



OPERATING INSTRUCTIONS AND USER MANUAL

Starting in 1962, Evans has been building amplifiers that deliver the finest in stringed instrument amplification.

Our founder, Jim Evans was an industrial electronics engineer and a professional steel guitar player. He recognized that no amplifier on the market filled his exacting need for quality of tone. So, he started building amplifiers for his own use. Every few weeks a musician would make him an offer for his amp. After letting the amp go that night, he furiously worked to build another so he could play the next weekend. Thus began our company.

Through the years, the electronic design has been refined with new technology being embraced at every opportunity.

Whether you play jazz guitar, steel guitar, finger style, rhythm or lead guitar, fiddle or keyboard, Evans will give you a tonal quality that is beyond compare.

Scot and Julia Buffington

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SAFETY INSTRUCTIONS

- Carefully read and keep these safety and proper operation notes before using this amplifier!
- Pay attention to all warnings and instructions on the unit.
- Do not use this amplifier near water or if you are wet yourself.
- Always unplug the power cord before cleaning your amp with a dry cloth.
- Avoid using your amplifier close to strong electromagnetic fields.
- Use your amp in a safe place, where nobody can step on or trip over cables.
- Turn off amp before inserting or removing cables.
- Always store your amp in climate controlled spaces. Do not leave your amplifier in a car or any other outdoor storage area for more than a few hours!

OPERATING INSTRUCTIONS

Evans amplifiers are designed to reproduce the true sound of your instrument. You will find the controls easy to adjust by using the following outline to get you started. You may use the entire span of the control if necessary. For instance, there is no rule that says you must have the Reverb control at 6 or Bass at 3. Make use of all the controls and inputs to achieve the sound you want. Here are a few tips we have learned from our customers over the years.

WARM AND HOT INPUTS: HOT provides the most volume with a heavier amplified sound. Use the WARM input for a more acoustic tone or with strong pickups and effects to avoid overdriving the preamp.

MASTER: Used to set the output gain of the preamp. The convenient ON/OFF switch is activated when this control is slowly rotated CW. Since the switch activates between 2 and 3, the part of the rotation between 3 and 10 is used for level control.

BUFF: This control provides beautiful harmonically rich overtones for the solid-state preamp that are usually only found in tube preamps. Start with BUFF on 2-6, next readjust TREBLE and EXPAND.

REVERB: Adjusts the mix of reverb and bypass signal to give the degree of reverb desired. For very wet reverb, place REVERB mix control at 8 – 10.

REVERB SELECTION SWITCH: Located on the rear panel, this switch selects one of three reverbs: Reverb alone, reverb plus flange and reverb plus chorus. Flange is achieved by splitting the audio signal into two parts and introducing a variable phase shift in one path before recombining the

signal. The chorus effect is similar except the delay introduced is more rapid and random.

REVERB DWELL CONTROL: Also located on the rear panel, the variable control sets the room size or decay time for the selected reverb. Switch to Reverb + Flange with Dwell CW just past center detent for a warmer and thicker tone.

BASS: The maximum BASS is dialed in by playing the lowest open string while turning the control CW from 0 until it gets boomy. Then back off by a number. Remember, the louder you play, the less BASS you need. If the BASS is turned up at loud volumes, the low end will be over compensated and muddy because bass frequencies are easier to reproduce at loud volumes. Therefore, (Turn down BASS when using HOT INPUT with MASTER greater than 6.)

DEPTH: This control enhances the low and low mid-range. Adjust from 12 to 3 o'clock to balance the volume between your guitar's low E and A string. BODY control must be greater than 1 for this control to be effective.

BODY: Used to set the mid range and darkness of the sound. This is a multifunction control that increases low midrange tones while rolling off high frequencies. Adjust from 2 to 10 for best tone and to allow for Depth control operation.

EXPAND: This control boosts the highs and some low tones. CCW is off. Turn to 12 to 3 o'clock for most instruments.

TREBLE: Sets the amount of treble desired. Playing the highest open string and turning up the control from 0 until it gets thin and then backing off a number should find maximum TREBLE.

VOLUME: Sets the input level to the preamp. Lower settings (3-5) mimic the instrument's voice; higher, settings (6-9) emphasize the amplifier's tone settings.

EFFECTS SEND AND RETURN: These jacks are located on the back panel of the preamplifier. In the signal path, they are situated after all tone controls. Most effects units should be connected here. However, some effects may operate better connected between the instrument and the WARM input.

PREAMP OUT: This is an unbalanced line out signal for driving a mixer board or an additional power amplifier. Level is independent of MASTER control.

EXTERNAL SPEAKER: The output is used for driving an external 8 Ohm speaker. For the AH200, the combined load of speakers should not be less than 4 Ohms.

PHONES: Jack designed for stereo headphones. When phones are plugged in, all speakers are switched off.

DPU300 and AH200 Digital Power Units

The DPU300's internal power amp produces 300 Watts rms into 4 Ohms at 0.1% THD.

The AH200 contains a digital power amplifier providing 200 Watts rms output at 0.2% THD into 4 Ohms.

The output is bridged and not referenced to common or circuit ground. Therefore, **connect only a speaker load** with polarity + to + & - to -. Any other load or appliance that causes output current to flow to ground may cause the amplifier to **permanently fail**. If the output leads are shorted together, the amplifier may recover from the fault by removing the short and turning the amplifier off for several seconds.

Starting Setup

Begin with these combo amp settings. Next, adjust each control knob up and down to optimize your amplified tone. It's easy to determine where "just right" is on each tone knob once you've heard what "not enough" and "too much" sounds like.*

		<u>MASTER</u>	<u>BUFF</u>	<u>REVERB</u>	<u>BASS</u>	<u>DEPTH</u>	<u>BODY</u>	<u>EXPAND</u>	<u>TREBLE</u>	<u>VOLUME</u>	<u>INPUT</u>
AE200* 8" SPK	Soft	4-6	2-4	2-4	3-5	50 – 60 %	3-6	50 – 60 %	0-2	2-4	WARM
	Med	5-7	3-5	3-5	4-7	60 – 70 %	5-7	60 – 70 %	2-4	4-7	WARM
	Loud	6-8	4-6	4-6	5-8	70 – 75 %	6-8	70 – 75 %	2-6	5-7	HOT
RE200** 10" SPK	Soft	3-5	2-4	2-4	2-3	50 – 60 %	3-6	50 – 60 %	1-3	3-5	WARM
	Med	5-7	3-5	3-5	4-7	60 – 70 %	5-7	60 – 70 %	2-4	4-7	WARM
	Loud	6-8	4-6	4-6	5-8	70 – 75 %	6-8	70 – 75 %	2-6	5-7	HOT
JE200** 12" SPK	Soft	3-5	2-4	2-4	1-3	50 – 60 %	3-6	50 – 60 %	1-3	3-5	WARM
	Med	5-7	3-5	3-5	3-6	60 – 70 %	4-7	60 – 70 %	2-5	4-7	WARM
	Loud	6-8	4-6	4-6	4-7	70 – 75 %	5-8	70 – 75 %	2-6	5-7	HOT
SE200** 15" SPK	Soft	3-5	2-4	2-4	1-3	50 – 60 %	3-6	50 – 60 %	1-3	3-5	WARM
	Med	5-7	3-6	3-5	3-6	60 – 70 %	5-7	60 – 70 %	1-4	4-7	WARM
	Loud	6-8	4-7	4-6	5-8	70 – 75 %	6-8	70 – 75 %	2-6	5-7	HOT

*For the AH200 use suggested settings according to the closest speaker size.

** For maximum sweetness, use lower settings for Master, Bass, Depth, Treble, and Volume on 500-Watt amps.

Trouble Checks

Sometimes, checking a few basic things can solve problems. Please check the troubleshooting tips below before you call for help or return your amp.

Problem	Possible Cause	Solution
No pilot light, no sound	Amp is not being energized	- Make sure amp is securely connected to a working receptacle.
	Preamp is not being energized	- In console amps, check the 28 Vac connection from the power amp to the left rear of the preamp.
No sound, pilot light on.	Instrument cable.	- Make sure that ¼" drive cable is completely plugged into the preamp's drive output and the amplifier. - Ensure the guitar cable plug is inserted fully into Hot or Warm Input and guitar output - Try using a different instrument cord that is known to be good. - Remove all cords from effects loop. If this restores audio, recheck effects and wiring.
	No instrument volume output	- Check for proper setting of the guitar's pickup switch and volume control
	Low amp Volume and Master setting	- Turn amp Volume and Master control past 5
	Faulty external speaker or cable	- Turn off amp. Remove any external speaker connection from power amp. Turn on amp. If this corrects the problem, check external speaker and speaker cable with ohm meter for open or short circuit.

Problem	Possible Cause	Solution
No sound, pilot light on.	Faulty internal speaker or connection	- Turn amp off. Connect stereo headphones to headphone output. Turn amp on and check for sound. If headphones work, turn off amp. After ensuring speaker output cord is connected to internal speaker inputs. Contact speaker manufacturer for replacement.
Amp volume fluctuates	Faulty amp Master control on combo amp	- Turn off amp. Move drive cable from Drive to Preamp Out. Turn on amp. If sound is present, call us for repair
	Dirty Effects Loop jacks	- Turn off amp. Fully insert one end of a known good instrument cord into the Effects Send jack and the other end into the Effects Return jack. Energize amp. If the amp now works, you should clean the Effects Loop jacks.
Amp turns off then turns back on	Dirty Input or Effects Loop jacks	- Turn off amp. Clean all ¼" jacks by plugging and unplugging a guitar cord into them (the effects send and return, HOT and WARM jacks). You may also need to try one spray of a non-residue fast drying electronics cleaner into each jack then plug into and out of each jack.
	Activation of automatic thermal protection	- Reduce amp Volume and Master by at least 20%. Move amp out of direct sunlight to allow for ventilation. Lower guitar pickup to ¼" from strings. Set volume pedal and external effects gain controls to 30%.
Amp distorts on pick attack.	Excessive source input signal.	- Use Warm input and reduce guitar and effects volumes by at least 30%.

Problem	Possible Cause	Solution	Problem	Possible Cause	Solution
Amp distorts on pick attack.	Excessive amp Volume and tone settings.	- Use Warm Input and reduce amplifier Volume, Bass, and Depth by at least 30%.	Reverb layout is too short or too long.	Dwell control is not optimized for your application.	- Adjust Dwell control to taste.
Amp distorts at all volumes.	Defective internal speaker	- Reduce amp Volume and use stereo headphones to check speaker.	Pulsing reverb sound.	Reverb control is set too high. Dwell control is not optimized for your application.	- Lower Reverb control to 5 or less. - Adjust Dwell control to taste.
Hum and other interference	Guitar cord	- Make sure guitar cord plug is fully inserted into instrument output & amp input - Try using a different known good instrument cable		Reverb selection switch is on Reverb + Flange or Reverb + Chorus	- Center Reverb selection switch if Flange or Chorus sound is not desired.
	Ground loops	- Plug any AC powered effect into the same receptacle as the amplifier.			
Hum increases with guitar volume	Single coil pickups	- Keep pickups away from amplifier and radio frequency sources like neon lights, cell phones, and light dimmers	Lack of high frequencies or treble.	Excessive Body control setting.	- Reduce Body control to below 7.
	Instrument shielding	- Make sure that the instrument's cavities are completely shielded		Low Treble, Buff and Expand settings	- Increase Treble, Buff and Expand to maximum settings, then adjust to taste.
				Source has high frequencies rolled off.	- Check tone and treble controls on guitar and effects.
Excessive noise	Instrument, cables or effect in signal chain	- At high volumes or tone settings, some audible hum & hiss is normal. Check instrument, cables, and effect to isolate the source.			
No audible reverb	Low signal input into reverb	- Use Hot Input. Turn Reverb, Dwell, amp Volume and guitar or source volume fully clockwise to maximum setting. Listen for reverb decay after striking and quickly muting strings for no sustain.			

WARRANTY

There are no user serviceable parts inside the chassis. If you smell smoke, hear loose parts inside the amplifier, or trip an AC breaker, immediately unplug the unit and call us. We will work with you to properly determine the course of action beyond the above checks.

Returns

Terms and Conditions: IMPORTANT! All purchases are prepaid and non-returnable. After you have received your new unit, if you have a concern, please give us a call. Five decades of good customer service has revealed that most problems are quickly fixed with a simple phone call. Items returned without authorization will be refused.

ALL SALES ARE FINAL! All of our products are hand built to order. Unlike a large factory operation, we are a 2-person family business and try to keep our products as affordable as possible for the working musician. We have a nominal margin and constant reinvestment in parts and materials, and therefore are not able to offer a return/refund policy. All sales are final.

Evans Custom Amplifiers warrants this product to be free from defects in material and workmanship for a period of three years from the date of delivery to the original consumer purchaser. Evans Custom Amplifiers will pay all labor and material expenses for all repairs covered by this warranty. The Buyer is responsible for arranging its transportation for repair, risk of transport and payment of any shipping charges. In addition, proof of date of purchase may be necessary in order to obtain warranty repair. All shipping, risk of transport, and cost of repair and/or replacement work of any product made AFTER the above stated warranty period shall be the responsibility of the Buyer.

Sales outside the US are sold as-is, without warranty. However, Evans will supply any parts deemed necessary by Evans for repair at a nominal cost not including shipping.

This warranty does not apply to any product damaged by accident, misuse, abuse, improper voltage, product modification, neglect, faulty installation or operation, improper maintenance, rental or any shipping damage, lightning (or other acts of God). This warranty does not apply to any parts for service by anyone else other than Evans Custom Amplifiers or their authorized service technician. This warranty is in lieu of all other warranties expressed or implied, and Evans Custom Amplifiers makes no further warranties expressed or implied including, but not so limited, any warranties of merchantability or fitness for any particular purpose.

It is expressly agreed that the Buyer / User shall have no claim against Evans Custom Amplifiers with respect to either personal injury or damage to property or loss of profit resulting from any defect or for any consequential damages, such as, but not so limited, loss of business opportunities, property or personal injury losses, etc. or for any indemnity, implied or expressed, with respect to claims by third parties, And Buyer shall indemnify Evans Custom Amplifiers against any and all claims by third parties against Evans Custom Amplifiers resulting from the use of equipment and/or materials purchased hereunder or from the use of any products made from or by said equipment or materials.

These terms and conditions take precedent over all other terms and conditions, warranty statements or policies.