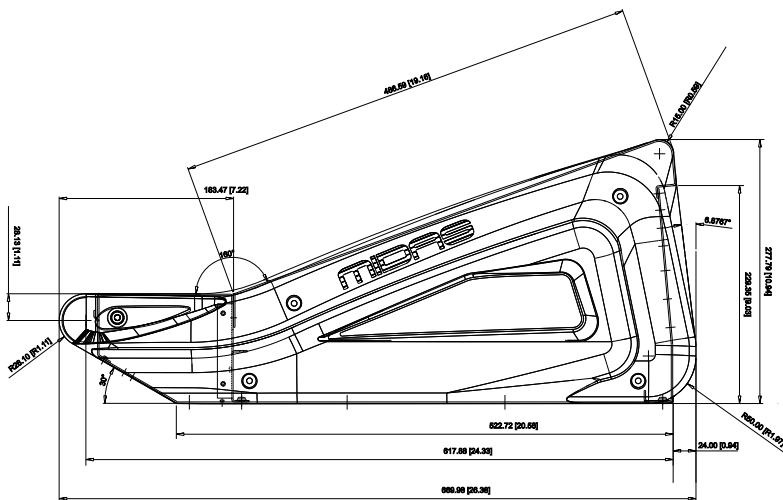
Mono inputs pack a host of features, starting with the indispensable Midas mic pre, still crafted from discrete components, rather than the cheaper IC option. The 20mm gain pot is surrounded by a quartet of switches, +48 V, -20 dB pad, polarity reverse and 80 Hz hi-pass. A further pair of switches select analogue or digital (FW) input and analogue or digital (FW) direct out, pre or post EQ. Switches with LED status indicators are provided for analogue insert and EQ in/out. The equaliser section is an updated XL3 design, featuring four bands of swept Midas EQ, with the addition of variable bandwidth on the two midrange filters.



## Stereo Inputs

Stereo inputs feature two mic and two line inputs each. Mic inputs have separate gain for left and right inputs, and offer the same mic amp functions as the mono inputs, including dual FireWire inputs and direct outputs. Both mic and line inputs can be used simultaneously, as the line inputs can be routed direct to masters, while the mic inputs remain routed via the channel. Stereo channels also have four-band fixed frequency EQ, and a sum-to-mono switch.

# VENICEF



## VeniceF Quick stats:

### VeniceF-16

Mic inputs:	8 mono plus 4 stereo	XLRF
Line inputs:	8 mono plus 4 stereo	TRS
Aux returns:	2 stereo	TRS
Playback input:	1 stereo	RCA
Talkback mic input:	1	XLRF
Aux mix busses:	6	XLRM
Audio subgroups:	4	XLRM
Matrix:	7 x 2	XLRM
Stereo master output		XLRM
Mono master output		XLRM
FireWire (1394)	1 (16ch in / 16ch out)	FW400 (6 pin)

H 286.28mm x D 669.3mm x W 599mm Weight 23.5kg  
 H 11.27" x D 23.55" x W 23.58" Weight 51.80lbs

### VeniceF-24

Mic inputs:	16 mono plus 4 stereo	XLRF
Line inputs:	16 mono plus 4 stereo	TRS
Aux returns:	2 stereo	TRS
Playback input:	1 stereo	RCA
Talkback mic input:	1	XLRF
Aux mix busses:	6	XLRM
Audio subgroups:	4	XLRM
Matrix:	7 x 2	XLRM
Stereo master output		XLRM
Mono master output		XLRM
FireWire (1394)	1 (24ch in / 24ch out)	FW400 (6 pin)

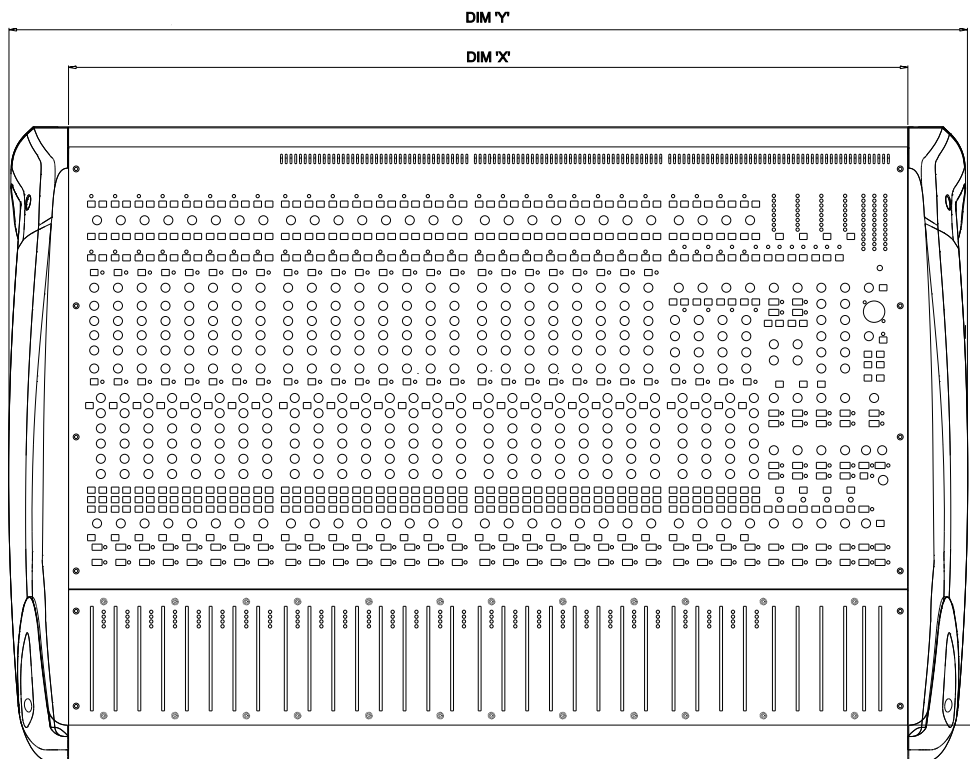
H 286.28mm x D 669.3mm x W 801mm Weight 30.5kg  
 H 11.27" x D 23.55" x W 31.53" Weight 67.24lbs

### VeniceF-32

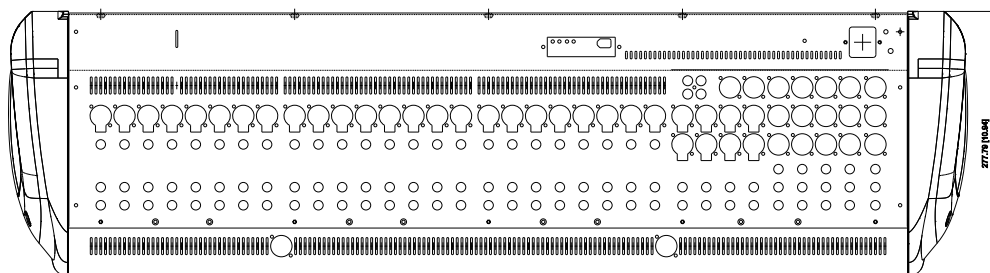
Mic inputs:	24 mono plus 4 stereo	XLRF
Line inputs:	24 mono plus 4 stereo	TRS
Aux returns:	2 stereo	TRS
Playback input:	1 stereo	RCA
Talkback mic input:	1	XLRF
Aux mix busses:	6	XLRM
Audio subgroups:	4	XLRM
Matrix:	7 x 2	XLRM
Stereo master output		XLRM
Mono master output		XLRM
FireWire (1394)	1 (32ch in / 32ch out)	FW400 (6 pin)

H 286.28mm x D 669.3mm x W 1007mm Weight 37.5kg  
 H 11.27" x D 23.55" x W 39.64" Weight 82.67lbs

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Frame Size	X	Y
16 Channel	475mm/18.70"	600.3mm/23.62"
24 Channel	879mm/26.73"	804.3mm/31.66"
32 Channel	883mm/34.76"	1008.3mm/39.69"



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