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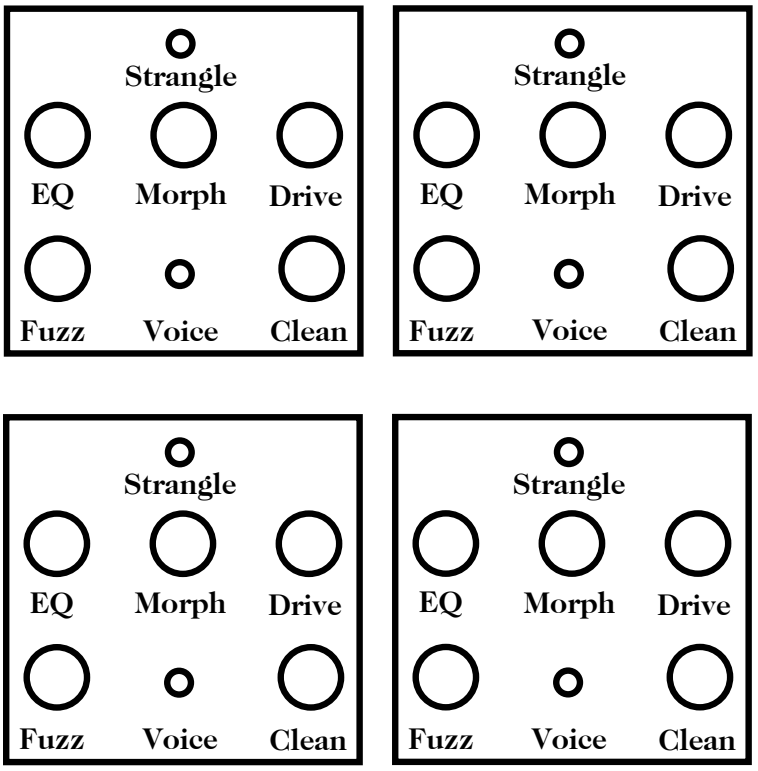


# Iron Ether
# Oxide
# user's manual

The Oxide is a morphing gated fuzz, allowing the user to seamlessly morph between a raucous, industrial octave fuzz inspired by the Maestro Bass Brassmaster, to a modern synthy fuzz with a pinched, gated sound. It includes a clean blend to allow extreme amounts of fuzz without losing low end.

Controls:

Drive amount: This controls how hard the transformer is driven. At low levels, the signal is rectified (folded over on itself) generating octave up harmonics, ideal for thickening a bass or guitar. As Drive is increased, the sound becomes further saturated, generating higher-order harmonics.

Morph: This control changes the response of the fuzz in several different ways. Towards the right, the

Quick start/A tour of sounds

Start with Fuzz volume level at 2 o'clock, Clean off, EQ and Morph all the way clockwise, Drive all the way counter-clockwise, Voice switch up, Strangle switch down. At this point you'll hear nothing as the Drive needs to be turned up to let signal into the fuzz. Begin turning up the Drive and playing at each "o'clock" position on the dial. On the low end of the Drive control, you'll get a thick and round sound and various octave up harmonics, which can be emphasized by fretting higher up on the fretboard and plucking towards the neck. The fuzz will continue to saturate more as the Drive is turned towards maximum.

Leaving the other controls as they are, begin lowering the Morph control. You will hear both the timbre and dynamics become increasingly pinched, and with Morph all the way counter-clockwise the fuzz gate will only open up on the attack portions of the loudest notes. Adding in the Clean signal we can now hear every note fully but can accentuate specific notes with fuzz by laying into the strings harder. Note that the point where the gating begins will be higher on the dial with low input signals, and lower for loud signals. The Drive control will also have an effect on the Morph.

Voice switch: Switches the post-fuzz filtering between two different voicings. One has a soft mid-scoop, the other is a pronounced vocal-like mid-boost.

-Strangle switch: Cuts low frequencies in front of the fuzz, allowing only the high frequencies to be fuzzed. Blending in the clean while using this mode allows for clean bass with fuzzed harmonics.

dynamics are more open and sustain for longer. Towards the left side of the dial, the sound becomes increasingly gated and the dynamics more compressed. The harmonic content also shifts - to the right will be more rounded, smoother waveforms, and decreasing Morph from center, the pulse width will narrow from a thick square wave to a sizzly narrow pulse. Note that the response of the Morph control will depend on the level of the signal you put into the pedal, as well as the Drive amount.

EQ: Progressively cuts high frequencies, while leaving mids and bass flat.

Fuzz level: Controls the volume level of the fuzzed signal in the final mix.

Clean level: Controls the volume level of the clean signal in the final mix. Note that this clean blend, unlike those of other Iron Ether pedals, is transistor-based and inspired by vintage designs, and is therefore not ultra-clean. It has a slightly gritty sound and can be overdriven. This can work like a dirty boost if the Fuzz level is turned down all the way, and also warms the clean signal up just enough that it doesn't sound like stacked voices but one unified sound.

## Power supply

The Oxide is powered by the industry-standard 9 volt DC center-negative power supply (2.1mm jack). It draws 45 mA. Use a power supply that can source at least this much current.

## Quick start continued

You'll generally want to keep the Drive up most of the way for gated sounds, and adjust how gated it is with Morph. With both Drive and Morph low (counter-clockwise) the fuzz signal may become so gated that none of your inputs are loud enough to open the gate.

Experiment with the four possible switch combinations at different Morph and Drive levels. They can add resonance to certain frequencies that accentuate the buzzy, pulse synth character or the grizzled grunting sounds of the fuzz in some unique ways. Note that with Strangle up and Voice down, you're cutting both the mids (after the fuzz) and the lows (in front of the fuzz), which as you might guess just leaves the highs in the fuzz path, and is therefore a rather thin sound. In most cases you'll probably want to use one or the other, but not both together.

## Finish

Each Oxide is individually machine-engraved, then painted by hand. As a result, each one has individual variations - no two will look identical.

## Warranty

Your Oxide is warranted for materials and manufacturing for one year from the date of purchase. The warranty is void if you use the wrong type of power supply, take it apart, attempt to modify it, or use it in a way not intended.

Bypass: The Oxide features a relay-based true bypass system. When the pedal is bypassed, the signal is connected directly from the input jack to the output jack via a mechanical switch, and does not pass through any buffers, electronic (FET) switching, or other circuitry that could have an effect on sound fidelity. It's different from the more common true bypass in that instead of a 3PDT stomp switch, this uses a mechanical relay designed specifically for low-voltage audio-type signals. This makes for a quieter switch, greater reliability, and the bonus of automatically going into bypass if power to the pedal is lost.