

SHERWOOD

A decorative flourish consisting of symmetrical, ornate scrollwork and floral motifs, positioned below the word 'SHERWOOD'.

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SHERWOOD60R acoustic guitar amplifier

IMPORTANT SAFETY SYMBOLS

The symbol is used to indicate that some hazardous live terminals are involved within this apparatus, even under the normal operating conditions, which may be sufficient to constitute the risk of electric shock or death.



The symbol is used in the service documentation to indicate that specific component shall be replaced only by the component specified in that documentation for safety the component specified in that documentation for safety reasons.



Protective grounding terminal



Alternating current/voltage



Hazardous live terminal

ON: Denotes the apparatus is turned on.

OFF: Denotes the apparatus is turned off.

WARNING: Describes precautions that should be observed to prevent the danger of injury or death to the operator.

CAUTION: Describes precautions that should be observed to prevent danger of the apparatus.



Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

IMPORTANT SAFETY INSTRUCTIONS

Read these instructions. Keep these instructions.

Heed all warning. Follow all instructions.

Water & Moisture

The apparatus should be protected from moisture and rain, can not used near water, for example: near bathtub, kitchen sink or a swimming pool, etc.

Heat

The apparatus should be located away from the heat source such as radiators, stoves or other appliances that produce heat.

SHERWOOD 60R-SPECIFICATIONS

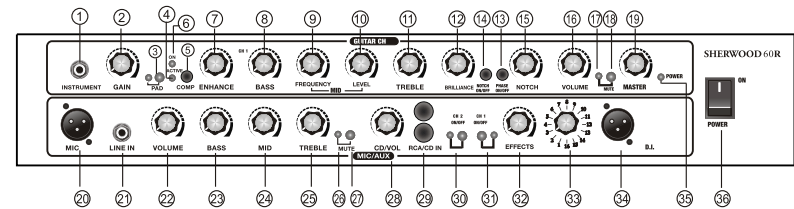
Supply Voltage:	~230V, 50/60Hz factory option
Mains Fuse:	~220V>~240V = T1A L.
Power Consumption:	120W
Output Power Rating:	2X30W into 8 Ω
THD%+N:	<0.03
Loudspeaker:	2x8"custom designed driver
Channel 1 Features:	Input socket sensitivity 11mV-37dBu
Pad Switch:	-6dBu
	Switchable compressor with status lights
	Enhance
	Bass (shelving)
	Treble(shelving)
	Brilliance(±10dB at 12KHz peaking)
	Paramid sweep(KHz peaking)
Channel 2 Features:	Mic Input (sensitivity 12mV-36dBu balanced 1K)
	HIZ instrument input(40mV/27dBu)
	Bass (±15dBu at 70Hz shelving)
	MID(±12dB at 2.7KHz shelving)
	Treble(±15dBu at 10K shelving)
Channel 3 Features:	Dual RCA input(250mV-10dBu,impedance 10K)
D.I. :	Yes,balanced XLR(250mV-10dBu typical)
Tuner Out:	Yes (2*instrument level(1*with pad in)CH1 only
FX Loop:	Yes (700mV 0dBu) (Zout 2K,Zin 10K)(series-insert)
Size:	417*515*346(H*W*D)
Unit Weight:	18Kg
Packing Weight:	19.5Kg

SHERWOOD 60R - REAR PANEL CONTROLS



1. Power inlet socket. Connect to your power source. Make sure the specified Voltage is correct for your country!
2. This drawer contains the main safety fuse for the unit.
USE ONLY THE CORRECT SIZE AND RATING OF FUSE AS SPECIFIED ON THE PANEL.
The mains fuse ratings are detailed in the specs section at the rear of this manual.
3. Socket for connecting a pair of quality headphones. When in use, the internal loudspeaker is automatically muted.
4. Connect your external electronic tuner here. This signal is taken before the mute/volume stages allowing silent tuning. (Ch1 only)
5. FX Send socket provided for connecting to external effects units input socket. You can also use the send socket as a line out if you wish.
6. Connect the output of your external effects unit here. Any external effects device used here will affect both channels of the A1. Can be used in addition to the onboard digital effects.

SHERWOOD 60R- FRONT PANEL CONTROLS



1. Socket provided for connecting your instrument. Only use good quality screened cable.
2. Determines the level of compressor/preamp gain. The more the compressor gain control is increased the more compression it gives. The resulting effect is that the volume level heard does not change so much with playing weight. This has several benefits; picking and full on chords will be heard at similar levels; excessive low frequencies will be reduced giving an apparent brighter & punchier sound; uncontrolled low frequency feedback will be reduced and increased sustain on single notes can be obtained. There are two LEDs associated with the compressor, one showing the compressor is switched on this will illuminate whether the compressor is physically active or not. The active LED(4) actually shows when the compressor is working and compressing the signal.
3. The pad switch allows you to reduce (or pad down) the input level from a guitar with an active pickup system, or a particularly loud passive pickup to prevent the guitar from overloading the preamplifier of the Sherwood 60RII.
4. Lights when the onboard compressor is actively compressing the signal. Compressor must be switched in with(5).
5. Switch in to activate the onboard compressor, this compresses the input signal giving a punchier sound. The amount of compression is controlled by(2) The higher the setting the more compression. With most guitars compression will begin at about 5-6 on the control. It is possible to have the compressor engaged but it only be active during certain periods of playing - typically the most dynamic sections.
6. Lights when the compressor is switched in ready for operation.
7. The enhance control provides an increased definition at the low-end of the frequency spectrum giving you a tighter, punchier sound. The enhance control does this by providing a dip in the frequency-response of the amplifier at approximately 250Hz. This dip reduces some of the harmonics of the important low-frequencies around 80-120 Hz producing better definition to your sound. Turning the control through to its maximum has the effect of boosting both the low and high-frequency content.

8. Active bass control allowing boost and cut of the low-frequency response of the pre-amplifier.
9. Selects the mid-frequencies (200Hz to 9KHz) to be cut or boosted in conjunction with the paramid level control(10).
10. Boosts or cuts the chosen frequency set by(9) To boost the chosen frequency turn the control clockwise, to cut the chosen frequency turn anticlockwise.
11. Active Treble control allowing boost or cut of the high frequency response of the pre-amplifier.
12. This is an active filter control that allows you to boost the high frequencies around 10KHz. It can be used to add a high end piezo/bowlback characteristic to the amplifiers response.
13. Switches the phase of the signal from the amplifier. When you play any acoustic guitar the sound it produces is a waveform, the same applies to an acoustic guitar plugged into an acoustic amplifier. It is not uncommon for these two waveforms -which occur simultaneously be out of phase with each other. To a player who is sat close to an amplifier this poses a small problem if the wave forms are out of phase as they are destructive to each other and cancel each other out. This would cause the guitar to sound a little thin and lack-lustre. Engaging the phase switch switches the phase of the amplified signal removing the problem of destructive interference. However sometimes the low frequencies being in phase can cause acoustic feed back problems, to avoid this try operating the phase reversal switch. Most times this will cure the problem. One thing to point out is that the audience does not hear any phase problems as by the time the sound wave reaches them any phase differences have been cancelled out naturally.
14. The notch filter can be switched in and out here and adjusted with(15) to eliminate The "Body resonance" feedback often associated with amplified acoustic guitar at high volume levels.
15. To eliminate "body resonance" feedback switch the filter in with(14) and adjust this control until the body resonance reduces, you should find a sweet spot on the control where it disappears. Turning further out of the sweet spot will bring the resonation back up again. This setting will be the optimum for that particular guitar but may need to be altered if you plug in another guitar.
16. Sets the volume of the instrument plugged into channel 1.

17. LED is lit when channel 1 is muted (with18).
18. Mutes whatever instrument is connected into channel 1. Led(17)is lit when muted.
19. Sets the overall listening volume of the amplifier. Make sure the channel volumes are not set too low(16)(22)(28).
20. Balanced input provided for connecting an XLR equipped input such as a low impedance microphone (200-600 Ohms) or a Di'd guitar etc.
21. Input provided for connecting high impedance microphones or sources that require a high impedance connection and are fitted with a 1/4" jack - such as an additional guitar, bass or drum machine.
22. Sets the volume of the instrument(s) plugged into channel 2.
23. Sets the bass response for whatever is connected to channel 2.
24. Sets the middle response for whatever is connected to channel 2.
25. Sets the treble response for whatever is connected to channel 2.
26. LED is lit when channel 2 is muted (with 27)
27. Mutes whatever instrument is connected into channel 2. Led (26)is lit when muted.
28. Sets the volume of what ever source is plugged into (29) channel3.
29. RCA/Phono connections provided for connecting an external sound source such as a CD, Mini Disc or MP3 player etc.
30. Assigns the chosen effect(33)to channel 2.
31. Assigns the chosen effect(33)to channel 1.
32. Sets the level from the onboard digital effects section, present in the overall mix.
33. The onboard digital effects have been custom designed by Laney to complement 60R. You have a choice of delays, flange, rotary, octave, chorus, reverb and combinations of these. Select the chosen effect here, and set the level with(32).
34. This XLR socket provides a low impedance output for direct injection of the amplifier signal to a mixing desk or power amplifier. It is taken after the main mix stage, but prior to the main volume control.
35. When 'on' Indicates that power is connected to the unit and it is ready to go. (Always switch off and disconnect the power cord when not in use).
36. Main power switch for the unit.