

CHANDLER LIMITED®

TG1 LIMITER

Thank you for purchasing the Chandler Limited TG1 Compressor/Limiter. This unit is proudly hand wired and assembled in the USA. It is made with 100% discrete components, specially wound transformers, and has been precisely designed to match their vintage cousins. Included are item descriptions and hints to get you on your way.

Please feel free to call our shop anytime for help or questions.

Prior to sending in your gear for repair, please contact our shop at the number below. We will assist you in troubleshooting the problem and if needed, we will issue you an RMA# to send in the gear.

Send repairs to: Chandler Limited, Inc.
Attention: Repairs
222 S. Cherry St.
Shell Rock, IA 50670

Phone: (319) 885-4200

Email: support@chandlerlimited.com

Connections - All connections on the TG1 are transformer balanced with pin 2 hot.

Power supply - The TG1 is designed to be used with the Chandler Limited PSU-1 MKII.

The power pin out is as follows:

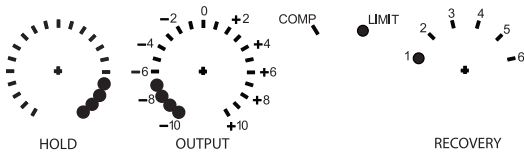
- 1) Chassis and audio ground
- 2) +48 volt
- 3) +28 volt
- 4) -28 volt

Notes on Grounding - The back of the power supply has two black banana connectors. These join the audio ground to the earth ground with a solid wire between them. Depending on your studio you may want to connect or disconnect this. Turn up your monitors or headphones to experiment with which has a lower noise floor in your system. You may also need to join the audio banana plug to other sections of your studio to obtain the lowest noise floor. The connectors are located near the closest edge of the power supply case. Use something simple, like a guitar cord, and touch the tip to other portions of your studio to find the best results.

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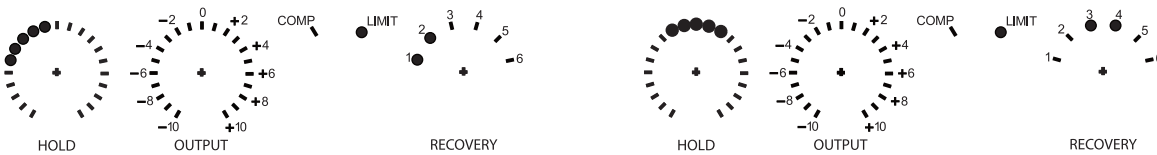
Suggestions

Vintage Limiting Settings - The TG1 can easily produce classic over the top limiting sounds from your favorite vintage recordings. This is best done by boosting the input Gain/Hold until you get the desired effect while adjusting the output gain to match levels. Set Recovery to #1 (fastest) to give you the most bang! You can easily go from smooth vintage to the craziest sound imaginable (like a Fairchild 670 about to explode) by varying the gain in this way.



"EQ the Limiter" - We have also had great results using a nice EQ such as an LTD-1 (1073 style) or TG Channel (Pultec style) and boosting frequencies into the limiter, causing it to clamp down hard on those areas and produce some interesting pumping sounds. 5k on a vocal or 5k and 50hz on a drum room mic will give you a lovely Beatles Sgt. Pepper's flashback.

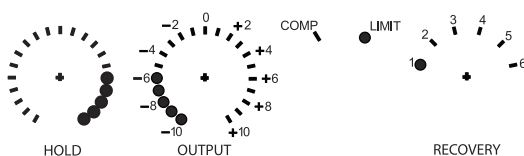
General Limit Settings - For general use you may want to back off on the Hold, but you can get these sounds by setting Recovery to #2-6 when the Hold/gain is still set high. This will work for either compress or limit.



Getting Less Limit - If you are getting more limit than you want at the very low hold settings, try setting the recovery times slower. Setting the recovery to #3-6 can be very effective.



Drum Room Mics - My favorite way to use the TG1 for drums is on a single room mic. Place it 5-10 feet from the kick pointing slightly down. I prefer a ribbon of some sort as they are less bright and counteract the swishing you can get from the cymbals. Crank up the input and keep the recovery fast. I prefer to squeeze it very hard, and then mix in what I need below the track.



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Eddie Kramer Trick - As Eddie showed us, running two channels in a series can be very cool! Patch them together and set the first to limit with fast recovery, and the second to comp with slow recovery. Adjust the Holds for desired amount of reduction. TRY THIS ONE.



Michael Brauer Buss Mixing - Michael uses a buss to send tracks through the limiter. He then returns them on another set of console faders and mixes them underneath the uncompressed sound. Drums and bass together, when done this way, can give the track some nice glue to hold it together. These are his settings.

