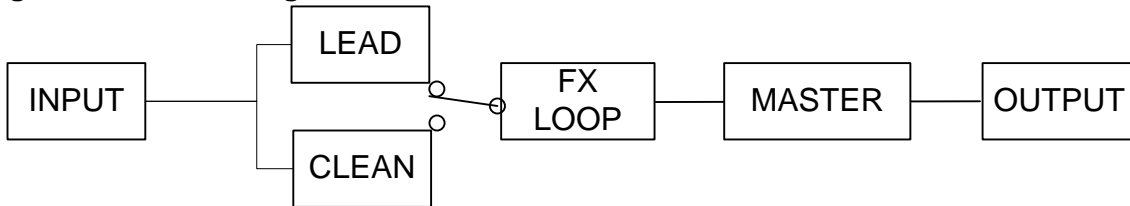




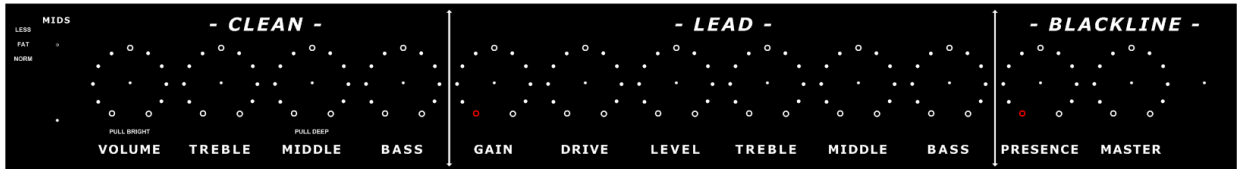
- Amps That Sing -
**BlackLine/BluesLine
Operations Manual**

Welcome to the RedPlate Family, thank you for your purchase of a RedPlate BlackLine or BluesLine amplifier. Please take a moment and review this manual for an understanding of all the available features (or just put all the knobs at noon and play). This Manual applies to BlackLine or BluesLine models produced after 11/1/2015.

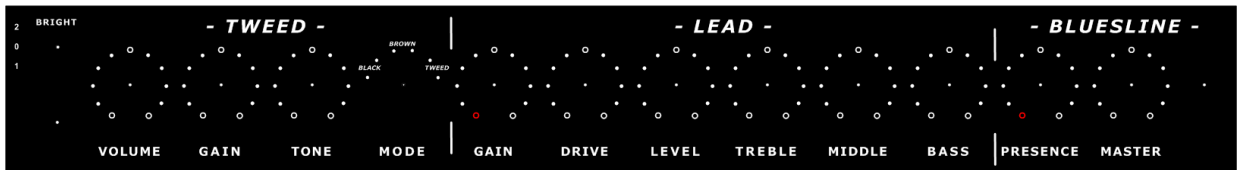
Signal Path Block Diagram:



BlackLine Front Panel:

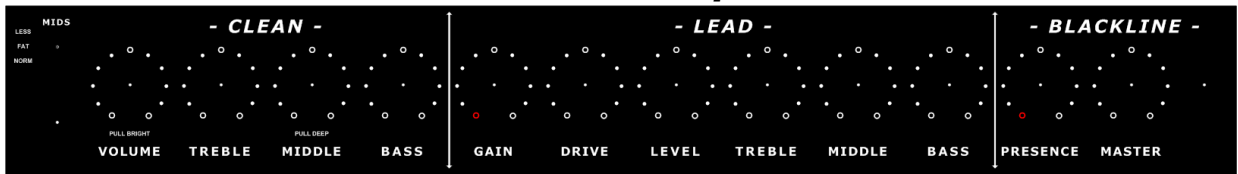


BluesLine Front Panel:



Input Jack – Typical High impedance input to the amplifier. Designed to be “Pedal Friendly”.

BlackLine Clean Preamp Section



The BlackLine’s Clean Preamp is designed to imitate (and surpass) all of the “classic” blackface style guitar amp preamps by providing a full range clean tone with plenty of clear overtones and absolute control of the midrange frequencies. The channel can be boosted from the footswitch **BOOST** button and the input bass gain can be controlled via the **VOICING** switch on the rear panel.

Mids Selector – A three position switch for selecting 3 variations of the midrange center frequency, the fattest setting is in the center position.

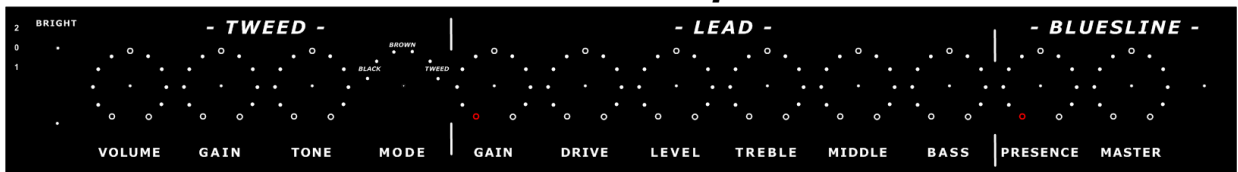
Volume – Typical setting is between 10 and 1 o’clock but experimentation is encouraged, engages a Bright function when pulled.

Treble Control - Adjusts highs.

Middle Control – Controls the amount of Midrange frequencies, somewhat interactive with the Bass Control. Pulls to enable “Deep” which scoops some midrange frequencies and emphasizes Bass (makes your electric sound more like an acoustic). For even fatter midrange there is a Mid Boost feature enabled with a rear panel switch or via the footswitch.

Bass Control – Sets the amount of low end, somewhat interactive with the Middle Control.

BluesLine Clean Preamp Section



The BlueLine’s Clean Preamp is based on the classic Tweed Style design with some important differences:

1. Get into the “sweet spot” and still be able to play at various volume levels and venue sizes.
2. Imitate the more traditional Treble Middle Bass style amps when needed.
3. Footswitch control of preamp Mode and Boost for instant personality changes.
4. Select the amount of Bass gain appropriate to your guitar choice (via **VOICING** switch on the rear panel).

Bright Switch – Center = OFF, Down = sound of new strings, Up = normal Bright response.

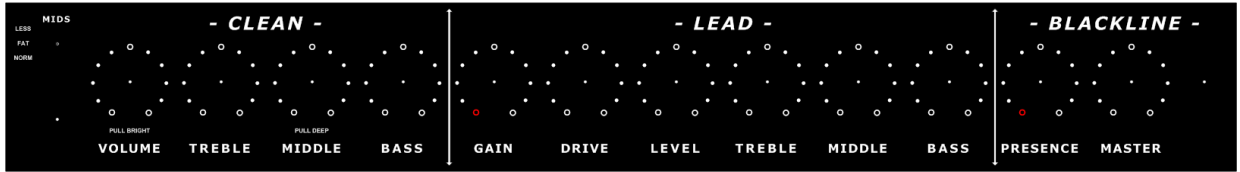
Gain – Works in conjunction with the Volume to set the “sweet spot” – adjust this for the amount of character you desire in your tone. Typical setting is between 3 and 5 but experimentation is encouraged.

Volume – Also sets the “sweet spot” – adjust this in concert with the Gain control for the amount of character you desire in your tone. Typical setting is between 3 and 5 but experimentation is encouraged.

Tone – Treble is emphasized at settings past 5, more bass at the lower numbers. The tone control is lifted via the **BOOST** button on the footswitch.

Mode Selector – A six position rotary switch, it steps through 6 progressively fatter positions of midrange and girth. The fattest Tweed setting is position 6, The Tweed section can be instantly accessed via the **MID** button on the footswitch.

LEAD PREAMP SECTION



The Lead channel is fully independent. Designed to be very touch sensitive, it lets the user have absolute control of the amount of breakup/overdrive/distortion/character desired in a lead tone. The section's range of effect can be just a hint of early break up or a full on aggressive fat distortion. Especially effective at doing the creamy singing fusion tones.

Gain Control – Bypasses the section when rotated to zero, this control sets the amount of signal for the first gain stage of the section. Low settings are smoother and higher settings are more aggressive.

Drive Control – Sets the amount of distortion by controlling the level between the 2 gain stages of the section.

Level Control – Sets the output volume of the section. Higher settings are “bigger” and more 3 dimensional.

Treble Control - Adjusts the balance of high and low frequencies.

Middle Control – Controls the amount of Midrange frequencies, somewhat interactive with the Bass Control. For even fatter midrange there is a Mid Boost feature enabled with a rear panel switch or via the footswitch.

Bass Control – Sets the amount of low end, somewhat interactive with the Middle Control.

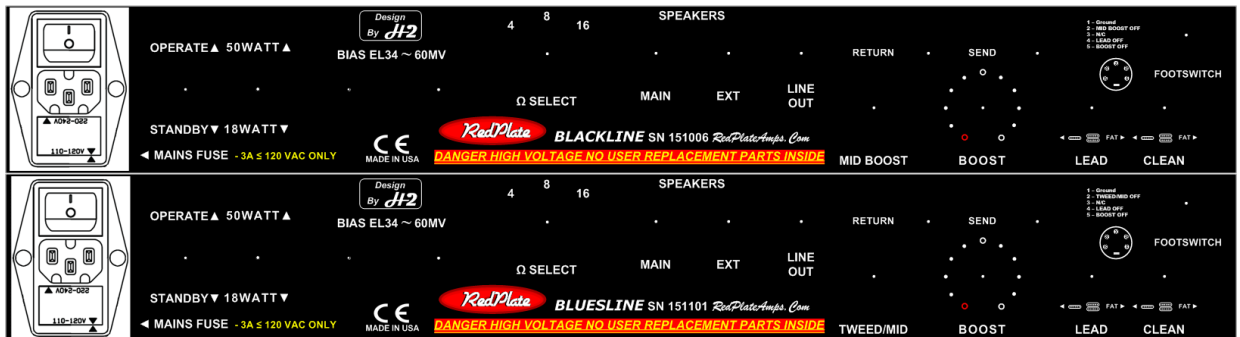
MASTER SECTION

The master section allows the amplifier to sound the same at almost all volume levels.

Presence Control – The presence circuit uses global negative feedback to remove low frequencies which frees up bandwidth for more midrange and highs. The control clicks off when rotated to zero for no presence. Turning presence off is great for low volume playing.

Master Volume – This is an active control and actually adds gain at the higher settings. The cleanest tones are achieved at settings below 2 o'clock.

REAR PANEL SECTION



IEC Module – contains the main power switch, power cord inlet connector and the fuse drawer which contains the MAINS fuse. To access the fuse(s) use a small flat blade screwdriver in the notch at the bottom of the power cord inlet connector, the drawer snaps out in a rearward direction. The BlackLine/BluesLine can accept both the larger (3AG footprint) or smaller European (5mm X 20mm) fuses. A time delay variety (SLO-BLO) is recommended for the MAINS fuse. The right side

fuse is the MAINS fuse, *observe back panel recommended fuse value*. On domestic models the left side fuse area can be used to store a spare fuse. On dual voltage models the fuse drawer is rotated 180 degrees to select the new voltage and fuse.

Standby/Operate Switch – This switch allows the tubes to warm up before operating the amplifier. Wait 1 minute after power on to move it up to the operate position. For improved tube life and performance do not leave the amplifier in Standby position for longer than 20 minutes (better to just leave it in operate mode during performance intermissions).

50 WATT / 18 WATT Switch – This switch does not really change the power output of the amplifier but makes the amp break up much sooner in 18 watt position.

Bias adjustment and bias test point – Allows external access for bias adjustment (see bias procedure in the **Maintenance** section).

Impedance Selector Ω - Set this to the total impedance of all attached speakers.

Speaker Jacks – The MAIN and EXT jacks are wired in parallel. The MAIN jack must be used first because it has a protection device. ALWAYS HAVE A SPEAKER CONNECTED TO AVOID PERMANENT AMPLIFIER AND OUTPUT TUBE DAMAGE.

LINE OUT – A line level signal jack derived from the speaker output which contains the whole tone of the amplifier.

MID BOOST Switch – BlackLine only. This switch lets you select a midboost which increases upper mids on both the clean and lead channels. Makes the clean preamp more “midrangey” and adds “creaminess” to the lead channel. Switch must be activated for footswitch button to work.

TWEED MID Switch – BluesLine only. This switch lets you select a midboost on the lead channel which increases upper mids and also sets the clean (Tweed) channel to the tweed position(s) of the Mode switch. Makes the Tweed preamp “fatter” and adds “creaminess” to the lead channel. Switch must be activated for footswitch button to work.

Boost Control – Sets the level of boost for the lead preamp, also activates a non adjustable boost on the clean channel (or Tweed channel on the BluesLine). Control must be above zero for footswitch button to work.

SEND and RETURN Jacks – The send jack connects to the input of an external effects device and the return jack connects to the output of an external effects device. The return jack interrupts the signal path so the external effects unit must mix the wet and dry signals.

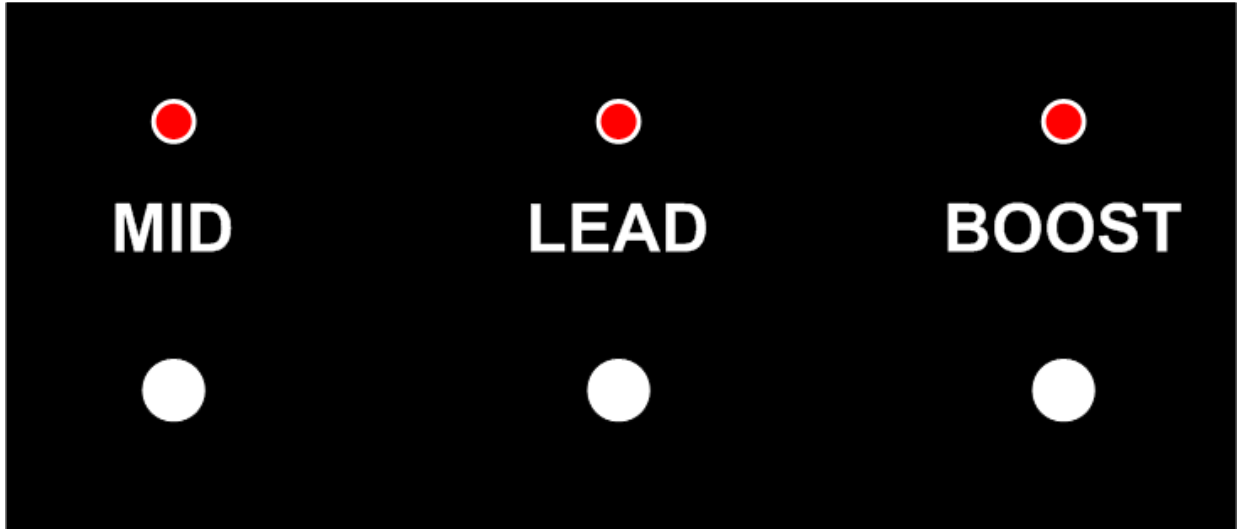
Footswitch Jack - This is a standard 180 degree 5 pin DIN jack for footswitch connection. If a replacement cable is needed, make sure all 5 wires are supported. The pinout is conveniently located on the rear panel for use with automated switcher conversion boxes.

Voicing - Humbucker / Single coil/ Fat Switches – Sets the amount of bass gain in the input stage (separate switches for both Clean and Lead channels), useful for matching the amplifier to the guitar type.

OTHER FEATURES

The BlackLine/BluesLine comes complete with a 3 button footswitch and a footswitch cable. The cable used is a regular MIDI cable and is readily available in any length at most music stores.

FOOTSWITCH



MID – Light on = MID Boost. Light off = no MID Boost – the footswitch has no effect if the MID switch is not activated on the rear panel (duplicate function).

LEAD – (Lead Channel) Light on = engages the Lead channel. The gain control has to be above zero for the footswitch to operate.

BOOST – (All Channels) Light on = stack lift boost. The rear panel boost control must be above zero for the footswitch to operate.

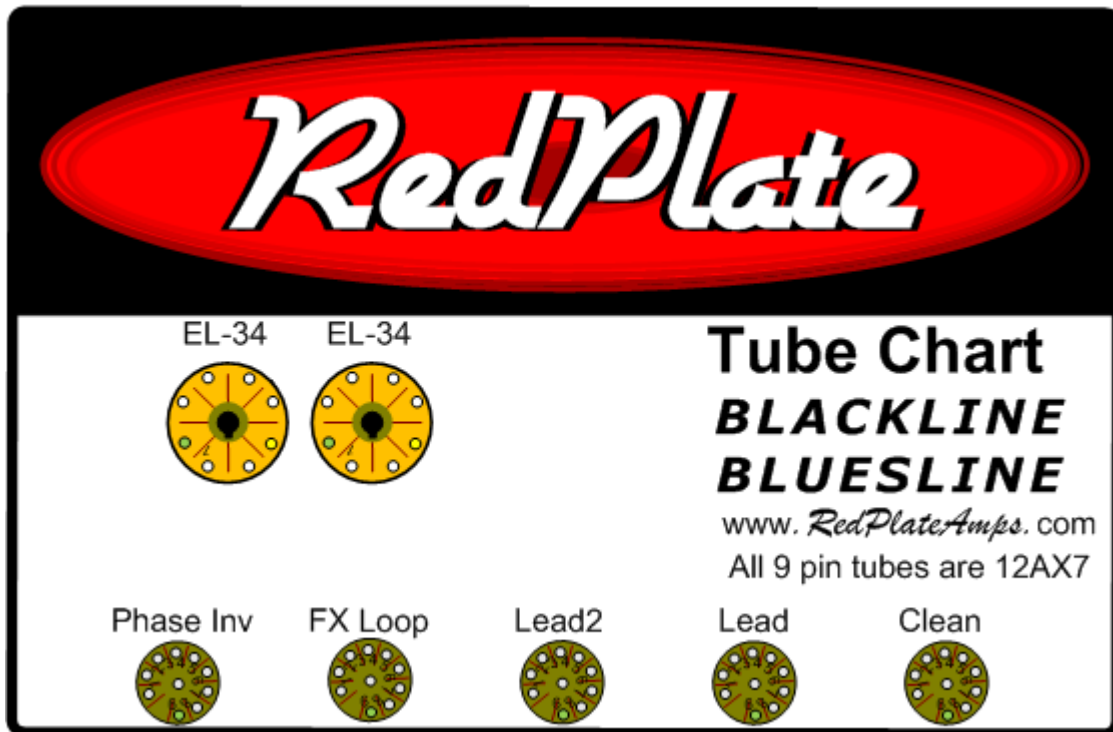
POWER ON/OFF PROCEDURE

1. Check the Standby switch to make sure it is toggled downward for Standby operation.
2. Toggle the main power switch to the up position (this switch is located at the top of the IEC input module). The front panel pilot light should be lit.
3. Wait one minute and then toggle the Standby switch upwards to the Operate position.
4. **POWER OFF** – Toggle the main power switch downward, there is no need to go into standby first although it will not hurt anything.

MAINTENANCE SECTION

Your BlackLine/BluesLine amp has been designed for years of trouble free operation. The vacuum tubes will need to be replaced over time. We recommend new output tubes every 160 - 240 hours and new preamp tubes every 320 - 480 hours. The front and rear panels have a protective finish that can be easily scratched with abrasives so always use a damp soft cloth to clean them (never use paper towels).

TUBE CHART



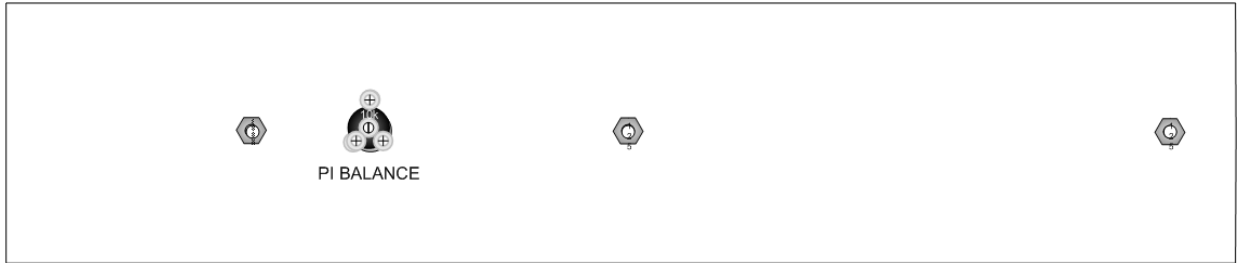
All tube brands are acceptable, a long plate is preferred in the V5 (Phase Inverter) position.

Warning – No user serviceable parts inside so unless you know what you’re doing please refer to a qualified service person only.

BIAS PROCEDURE

1. When new EL-34 output tubes are installed it is important to re-bias the amp for optimal performance.
2. ALWAYS HAVE A SPEAKER CONNECTED.
3. Use a digital volt meter set to DC volts at lowest scale (MV). Make sure the black lead is the common terminal of the meter and the red lead is the DC voltage terminal of the meter.
4. Place the Amplifier in operate mode with the Master Volume set to zero.
5. Set the 50 WATT/ 18 WATT switch to the 50 WATT position.
6. Place the red meter lead in the test point hole (red tip jack) and touch (or clip) the black meter lead on one of the metal output tube retainer clips.
7. Use a small flat blade screwdriver to adjust the bias pot for the bias number as stated on the rear panel (± 5 MV). The reading is the sum of the idle current for both tubes.
8. Recheck the reading after 10 minutes of operation, and again after a week or two of operation.

INTERNAL TRIM POT



The BlackLine/BluesLine has 1 internal trim pot:

1. PI Balance – Useful for working with unmatched 12AX7 tubes in the phase inverter position. Refer to qualified personnel for proper setting.

RedPlateAmps Warranty

At RedPlateAmps we pride ourselves making products that are built to last. The workmanship in your RedPlate amplifier is warranted to be problem free for the lifetime of the original owner, or in the event of resale a onetime transfer to a new owner for coverage for 3 years from the original manufacture date (please inform us of an ownership change to insure coverage). The actual electrical components in your amplifier are warranted for a period of 3 years. Exclusions are vacuum tubes, reverb tanks, cables, speakers and cosmetics which are warranted for 30 days. Improper handling or product misuse or product abuse or unauthorized repair work or unauthorized modifications may nullify your warranty. Eligibility for coverage and covered items are at the sole discretion of RedPlateAmps.

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Thanks again for joining the RedPlate Family – Henry