

IE

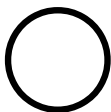
**Iron Ether
Nimbus
Owner's Manual**

The Nimbus is a high quality reverb designed specifically for bass and baritone instruments. It allows for deep and powerful reverbs to be created, with a built-in highpass filter on the reverb signal to keep the instrument's low end intact without introducing muddiness, as well as a lowpass filter for creating darker timbres. The Nimbus has a simple interface which allows the user to sculpt complex reverb sounds in an intuitive way, rather than being locked to presets or pre-defined tonalities. Decay times up to several minutes are possible, so the Nimbus can be used to create ambient drones with any instrument.

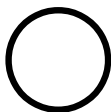
Out

9VDC

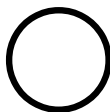
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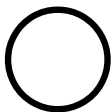
**Room
Size**



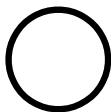
Bass



Treble

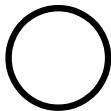


Clean



Reverb

Nimbus



IE

Controls

Room Size knob: Controls the size of the reverberating space, continuously variable from small practice rooms to massive concert halls with long ambient decay, and when the EQ section is defeated, approximately infinite decay time is possible.

Bass knob: Controls the level of low frequencies within the reverb's feedback path. Typical reverbs can become muddy when applied to bass – by using this control to filter low frequencies from the reverb path, the tightness, definition, and low end of the instrument's natural sound can be maintained even with huge reverbs.

Treble knob: Controls the level of high frequencies within the reverb's feedback path. Turning this down will create more mellow, darker tones. Since the Bass and Treble controls are inside the reverb feedback path, and not simply placed before or after the effect, each repeat will become progressively more filtered, creating shifting timbres over time as the

reverb decays.

Turning Room Size, Bass, and Treble all the way clockwise will set the Nimbus into Infinite mode.

Clean knob: Controls the volume of the clean signal, which remains analog throughout the signal path.

Reverb knob: Controls the volume of the reverb signal. The two volume controls are extremely flexible: everything from a barely-perceptible amount of reverb, all the way to 100% wet can be achieved.

The relative level of clean to reverberated audio can be thought of as a way of placing the listener's ear within the simulated space. Turning up the Clean is equivalent to moving closer to the sound source, while turning up the Reverb is like moving farther back into the cave or concert hall being simulated, away from the sound source.

Quick Start/A Tour of Sounds

Begin with the Clean and Reverb volume knobs both centered, Room Size at minimum and Bass and Treble at maximum. This will be a small but unfiltered room sound. Gradually increase the Room Size and at each stop around the dial, play your instrument a bit to get a feel for the way the longer reverberation tails respond to and change your playing. At fully clockwise on this control you will have nearly infinite decay times.

Decrease Room Size to about 3 o'clock and begin lowering Treble. As this control is turned down, the high frequency components will decay faster than the lows, leaving a thick, soupy realm of dark drone sounds.

Now begin removing lows with the Bass control. Moderate bass cut will tighten up the 'verb and clear sonic space for more intricate playing. Cutting out all of the bass will make for a quick and airy reverb. Cutting both highs and lows will favor the midrange in the reverb, making for a more

"vintage," warm and hazy sound.

Power supply

The Nimbus is powered by the industry-standard 9 volt DC center-negative power supply (2.1mm jack). It draws 85 mA of current. Use a power supply that can source at least this much.

Warranty

Your Nimbus 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 Nimbus 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 signals like audio. This makes for a quieter switch, greater reliability, and the bonus of automatically going into bypass if power to the pedal is lost.