Diamond
COMP/EQ
OPERATING INSTRUCTIONS

CONNECT WITH US
WEB: www.diamondpedals.com
E-MAIL: hello@diamondpedals.com
SOCIALS: @diamondpedals

Sought out by musicians for almost two decades, the Diamond Compressor is the magical yellow box that started it all. This next generation Diamond COMP/EQ maintains the classic circuit architecture while increasing range and functionality. In addition to providing smooth, optical compression, the Diamond COMP/EQ is armed with our classic Tilt-EQ tone control and an active Mid Boost|Cut circuit set at the Tilt's center frequency. A new Attack toggle provides the original Diamond snappy response or a softer, more transparent compressor feel. Relay based, soft-touch true bypass switching, Bi-Colour LED indication and 9-18VDC operation complete the package.

Place the COMP/EQ either as the first pedal in your effects chain or very close to first for a traditional compression effect. Place it at the end of your chain and it will act as a limiter. The COMP/EQ can also be used as a boost or tone shaping tool placed before or after drives and fuzzes with the COMP knob turned down low. Switch it on to even out your tone, add sustain, increase gain or carefully sculpt and EQ your signal, the Diamond COMP/EQ is the perfect mastering solution for your pedalboard.

Diamond COMP|EQ Specifications

Input Impedance: > 1MΩ

Output Impedance: < 10KΩ

Switching: Relay True Bypass

Power Requirement: 9-18 VDC, negative tip, 2.1 mm barrel jack.

Current Draw @ 9 VDC: 22mA

Tilt EQ Fulcrum Frequency: 800 Hz +|- 6 dB

Mid EQ Center Frequency: 800 Hz +|- 10 dB

Dimensions: 122 x 66.98 x 39.64 mm (4.8 x 2.64 x 1.58")

Weight: 280 g

Made In Canada

THE USE OF AN IMPROPER POWER SUPPLY WILL VOID THE WARRANTY.

COMP/EQ CONTROLS

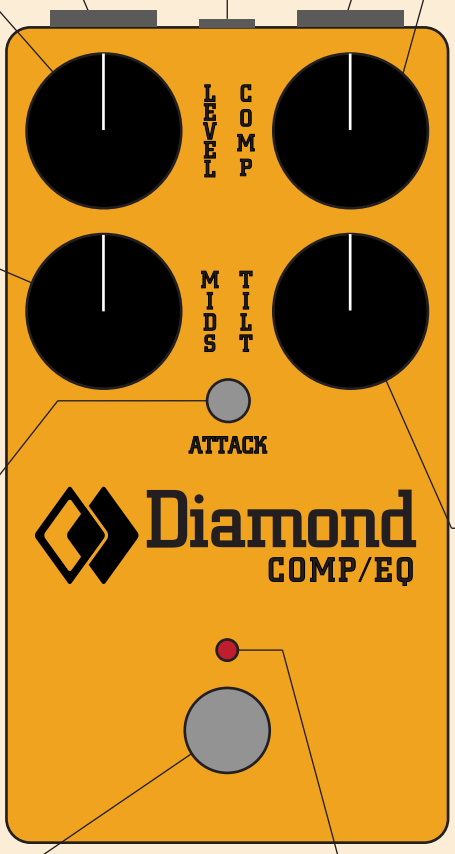
OUTPUT JACK
Send audio to your amplifier or next pedal from here.

POWER INPUT
Connect your 2.1mm, negative tip, 9-18V, DC, power source here.
Current Draw: 22mA

INPUT JACK
Send audio from your instrument to here.

LEVEL KNOB
Sets output level.
Note: Adjust the compression and EQ knobs prior to using this knob to dial in your sound and then adjust the overall output level.

COMPRESSION KNOB
Sets the amount of compression applied to the audio. Backing off gives just a touch of compression on signal peaks, while turning it up increases the amount of signal squash.
Note: The level at which compression begins to take effect, compression threshold, is sensitive to input signal variations such as pickups and pick attack. Experiment with this control to dial it in to suit your particular style.



MIDS KNOB
Cuts or boosts the midrange frequency, set at the fulcrum of the TILT EQ (800 Hz), with no cut|boost at the center detent position.

ATTACK TOGGLE SWITCH
Selects the attack response of the compressor.
Click ∨ : original, quick response with a snappier attack.
Click ∧ : slow response with a transparent, less squashed, and longer sustained sound.

TILT EQ KNOB
Sets the overall spectral tilt pivoted around a fulcrum frequency in the midrange (800 Hz). This filter essentially acts as a seesaw that can be tipped to raise the low end and cut high end or raise high end and cut low end centered at this fulcrum frequency.
Center detent - flat
CCW - darker | CW - brighter

BYPASS FOOTSWITCH
Sets the pedal into bypass or in-circuit operation using a silent, soft touch, relay based, true bypass switching system.

BI-COLOUR LED INDICATOR
A glowing red colour indicates the pedal is on.
The yellow colour indicates increasing levels of compression on the instrument signal.

OPTICAL COMPRESSION
Optical isolator based compression has been a desired form of compression in professional recording studios for decades. The optical isolator works by shining an LED, with brightness proportional to signal strength onto a variable resistance photocell to reduce gain. The photocell itself has finite attack and decay characteristics for its resistance curve, in the order of milliseconds, which turns out to be about the right time lags to provide smooth gain adjustments and allows just the right amount of initial signal transients through to permit the compressed signal to breathe.