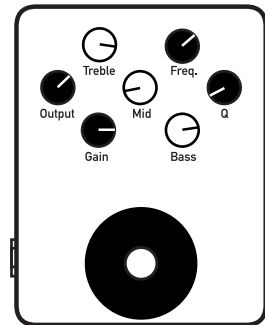
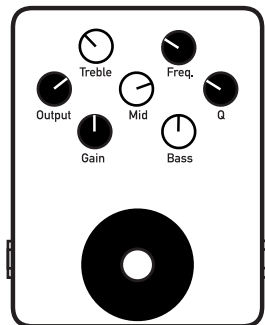


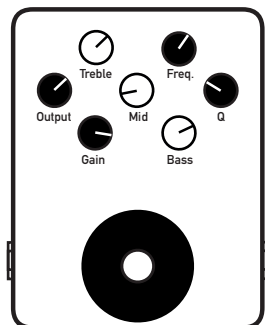
PANTERA STYLE:



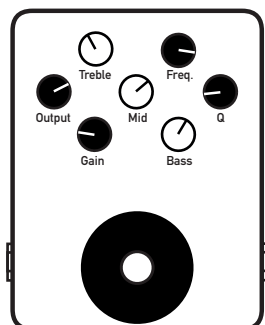
JUDAS PRIEST STYLE:



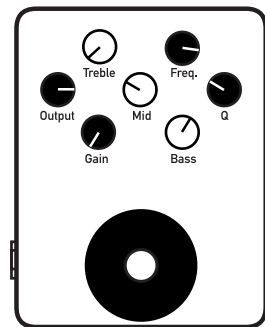
RAMMSTEIN STYLE:



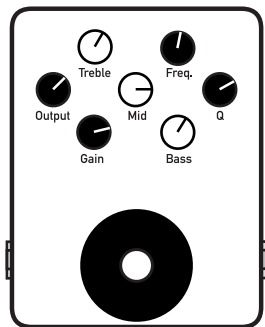
VAN HALEN STYLE:



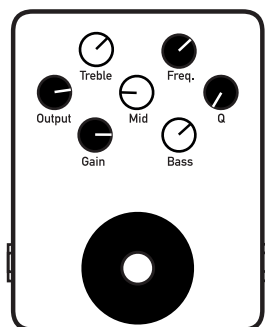
ZZ TOP STYLE:



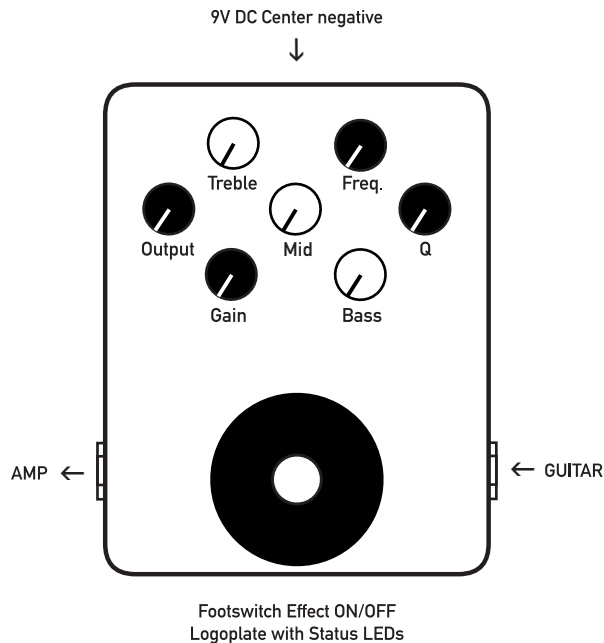
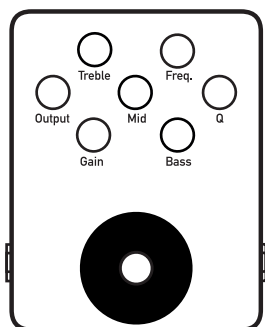
GRAVE DIGGER STYLE:



METALLICA STYLE:



YOUR STYLE:



Specifications

Input Impedance: > 500 kΩ (effect on) • Output Impedance: 1 kΩ (effect on)
Power Supply: 9V DC • Current Draw: 150 mA

FACTORY MADE
PUSHKING
PEDALS
www.pushking-pedals.de

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Manufactured by

ANAN AUDIO CORPORATIONS

Tongxin Road 87#, Building A, 4/5F, Longgang District,
Shenzhen, P.R.C.



Axel "Ironfinger" Kitt
Signature Distortion

ENGLISH

Dear Customer!

Thank you for purchasing the best, most flexible and unique Metal Distortion Pedal with the name IRONFINGER :-> I know, this introduction sounds really swanky, but if you've worked hard on the pedal and know all the tricks, I promise that you will not be disappointed. My goal was to build together of Roland Schmidt from Pushing Pedals the best Metal Distortion Pedal in the world and I think we succeeded.

With the Axel "Ironfinger" Ritt Signature Distortion Pedal you can create comparatively subtle distortion in the Texas blues style as well as the hardest thrash metal bludgeon sound you can ever produce. However, to use the pedal technically correct and musically meaningful, it requires a little expertise, which I would like to convey in this manual as simple and short as possible, otherwise the pedal remains far behind its capabilities due to a faulty operation. Let's go.

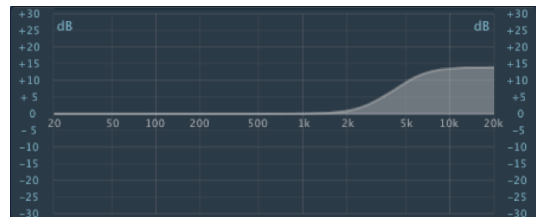
The individual controllers and their functions:

Anyone who has ever dealt with a distorting pedal in his life will find his way up to 2 controls very quickly on the pedal. Here again briefly the common functions in the fast run:

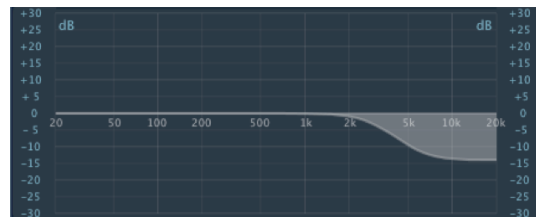
OUTPUT: The ratio of the volume of the undistorted signal to the volume of the distorted signal. This control is extremely important if you switch the pedal in front of a clean or crunched amp. An incorrect setting makes for a thin, squishy or feedback sound. Here is, depending on your amplifier and speakers, a lot of trying on the one hand announced!

GAIN: The degree of distortion. Note, even with knob all to the left, the pedal still distorts a bit. This is on purpose!

TREBLE: The amount of treble in your sound. Goes from very musty to razorblade.



Shelving Treble Boost

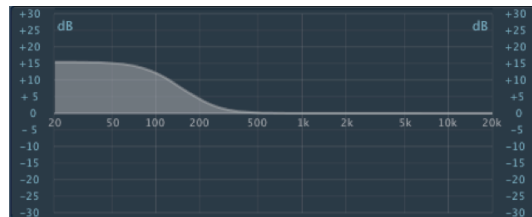


Shelving Treble lower

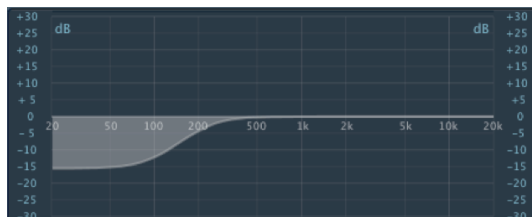
BASS: The bass part of your sound. Goes from very thin to extremely bass-heavy.

MID: The frequencies between the highs and the lows. Experiences have shown, that it is much harder for human hearing to perceive these frequencies in a targeted manner. You can hear that the sound changes, but you do not know in which direction and why. This is completely normal! The ear needs a lot of time and experience to work on these frequencies. But

do not be discouraged, time will tell. Until then, the examples of this manual should help out so far.



Shelving Bass Boost



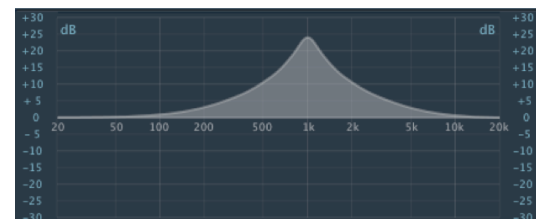
Shelving Bass lower

IMPORTANT: Except for the GAIN control, the 12 o'clock position means a neutral setting, which means, nothing is changed on the incoming guitar signal. If you turn the control to the left, the controlled area is lowered, if you turn to the right, the area is raised/boosted.

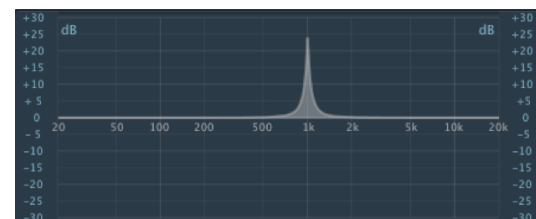
Why is the Axel "Ironfinger" Ride Signature Distortion Pedal unique ...?

The Axel "Ironfinger" Ritt Signature Distortion Pedal has a unique tone

control, which has never been seen before with a distortion pedal and which is usually used only in large recording studio consoles. We are talking about a fully parametric mid control, which uses a total of 3 controls on the pedal, which are labeled MID, FREQ and Q.



Mid low Q



Mid high Q

Imagine the following. With a center control, you pick up a frequency and raise or lower it, depending on what sound you want. For example, take a typical guitar center frequency of for example 1 kHz and raise this. This means that not only the frequency of exactly 1 kHz is raised, but also the frequencies that are right and left of this frequency, but the peak is still at 1 kHz.

Now the peculiarity of the fully parametric equalizer. With the slider "FREQ", you set the frequency that you want to edit. With the slider „MID“ you can set whether you want to raise or lower this frequency and with the slider "Q" you can set how many of the frequencies to the right and left of your center frequency should be controlled. A high Q-value provides a "narrowband" processing (looks like a narrow bell), a low value ensures a "broadband" processing (looks like a thick bell).

IMPORTANT: If the MID control is at 12 o'clock, moves at the FREQ and Q knobs won't change the sound anymore! Why? Quite simply, because in the 12 o'clock position of the central controller the signal is not processed!

With this tone control, you have almost limitless possibilities to adjust your personal sound perfectly. Unfortunately, there are limitless possibilities to completely mess up the sound as well! To get you started, I've created a few presets that give you a rough guide on what kind of metal sound you can create.

I wish you a lot of fun with the pedal! I hope to see you at one of my upcoming shows!

Axel „Ironfinger“ Ritt