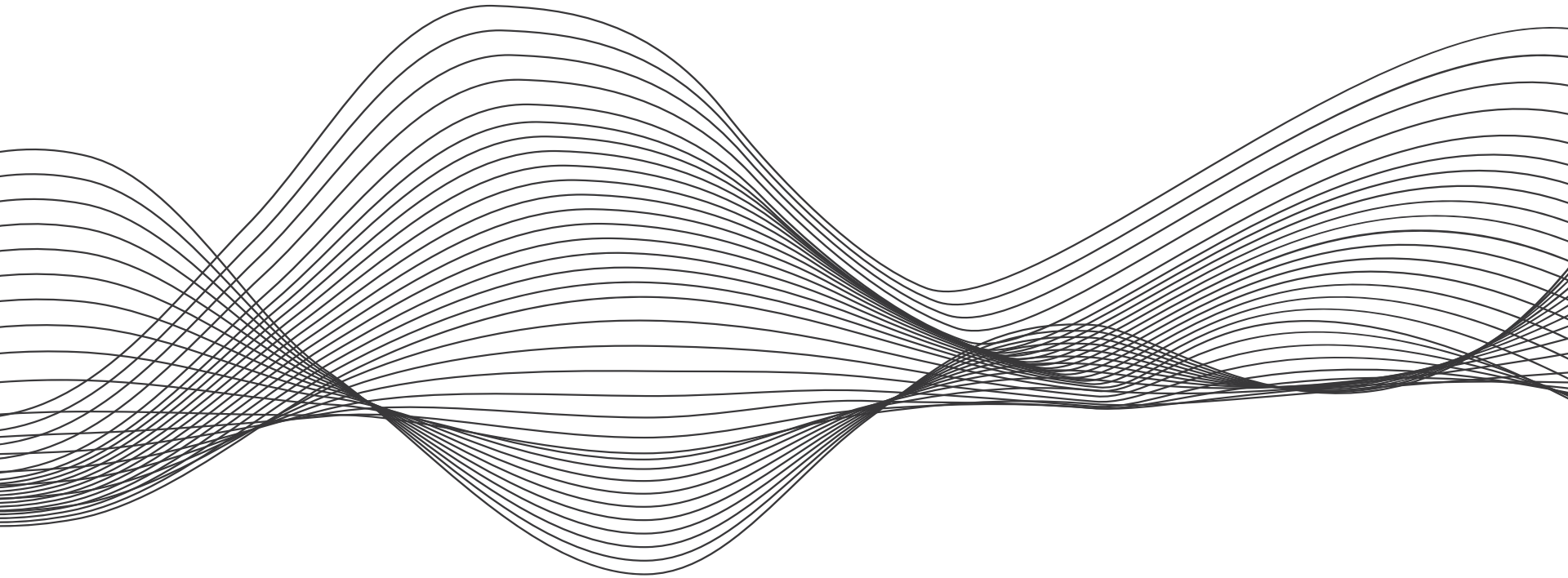


WARM

AUDIO



Product Catalog

Preamps | Compressors | EQs | Microphones | DI Boxes | FX Pedals | Cables | Accessories

Microphone Preamplifiers



WA73 One Channel British Mic Pre

- Single Channel, Class A, '73-style British Microphone Preamp
- UK-made custom Carnhill transformers
- Hand wired and hand assembled
- Fully discrete
- 80dB gain

\$599 | €649 INC VAT

(Page 1)



WA273 Two Channel British Mic Pre

- Dual Channel, Class A, '73-style British Microphone Preamp
- UK-made custom Carnhill transformers
- Hand wired and hand assembled
- Fully discrete
- 80dB gain

\$999 | €1099 INC VAT

(Page 1)



WA73-EQ One Channel British Mic Pre & EQ

- Single Channel, Class A, '73-style British Microphone Preamp w/ EQ
- UK-made custom Carnhill transformers
- Hand wired and hand assembled
- Fully discrete
- 80dB gain

\$799 | €899 INC VAT

(Page 4)



WA273-EQ Two Channel British Mic Pre & EQ

- Dual Channel, Class A, '73-style British Microphone Preamp w/ EQ
- UK-made custom Carnhill transformers
- Hand wired and hand assembled
- Fully discrete
- 80dB gain

\$1,499 | €1,649 INC VAT

(Page 4)



WA12 MKII Discrete Mic Pre

- Custom USA CineMag transformers
- 71dB of gain
- Fully discrete signal path
- Discrete 6-pin socketed 1731 style opamp
- Variable impedance input

\$469 | €499 INC VAT

(Page 7)



WA12 - 500 MKII Discrete Mic Pre

- Custom USA CineMag transformers
- 71dB of gain
- Fully discrete signal path
- Discrete 6-pin socketed 1731 style opamp
- Variable impedance input

\$419 | €449 INC VAT

(Page 10)



TB12 "Tone Beast" Tone Shaping Mic Pre

- Custom USA CineMag transformers
- 71dB of gain
- Fully discrete signal path
- 2 discrete 6-pin socketed opamps
- Variable impedance input

\$599 | €649 INC VAT

(Page 13)



TB12 - 500 "Tone Beast" Tone Shaping Mic Pre

- Custom USA CineMag transformers
- 71dB of gain
- Fully discrete signal path
- 2 discrete 6-pin socketed opamps
- Variable impedance input

\$549 | €599 INC VAT

(Page 16)



WA-412 Four Channel Mic Pre

- 4 Channel Microphone Preamplifier + Instrument DI
- Fully discrete, transformer coupled, through-hole component topology
- Custom Altran USA Transformers
- X520 discrete op-amp in every channel
- 65dB of gain

\$1,199 | €1,349 INC VAT

(Page 19)

Compressors



WA76 Discrete Compressor

- Custom CineMag USA Transformers
- True to the Classic '76 compressor in design and performance
- Fully discrete signal path
- Modeled after the D revision
- Supports the famous "all buttons in" ratio setting

\$599 | €649 INC VAT

(Page 22)



WA-2A Opto Compressor

- '2A Style, Transformer balanced, high voltage, opto tube compressor
- Custom CineMag USA Transformers
- USA made Kenetek opto-cell attenuator T4' style module
- Premium tubes

\$899 | €999 INC VAT

(Page 25)



BUS-COMP 2 Channel VCA Bus Compressor

- All analog, 2 channel, stereo VCA bus compressor
- Based on legendary VCA bus compressor technology
- Selectable discrete opamp stage with CineMag USA transformers
- Selectable high-pass filter: 30, 60, 105, 125, 185 Hz
- Dynamic range: >120dB

\$699 | €749 INC VAT

(Page 28)

Equalizer



EQP-WA Tube Equalizer

- Tube Equalizer based on the classic "Pultec" EQP-1A
- Custom CineMag USA Transformers
- Premium 12AX7 and 12AU7 tubes
- CineMag inductor EQ section

\$699 | €749 INC VAT

(Page 31)

Microphones



WA-67 Tube Condenser Microphone

- Custom all-brass large K67-style vintage capsule re-creation
- EF86 pentode tube for creamy smooth clarity and brilliance
- Custom large-core transformer from Lundahl Sweden
- Premium 7-pin tube cable from Gotham Switzerland
- Polar patterns: cardioid, omni, figure-of-eight
- Switchable high-pass filter
- Switchable -10dB pad

\$899 | €1,099 INC VAT

(Page 34)



WA-251 Tube Condenser Microphone

- Custom true CK12 style capsule - WA-12-B-60v
- CineMag USA output transformer
- JJ Slovak 12AY7 vacuum tube
- Wima, Solen France and polystyrene capacitors
- Polar patterns: cardioid, omni, figure-of-eight

\$799 | €899 INC VAT

(Page 38)



WA-87 R2 Condenser Microphone

- '87-style large condenser studio microphone
- Capsule: Reproduction of classic dual backplate (four wire termination) K87
- Diaphragm: Gold sputtered, 1 inch diameter, 6 microns NOS mylar (PET film)
- Custom CineMag USA transformer
- Polar patterns: cardioid, omni, figure-of-eight
- -10dB pad and 80Hz high-pass filter

\$599 | €649 INC VAT

(Page 42)



WA-14 Condenser Microphone

- 414 EB-style large condenser microphone
- Custom edge-terminated, all-brass capsule reproduction (CK12 style)
- Custom CineMag USA transformer
- Polar patterns: cardioid, omni, figure-of-eight
- Variable -10/-20dB pad

\$499 | €549 INC VAT

(Page 46)



WA-47 Tube Condenser Microphone

- '47-style large tube condenser microphone
- Custom true '47 capsule reproduction (K47 style)
- Capsule: Gold sputtered, dual large diaphragm, 6 microns NOS mylar
- TAB-Funkenwerk (AMI) USA output transformer
- JJ Slovak 5751 vacuum tube
- Wima, Solen France and polystyrene capacitors
- Nine Polar Patterns

\$899 | €1,099 INC VAT

(Page 50)



WA-47jr FET Condenser Microphone

- FET transformerless '47-style condenser microphone
- Custom true '47 capsule reproduction (K47 style)
- Capsule: Gold sputtered, dual large diaphragm, 6 microns NOS mylar
- Toshiba FET's, Wima film capacitors, Panasonic electrolytic capacitors
- Polar patterns: cardioid, omni, figure-of-eight
- -10dB pad and 70Hz high-pass filter

\$299 | €349 INC VAT

(Page 54)



WA-84 Small Diaphragm Condenser Microphone

- Utilizes a CineMag USA Transformer
- Directional Pattern: Cardioid (Omni capsules available separately)
- Fully discrete vintage-style signal path
- Vintage capsule reproduction
- -10dB pad
- Includes: Microphone, Cardioid Capsule, Shock-mount, Mic Clip, Windscreen and Carrying Case

Single: \$399 | €399 INC VAT

Stereo pair: \$749 | €799 INC VAT

(Page 58)

FX Pedals



WA-84 Small Diaphragm Condenser Microphone Premium Stereo Package

- Utilizes a CineMag USA Transformer
- Directional Pattern: Cardioid and Omni
- Fully discrete vintage-style signal path
- Vintage capsule reproduction
- Includes: Microphone, Cardioid Capsule, Shockmount, Mic Clip, Windscreen and Carrying Case
- Includes cardioid and omni capsules

\$899 | €999 INC VAT

(Page 61)



Foxy Tone Box

- Faithful recreation of the original "Foxy" fuzz circuit with 100% analog, fully discrete signal path
- Premium components used throughout, including the NOS 2N3565 Fairchild transistors found in the original circuit
- Uses carbon resistors, Germanium 1N34A diodes, and premium film capacitors
- True bypass operation
- Powered by 9V battery or standard 9V DC pedal adapter (2.1mm, center negative DC adapter included)

\$149 | €179 INC VAT

(Page 62)



Jet Phaser

- Faithful recreation of the original "Jet" phase circuit
- Uses premium components throughout, including carbon film resistors and film capacitors
- Six modes: Jet (1-4), Phase (1-2)
- True bypass operation
- Powered by two 9V batteries or the included 18V DC adapter

\$149 | €219 INC VAT

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DI Boxes



Direct Input Boxes

- Custom-wound CineMag USA output transformer
- Converts instruments to mic-level signals without signal degradation
- Top-quality Class A components with gold-plated traces on circuit board
- Ideal solution for plugging your instrument direct into any mic pre
- Rugged aluminum construction
- Available in both active and passive versions

Active: \$199 | €219 INC VAT

Passive: \$149 | €179 INC VAT

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Accessories



Microphone Flight Cases

- Aluminum hard case for mic, power supply, and shock mount
- Foam interior protects your mic and delicate components
- Separate compartments for your mic, power supply, and shock mount ensure they don't bump up against one another in transit
- Sturdy carry handle
- Available for: WA-251, WA-47, WA-87 R2, WA-67

\$99 | €119 INC VAT

(Page 65)



WA-MBA Microphone Boom Arm

- Premium boom arm, designed for professional broadcast scenarios
- Easy-to-grab tension hinges make positioning your microphone a snap
- Hidden internal cable management system to keep cabling out of sight and under control
- 3/8" and 5/8" threading, compatible with all standard microphone mounting hardware

\$99 | €119 INC VAT

(Page 66)



Premier Premium Cables

- All cable stock by Gotham, Switzerland
- Starquad assembly on balanced cables offers outstanding EMI rejection
- Double-Reussen shielding safeguards against RFI
- Lifetime warranty
- Gold connectors and a braided outer wrap
- Available categories: XLR, XLR-to-TRS, TRS and TS (instrument and speaker)

Starting at \$23.99

(Page 67)



Pro Premium Cables

- All cable stock by Gotham, Switzerland
- Silver connectors
- Lifetime warranty
- Available categories: XLR, XLR-to-TRS, TRS and TS (instrument and speaker)

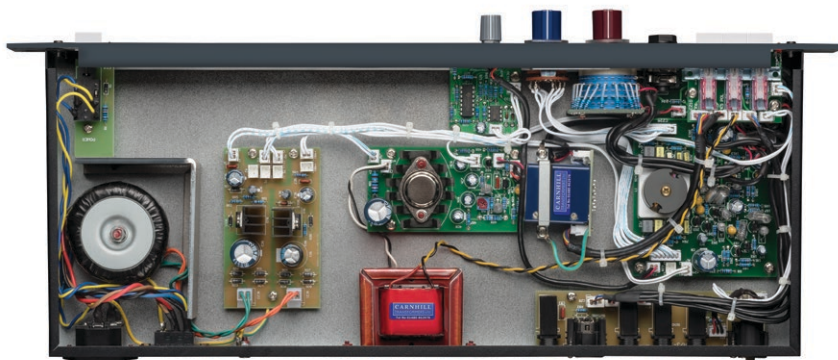
Starting at \$15.99

(Page 67)

73 STYLE BRITISH MIC PREs

WA73 & WA273





A '73 For The Rest Of Us

If there's one preamp that professional engineers would unanimously agree has defined the tone of pop/rock records for the last 50+ years, it would most definitely be the venerable '73 preamp. The classic '73 has been massively used in recording and live applications for decades and is still considered to be the "Holy Grail" of preamps today. The Warm Audio "WA73 Family" provides single and dual channel re-creations of this classic British preamp (with & w/out EQ), that each pay careful and humble homage to the original circuit.

When we at Warm Audio decided to release the WA73 it was imperative to us that the products pay respectful homage to the sacred British console history in both design and performance. The tone and sweet character that the vintage units impart is so unique and familiar, that we had only the pure desire to release truly sonic accurate replicas. After years of R&D and countless hours of auditioning, the WA73 has been born!

The WA73 is a "Desert Island" boutique preamp, but it can also be classified as a studio and live work-horse. The classic '73 was known for being a versatile tool that worked with all kinds of microphones from Condenser, to Dynamic, to Ribbon. The WA73 equally shines on all types of microphones and sources including; vocals, acoustic/electric guitars, bass, drums, percussion, orchestras, keyboards, and even as a tone shaping tool to run partial or complete mixes through. With 80dB of gain and a fully discrete Carnhill Transformer balanced signal path, there's no recording, mixing or engineering task that the WA73 can't handle.

Hand Wired & Hand Assembled

The classic '73 was hand-wired and so is the WA73! Guru's claim that a portion of the '73's classic tone can be attributed to the hand-wired nature of the build. The WA73 is hand-wired and hand assembled, including the PCB components that are all populated by hand.

UK Custom Carnhill transformers

Vintage '73 enthusiasts unequivocally get excited about the component history in these classic circuits. The signal transformers are a common topic of conversation. The classic '73 preamp used various versions of transformers throughout the years, but the most coveted have always been the very first versions. These early version transformers are regarded as the most desirable '73 transformer choice due to their fluid and forgiving nature. They saturate sweetly when pushed, and have been known to make engineers cry when they hear how beautiful their mixes sound through them! Warm Audio worked closely with Carnhill Transformers of Cambridgeshire, UK, to design faithful replicas of these most coveted, early version transformers. We at Warm Audio have not yet heard a modern day '73-style preamp sound as close to the early vintage '73 design as does our WA73 with these beautiful custom Transformers.



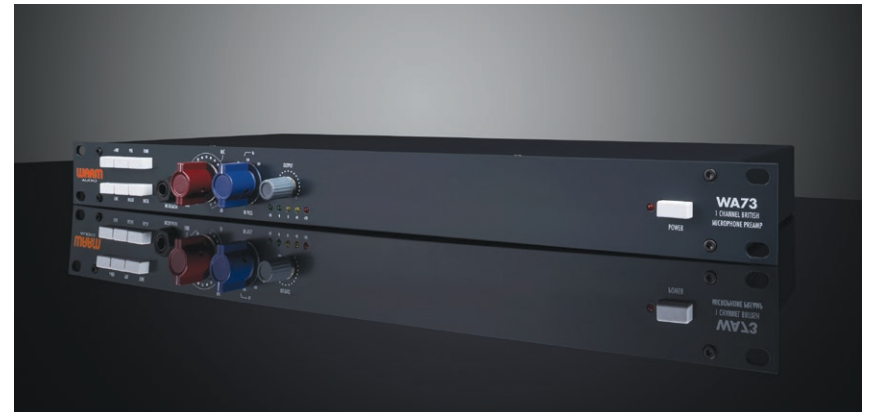
Capacitors & Signal Path

An important part of the classic British circuits not often discussed are the different styles of capacitors and output transistor used. We found it important to maintain integrity to the original design by using tantalum and polystyrene capacitors in the signal path and an output transistor choice that is much smoother in the high gain settings than what is typically found in modern '73-style replicas.



"Pricing should not be the factor when considering Warm Audio... it's the quality and amazing sound that you get out of the products that is the deal sealer. The pricing is just a bonus!"

Barry Pointer ~ Riot House Studio
(Fuel, Rob Zombie, John 5 & The Creatures)



Specifications

- Class A, '73-style British Microphone Preamp
- UK made Carnhill Transformers
- Hand wired, hand assembled
- 80dB of gain - resistor stepped gain switch
- Fully discrete
- TONE button - Changes input transformer impedance for varying tone
- Polarity switch
- +48V phantom power
- 4 position inductor based high-pass filter - 50, 80, 160, 300 Hz
- XLR mic input
- Line level TRS input
- TS Send/Receive insert jacks
- XLR & TRS line level outputs
- Direct In, instrument input
- Output control
- Led level indication
- Freq response 20Hz - 20kHz +/- .5 dB
- 19" rackable
- Ground lift switch
- Internal IEC 115v/230v power inlet

Pricing

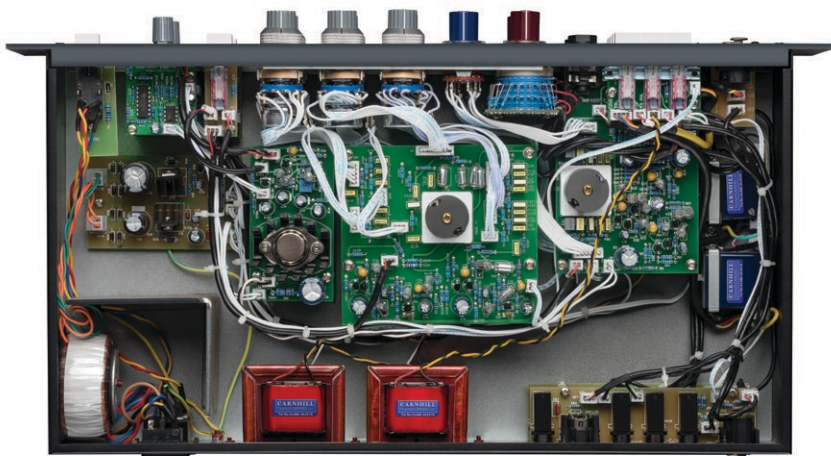
Single Channel: \$599 | €649 INC VAT

Dual Channel: \$999 | €1,099 INC VAT

73 STYLE BRITISH MIC PREs w/ EQs

WA73-EQ & WA273-EQ





A Dual Channel '73 For The Rest Of Us

If there's one preamp-eq that professional engineers would unanimously agree has defined the tone of pop/rock records for the last 50+ years, it would most definitely be the venerable '73 preamp-eq. The classic '73 has been massively used in recording and live applications for decades and is still considered to be the "Holy Grail" of preamp-eq's today. The Warm Audio "WA73 Family" provides single and dual channel re-creations of this classic British preamp (with & w/out EQ), that each pay careful and humble homage to the original circuit.

When we at Warm Audio decided to release the WA273-EQ it was imperative that the products pay respectful homage to the sacred British console history in both design and performance. The tone and sweet character that the vintage units impart is so unique and familiar, that we had only the pure desire to release truly sonic accurate replicas. After years of R&D and countless hours of auditioning, the WA273-EQ has been born!

The WA273-EQ is a "Desert Island" 2 channel boutique preamp-eq, but it can also be classified as a studio and live work-horse. The classic '73 was known for being a versatile tool that worked well with all kinds of microphones from Condenser, to Dynamic, to Ribbon. The WA273-EQ equally shines on all types of microphones and sources including; vocals, acoustic/electric guitars, bass, drums, percussion, orchestras, keyboards, and even as a tone shaping tool to run partial or complete mixes through. With 80dB of gain, a fully discrete Carnhill Transformer balanced signal path, and versatile 3 band inductor EQ, there's no recording, mixing or engineering task the WA273-EQ can't handle.

Hand Wired & Hand Assembled

The classic '73 was hand-wired and so is the WA273-EQ. Guru's claim that a portion of the '73's classic tone can be attributed to the hand-wired nature of the build. The WA273-EQ is authentically hand-wired and hand assembled, including the PCB components that are all populated by hand.

UK Custom Carnhill transformers

Vintage '73 enthusiasts unequivocally get excited about the component history in these classic circuits. The signal transformers are a common topic of conversation. The classic '73 preamp(eq's) used various versions of transformers throughout the years, but the most coveted have always been the very first versions. These early version transformers are regarded as the most desirable '73 transformer choice due to their fluid and forgiving nature. They saturate sweetly when pushed, and have been known to make engineers cry when they hear how beautiful their mixes sound through them! Warm Audio worked closely with Carnhill Transformers of Cambridgeshire, UK, to design faithful replicas of these most coveted, early version transformers. We at Warm Audio have not yet heard a modern day '73-style preamp sound as close to the early vintage '73 design as does our WA273-EQ with these beautiful custom Transformers.



Capacitors & Signal Path

An important part of the classic British circuits not often discussed are the different styles of capacitors and output transistor used. We found it important to maintain integrity to the original design by using tantalum and polystyrene capacitors in the signal path and an output transistor choice that is much smoother in the high gain settings than what is typically found in modern '73-style replicas.

UK Blore Edwards Switch-Pots

A great sounding '73-style circuit should be just as reliable as it is great sounding. The complex dual concentric switch potentiometers in the EQ sections of the WA273-EQ are made in the UK by Blore Edwards who manufacture military spec switches and potentiometers. The use of Blore-Edwards components is no small inclusion for a '73-style preamp-eq in this price range.



Specifications

- Class A, '73-style British Microphone Preamp with EQ
- UK made Carnhill Transformers
- UK made - Blore Edwards EQ dual-concentric switch potentiometers
- Hand Wired, hand assembled
- 80dB of gain - resistor stepped gain switch
- Fully discrete
- TONE button - Changes input transformer impedance for varying tone
- Polarity switch
- +48V phantom power
- Inductor based 3 band EQ
- Low Band Boost/Cut - 35, 60, 110, 220 Hz
- Mid Band Boost/Cut - 360, 700, 1600, 3200, 4800, 7200 Hz
- High Band Boost/Cut - 10, 12, 16 kHz
- Additional high band frequency EQ points added (compared to vintage '73)
- 4 position inductor based high-pass filter - 50, 80, 160, 300 Hz
- XLR mic inputs (front & back)
- Line level TRS input
- TS Send/Receive insert jacks
- XLR & TRS line level outputs
- Direct In, instrument input
- Output control
- Led level indication
- Freq response 20Hz - 20kHz +/- .5 dB
- 19" rackable
- Internal IEC 115v/230v power inlet

Pricing

Single Channel: \$799 | €899 INC VAT

Dual Channel: \$1,499 | €1,649 INC VAT



WA12 MKII

DISCRETE MICROPHONE PREAMPLIFIER

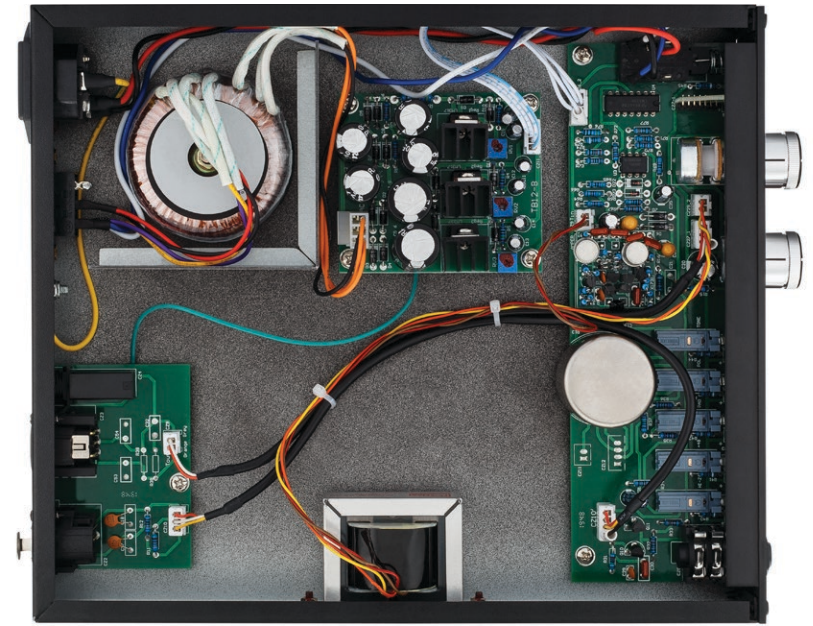




The WA12 MKII is based around a discrete op-amp, the X731, which is our own reproduction of the vintage classic Melcor 1731, considered by some to be the warmer predecessor to the modern 2520-style op-amp. The X731 can achieve vibrant, clean and lifelike tones; but can also be driven into mild saturation at much higher gain levels. The effects can be subtle, but very pleasing to the ear. The WA12 MKII can also accept any discrete op-amp on the market which conforms to the +/-16v, 2520 pinout standard.

Premium Components In Every Product

When developing the WA12 MKII our ears played a big part in the design process. Using CineMag USA transformers and an all discrete signal path ensured that the WA12 MKII would have the building blocks to compete with the best sounding preamps on the market. We are very proud to offer such a robust/professional design in a small and affordable package.



Raising The Volume

A lot of preamps on the market do a good job of raising the volume of mics and instruments. Unfortunately, many pres are doing only that, raising volume. The "Super clean" designs of today often leave the signal exiting the preamp sounding much the same as it did entering it.

If you are looking for a preamp to improve and shape your signal you will most definitely love the WA12 MKII. The WA12 MKII is designed to transform plain instruments and vocals into exciting tone. If your mixes lack depth, struggle to sound alive, or are just missing that professional touch you've always wanted, there is a good chance you will love the WA12 MKII.

Packed With Performance

The WA12 MKII is a completely discrete, high voltage, dual-transformer microphone preamplifier design with high gain (+71dB), high headroom, low noise, and an exciting sonic performance - great for all types of recording applications. A high quality mic preamp is one of the most critical pieces needed to achieve the elusive 'larger than life' sound, and the WA12 MKII is more than capable of delivering.



Specifications

- Utilizes premium grade input and output USA CineMag transformers
- 71dB of Gain, fully discrete signal path
- Utilizes a discrete 6-pin socketed 1731 style opamp. Can be replaced with other 6-pin "2520 footprint" opamps for varying tone/flavor
- TONE button - Switches the input impedance from 600 Ohms to 150 Ohms. Changes the tone of both the mic and HI-Z inputs
- 2 Meg Ohm True HI-Z input on front panel. Sends instrument signal through entire circuit including both CineMag Transformers and discrete opamp. Great for guitars, bass, keyboards and other instruments that have a 1/4" output jack.
- Mic level balanced input: XLR
- Balanced outputs: XLR and 1/4"/TRS
- +48V Phantom Power
- Output attenuation control (after the CineMag output transformer) allows for driving the preamp and transformers into saturation
- LED Meter gain indication
- 20dB pad

Pricing

\$469 USD | €499 INC VAT



"The WA12 MKII is a great little pre that travels in my mobile rig with me around the world."

Andy Sneap ~ Backstage Recording Studio

(Megadeth, Accept, Exodus, Hell, Killswitch, Onslaught, Testament)

WA12 - 500 MKII

DISCRETE MICROPHONE PREAMPLIFIER





Raising The Volume

A lot of preamps on the market do a good job of raising the volume of mics and instruments. Unfortunately, many pres are doing only that, raising volume. The “Super clean” designs of today often leave the signal exiting the preamp sounding much the same as it did entering it.

If you are looking for a preamp to improve and shape your signal you will most definitely love the WA12-500 MKII. The WA12-500 MKII is designed to transform plain instruments and vocals into exciting tone. If your mixes lack depth, struggle to sound alive, or are just missing that professional touch you’ve always wanted, there is a good chance you will love the WA12-500 MKII.

Packed With Performance

The WA12-500 MKII is a completely discrete, high voltage, dual-transformer microphone preamplifier design with high gain (+71 dB), high headroom, low noise, and an exciting sonic performance – great for all types of recording applications. A high quality mic preamp is one of the most critical pieces needed to achieve the elusive ‘larger than life’ sound, and the WA12-500 MKII is more than capable of delivering. The WA12-500 MKII is based around a discrete op-amp, the X731, which is our own reproduction of the vintage classic Melcor 1731, considered by some to be the warmer predecessor to the modern 2520-style op-amp. The X731 can achieve vibrant, clean and lifelike tones; but can also be driven into mild saturation at much higher gain levels. The effects can be subtle, but very pleasing to the ear. The WA12-500 MKII can also accept any discrete op-amp on the market that conforms to the +/-16v, 2520 pinout standard.

Premium Components In Every Product

When developing the WA12-500 MKII our ears played a big part in the design process. Using CineMag USA transformers and an all discrete signal path ensured that the WA12-500 MKII would have the building blocks to compete with the best preamps on the market. We are very proud to offer such a robust/professional design in a small and affordable package.



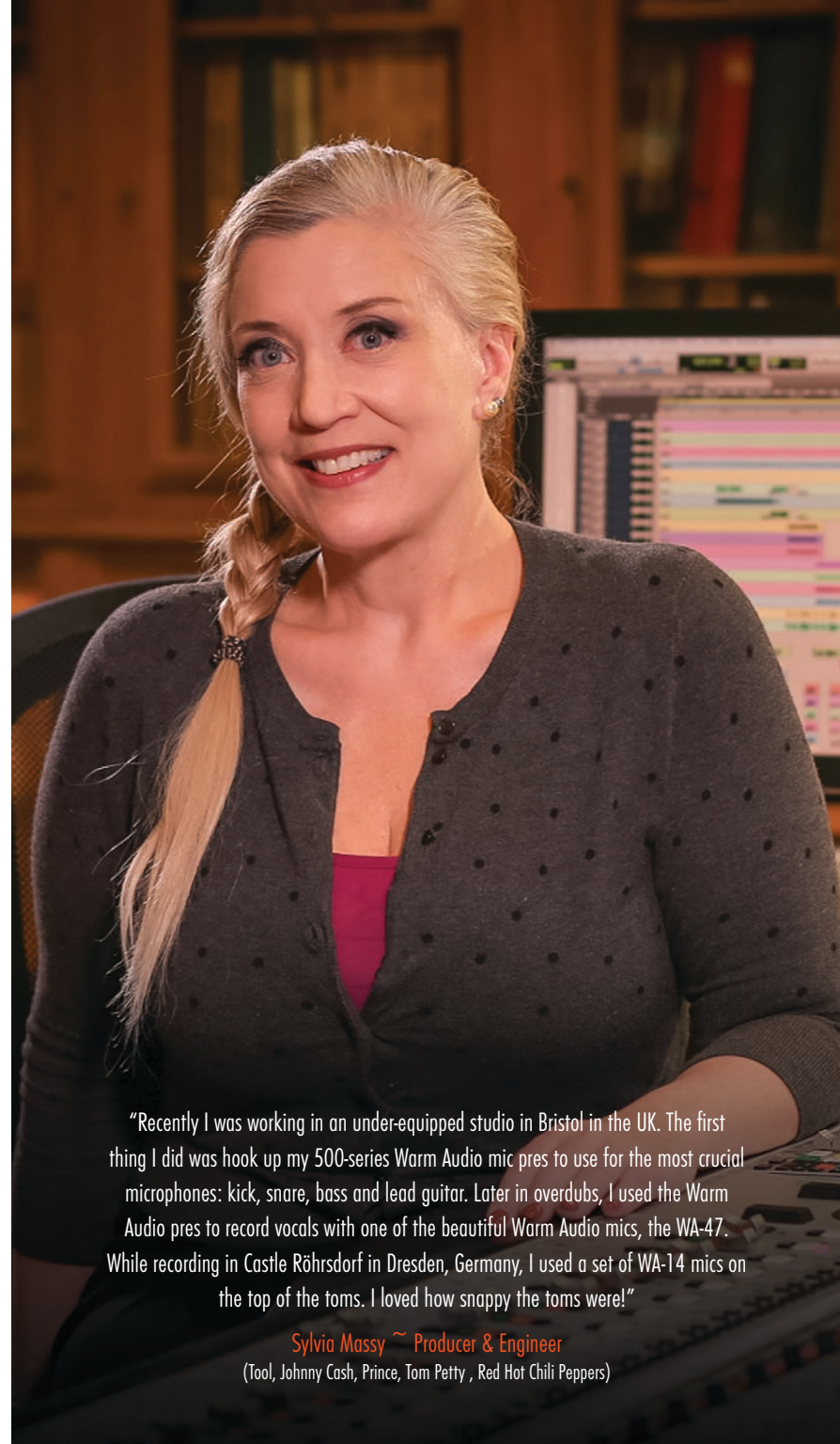


Specifications

- Utilizes premium grade input and output USA CineMag transformers
- 71dB of Gain, fully discrete signal path
- Utilizes a discrete 6-pin socketed 1731 style opamp. Can be replaced with other 6-pin "2520 foot-print" opamps for varying tone/flavor
- TONE button - Switches the input impedance from 600 Ohms to 150 Ohms. Changes the tone of both the mic and HI-Z inputs
- 2 Meg Ohm True HI-Z input on front panel. Sends instrument signal through entire circuit including both CineMag Transformers and the discrete opamp. Great for guitars, bass, keyboards and other instruments that have a 1/4" output jack
- +48V Phantom Power
- Output attenuation control (after the CineMag output transformer) allows for driving the preamp and transformers into saturation
- LED Meter gain indication
- 20dB pad

Pricing

\$419 | €449 INC VAT



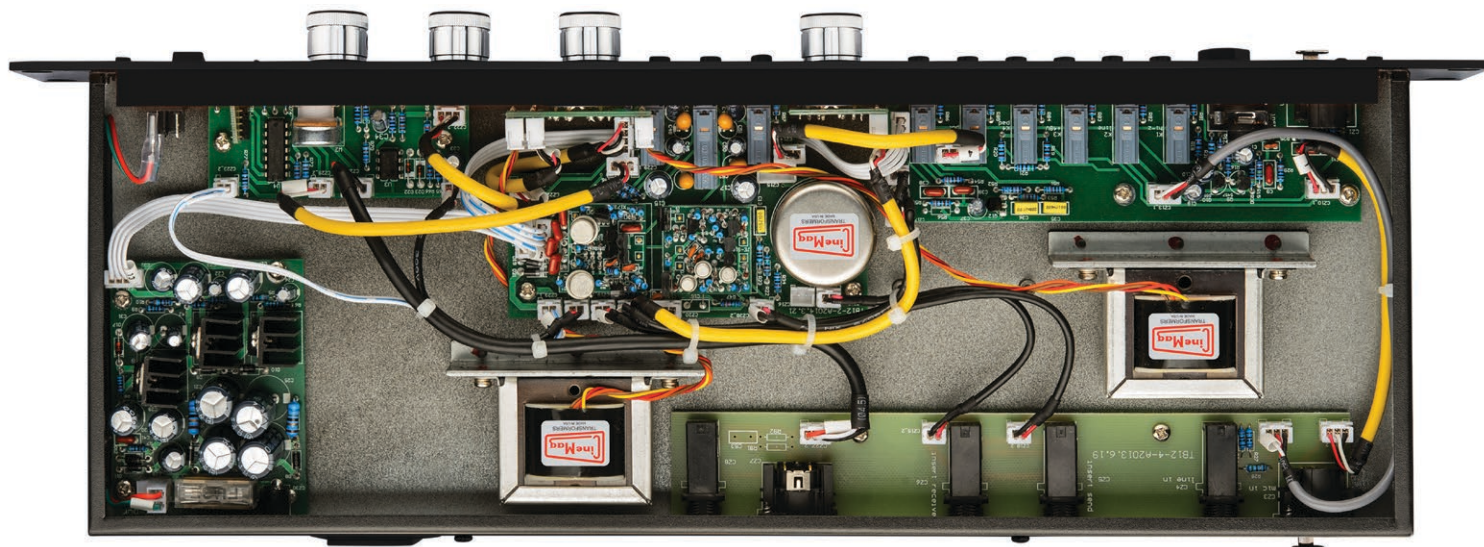
"Recently I was working in an under-equipped studio in Bristol in the UK. The first thing I did was hook up my 500-series Warm Audio mic pres to use for the most crucial microphones: kick, snare, bass and lead guitar. Later in overdubs, I used the Warm Audio pres to record vocals with one of the beautiful Warm Audio mics, the WA-47. While recording in Castle Röhrsdorf in Dresden, Germany, I used a set of WA-14 mics on the top of the toms. I loved how snappy the toms were!"

Sylvia Massy ~ Producer & Engineer
(Tool, Johnny Cash, Prince, Tom Petty, Red Hot Chili Peppers)

TB12 "TONE BEAST"

TONE SHAPING MICROPHONE PREAMPLIFIER





Unleash The Beast!

The TB12 Tone Beast is a fully professional preamp design with loads of gain that can effortlessly capture an array of sources very well. It is a Swiss army knife full of options and tones. With top notch CineMag transformers and multiple discrete signal paths, it's hard to beat the Tone Beast's big, bold, fully-professional sound at this price.

The Tone Beast is a mic pre that likes to be pushed and when pushed will colorize your signal ever so sweetly. The 2 opamps and 2 output transformers at the flip of their switches won't appear to be much different, but as one drives the pre into harmonic distortion, the unique character of each of these components becomes apparent. The Tone Beast is customizable and allows users to source and swap in their own opamps. I've pulled my best tones from this pre right at the saturation point (as loud as I can push the gain before clipping). The output control on the TB12 allows you to limit the signal exiting the preamp even when pushing the gain to really hot levels, giving you maximum control.

Tone Shaping Mic Preamp w/DI - Made Affordable

When designing the TB12 Tone Beast our goal was to make a microphone preamplifier affordable and jam packed full of options, without compromising the quality and design parameters that make this type of microphone preamplifier so desirable.

Premium Components In Every Warm Audio Product

The TB12 "Tone Beast" is a fully discrete, high-voltage microphone preamplifier, utilizing CineMag USA Transformers. Have no fear of hurting the Beast, you can push it very hard into full-on distortions if you wish, and these can sound quite nice on electric guitar, bass or anything else that likes some grit. When hand building mic pres I learned a bit about the "subtle" differences component choices can make. A little change here, and another there often times became a huge deal in a finished mix, but isn't always very noticeable at first take. The different component options in the TB12 are subtle, but when driven into saturation are noticeable and can make a big difference to the way your final mix will sound. Home-based musicians and professional studios alike will find the Tone Beast to be an extremely powerful and fully professional piece of gear that is capable of warming and shaping signals/mixes in a way that is very pleasing to the ear.



"Although I'm an audio infant when it comes to recording I knew I needed to up my vox recording game. A buddy said Warm Audio Tone Beast and after getting one, I say YES! Best thing for me is separate gain and output knobs. If I want to get gritty it's easy for a technologically challenged guy like me to accomplish without clipping. The sonic character changes in the TB12 can be as subtle or dramatic as your taste dictates. Love it!"

Ben Wilson ~ Blues Traveler



Specifications

- Utilizes premium grade CineMag USA Transformers
- 71dB of gain
- Transformer selection provides both Steel and 50% Nickel CineMag output transformers for varying character
- Transformer bypass switch allows for removal of the output transformer from the circuit
- Discrete Opamp selection allows for choosing between a 1731(vintage) and 918(cleaner) style opamp. These are socketed/swappable with your choice of 2520 6 pin footprint opamps
- Impedance switch labeled TONE to switch between 150 and 600 Ohms input impedance.
- 2 Meg Ohm True HI-Z input on front panel sends instrument signal through entire circuit including both CineMag Transformers and the discrete opamps. Great for guitars, bass, keyboards and other instruments that have a 1/4" output jack
- Capacitor selection between Tantalum and Electrolytic for different characters
- 80Hz high-pass filter
- Polarity Reverse
- +48V phantom power
- Output attenuation allows for saturation flexibility of both opamps and transformers.
- 1/4" insert for the use of inline compressors, eq's etc
- Balanced XLR mic (front and back), balanced TRS line, and 1/4" instrument inputs
- Balanced XLR and TRS outputs
- -20dB Pad
- LED VU Meter
- 19" rackmountable

Pricing

\$599 | €649 INC VAT

TB12 - 500 "TONE BEAST"

TONE SHAPING MICROPHONE PREAMPLIFIER





Unleash The Beast!

The Tone Beast is a great mic pre with loads of gain that can effortlessly capture an array of sources very well. With top notch CineMag transformers and multiple discrete signal paths, it's hard to beat its big, bold, fully-professional sound at its price.

The Tone Beast is a mic pre that likes to be pushed and when pushed will colorize your signal ever so sweetly. The 2 opamps and 2 output transformers at the flip of their switches won't appear to be much different, but as one drives the pre into harmonic distortion, the unique character of each of these components becomes apparent. Additionally the Tone Beast is customizable and allows for other opamps to be sourced and easily swapped into the unit. I've pulled my best tones from this pre right at the saturation point (as loud as I can push the gain before clipping). The output control on the TB12 allows you to limit the signal exiting the preamp even when pushing the gain to really hot levels, giving you maximum control.

Tone Shaping Mic Preamp w/ DI - Made Affordable.

Our goal was to make a microphone preamplifier affordable for the first time, without compromising the quality and design parameters that make this type of microphone preamplifier so desirable.

Home-based musicians and professional studios alike will find the Tone Beast to be an extremely powerful and fully professional piece of gear that is capable of warming and shaping signals/mixes in a way that is very pleasing to the ear.

Capacitors & Signal Path

The TB12 "Tone Beast" 500 is a high-voltage microphone preamplifier, utilizing CineMag USA transformers and our own reproduction of the legendary original 2520-style discrete opamp found in the classic American consoles of yesteryear. These op-amps will work in any preamplifier or other device which conforms to the 2520-style footprint and ± 16 voltage standard. Have no fear of hurting the Beast, you can push it very hard into full-on distortions if you wish, and these can sound quite nice on electric guitar, bass or anything else that likes some nice grit. When hand building mic pres I learned a bit about the "subtle" differences component choices can make. A little change here, and another there often times became a huge deal in a finished mix, but often times is not very noticeable at first take. The different component options in the TB12 are subtle, but when driven into saturation are noticeable and can make a big difference to the way your final mix will sound. Home-based musicians and professional studios alike will find the Tone Beast to be an extremely powerful and fully professional piece of gear that is capable of warming and shaping signals/mixes in a way that is very pleasing to the ear.



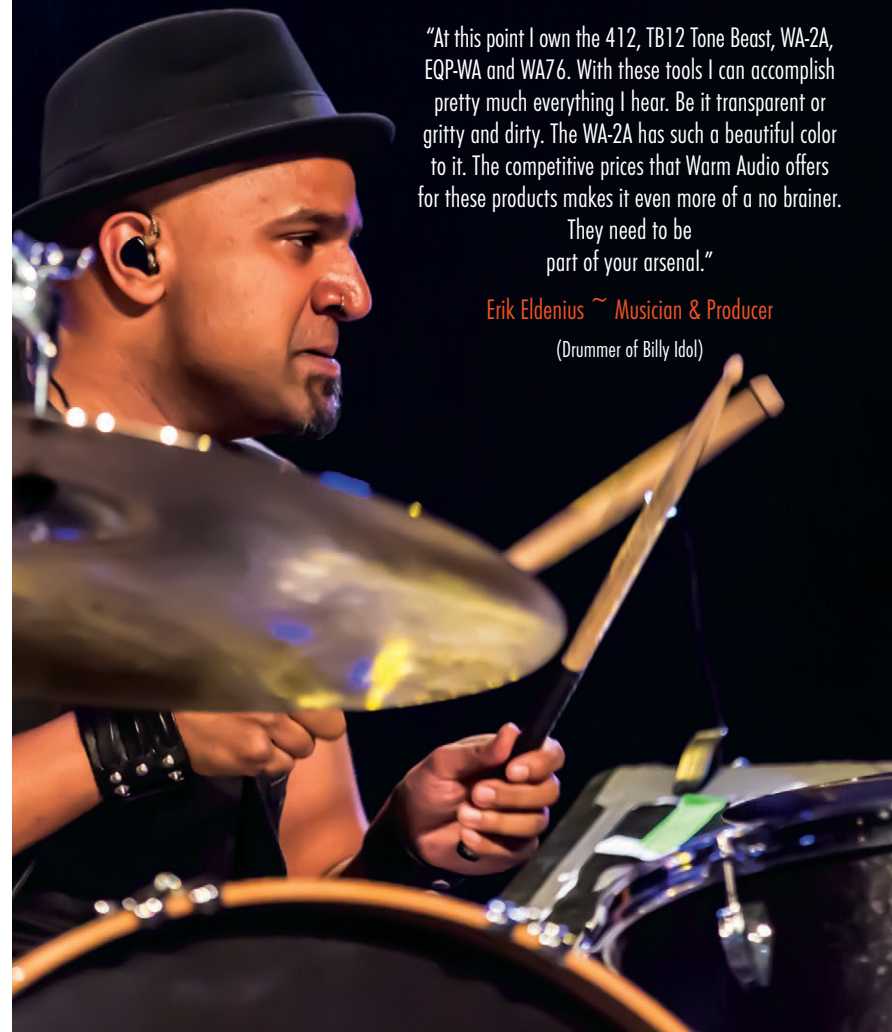


Specifications

- Utilizes premium grade CineMag USA Transformers
- 71dB of gain
- Transformer selection provides both Steel and 50% Nickel CineMag output transformers for varying character
- Transformer bypass switch allows for removal of the output transformer from the circuit
- Discrete Opamp selection allows for choosing between a 1731(vintage) and 918(cleaner) style opamp. These are socketed/swappable with your choice of 2520 6 pin footprint opamps
- Impedance switch labeled TONE to switch between 150 and 600 Ohms input impedance. Changes the Tone of all inputs (Mic, Line and Hi-Z.)
- 2 Meg Ohm True HI-Z input on front panel sends instrument signal through entire circuit including both CineMag Transformers and the discrete operational amplifier. Great for guitars, bass, keyboards and other instruments that have a 1/4" output jack
- Capacitor selection between Tantalum and Electrolytic for different characters
- 80Hz high-pass filter
- Polarity Reverse
- +48V phantom power
- Output attenuation allowing for saturation flexibility of both the opamps and transformers.
- 1/4" insert for the use of inline compressors, eq's etc
- Balanced XLR mic, balanced TRS line, and 1/4" instrument inputs
- -20dB Pad
- LED VU Meter
- Compatible with standard 500 series racks

Pricing

\$549 | €599 INC VAT



"At this point I own the 412, TB12 Tone Beast, WA-2A, EQP-WA and WA76. With these tools I can accomplish pretty much everything I hear. Be it transparent or gritty and dirty. The WA-2A has such a beautiful color to it. The competitive prices that Warm Audio offers for these products makes it even more of a no brainer.

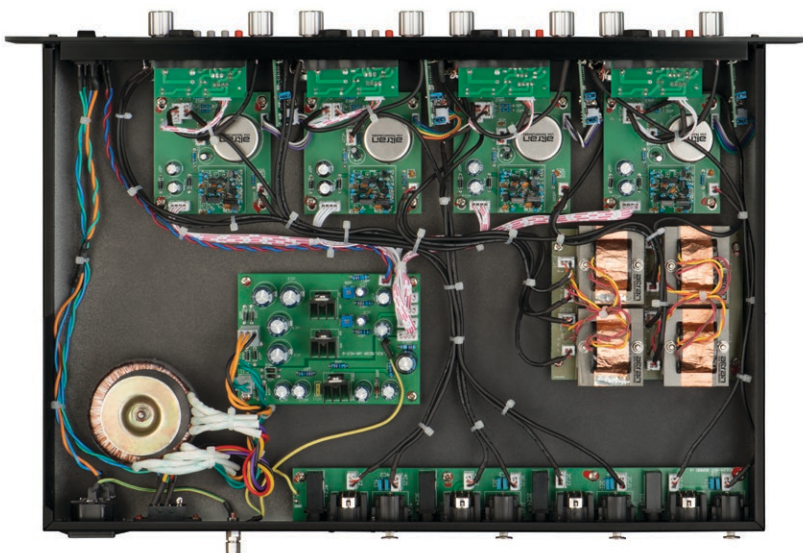
They need to be part of your arsenal."

Erik Eldenius ~ Musician & Producer
(Drummer of Billy Idol)

WA-412

FOUR CHANNEL MICROPHONE PREAMPLIFIER





We'll Give You Four Reasons

The WA-412 provides 4 channels of classic American console preamps in a sleek 1RU design. This style of preamp is often referred to as "the sound of Rock n' Roll" for its BIG punchy low end and smooth open top end. The price/performance ratio of the WA-412 is almost unfathomable to the experienced studio engineer who has possibly paid much more for preamps of this style during their career. Featuring fully discrete socketed 6-pin opamps and custom wound Altran USA input and output transformers, the WA-412 leaves nothing to be desired. If you are looking for multiple channels of world class tone in an affordable package, the WA-412 is the right choice for you.

Inspiration Behind The WA-412

When I first started holding regular studio sessions years ago I always desired to have more channels of high-end mic pre's. I could only afford to have one or two in my studio at a time, which was never enough to record a full band or drummer. I knew very well that if signals were not recorded well "on the way in" they wouldn't be salvageable later, but my budget constrained me. Because of this so many of the sources were recorded through poor-quality mic preamps. If the WA-412 was available back then I likely wouldn't have had to settle for poor, low-quality tone. The WA-412 was designed "for the people" (if you will) and we believe it will become a serious work-horse in many professional and home studios.

~ Bryce Young (founder)

More Features

The WA-412 has all of the features one would expect from this style of preamp and more. Output Trim is available on every channel for precise control and creative gain structuring. A Tone switch (transformer input impedance) is also available on each channel, which allows you to choose between a warm and punchy classic console tone, or go for a more open & neutral sound.

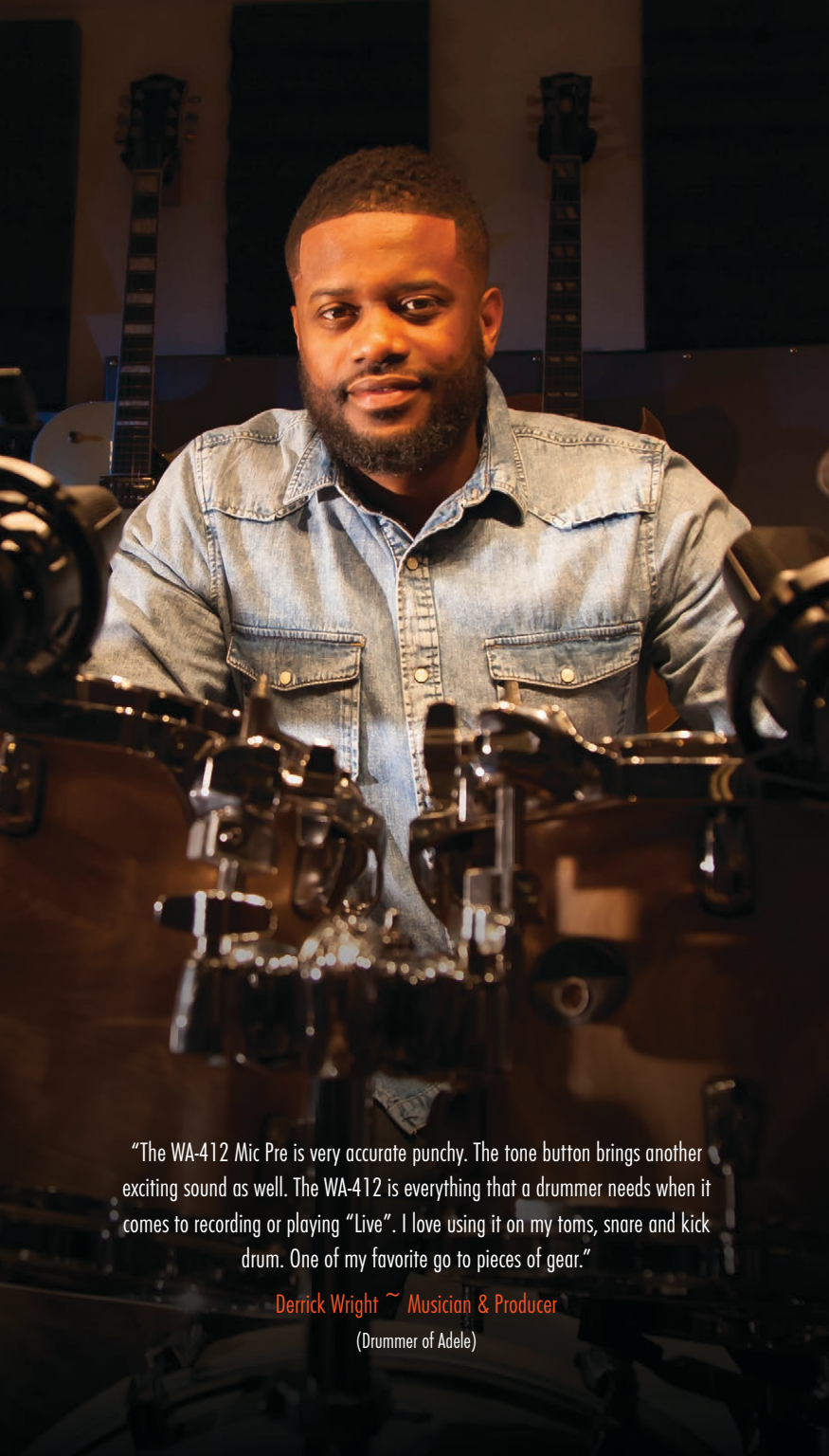


Better Components

Each channel utilizes a fully discrete socketed 6-pin opamp that can be swapped with other opamps. Discrete opamp circuitry is known for its high headroom and low distortion characteristics and has much to do with the coveted sound of these classic console preamps.

We are proud to be using input and output transformers that are made in the USA by high-end transformer manufacturer, Altran. We worked closely with Altran to create unique transformers that extend the low frequency response of these classic preamps. The transformers also use a vintage winding technique that produces a very distinct smooth BIG character.

Carefully choosing the WA-412 components has resulted in an amazing four channel 'workhorse' preamp/DI that performs at the highest levels, while still adding vintage console magic to your signal.



"The WA-412 Mic Pre is very accurate punchy. The tone button brings another exciting sound as well. The WA-412 is everything that a drummer needs when it comes to recording or playing "Live". I love using it on my toms, snare and kick drum. One of my favorite go to pieces of gear."

Derrick Wright ~ Musician & Producer
(Drummer of Adele)



Specifications

- 4 Channel Microphone Preamplifier + Instrument DI
- Fully discrete, transformer coupled, through-hole component topology
- Altran USA custom wound, premium input and output transformers
- X520 discrete op-amp in every channel, socketed for convenience. Can be user-replaced with most 6 pin, discrete op-amps for varying flavor & tone
- 65dB of gain
- Inputs - Microphone XLR & Active Instrument 2Meg ohm HI-Z
- Outputs - Transformer balanced XLR & TRS
- TONE button input impedance - Switches from 600 Ohms to 150 Ohms (affects the tone of both the mic and HI-Z inputs)
- -20dB pad - pads both mic and instrument DI inputs
- Self noise: <90dB (nominal)
- Frequency response: 20Hz to 20kHz <+/-0.25dB (TONE button out), 20Hz to 20kHz +/-2dB (TONE button in)
- +48V phantom power
- LED metering
- Output trim knob for precise level control and tone sculpting
- Internal power supply (grounded, 3 pin IEC cord)

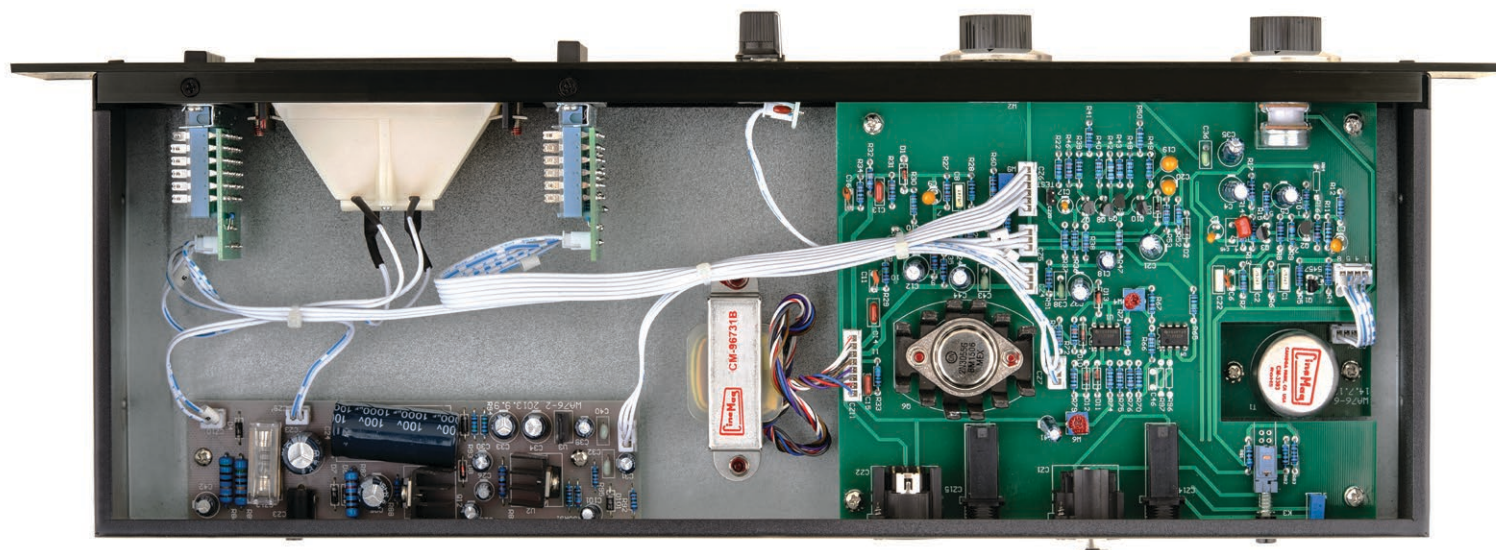
Pricing

\$1,199 | €1,299 INC VAT

WA76

DISCRETE COMPRESSOR





Classic Style

The WA76 Discrete Compressor is a modern reproduction of the Classic '76 Revision D. The WA76 has a fully discrete signal path and uses the original Reichenbach Engineering's (now CineMag) transformer design. The classic '76 was a major breakthrough in limiter technology, and used on hundreds of hit records since its inception. Engineers have craved the ultra-fast attack time and trademark sound of the '76 for decades, and now it is finally affordable!

Discrete Compressor Made Affordable

Our goal was to make a compressor of this pedigree affordable for the first time, without compromising the quality and design parameters that make this type of compressor so desirable.

Premium Components In Every Warm Audio Product

We have faithfully reproduced the circuitry of the revision D, generally considered one of the best and most popular among the different versions made over the years. We've used all discrete, through-hole components, high quality CineMag input and output transformers, and a Class A circuit that stays true to the legacy design.

All Buttons In

The WA76 can reproduce the classic effect known as 'All Buttons In' mode, sometimes also referred to as 'British Mode' or the 'Four Button Trick'. Originally an accident due to the mechanical nature of the interconnected latching switches, this mode is reproduced by pushing in all four ratio buttons simultaneously and getting them to latch. This can take a bit of practice. The resulting compression curve is aggressive and unmistakably unique, and can be heard on the drum tracks of many classic recordings. All-buttons-in compression is typically characterized by having a very aggressive compression ratio, attack and release curves that are more drastic plateaus opposed to gentler slopes, and more audible distortion or 'overdrive' on the signal. Initial transients are more likely to come through loudly, followed by heavy compression curve sometimes described as having a 'sucking' effect as the compressor releases. Because this mode is considered a design accident, faithfully maintained; it is normal for the meter function to 'peg out' and cease providing accurate metering.





Specifications

- Utilizes premium grade input and output CineMag USA Transformers
- True to the Classic '76 compressor in design and performance
- Completely discrete signal path
- Modeled after the D revision
- Supports the famous "all buttons in" ratio setting
- Ultra fast attack time
- Class A line level output amplifier
- Input impedance - 600 Ohms, bridges-T control (floating)
- Frequency Response ± 1 dB 20 Hz to 20kHz
- XLR and TRS inputs. XLR and TRS outputs
- 50dB of gain
- Less than 0.4% total harmonic distortion from 50 Hz to 20 kHz with limiting
- Signal to noise ratio is greater than 74 dB at +25 dBm
- EIN -104.1 dBm
- Attack time, 20 microseconds to 800 microseconds
- Release time, 50 milliseconds to 1 second
- Meter provides dB gain reduction and dB output
- Internal power supply, external 24v AC power transformer
- 19" Rackmount chassis, 2U

Pricing

\$599 | €649 INC VAT



"The WA76 was used on lead vocals for James Taylor's recent album Before This World on "Snow Time", "Montana", "Far Afghanistan" and "Watchin' Over Me"."

Dave O'Donnell ~ Producer

(James Taylor, Eric Clapton, Ray Charles, Keith Richards, John Mayer, Sheryl Crow, Keb' Mo', Lyle Lovett)

WA-2A

OPTO COMPRESSOR



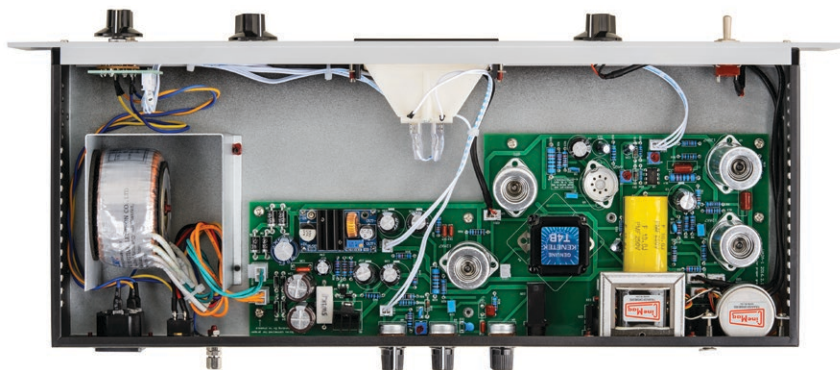
A Four Tube Operation

The WA-2A operates on four tubes: two 12AX7's, one 12BH7, and one 6aq5 (or 6P1J). We proudly use premium tubes in the signal path, which sound very 'open' and LARGE. All 4 tubes are socketed for easy swapping and replacement.



Premium Components In Every Warm Audio Product

The WA-2A is a high-voltage, Class-A opto-compressor, utilizing large-core CineMag USA Transformers, four premium vacuum tubes, and the legendary Kenetek opto-cell - considered by many to be the world's finest.



Analog Tone

Though digital technology and software have made great strides in recent years; we still believe that nothing compares to the level of articulation, depth, realism, and responsiveness of a well-built piece of analog gear. When you hear the bottom-end presence and top-end detail of quality analog gear, the difference is astounding. The cost of most boutique analog equipment is financially out of reach for many recording artists. Our mission is to change this, and introduce as many people as we can to recording and mixing with real, dedicated hardware.

'2A Style Optical Compressor - Made Affordable.

No plug-in or other compressor type quite compares to the warm, forgiving, fluid qualities of the classic '2A optical compressor. For decades, the renowned '2A style circuit has become the go-to device for seamlessly handling vocals, bass, and a wide variety of other instruments and program material in an effortlessly smooth way.

Releasing the WA-2A would be for nothing if we couldn't make it affordable. Since the start of Warm Audio we have striven to give an unprecedented value to our customers, by putting high end audio within the reach of more people than ever before. This philosophy drives everything we do, and every product we offer.



"Warm Audio has the Warm Analog sound I have been trying to attain for a long time. Both compressors have the highest quality and make my job so much easier! I strongly recommend them."

Oscar Autie ~ El Cerrito Studio ~ Grammy Award-Winning Producer
(Jackson Browne, Diego El Cigala, Omar Sosa, Gema Corredero, Conjunto Cespedes)



Specifications

- '2A Style, Transformer balanced, high voltage, opto tube compressor
- Utilizes premium grade input and output CineMag USA Transformers
- USA made Kenetek opto-cell attenuator T4' style module. Socketed to allow retro-fitting with other opto-cells
- Premium tubes. 2x 12AX7, 1x 12bh7, 1x 6aq5 or 6p1
- Fully discrete signal path
- Variable Pre-emphasis, allows for compression high-pass filtering (TONE control)
- Stereo-link capable via TRS connector
- XLR and TRS balanced line level inputs - 600 Ohms impedance
- XLR and TRS balanced line level outputs - 600 Ohms impedance
- Frequency Response +/- 1 dB, 15 Hz to 20kHz
- Gain 40 dB \pm 1 dB
- Input Level +16 dB maximum
- Output Level +10 dB nominal, +16 dB maximum
- Distortion Less than 0.1% THD at \pm 10 dBm
- Noise = -74dB
- Attack Time - 10 milliseconds
- Release Time - 0.06 seconds for 50% release - 0.5 to 5 seconds for complete release.
- Meter displays both dB gain reduction and dB output
- Power - 115/230 volts (switchable), 50/60 Hz
- Dimensions - 19" rackmount chassis, 2U. 19" x 7" x 3.5"
- Weight - 12 lbs

Pricing

\$899 | €999 INC VAT

BUS-COMP

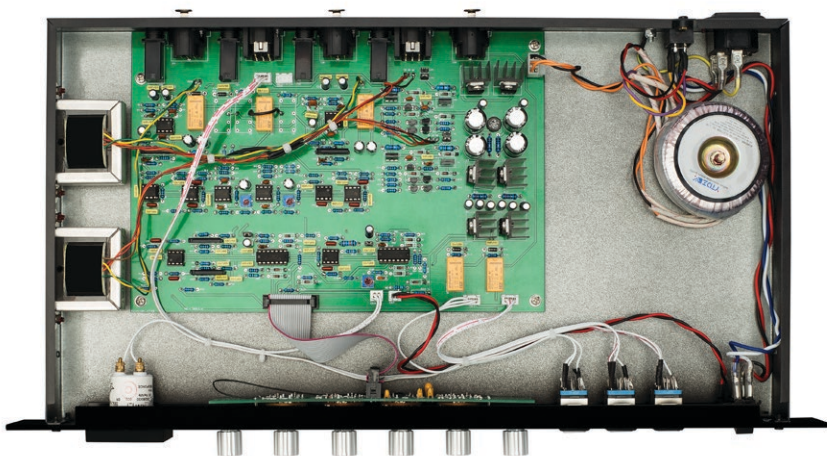
2 CHANNEL VCA BUS COMPRESSOR



Introducing The Warm Audio BUS-COMP

The Warm Audio BUS-COMP is an all-analog, 2 channel, stereo VCA bus compressor based on classic circuitry that has provided silky smooth tone for decades. Stereo VCA bus compressors are masterful at controlling dynamics on many sources, but they have become widely known for their magic touch on stereo mixes.

The BUS-COMP will perform well on stereo mixes, drum mixes, drum overheads, acoustic guitars, keyboards, piano, orchestral instruments, voice-overs and an array of other sources. The BUS-COMP is primarily designed for stereo use, but it can be used just as successfully on individual mono sources. VCA bus compressors of this type have become widely loved for their ability to control dynamics effortlessly but also for the added tone and depth they provide to the audio signal that passes through them, even when no compression is applied.



A Look Inside

Re-creating legendary VCA bus compressor technology was the focus of the BUS-COMP's design, however, adding options and improvements was just as important to us during its development. One feature we are proud to boast is the BUS-COMP's ability to have USA made CineMag transformers inserted into the signal path driven by fully discrete operational amplifiers. With a single push of a front panel switch, these custom USA made transformers are inserted into the audio's path providing increased depth, tone and vibe!



Premium Components

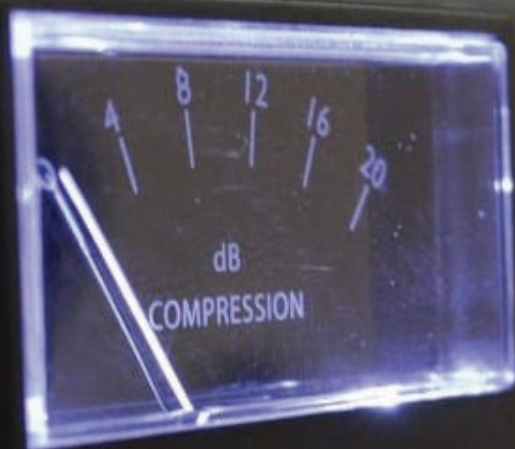
As with all of the products we develop here at Warm Audio, the BUS-COMP was designed with a price point in mind. With efficient, modern manufacturing techniques we are proud to bring this boutique quality, classic VCA bus compressor to the market at a quality-to-price ratio previously unseen. More studios than ever before will now have access to analog quality VCA bus compression. Our desire is for all musicians to be heard the way they want to be heard and we feel the BUS-COMP is the perfect tool to perfect any mix!



"The WA BUS-COMP is an amazing piece of kit. Whether I'm smashing drum room mics on the way in, gluing drum or guitar busses together, or just giving the whole mix an extra punch, it's my absolute go-to stereo compression unit."

Frank Turner

MT GEAR OF THE
YEAR 2020
WINNER



“Warm Audio’s range of classically styled, affordable and authentic-sounding outboard gear has been greatly enhanced by the addition of the Bus-Comp. This mix-bus compressor is almost as good as it gets. After you hear its CineMag transformers in action, you’ll be running as much audio as possible through the unit in search of beautifully enhanced tone.”

MusicTech



Specifications

- All analog, 2 channel, stereo VCA bus compressor
- Based on legendary VCA bus compressor technology
- Selectable discrete opamp stage with CineMag USA transformers
- External side chain source select
- Selectable high-pass filter: 30, 60, 105, 125, 185 Hz
- Compressor engage switch for easy A/B compress vs. No-compress comparison
- Performs well on stereo mixes, drum mixes, drum overheads, acoustic guitars, keyboards, piano, orchestral instruments, voice-overs and endless other sources
- Can be used on stereo as well as individual mono sources
- THAT 2180 VCAs
- Optimally provides both XLR and TRS connectivity
- Noise: < -90dBu
- Dynamic range: > 120dB
- Frequency response: 18Hz - 22kHz
- THD + noise, 20Hz - 20kHz, +20dBu input: < .05%
- Input impedance: 10k Ohms
- Output impedance: 50 Ohms

Pricing

\$699 | €749 INC VAT

EQP-WA

TUBE EQUALIZER





Out Of The Box

The EQP-WA is a re-creation of the most renowned tube Equalizer in studio history, the "Pultec EQP-1A". Not only does the look and feel of the EQP-WA match the classic Pultec units, but the sonic quality has been carefully considered by using top-end components such as CineMag transformers and premium tubes. This fully discrete Tube EQ can pull euphoric sonics from any track and bring a brilliance and luster to mixes that's nearly impossible to achieve inside-the-box. We are proud to have once again redefined the industry standard by bringing a fully professional-grade equalizer to the market at a price that's just as remarkable as the unit.

A Two Tube Operation

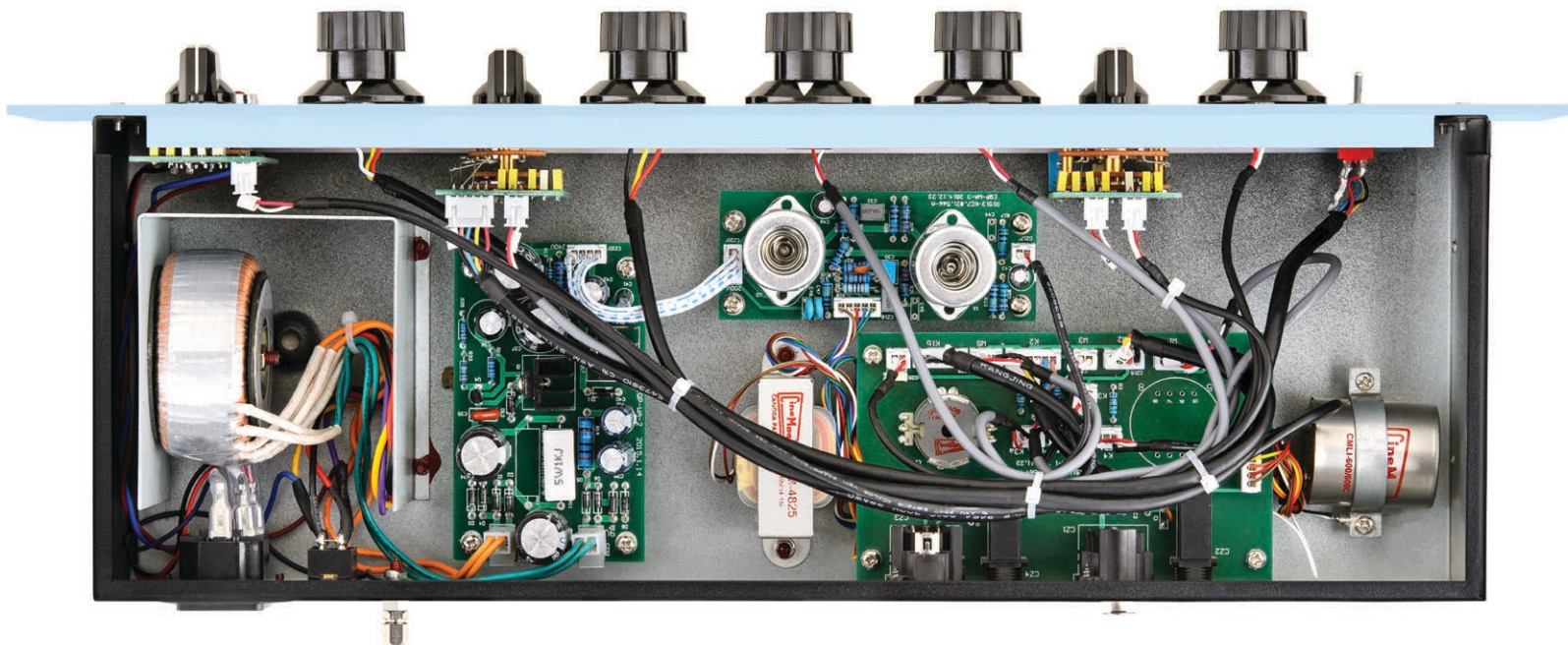
The EQP-WA operates on two tubes: one 12AX7 and one 12AU7. We proudly use premium tubes in this product for their sonic richness and 'open' sound. These 2 tubes are socketed for easy swapping and replacement.

Pultec Style Tube Equalizer Made Affordable

Our goal was to make a equalizer affordable for the first time, without compromising the quality and design parameters that make this type of equalizer so desirable.

Premium Components In Every Warm Audio Product

The EQP-WA is a high-voltage tube equalizer, utilizing CineMag USA Transformers and two premium vacuum tubes.





Specifications

- Utilizes premium grade input and output CineMag USA Transformers
- Tube Equalizer based on the classic "Pultec" EQP-1A
- Premium high voltage 12AX7 and 12AU7 tubes
- CineMag inductor EQ section
- EQ section is bypassable - signal still passes through tubes and transformers for warming effect
- No insertion loss - loss restored by tube amplifier
- XLR and TRS transformer balanced inputs
- XLR and TRS transformer balanced outputs
- Flat frequency response from 20 Hz - 50 kHz
- Boost and Cut controls can be used simultaneously for phase effect
- Low frequency boost - 20, 30, 60, 100, 200, 400, 800 Hz - 12 dB
- Low frequency cut - 20, 30, 60, 100, 200, 400, 800 Hz - 18 dB
- High frequency boost - 3, 4, 5, 8, 10, 12, 16 kHz - 18 dB
- High frequency cut - 3, 4, 5, 10, 20 kHz - 14 dB
- 5 added frequency points for greater flexibility
- Switchable 115/230 volt IEC power inlet
- Dimensions: 19 x 3.5 x 6 inches - 2RU rack mountable

Pricing

\$699 | €749 INC VAT



"I love the EQP. It's an incredibly musical piece and always seems to add a little extra vibe."

Tyler Bryant Tyler Bryant & The Shakedown

"My absolute favorite thing to do with the EQP-WA is run my DI bass through it with a bit of a low and high boost. It punches up the low end without any muddiness, and gives it just enough presence to sit perfectly in my mix without the help of plugins."

Dylan Bould ~ Producer

(Halsey, Liam Payne, Flor)

WA-67

TUBE CONDENSER MICROPHONE





WA-67: Another Legend Reborn

The original '67 became one of the most sought-after and widely-used studio microphones of its time, recording a massive collection of some of the most memorable songs of the last 50 years - we're talking about classic tracks from artists as varied as The Beatles, Led Zeppelin, The Temptations and Nirvana! The original mics are still sought after, but they can command upwards of \$8000 for a pristine unit, putting them far out of reach for most recordists.

Thankfully, Warm Audio has now changed that scenario with the release of the new WA-67! Based around an EF86 pentode tube and having the same smooth and creamy tone of the original, the WA-67 excels at recording just about anything that you put it in front of, and it may immediately become your go-to choice for vocals, guitars, drum toms and overheads, pianos, brass and strings.

Going All Out

At Warm, we're passionate about killer studio tools and we take our responsibility to our customers seriously. That means that we don't make "look-alike" gear that doesn't deliver, and we take considerable time and effort to get as close as possible to both the heart and the soul of an original design. We went to great lengths to recreate the discrete circuit of the original microphone, using boutique components throughout to ensure that nothing got in the way of pure tube magic. The sound and vibe of the original '67 is recreated in our WA-67, and we take great pride in being able to make such a high-quality microphone available to everyone at an unheard of price.

The Capsule: The Heart of a Microphone

Even if you stuff a microphone full of premium components, if the capsule isn't right, nothing is - it's that critical. Knowing this we went to great lengths to recreate the capsule from the original '67, making sure that ours performs the same way, has the same frequency response and contributes to the same chewy character as the original. That meant not only ensuring that the hole pattern was identical, but we also made sure to craft the entire assembly out of brass (including the mounting rings) just like the original design. It takes more time and it's more expensive than using





"I'm thrilled to have a pair of the famed 67 sound in my locker. Such a great vocal mic, but also versatile enough to work on most anything. I have been able to use my pair of WA-67s on multiples vocals, overheads, acoustic guitars, mandolins, and even electric cabinets so far and it worked great on ALL of them!"

Joe Carrell ~ Treasure Isle Recorders

(Thousand Foot Krutch, Tasji Bachman, Sanctus Real, Beck Black, Elle Sera, Pauline Reese)

multiple types of material, but we felt that it was critical to go the extra mile on this microphone. The results speak for themselves - the WA-67 sounds absolutely stellar!

The Guts And The Glory

The EF-86 tube is well-known in the industry for having characteristics that are consistently flattering to audio sources, and it's one of the reasons why the original '67 microphone remains sought after (and why some modern audio manufacturers use it in their own hyper-expensive microphones and preamps). We knew that it was critical to get absolutely right in the WA-67, and we're thrilled with the results.

Going even further, in order to accentuate and complement the custom capsule and EF86 tube, we used top-shelf components to complete our version of the original circuit. We used high-bandwidth polystyrene capacitors, as well as boutique polypropylene caps from Wima and a large output capacitor from Solen. Just as important in a tube design, we also used a custom large-core transformer from Lundahl in Sweden, which plays a significant role in the buttery smooth high frequency response and huge three-dimensional sound of the WA-67. The microphone is also encased in a beautiful nickel-plated brass body and headbasket, which provides strength, additional shielding from extraneous handling noise and the ultimate in audio performance.

Last but not certainly not least, the quality of the 7-pin cable that connects a tube mic to its power supply is also of paramount importance - it carries both audio signals and voltage for the tube on different pins, which means that it plays an integral role in the performance of the microphone. That's why we've partnered with high-end manufacturer Gotham Audio of Switzerland to use their high-end GAC-7 cable with the WA-67. This special cable is integral to the sound and performance of the microphone, and adds the finishing touch to the WA-67 system.



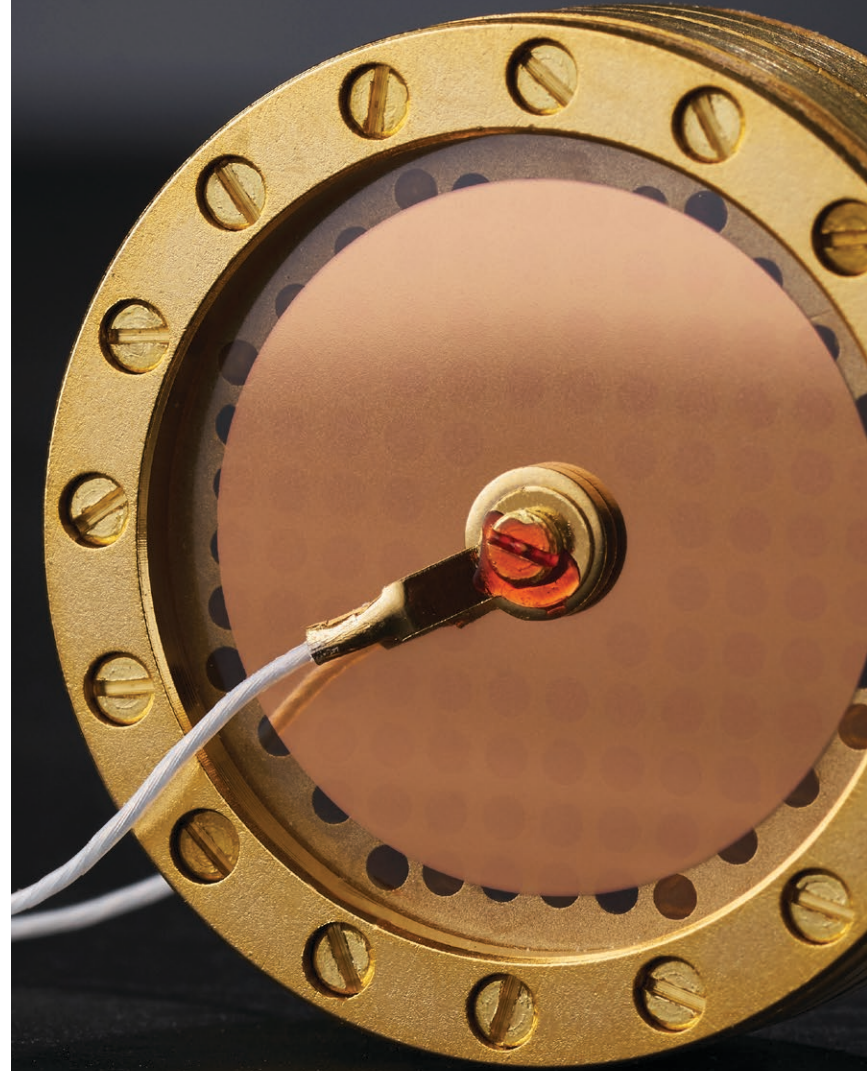


Specifications

- Large diaphragm studio condenser microphone
- Faithful re-creation of the classic '67-style pentode tube circuit
- EF86 pentode tube for creamy smooth clarity and brilliance
- Custom large-core transformer from Lundahl Sweden
- Custom all-brass large K67-style vintage capsule re-creation
- Gold-sputtered Mylar diaphragm, 6 microns thick
- High-bandwidth polystyrene capacitors
- Boutique capacitors from Wima and Solen
- Nickel-plated brass microphone body and headbasket for ultimate acoustic performance
- Premium 7-pin tube cable from Gotham Switzerland
- Polar patterns: cardioid, omni, figure-of-eight
- Switchable high-pass filter
- Switchable -10 dB pad
- Frequency response: 20 Hz - 20 kHz
- Rated impedance: 200 Ohms
- Rated load impedance: 1kOhms
- Equivalent noise level (a-weighted): 17 dB-a
- Maximum SPL for THD 0.5%: 138 dB
- Signal to noise ratio (A-weighted): 78 dB
- Microphone includes: wood box, shockmount, hardmount, power supply, 7-pin mic cable

Pricing

\$899 | €1,099 INC VAT



"I've been writing and recording with Jon Anderson of YES and with other progressive music giants, and found the WA67 to sound amazing on horns, electric guitars and vocals. A must have, character-filled mic for any collection."

Sean McKee ~ Emmy-nominated composer and multi-instrumentalist

WA-251

TUBE CONDENSER MICROPHONE





Sound Like A Legend

The WA-251 was created to offer a classic microphone design to a new generation of recording artists at an affordable price. We spent a great deal of time listening to different '251 microphones to determine what people liked about them and why, how various styles of components impact the tone, and how to give the WA-251 microphone a signature that pays homage to the vintage classic, but also stands out on its own.

The WA-251 is an all vacuum tube, large diaphragm, transformer balanced, multi-pattern, large condenser microphone, based on the classic '251 that has been used on countless hit records for the last 50+ years. The WA-251 is designed for pro studio, home studio, live, and broadcast applications and sounds great on vocals, acoustic/electric guitars, acoustic/electric bass, drums, piano, strings, brass/woodwind instruments, and an array of other sources.

The classic '251 became extremely popular as a vocal microphone in the 1960's and is now considered to be one of the greatest condenser microphones ever created. The classic '251 is still widely used today in professional recording studios but has become extremely rare and cost prohibitive to acquire.

Designing our WA-251 to sound like the classic '251 was no easy task, especially since some of the vintage components are no longer manufactured or available. We are pleased to release such a gorgeous sounding classic to the market at a price that's reachable to more people than ever before.





"I learned of the WARM product line from a number of fine engineers whom I trust. Turns out their enthusiasm was warranted. The WA-251 puts a high quality large-diaphragm tube mic in the hands of musicians at a fraction of the cost of the mic it emulates... with its own pleasing signature sound."

Tony Berg ~ Producer
(Phoebe Bridgers, Andrew Bird)

All Brass Capsule

The WA-251 utilizes a custom reproduction of the vintage CK12 style capsule that was used in the classic '251 microphone - designed with a similar hole pattern and frequency response. Our version of this capsule (model# WA-12-B-60v) is carefully manufactured by an Australian capsule supplier and is precisely reproduced to the vintage specs. We are pleased to offer such a great CK12 style capsule re-incarnation because it allows us to nail the sonics of the most important piece of the formula.

The Tube

A Slovak Republic JJ 12AY7 vacuum tube is used in the WA-251. We auditioned 3 tube brands and fell in love with the JJ 12AY7. The frequency response of the JJ tube, and the way it contributes to the circuit is tonally smooth and vintage in nature.

The Transformer

The WA-251 utilizes an American made CineMag USA transformer. This transformer helps provide the present top end and the LARGE bottom end one would hope to get from a 251-style condenser microphone.

The Cable

One component of a tube microphone that is often overlooked is the 7 pin cable that connects the microphone to its power supply. When auditioning the WA-251 and other tube microphones we learned quite a bit about 7 pin cables and how the shielding and wire gauge size can drastically change the sonics of a tube microphone. We have partnered with Gotham Audio in Switzerland to use their very carefully built high-end 7 pin "GAC-7 cable". Using this cable increases top end presence and the overall size of the recorded image in the stereo field by reducing phase shift and the parasitic effect often experienced in poorly built cables. Gotham Cabling is very expensive and boutique in nature and shouldn't be considered a small addition to the WA-251 package.

The Capacitors

The WA-251 proudly uses polystyrene coupling capacitors, Wima film capacitors throughout, and an imported Solen French capacitor on its output.



Specifications

- Custom WA-12-B-60V edge terminated, dual-backplate, all-brass vintage CK12-style capsule
- CineMag USA output transformer
- JJ Slovak 12AY7 vacuum tube
- Gotham 5 meter GAC-7, 7-pin tube microphone cable
- Wima, Solen France and polystyrene capacitors
- Polar patterns: cardioid, omni, figure-of-eight
- Dynamic Range: 125dBA
- Maximum SPL: 132dB (<0.5% THD)
- Frequency Range: 20 Hz~20 kHz
- Output Impedance: 200 Ohms
- Rated Load Impedance: $\geq 2k\Omega$
- S/N Ratio: 80dBA
- Equivalent Noise: 12dBA (IEC651)
- External IEC grounded PSU
- Total Weight (Mic, PSU, shock mount, cables) - 12 lbs
- Mic Dimensions: 247mm x 46mm

Pricing

\$799 | €899 INC VAT



WA-87 R2

CONDENSER MICROPHONE

(AVAILABLE IN BLACK OR NICKEL)





WA-87 R2: Updated And Upgraded

In 2016, we at Warm Audio introduced one of the most talked-about 87-style FET condenser microphones in the industry with the release of the WA-87, and at just \$599 USD it made the looks and authentic vintage sonics of this style of mic affordable to customers for the very first time. Simply put, the release of the WA-87 changed the industry's perception of what could be achieved at an affordable price.

Based on classic 60s circuitry, the WA-87's rich sound became a favorite of countless producers, engineers, and home recordists everywhere. It was our first microphone and a verifiable hit, and in recent years we've followed it with many other successful and ground-breaking designs.

Since the release of the WA-87 in 2016 we've learned a bunch more about microphone manufacturing, and we've proven that we can shatter the industry's quality expectations at affordable prices. That experience drove us to see if we could improve the WA-87 in tangible ways without having to raise the price, and the result is the new WA-87 R2 (Revision 2). We've used everything we've learned about recreating vintage microphones in the last five years to bring it even closer to the sound, vibe and performance of the original 60s classic we all know and love. We're ecstatic to bring you the result - in short, the new WA-87 R2 is bigger, bolder and just plain better!

A Faithful Reproduction With Top-Shelf Components

The WA-87 is based on a classic 60s circuit that is widely considered to be one of the greatest studio microphones ever designed. We spent countless hours trying to get even closer to the sound of the vintage version than we had with the WA-87, so the new WA-87 R2 uses top-quality components like a NOS Fairchild transistor and high-bandwidth polystyrene and film capacitors from Wima. The WA-87 R2 uses a custom-wound CineMag USA output transformer like the original WA-87 did, with the new version providing a slightly increased output level and improved frequency response. We also employed the same capsule the WA-87 uses, which was designed to the exact specifications of the ones found in the vintage mics. The result is an incredibly accurate sonic replica of arguably the widest-used studio microphone in popular recording history!

"Beyond the specs and sound features, the WA-87 re-creates the classic microphone design extremely well."

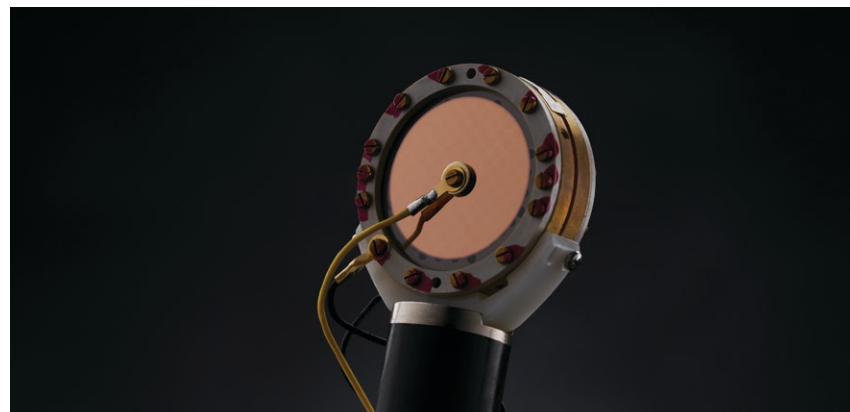
Mitch Gallagher ~ Sweetwater





"The WA-87 R2 is one of the best microphones I've recorded with in a very long time. It's so good! It feels like the perfect match every time I hear my recordings with it. This microphone is definitely my new go-to!"

Ali Caldwell



The Most Versatile Mic In Your Locker

Just like the vintage microphone, the WA-87 R2 excels at recording virtually anything. Three polar patterns (cardioid, omni, and figure 8) make sure you're covered for a wide variety of applications, and an 80Hz high pass filter reduces low-frequency rumble if needed. The switchable -10dB pad comes in handy when you want to record extremely loud sources and not overload the internal electronics.

The WA-87 R2 works brilliantly on vocals, drum overheads, guitars, piano, auxiliary percussion, brass, strings, and more. Not only that, it's the same price as the original WA-87, so you can afford to have several in your mic locker!

Stunning In Sound And Appearance

The WA-87 R2 is now encased in a heavier, stronger and larger nickel-plated brass body, and the new rounded head basket shape adds additional space around the capsule for a more pleasing sonic signature. With authentic vintage warmth and a smooth detailed top end, we truly believe this mic performs on par with microphones costing five times as much or more. No matter what else you've got in your mic locker, the WA-87 R2 is sure to become one of your favorite go-to microphones!

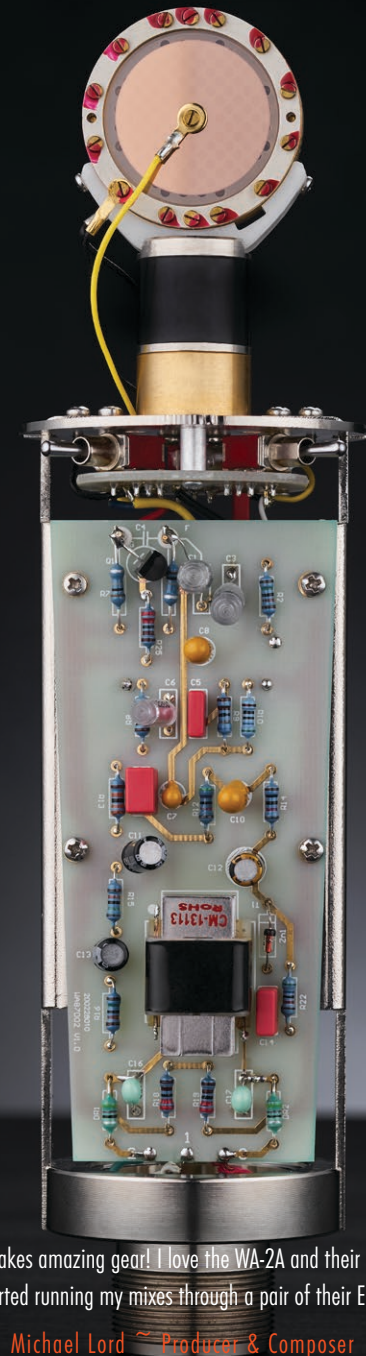


Specifications

- Large diaphragm studio condenser microphone, with a faithful reproduction of the original vintage 87-style circuit
- All discrete premium components, including a NOS Fairchild transistor and Wima/Nichicon capacitors
- Custom CineMag USA output transformer
- WA-87-B-50v capsule—reproduction of classic dual backplate (four-wire termination) K87 capsule
- Nickel-plated brass body
- Polar patterns: cardioid, figure-of-eight, and omnidirectional
- -10dB pad and 80Hz high pass filter
- Frequency response: 20Hz - 20kHz
- SPL: .5% THD @ 125dB (without pad), 132db
- Diaphragm: 6-micron thickness, gold-sputtered membrane, NOS mylar (PET film)
- Noise: -117db
- Included accessories: wooden storage case, hard mount, and shock mount. (Optional flight case available)
- Weight (fully boxed): 6.5 lbs / 3 kg
- Available in black or nickel finish

Pricing

\$599 | €649 INC VAT



"Warm Audio makes amazing gear! I love the WA-2A and their new WA-87 mic. I have started running my mixes through a pair of their EQP-WA's!"

Michael Lord ~ Producer & Composer

(American Idol, Anthrax, Hollywood Today Live, The Fringe, Steel Panther, The Wall)

WA-14

CONDENSER MICROPHONE





WA-14 Large Diaphragm Condenser Microphone

The WA-14 is a '414-style condenser microphone based on the early 1970's microphone used on countless hit records. The WA-14 utilizes a custom all-brass CK12-style capsule, CineMag USA transformer, and a fully discrete signal path. The WA-14 sounds great on a wide array of sources, like punchy or intimate vocals, acoustic/electric guitars, bass, drums/percussion or strings and orchestral material. The WA-14 provides a realism and thickness that is true to the vintage microphone, but now at an affordable price.

All-brass Capsule

The WA-12-B-60V is an all-brass, edge-terminated capsule that captures all the smoothness, rich top end, and warm vintage sonics of the original CK12 capsule. The WA-12-B-60V uses a variant CEK-12 backplate as a basis, which overcomes manufacturing limitations of the original CK12 capsule. The o-ring and housing of the WA-12-B-60V are all made from brass (no Teflon parts), and the diaphragm is 24k gold sputtered 6 micron, NOS PET film (Mylar). The end result is a very consistent, reliable capsule which matches the frequency response and tonality of the classic 1970's classic capsule.

Pattern Select Switch

This switch selects the polar pattern for the WA-14. The three polar pattern options are (from left to right) Cardioid, Figure Of Eight, and Omni-directional.

Adjustable Pad

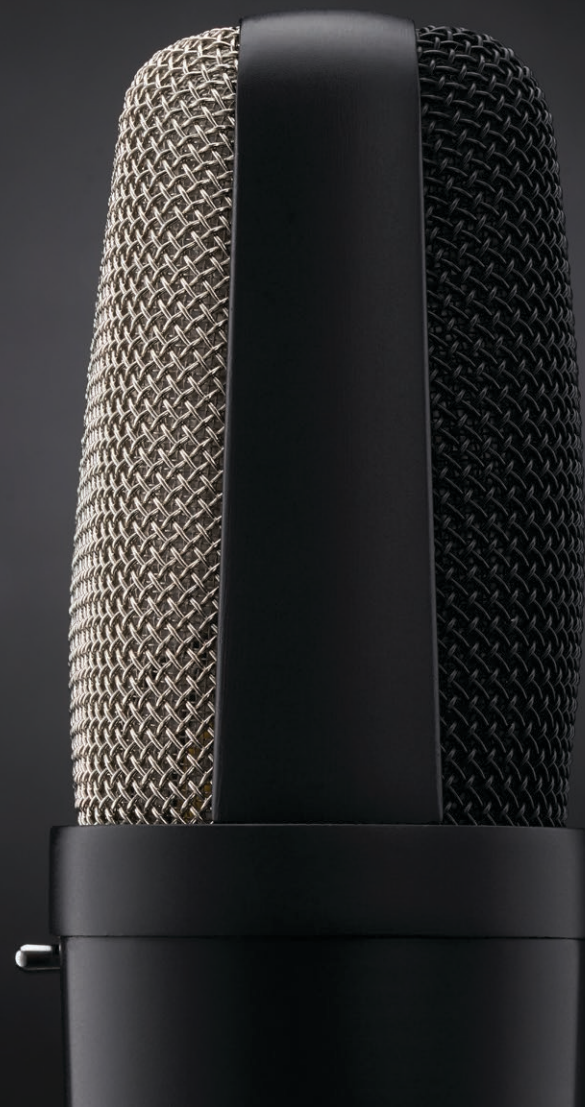
This switch pads the microphone's output. The three available positions are (from left to right) -10, 0, and -20dB.

XLR Output

The WA-14's output is a balanced, gold-contact 3-pin XLR which accepts a standard XLR to XLR shielded microphone cable.

"The WA-14 overcomes the limitation of earlier classic versions while delivering the sound so sought after by audio recordists."

Stephen Bennett ~ Audio Media International





Custom Capsule Design

When designing each new microphone we know that the single greatest challenge will be to offer a capsule that is built to a high standard and priced in a range that every-day musicians and engineers could afford. We already knew where to find great microphone transformers, precision resistors, polystyrene, tantalum and WIMA film capacitors; but we came to realize that a quality affordable microphone capsule that met our specifications simply wasn't out there. We knew we would have to develop our own line of capsules.

The WA (Warm Audio) brand of capsule is the result of several years of research, a lifetime of listening, and a passion for great sound. Above all else, Warm Audio capsules came from the desire to give customers far more quality/value than what they are used to getting in an affordable microphone. Every Warm Audio capsule is made in the same small assembly house in a clean-room environment, and packaged in its own protective jewel case until the moment it is loaded into the microphone. Every capsule is visually inspected and electrically tested for imperfections. Every capsule is also made with all brass parts (no Teflon or other cost saving material), and is carefully skinned from the same supply of high purity NOS Mylar (PET film). We are confident that you will be just as pleased with our microphone capsules as we are to offer them, and that they will give you a lifetime of great recordings and enjoyment.



Specifications

- Large diaphragm condenser microphone with variable pad and three polar patterns
- Features custom WA-12-B-60V edge-terminated, dual-backplate, all-brass vintage CK12-style capsule
- Custom CineMag USA transformer
- Frequency range: 20Hz to 20kHz
- Output pad: 0dB, -10dB, -20dB
- Polar Patterns: cardioid, figure of eight and omni-directional
- Output Impedance: 150 Ohms
- 3-pin gold plated XLR
- Requires +48V phantom power
- Includes shock mount and hard mount
- Color: black

Pricing

\$499 | €549 INC VAT



"I was looking for that warm and fuzzy feeling of real and authentic analogue sound without having to deal with old equipment and the commitment of constant maintenance and repairs. Warm Audio is exactly that. Brand new authentic, amazing sounding analog gear. Couldn't be happier."

Eddie Caipo ~ Studio Engineer, Sound Engineer & Producer

(Enrique Iglesias, Gwen Stefani, Christina Aguilera, The Kings Of Chaos, Tears For Fears, Smash Mouth)

WA-47

TUBE CONDENSER MICROPHONE





Blast From The Past

The WA-47 is an all vacuum tube, large diaphragm, transformer balanced, multi-pattern (9), large condenser microphone, based on the classic '47 that has been used on countless hit records for the last 50+ years. The WA-47 is designed for pro studio, home studio, live, and broadcast applications and sounds great on vocals, acoustic/electric guitars, acoustic/electric bass, drums, piano, strings, brass/woodwind instruments, and an array of other sources. The classic '47 became extremely popular in the 1960's and is now considered one of the greatest microphones ever made. The classic '47 is still widely used today in professional recording studios but have become extremely rare and expensive to acquire.

Designing the WA-47 to sound like the classic '47 was no easy task, especially considering that some of the vintage components are no longer available. We compared and listened to 2 different vintage '47 mics and found that they both sounded amazing but also sounded a little different from each other. These comparison tests became the benchmark for tailoring our WA-47 sonics to sit right in with these 2 vintage '47 mics. We are pleased to release such a gorgeous sounding classic to the market at a price that's reachable to more people than ever before. We are also proud to mention that the WA-47 sounds legitimately indistinguishable to the vintage '47's we auditioned on several sources.

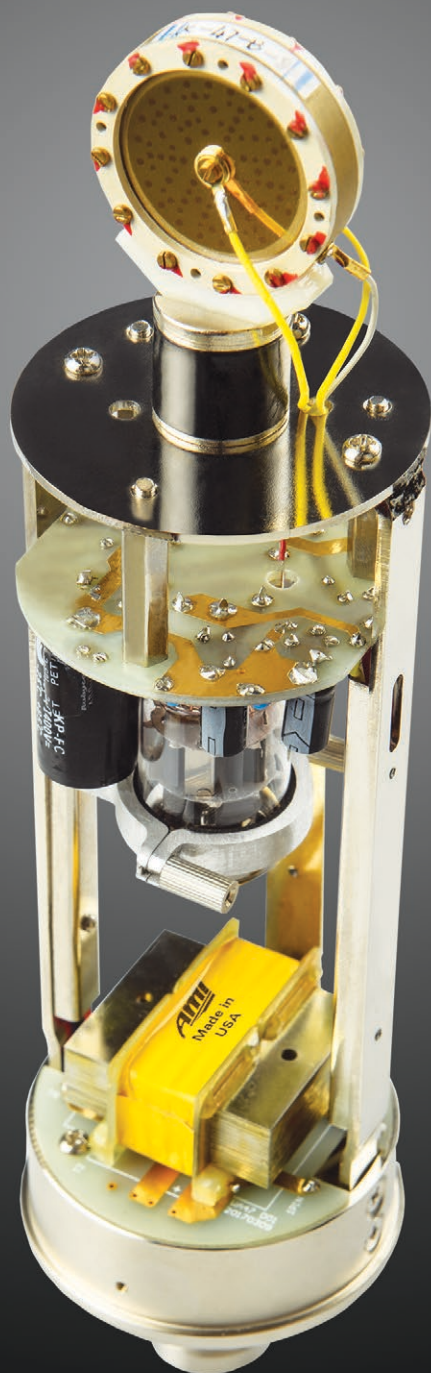
As with all Warm Audio products, we focus heavily on quality components to ensure we release the best sounding product possible. The WA-47 is packed with top end components that are carefully sourced from many of the top pro audio component suppliers in the world.

"WA-47 captures exactly every nuance of my vocals and has been a dream to work with!"

Elle Sera

(Singer/Songwriter & Musician)





True '47 Style Capsule

The WA-47 utilizes a custom reproduction of the vintage K47 style capsule that was used in the classic '47 microphone - designed with the same hole pattern and frequency response. Every Warm Audio capsule is made in the same small assembly house in a clean-room environment, and packaged in its own protective jewel case until the moment it is loaded into the microphone. Each capsule is visually inspected and electrically tested for imperfections.

A large part of any microphone's tone comes from its capsule, and the true K47 style capsule used in the WA-47 is not easily manufactured or typically found in affordable condenser microphones. We are proud to be using such a faithful recreation of this classic part in an affordably priced '47 style microphone.

The Tube

A Slovak Republic JJ 5751 vacuum tube is a lower gain, low noise tube that forces much of the sonics of the capsule and transformer to be heard more significantly than some higher gain tubes might allow. We auditioned 4 different tube brands and fell in love with the JJ 5751. The frequency response of the JJ 5751 and the way it contributes to the circuit is tonally smooth and vintage in nature.

The Transformer

The WA-47 utilizes an American made TAB-Funkenwerk (AMI) USA transformer with large core imported German laminations. This transformer helps provide the creamy smooth top end, and the LARGER THAN LIFE bottom end one would expect from a '47 style condenser microphone.

The Cable

One component of a tube microphone often overlooked is the 7 pin cable that connects the microphone to its power supply. When auditioning the WA-47 and other tube microphones we learned quite a bit about 7 pin cables and how the shielding and wire gauge size can drastically change the sonics of a tube microphone. We have partnered with Gotham Audio in Switzerland to use their very carefully built top-end 7 pin GAC-7 cable. Using this cable increases top end presence and the overall size of the recorded image in the stereo field, by reducing phase shift and the parasitic effect often found in poorly built cables. Gotham Audio is very expensive and boutique in nature and should not be considered a small addition to the WA-47 package.

The Capacitors

The WA-47 uses a polystyrene coupling capacitor for uncompressed top-end response from the capsule, Wima film capacitors throughout, and an imported Solen French capacitor on its output driving the TAB-Funkenwerk (AMI) USA output transformer.



Specifications

- Custom true '47 capsule reproduction (K47 style) - Model# WA-47-B-80v
- Capsule makeup: Gold sputtered, dual large diaphragm, single backplate, 6 microns NOS mylar (PET film)
- TAB-Funkenwerk (AMI) USA output transformer
- JJ Slovak 5751 vacuum tube
- Gotham 5 meter GAC-7, 7-pin tube microphone cable
- Wima, Solen France, and polystyrene capacitors
- Polar Patterns: 9 patterns - Cardioid, Omni, Figure-of-eight + 6 mixed patterns
- Self-noise: 11 dBA
- Dynamic range: 130dBA
- Maximum SPL: 140dB (<0.5% THD)
- Frequency Range: 20 Hz~20 kHz
- Output Impedance: 200 Ohms
- Rated Load Impedance: ≥2kOhms
- S/N Ratio: 82dBA
- Equivalent Noise: 10dBA (IEC651)
- External IEC grounded PSU
- Includes: Microphone, Wood box, PSU, Shock mount, Gotham 7 pin GAC-7 cable, IEC power cable
- Total Weight - 9 lbs
- Mic Diameter: 90mm
- Mic Length: 254mm

Pricing

\$899 | €999 INC VAT



A detailed photograph of a WA47 Jr FET Condenser Microphone. The microphone is silver-colored with a large, cylindrical mesh grille at the top. Below the grille, there is a small switch with '0', 'ON', and '∞' markings, and a '70V' label. The WA logo is visible on the main body. The microphone is mounted on a silver-colored boom stand. In the lower right foreground, the head of a black handheld microphone is partially visible.

WA47JR

FET CONDENSER MICROPHONE
(AVAILABLE IN BLACK OR NICKEL)



Like Father. Like Son.

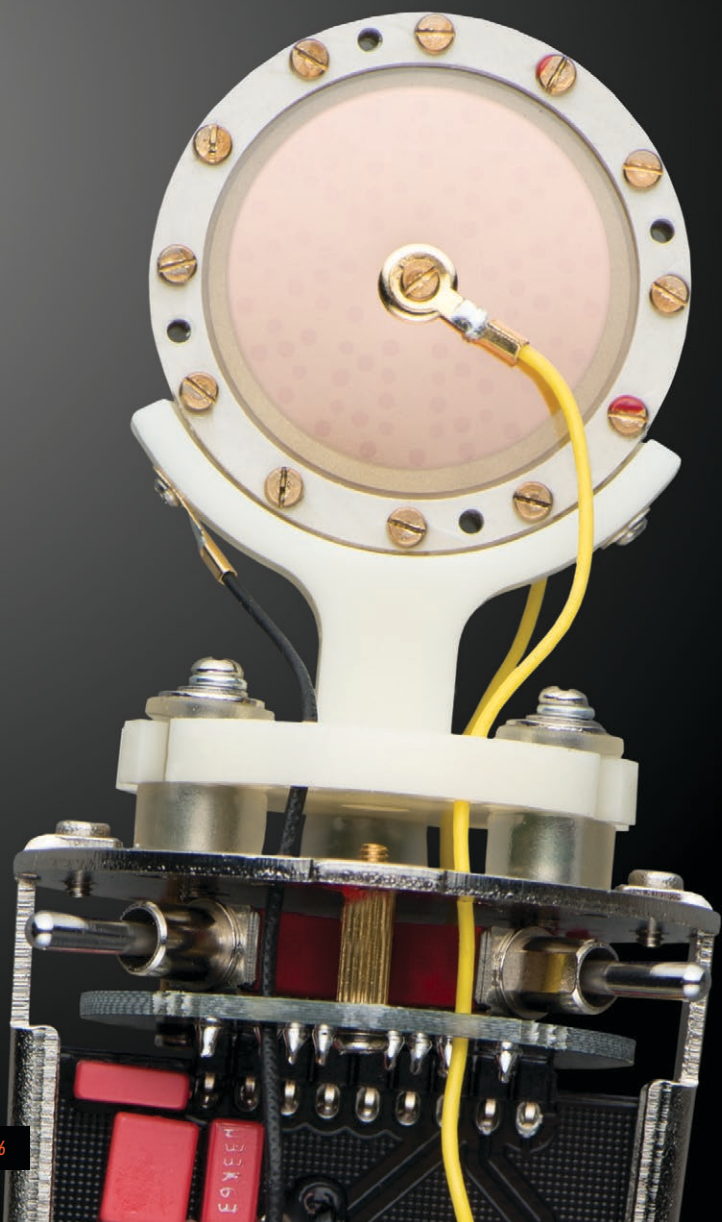
The WA-47jr is a FET transformerless version of the highly renowned classic '47 microphone that has been used on countless hit records for the last 50+ years. The WA-47jr is fully discrete, has 3 polar patterns and is designed for pro studio, home studio, live, and broadcast applications. The WA-47jr sounds great on vocals, acoustic/electric guitars, acoustic/electric bass, drums, piano, strings, brass/woodwind instruments, and an array of other sources.

The WA-47jr proudly utilizes a custom K47 style capsule reproduction, designed with the same hole pattern and frequency response as the vintage design. Our version of this capsule (model# WA-47-B-80v) is carefully manufactured by an Australian capsule manufacturer with careful precision and repeat-ability that allows the most important sonic piece of the classic mic to be heard and influence the tone and signature of the WA-47jr. The WA-47jr's low-noise and discrete signal path, when paired with this excellent true '47 style capsule, allows it to obtain a very similar tone to the classic '47 microphone, but at a much lower price tag. The WA-47jr utilizes the same K47 style capsule found in our flagship WA-47 tube condenser microphone.

The WA-47jr circuit uses high quality Toshiba FET's, Wima film capacitors and Panasonic electrolytic capacitors. The circuit is modernized and more simple than the classic '47 tube microphone, but the components and circuitry are top-notch, and have a sound quality and tone that punches far above anything we've ever heard in this price range.

We at Warm Audio are very excited to bring this '47 style FET condenser microphone and classic tone to the market at such an affordable price. We feel confident that you will enjoy a lifetime of beautiful recordings with the WA-47jr.





Quality Components Make A Better Mic

The WA-47jr proudly utilizes a custom K47 style capsule reproduction, designed with the same hole pattern and frequency response as the vintage part. Our version of this capsule (model# WA-47-B-80v) is carefully manufactured by an Australian capsule manufacturer with careful precision and repeat-ability. The WA47jr's low-noise and discrete signal path then paired with an excellent true '47 style capsule allows this mic to obtain a very similar tone to the classic '47 microphone at a much lower price tag.

The Warm Audio WA-47-B-80v capsule is also used in our flagship WA-47 tube condenser microphone.

Package Includes

Microphone, Shock mount, Hard mount, Zipper storage pouch.

3 Polar Patterns

Cardiod, Figure-Of-Eight & Omni-directional

High Pass Filter

A 70Hz high pass filter is available for reducing rumble and other subsonic information.

-10dB Pad

A -10dB pad switch is available on the WA-47jr. The pad exists internally within the active circuitry.



Specifications

- FET transformerless '47 style condenser microphone
- Custom true '47 capsule reproduction (K47 style) - Model# WA-47-B-80v
- Capsule makeup: Gold sputtered, dual large diaphragm, single backplate, 6 microns NOS mylar (PET film)
- Fully discrete signal path, Toshiba FET's, Wima film capacitors, Panasonic electrolytic capacitors
- Polar Patterns: Cardioid, figure-of-eight, and omni-directional
- High-pass filter: 70Hz
- Pad: -10dB
- Self-noise: 9dBA
- Dynamic range: 138dBA
- Maximum SPL: 147/157dB (@1kHz 1kOhms 0.5% THD, 0/-10dB)
- Frequency Range: 20 Hz ~ 20 kHz
- Sensitivity: 10mV/Pa or -40dB
- Output Impedance: 100 Ohms
- Rated Load Impedance: ≥1kOhms
- Maximum output: 16dBu @1kHz, 1kOhms, 0.5% THD
- S/N Ratio: 85dBA (IEC651)
- Equivalent Noise: 9dBA (IEC651)
- Dynamic Range: 138dBA (IEC651)
- +48V phantom powered
- 3-Pin Gold-Plated XLR
- Includes: Shock mount, hard mount, zipper storage pouch
- Nickel Plated
- Weight: 1.1 lbs
- Diameter: 52mm
- Length: 210mm

Pricing

\$299 | €349 INC VAT



WA-84

SMALL DIAPHRAGM CONDENSER MICROPHONE

(AVAILABLE IN BLACK OR NICKEL)





Sound Like A Legend

The WA-84 is a cardioid, vintage-style, small diaphragm condenser microphone based on classic microphone circuit topology. The WA-84 sports a fully discrete signal path, a CineMag USA transformer, Fairchild transistors and Wima capacitors. The WA-84 is designed for pro studio, home studio, live, and broadcast applications and sounds great on a variety of instruments and sources, such as; acoustic/electric guitars, acoustic/electric bass, drums, piano, strings, brass & woodwind instruments, and an array of other sources.

The WA-84 has a very LARGE sound for its small size and uniquely uses a heavy Nickel CineMag signal transformer in its signal path to warm up and ENLARGE sound sources. Small diaphragm condenser microphones have widely moved to transformer-less technology in recent years for ease and lower-cost manufacturing. When designing the WA-84, however, we chose to go the extra mile and take the classic route by tackling a more boutique design known for it's crystal clear, yet smooth, LARGE sound.

We are proud to offer something special to the market-place by using large core transformer technology (CineMag USA) in a small diaphragm condenser microphone package. The result is a circuit that we feels sounds absolutely gorgeous and goes the extra mile in terms of signal integrity and smooth boutique tone.

The WA-84 is offered in both black and nickel colors and in single and stereo pair quantities.

WA-84 - Nickel & Black (Single Unit)



Single Unit

\$399 | €449 INC VAT

WA-84 - Nickel & Black (Stereo Pair)



Stereo Pair

\$749 | €849 INC VAT



Specifications

- Utilizes a CineMag USA Transformer
- Directional Pattern: Cardioid
- Fully Discrete Vintage-style Signal Path
- Vintage Capsule Reproduction
- Package Includes: Microphone, Cardioid Capsule, Shock-mount, Mic Clip, Windscreen and Carrying Case
- +48V Phantom powered
- Frequency Range: 20Hz - 20kHz
- Sensitivity: -39dB or 11mV/Pa @ 1kHz
- Output Impedance: 200Ω
- Rated Load Impedance: ≥1kΩ
- Pad: 0dB or -10dB
- Maximum SPL: 123/133dB @ 1kHz, 0.5% THD, 0/-10dB
- S/N Ratio: 78dBA (IEC651)
- Equivalent Noise: 16dBA (IEC651)
- Dynamic Range: 107dBA (IEC651)
- Connector: 3-Pin Gold-Plated XLR
- Weight: 122g each
- Finish: Black & Nickel

Pricing

SINGLE - \$399 | €449 INC VAT

STEREO PAIR - \$749 | €849 INC VAT

WA-84 Premium Stereo Package: Featuring Cardioid and Omni Capsules

The WA-84 Premium Stereo package includes 2 microphones with Cardioid and Omni Capsules that have a very LARGE sound for their small size. The WA-84's uniquely use heavy Nickel CineMag transformers in their signal path to warm up and ENLARGE sound sources. Small diaphragm condenser microphones have widely moved to transformer-less technology in recent years for ease of design and a lower-cost manufacturing. When designing the WA-84 we chose to go the extra mile and tackle a more boutique design known for its crystal clear, yet smooth, LARGE sound.

We are proud to offer something special to the market-place by using large core transformer technology (CineMag USA) in a small diaphragm condenser microphone package. The result is circuits that we feel sound absolutely gorgeous and go the extra mile in terms of signal integrity and smooth boutique tone.

Pricing

\$899 | €999 INC VAT



FOXY TONE BOX

OCTAVE FUZZ FX PEDAL

The Return of a Legend

The new Foxy Tone Box from Warm Audio is a hyper-accurate recreation of one of the most sought-after and beloved fuzz pedals of all time - used in the early seventies by legendary tone masters Billy Gibbons and Peter Frampton, and in the present day by folks like Adrian Belew, Nine Inch Nails and Beck. Covered in thick velvet just like the vintage pedal, the Warm Audio Foxy Tone Box faithfully recreates the vintage circuit and brings you the huge tone, octave-up sounds and look of the original... without having to pay crazy vintage prices!

Serious Attention to Detail

The specific components used in a pedal circuit are critical to the way that it sounds and reacts to your playing, so each Foxy Tone Box is assembled by hand using premium parts. We searched far and wide for a stash of the correct NOS ("New Old Stock") Fairchild transistors used in the original—and then paired them with germanium diodes, high-watt carbon resistors, and film capacitors to bring the fury of the vintage pedal to the present day. It's true bypass, and it sounds like nothing else on earth!

Fuzz It Up

Just like the original, the Foxy Tone Box features controls for Volume, Sustain, and Fuzz (from "Mellow" to "Brite"), along with a switch to engage the pronounced octave effect. From mellow and subdued crunch to all-out searing fuzz and everything in between, this pedal is a virtual library of dirt encased in orange velvet!

To get started, keep the Octave switch off and roll the Fuzz to the "Mellow" side for warm, square-wave distortion. Then engage the Octave effect, crank the Fuzz to "Brite", and increase the Sustain for maxed-out, hyper-compressed tones that are barely hanging on for dear life! Electric guitar is the obvious application, but try it on synthesizers, drum machines, bass, acoustic/electric, and more. If you can plug a cable into it, the Foxy Tone Box can add character you just can't get anywhere else.



Specifications

- Faithful recreation of the original "foxy" fuzz circuit with 100% analog, fully discrete signal path
- Premium components used throughout, including the NOS 2N3565 Fairchild transistors found in the original circuit
- Uses carbon resistors, germanium 1N34A diodes, and premium film capacitors
- True bypass operation
- Gold-plated PCB pads
- Volume, sustain, and fuzz knobs
- Octave sustain switch for engaging the octave-up effect
- 1/4" input (inst) and output (amp) jacks
- Red LED power indicator
- Groovy vintage enclosure covered in orange velvet
- Powered by 9V battery or standard 9V DC pedal adapter (2.1 mm, center negative DC adapter included)
- Power consumption: 1.5mA
- Width: 6.5"
- Depth: 3.75"
- Height: 1.5"
- Weight: 1.4 lbs

Pricing

\$149 | €179 INC VAT

JET PHASER

PHASER FX PEDAL WITH FUZZ

Rebirth of a Classic

The seventies were an amazing time, as bell-bottoms, chains and afros dominated the fashion scene and the swoosh and swirl of phaser effects were everywhere on the radio. From the guitar work of David Gilmour, Brian May and Eddie Van Halen to the trail-blazing keyboard stylings of Steely Dan, Herbie Hancock and Paul Simon's Richard Tee, it seemed like everyone was incorporating phasers into their sound.

Of all of the designs available during that time period, one phaser pedal stood apart from the others due to its flexibility, sound quality and addition of fuzz sounds, and it was immediately adopted by funk bass pioneer Larry Graham as the core of his modulated sound with both Sly and The Family Stone and his own Graham Central Station.

The Warm Audio Jet Phaser is a hyper-authentic recreation of this famous pedal, accurate from the gooey swirl of the audio circuit to the look and feel of the enclosure, except that it's true bypass and far more affordable and reliable than vintage units!

The Jet Set

The Jet Phaser contains six modes, with two labeled "PHASE" and four labeled "JET". The two PHASE modes produce traditional phasing effects, with the first having moderate modulation depth for more subtle sounds, and the second having increased depth for more exaggerated results.

However, the similarities to normal phase pedals end there. The four JET modes engage the "jet" (or fuzz) effect, and that's when things get seriously fun!

There are four fuzz/phase combinations:

- Bright fuzz/shallow phase
- Bright fuzz/deep phase
- Dark fuzz/shallow phase
- Dark fuzz/deep phase

When the JET modes are active, the pedal's output level is controlled by the JET LEVEL knob. This enables you to set up the JET modes as a boost, if desired—which could be perfect for solos!

Creative Control

The Jet Phaser also features a RESONANCE control that's available in all six modes, allowing you to dial in varying amounts of filtered sci-fi craziness. Additionally, you get creative control of the modulation rate: the SLOW RATE knob allows you to set the main modulation speed, but hitting the FAST/SLOW foot switch always kicks the rate up to the maximum speed possible. It's a cool design, because the change from fast to slow ramps up and down gradually like an organ's rotary speaker. Unlike most phasers, the Jet Phaser can actually get "in-between" speeds by continuously hitting the FAST/SLOW foot switch like organ players do!

The Jet Phaser's true bypass operation makes it easy to incorporate into any rig, and the fact that it runs at 18V gives it high headroom and pristine audio quality (it can be powered with the included 18VDC adapter or two 9V batteries). We already know it'll sound great on guitar, bass, and keys, but don't let that stop you from slapping it on a vocal track or a drum bus - use your imagination!



Specifications

- Faithful recreation of the original "jet" phase circuit
- Uses premium components throughout, including carbon film resistors and film capacitors
- True bypass operation
- Six modes: jet (1-4), phase (1-2)
- Effect/normal and fast/slow foot switches
- Jet level, mode, resonance, and slow rate knobs
- Gradual rate change when fast/slow switch is pressed, simulating a rotary cab
- 1/4" input (inst) and output (amp) jacks
- DC adapter/battery switch
- Rugged steel chassis with attractive wooden side panels
- Powered by two 9V batteries or 18V DC adapter (included)
- Power consumption: 9mA
- Width: 10.25"
- Depth: 6.5"
- Height: 2.25"
- Weight: 4.6 lbs

Pricing

\$149 | €219 INC VAT

DI BOXES

ACTIVE AND PASSIVE

A DI Box Like No Other

Whether you play guitar, bass, keyboards or another stringed instrument, you'll need a direct box that won't diminish your instrument's tone, like the Direct Box Active and Direct Box Passive from Warm Audio. Built around world-famous CineMag USA transformer topology and engineering, these DI boxes are like no others on the planet. Constructed with top-tier discrete components housed in rugged aluminum chassis' that include switches, knobs and connectors that are all designed to withstand heavy abuse on the road or in the studio.

Made With USA Custom CineMag Transformers

Every aspect of our direct boxes are designed for maximum sonic integrity, from the custom-wound CineMag USA transformer to the rugged metal knob and switches. You can expect warm, rich tone even after long cable runs, and the extruded aluminum enclosure ensures a long life span. When you need to convert an instrument-level signal to mic-level, with sonic quality as your top priority, you'll be well-served with the Direct Box Active and Direct Box Passive from Warm Audio.

New DI Box Experience

Warm Audio DI boxes offer the rare versatility of having an onboard variable pad knob which attenuates your input signal all the way from -3dB to -30dB, which will easily tame any instrument input source.

Both of our Direct Boxes offer a Thru-put jack that is jumpered to the input jack. It is a convenience jack allowing you to send your instrument's signal to a second place in addition to the live mixer or recording device. Our Direct Boxes can also take a recorded signal at line level and send it to another line input while simultaneously sending signal out of the XLR mic level output of the Direct Box.

Typical Applications For A DI Box

Simply put, a DI box converts high impedance unbalanced output signals to low impedance balanced output signals, allowing you to connect electronic instruments like guitar, bass keyboards or drum machines directly to a PA or recording system.

Passive Or Active?

Direct Box Active is best for instruments with passive pickups, especially acoustic instruments. The Direct Box Active can also operate in "passive" mode. Direct Box Passive is best for balancing the signal of instruments with active electronics, but still performs extremely well on passive pickups by producing a frequency range that exceeds the bandwidth of most passive DI boxes on the market.



Passive Specifications

- Custom-wound CineMag USA output transformer
- Converts instruments to mic-level signals without signal degradation
- Ideal solution for plugging your instrument direct into any mic pre
- Top-quality Class A components with gold-plated traces on circuit board
- Rugged aluminum construction
- Pad: variable from -3dB to -30dB
- Balanced outputs: 600 Ohms, mic level
- Input impedance: 1 meg Ohms
- THD: .01% From 20Hz to 100Hz. Less than .004% From 100Hz to 20kHz
- Frequency response: 20Hz to 70kHz +/- 0.5dB

Pricing

\$149 | €179 INC VAT

Active Specifications

- **Power:** +48V phantom or two 9V batteries. Can also be used passively
- Custom-wound CineMag USA output transformer
- Converts instruments to mic-level signals without signal degradation
- Ideal solution for plugging your instrument direct into any mic pre
- Top-quality Class A components with gold-plated traces on circuit board
- Rugged aluminum construction
- Pad: variable from -3dB to -30dB
- Balanced output: 600 Ohms, mic level
- Input impedance: 1 meg Ohms
- THD: .01% From 20Hz to 50Hz. Less than .003% From 50Hz to 20kHz
- Frequency response: 10Hz to 90kHz +/- 0.5dB

Pricing

\$199 | €219 INC VAT

FLIGHT CASES

ALUMINUM HARDCASE

Sturdy Flight Case for WA-47, WA-67, WA-251, and WA-87 R2

Transport your favorite mic safely and in style with the WA-47 Flight Case from Warm Audio. This lightweight, durable case is made from an aluminum exterior with a foam interior that protects your mic and its delicate components while they travel. Separate compartments for your mic, power supply, and shock mount ensure they don't bump up against one another in transit.

Flight Case Features:

- Aluminum hard case for mic, power supply, and shock mount
- Foam interior protects your mic and its delicate components while it travels
- Separate compartments for your mic, power supply, and shock mount ensure they don't bump up against one another in transit
- Sturdy carry handle

Specifications

- Capacity: 1
- Case type: Hard
- Ext Construction/Materials: Aluminum
- Handle/Straps: 1 x handle

Pricing

\$99 | €119 INC VAT



WA-MBA

MICROPHONE BOOM ARM

Warm Audio Microphone Boom Arm

The new WA-MBA professional broadcast boom arm from Warm Audio adds the finishing touch to your broadcast or streaming setup, allowing you to properly position your microphone for ultimate sound quality. With a hidden internal cable management system and easy-to-grab tension hinges, getting the professional appearance and performance you've been looking for onstream has never been easier.

The Finishing Touch For Your Streaming Setup

- Premium broadcast boom arm, designed for professional broadcast scenarios
- Easy-to-grab tension hinges make positioning your microphone a snap
- Hidden internal cable management system to keep cabling out of sight and under control
- 3/8" and 5/8" threading, compatible with all standard microphone mounting hardware

Pricing

\$99 | €119 INC VAT



CABLES

PREMIER AND PRO CABLES

Introducing Premium Cables By Warm Audio

At Warm, we always put customers front and center in our decision-making. You are the reason that we put so much time and effort into ensuring that the products we bring to market sound amazing, are as affordable as possible and inspire endless creativity - we're serious about this stuff!

We're also serious about recording as an art, and we're always looking for ways to help our customers achieve their sonic goals. With that mission in mind we partnered with Switzerland-based Gotham AG - Europe's top producer of premium cable - to provide the cable stock for our entire new line of interconnects, and the results have exceeded our expectations!

Highest Quality Possible

With Warm Cables we knew that we wanted to offer the highest quality possible at a price low enough for everyone to afford, with construction robust enough that we could offer a lifetime warranty. Well known as the original supplier to some of the industry's elite manufacturers (their 3-conductor wire was known simply as "the Neumann Cable" for decades), Gotham's cable construction techniques and technology now represent the current state-of-the-art. We couldn't be happier to partner with them on these new cables, and we can't wait for you to use them!

Premier Vs. Pro

Warm makes two lines of cable - Premier and Professional - in order to offer the largest number of options possible in two different price ranges. Both lines take advantage of Gotham's state-of-the-art construction, offering absolutely stellar audio performance, near-perfect signal transfer and the ultimate in reliability (which is why they both feature a lifetime warranty!). Both cable lines produce fabulous results, but the Premier line adds above-and-beyond features like gold-plated connectors, four-conductor Starquad construction for powerful rejection of EMI and Double-Reussen shielding for increased rejection of RFI. There simply is no better-sounding or more reliable cable on the planet, and Warm Cables don't come with a gold-plated price tag - these are wires that everyone can afford!

Warm Audio Premier and Pro cables are offered in XLR, XLR to TRS, TS to TS, and TS to angled TS varieties.

What Does "StarQuad" Mean?

A traditional balanced cable uses three cores of wire to carry the audio signals: one shielded core for the hot/positive leg, one shielded core for the cold/negative leg (which is wired in reverse polarity to the positive leg), and a plain outer wrap that functions as the ground. A balanced audio system effectively rejects most induced noise encountered along the cable's length by removing signals that are common to both the hot and cold legs.

StarQuad construction takes that concept even further, by using four cores instead of two: two cores each for the hot/positive and cold/negative legs and a single ground. This helps to further shield the audio from RFI (radio frequency interference) even more than a traditional 3-conductor cable.

What Is Double-Reussen Shielding?

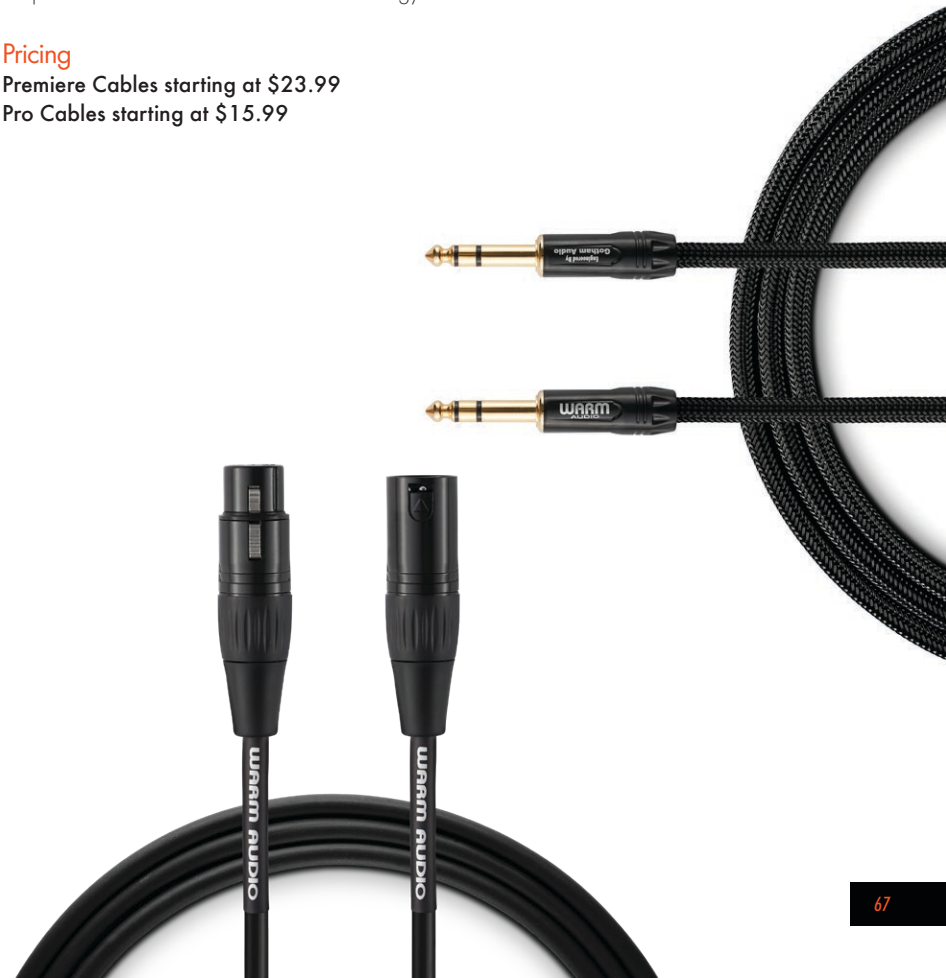
Most cable construction techniques use an outer wrap of wire to act as the ground. Some manufacturers braid this wire, while others simply wrap the wires in a highly uniform way to shield the interior wires from interference.

Double-Reussen shielding goes much further than more traditional techniques in two ways: First, the cable is wrapped with not one but TWO separate shields, and second, the outer shield is wrapped in a contrary direction to the inner shield. This creates a stronger and more complete shield from RFI for the internal cores, and can result in an astounding reduction of interference. Double-Reussen shielding is a tad more expensive to manufacture, but for those who will accept nothing but the best it represents the pinnacle of current balanced cable technology.

Pricing

Premiere Cables starting at \$23.99

Pro Cables starting at \$15.99





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