

KVG Laboratories

Custom
Engineered
Valve
Audio
Equipment

KVG Labs was founded by Kermit Gray, a former big label recording engineer with over thirty years of experience in record album production, sound design, live sound re-enforcement, audio engineering, music studio recording, record mastering, broadcast audio, motion picture sound, sound effects recording, dialog and spoken word recording, acoustics and acoustic design; audio equipment design and repair; music instrument design and repair, and audiophile stereos. As you can see, sound is Kermit's particular passion, driving him to research its every aspect, from psychoacoustics to the underlying physics. KVG Labs builds the products of that research.

Back in the "good old days", the big label studios were each known for their distinctive audio signatures. Part of what made each studio distinctive was the engineer who worked there and built made-to-order gear that was customized for a given musician, recording session or even track. KVG Labs audio equipment uses this approach to make "major label quality" sound available for all your audio projects, large or small. While there is much to dazzle us in the new technologies, a lot of knowledge has been lost to the march of "progress." KVG Labs' equipment strikes a balance between the old ways and the new. We don't adopt new technology unless it does something demonstrably better and we don't cling to the old out of stubborn nostalgia but rather from our knowledge of what works and what doesn't.

KVG Labs builds and designs both musical instrument equipment (amplifiers, effects and processors) and studio equipment (consoles, preamps, power amps, compressors, equalizers, enhancers and more) for every style of recording, genre of music and style of production. Our equipment is designed by working professionals, not marketing cabals or computer programmers, so we understand which features are useful to gigging musicians and working engineers and which features are merely trendy packaging. We offer versatile configuration, session-to-session consistency, outstanding reliability and excellent operational efficiency so you spend more time making and recording music and less time operating electronics.

To achieve the highest quality, all of our equipment is custom-designed for the specific application and optimized for the specific installation in which it will be used. We reject standardized, mass-produced designs because mass-production necessarily involves compromise. All KVG Labs equipment is hand-made by US craftsmen and built up to a standard, not down to a price point. That said, KVG also rejects the trendy snake-oil of boutique capacitors and other scientifically dubious "improvements" that serve mainly to line the pockets of the hi-fi hucksters. You won't find any \$500 "interconnects" at KVG Labs, only solid, dependable gear that makes the most fabulously engaging sound you've ever heard.

Because of our design philosophy, our equipment lets you:

1. record with low noise and wide dynamic range, for unprecedented fidelity and musicality,
2. enhance any sound for richness, definition and clarity;
3. create new sounds or highly modify existing sounds in ways you might not have thought possible.

ORDERING

Ordering is easy. Choose the features and options you desire from the lists below. Describe what the equipment will be used for and list any other gear it will be used with. Please allow us a few days to send you an estimate. We will use your list to create a bill of materials from which we will estimate the cost for you. Our estimate will include a projected delivery date. Remember, everything we make is a unique, handmade original designed just for your personal needs and sound. Therefore, like snowflakes or people, no two are alike.

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OPTIONS LIST

Note: these are the most-requested options. Do you need a feature we haven't listed? Tell us and we'll design it. Do you want the equipment to use a specific tube we do not list, like exotic Taylor or rare Western Electric types? Tell us and we'll design for the exact tubes you specify. Please understand that some tubes may be difficult to locate because of their rarity.

POWER AMPLIFIER STAGES

1. Power Amplifier output stage, 1 watt, single ended triode.
2. Power Amplifier output stage, 3 watt, single ended pentode with distortion canceller and starved plate pentode driver. Greater detail, better bass and superior imaging compared to old-fashioned SET types.
3. Power Amplifier output stage, 10 watt output transformerless push-pull using 6AS7G/6080.
4. Power Amplifier output stage, 10 watt, single ended beam tetrode with distortion canceller and starved plate pentode driver. Greater detail, better bass and superior imaging compared to old-fashioned SET types.
5. Power Amplifier output stage, 8 watt phase-splitterless push-pull, gives single ended sound with greater dynamics. Perfect for compact systems.
6. Power Amplifier output stage, 10 watt push-pull. EL84 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
7. Power Amplifier output stage, 20 watt push-pull. 6L6 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
8. Power Amplifier output stage, 20 watt push-pull. 6L6GC output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
9. Power Amplifier output stage, 20 watt push-pull. 6V6 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
10. Power Amplifier output stage, 20 watt push-pull. EL34 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
11. Power Amplifier output stage, 20 watt push-pull. EL84 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
12. Power Amplifier output stage, 40 watt push-pull. 6L6 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
13. Power Amplifier output stage, 40 watt push-pull. 6L6GC output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
14. Power Amplifier output stage, 40 watt push-pull. 6550 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
15. Power Amplifier output stage, 40 watt push-pull. EL34 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
16. Power Amplifier output stage, 50 watt push-pull. 6L6GC output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
17. Power Amplifier output stage, 50 watt push-pull. 6550 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
18. Power Amplifier output stage, 50 watt push-pull. EL34 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
19. Power Amplifier output stage, 80 watt push-pull. 6L6GC output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
20. Power Amplifier output stage, 80 watt push-pull. 6550 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
21. Power Amplifier output stage, 80 watt push-pull. EL34 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
22. Power Amplifier output stage, 100 watt push-pull. 6550 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
23. Power Amplifier output stage, 100 watt push-pull. EL34 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
24. Power Amplifier output stage, 200 watt push-pull. 6550 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.
25. Power Amplifier output stage, 200 watt push-pull. EL34 output tubes/valves. Uses our Classic Studio design for the best of modern technology and that much-sought-after vintage sound.

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HEADPHONE AMPLIFIERS

1. Headphone amp with acoustic simulator.
2. Headphone amp without acoustic simulator.
3. Headphone amp with ambient noise canceller system.

PREAMPLIFIERS

1. Microphone preamplifier optimized for ribbon microphones.
2. Microphone preamplifier optimized for studio-type double-button carbon microphones.
3. Preamplifier using 12AD7.
4. Preamplifier using 12AE7.
5. Preamplifier using 12AT7A/ECC83.
6. Preamplifier using 12AU7A/ECC82.
7. Preamplifier using 12AV7.
8. Preamplifier using 12AX7A/ECC83.
9. Preamplifier using 12AY7.
10. Preamplifier using 12AZ7.
11. Preamplifier using 12BH7.
12. Preamplifier using 262A.
13. Preamplifier using 272A.
14. Preamplifier using 2A6.
15. Preamplifier using 40.
16. Preamplifier using 53.
17. Preamplifier using 5879.
18. Preamplifier using 6A6.
19. Preamplifier using 6AU6A/EF94.
20. Preamplifier using 6DJ8/ECC88.
21. Preamplifier using 6F7.
22. Preamplifier using 6J7.
23. Preamplifier using 6SF5.
24. Preamplifier using 6SJ7.
25. Preamplifier using 6SL7.
26. Preamplifier using 6SN7.
27. Preamplifier using 7199.
28. Preamplifier using 75.
29. Preamplifier using EF86/6267.
30. Preamplifier using any unusual or special tube/valve for your specific application.
31. Transformerless microphone preamplifier exhibiting near-perfect square wave response and frequency bandwidth extending to nearly 300,000 Hz! This preamplifier has the warmth of tubes with the clarity usually associated with solid state.
32. Ultra-low noise and distortion microphone preamplifier. For uncompromized performance with distortion less than 0.03%.
33. Ultra-low noise microphone preamplifier. For uncompromized performance in the studio.
34. Phono stage for moving coil AND moving magnet cartridges. RIAA and up to 15 additional EQ curves for serious record collectors..
35. Phono stage for moving coil AND moving magnet cartridges. RIAA only.
36. Phono stage for moving coil AND moving magnet. with selectable loading for cartridge. RIAA and up to 15 additional EQ curves for serious record collectors.
37. Phono stage for moving coil AND moving magnet. with selectable loading for cartridge. RIAA only.
38. Phono stage for moving coil cartridge. RIAA and up to 15 additional EQ curves for serious record collectors..
39. Phono stage for moving coil cartridge. RIAA only.
40. Phono stage for moving coil with selectable loading for cartridge. RIAA and up to 15 additional EQ curves for serious record collectors..
41. Phono stage for moving coil with selectable loading for cartridge. RIAA only.
42. Phono stage for moving magnet cartridge. RIAA and up to 15 additional EQ curves for serious record collectors..
43. Phono stage for moving magnet cartridge. RIAA only.

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44. Phono stage for moving magnet with selectable loading for cartridge. RIAA and up to 15 additional EQ curves for serious record collectors..
45. Phono stage for moving magnet with selectable loading for cartridge. RIAA only.
46. 100 Volt phantom power supply for DPA and Bruel & Kjaer microphones.
47. 48 Volt phantom power supply for condenser microphones.
48. Bias power for double-button carbon mics. Specify voltage required.

EFFECTS MODULES

1. All-tube Chorus.
2. All-tube Distortion.
3. All-tube Ducker.
4. All-tube harmonic enhancer for mastering.
5. All-tube harmonic enhancer for music instruments.
6. All-tube harmonic enhancer for vocals or speech.
7. All-tube overdrive.
8. All-tube Phase shifter.
9. All-tube Tremolo.
0. All-tube VCA.

COMPRESSOR MODULES

1. Compressor, fast response gain leveler, optoelectronic.
2. Compressor, fast response gain leveler, optoelectronic. Pure Class A.
3. Compressor, slow response gain leveler, optoelectronic.
4. Compressor, variable mu, classic fast response gain leveler design. Adjustable attack/release with selectable times, sidechain insert, deesser and our exclusive KickLicker kick and bass guitar compression control.
5. Compressor, variable mu, classic fast response gain leveler design. Adjustable attack/release with selectable times.
6. Compressor, variable mu, classic fast response gain leveler design. Adjustable attack/release.
7. Compressor, variable mu, classic fast response gain leveler design. Fixed attack/release optimized for speech vocals.
8. Compressor, variable mu, classic slow response AGC-style design.
9. Compressor, variable mu, pure Class A.

MISCELLANEOUS

1. Insert points - lets you insert other processors into the signal path, or lets you wrap the equipment around another processor or effect.
2. Dedicated "clean" output - gives you both the "effected output" and a separate clean output for greater recording flexibility.
3. Direct Input box, either transformer or active, optimized for any type of instrument. Our DI boxes work -- they do not thin the sound or sound lifeless.
4. Master bus -- to create custom mixers and mixing consoles.
5. Pan-pots.
6. Mix-minus inputs.
7. Input pad -- prevent input overload. Switchable or continuously variable.
8. Telephone hybrid - connect audio inputs or outputs to telephone lines.
9. Correlator - to visually monitor spatial imaging.
10. Ground lift.
11. Peak limiter diode array, sharp knee.
12. Peak limiter diode array, soft knee.
13. Phase rotator - tightens up stereo imaging.
14. Background Sound Reduction System - make clean recordings even in noisy environments. Requires a dedicated microphone, ideally the same as the mic you are recording with, to pickup the background sounds.
15. Harmonic Enhancer optimized for mastering.
16. Harmonic Enhancer optimized for vocals, dialog, narration and speech.
17. Harmonic Enhancer optimized for guitars and bass.
18. Harmonic Enhancer optimized for drums.

19. Phase reverse.
20. Reverb, long delay.
21. Reverb, medium delay.
22. Variable "speed control" (a combination of variable inverse feedback or variable bias used to alter the transient response or subjective character of a piece of equipment).
23. VU Meters.
24. Peak meters.
25. Tally light relays.
26. CR monitor muting relays that activate when a mic is opened.

EQUALIZER AND TONE CONTROL MODULES

1. Bass cut optimized for bass guitar, kick drum.
2. Bass cut optimized for general recording purposes.
3. Bass cut optimized for snares, cymbals.
4. Bass cut optimized for vocals.
5. Bass cut optimized for wind noise or rumble.
6. Bass cut with selectable turnover points.
7. Bass/treble tone control optimized for acoustic guitar, dobro, mandolin, banjo and traditional Indian and Asian instruments.
8. Bass/treble tone control optimized for bass guitar.
9. Bass/treble tone control optimized for brass instruments.
10. Bass/treble tone control optimized for cymbals.
11. Bass/treble tone control optimized for electric guitar.
12. Bass/treble tone control optimized for kick drum.
13. Bass/treble tone control optimized for mastering.
14. Bass/treble tone control optimized for music listening.
15. Bass/treble tone control optimized for piano and keyboard.
16. Bass/treble tone control optimized for snare.
17. Bass/treble tone control optimized for toms.
18. Bass/treble tone control optimized for vocals or speech.
19. Bass/treble tone control optimized for woodwinds.
20. Brightener (treble booster for guitars).
21. Hollywood-style mastering equalizer with mutiple turnover points.
22. Hollywood-style equalizer with mutiple turnover points for vocals and speech.
23. Studio-style mastering equalizer with mutiple turnover points.
24. 3-band equalizer optimized for electrric guitars.
25. 3-band equalizer optimized for snare.
26. 3-band equalizer optimized for toms.

CONNECTOR OPTIONS

1. Balanced inputs and outputs with selectable inpedance. Specify connectors and impedances.
2. Balanced inputs with selectable inpedance. Specify connectors and impedances.
3. RCA inputs and outputs, audiophile type.
4. Input selector switching. Specify standard rotary switch, audiophile rotary switch, or relay board with pushbutton switches.
5. Integral patchbay/patchpanel for maximum flexibility.