RM
ROGER MAYER

VISAGE



50 year anniversary of Jimi Hendrix landing in London.

- 45 studio variations of the genuine sounds used.
- Discover Roger's studio parameter modifications.
- Control the circuit's inner parameters.
- Choose your tone for your guitar setup and strings.
- Understand more clearly how to achieve great individual tone.
- A truly modern successor to our pioneering devices.
- State of the art 6 layer PC card with triple shielding.
- Gold Plated Jumpers and Headers.
- External Power Supply friendly with virtual battery powering.
- 200hr Battery Life.
- Genuine USA Carling Switch.
- Iconic Rocket Shaped Enclosure.

Introduction:
It's hard to imagine it's been 50 years ago since Jimi landed in London and his arrival historically changed the goal posts for the standard of tone, guitar playing and performance.
I am constantly asked about our tone secrets and of course there was not one but many with a F1 approach to obtaining the ultimate solution for performance and tone for whatever the situation might be.

So I decided to manufacture a new cutting edge design with heritage roots and configuration to bring to today's modern players a solution that will offer them many of the same parameter changes and electronic techniques that Jimi and I shared and developed.
A standard fixed solution was rejected as access to these famous tones requires flexibility with multiple internal circuit manipulations as we always were experimenting and using all sorts of modifications and changes to give a particular track special and magical properties.

I am proud to introduce the VISAGE which has 45 parameter combinations that give players access to the internal stages of the basic configuration that we used back then with the performance benefit gained from using today's low noise high quality components. Modern design techniques with triple shielding using a 6 layer PC Card gives added stability and freedom from oscillation and other nasty artefacts that other simple layout configurations might introduce. 80dB of onboard power supply filtering is provided for both Battery and External Power Supply operation.

The result is a remarkably quiet and fast reacting device that responds very well to the players touch and retains the character of the original guitar even with lots of distortion going on. The harmonics generated are very musical and due to the lack of artefacts sound better today than 50 years ago. The guitar volume can be used very effectively to clean up the sound even when the Drive control is maxed out. The amount of Output Level is huge and can drive the 1st Stage of an amp very hard and make it fold up easily.

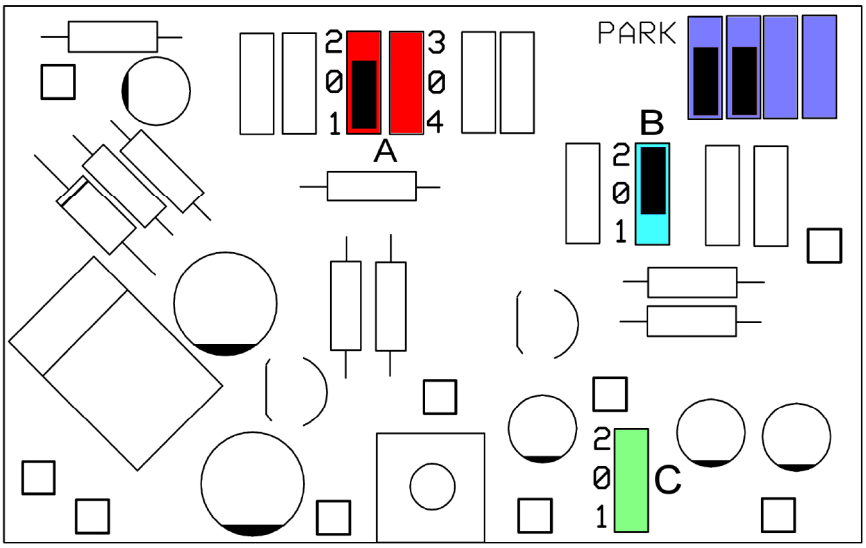
So you can rest and relax easy now as there is a real alternative to buying up some brightly coloured pedal that has dubious claims to originality using NOS parts etc.
I have never really subscribed or endorsed this trend and always believed in offering products utilising today's best quality parts and techniques.
After all we never used old gear then nor would we have used anything that did not move the State of the Art forwards. There is no magical answer by fixating on one component change or type as you will find out and prove to yourself when you start to experiment with the VISAGE.

Playing with the VISAGE and changing the parameters will give you and your ears a valuable lesson in understanding the correlation between what you actually hear and what you see from a graph. You can't obtain this information except by experiencing it.
So as I always say:

"EXPERIENCE THE DIFFERENCE"

www.roger-mayer.co.uk

LOCATION OF THE SETTING JUMPERS ON THE PC



The above diagram shows the settings jumper BANKS A, B and C plus the PARK space for the spare jumper and unused jumpers if the combination has a ZERO value.
The above jumpers are set A1, B2, C0 or combination 9.

BANK A controls the 1st stage and also interactively reacts with the pick-up selection and Guitar Volume Control. Start off with combinations of A2 and A3 to obtain an idea of this parameter.

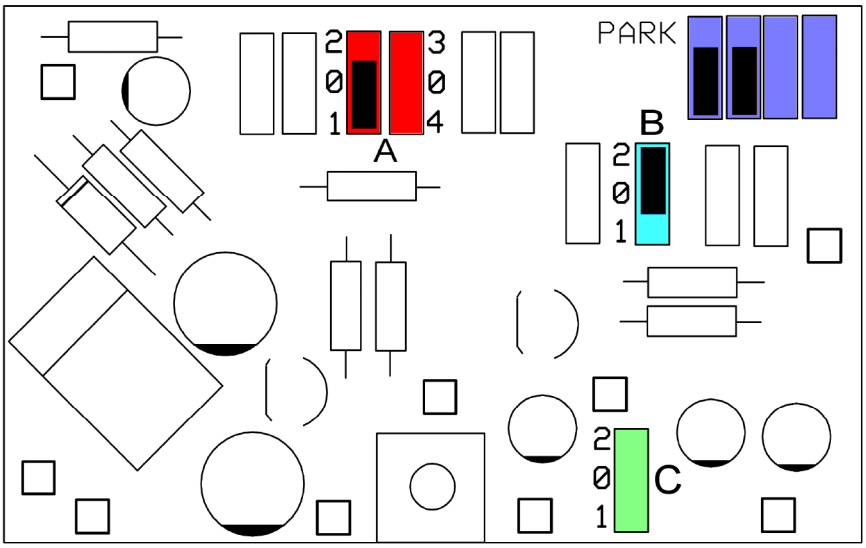
BANK B controls the 2nd Stage output coupling and has been tuned to compliment the modification of the distortion and the following device or amplifier.

BANK C controls the overall low end plus the recovery time and articulation of the notes when large amounts of gain have been dialled in.

With 45 combination of parameter change plus the DRIVE Control and OUTPUT VOLUME the VISAGE is capable of a vast range of tone and player feeling as these parameters are changed.

You now have access to many of the parameters that I used and developed with Jimi on so many historic recordings. One look at the graphs and playing with the VISAGE will demonstrate the wide variety of tone you can now tailor to your personal preferences.

VISAGE QUICK START GUIDE TO SETTING PC JUMPERS



The above diagram shows the settings jumper BANKS A, B and C plus the PARK space for the spare jumper and unused jumpers if the combination has a ZERO value.
The above jumpers are set A1 B2 C0 or Graph 9.

6 Suggested Starting Combinations

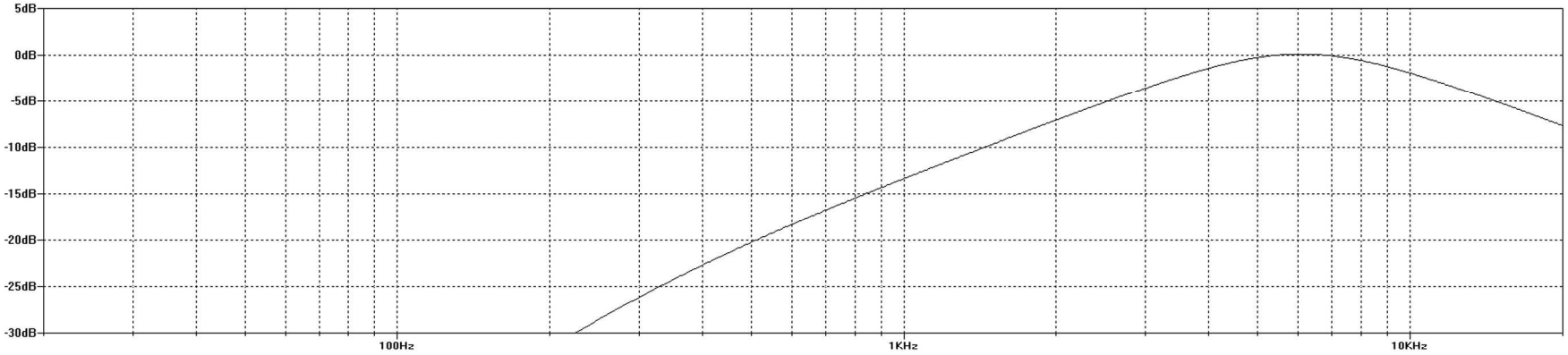
- **# 1** - A4 B1 C1 Good starting point with smooth sustain and heavy bass. **Graph 29**
- **#2** - A3 B1 C1 More aggressive and treble sounding than #1. **Graph 27**
- **#3** - A3 B2 C2 Good for Bass String Metal Riffs with smooth top sustain. **Graph 43**
- **#4** - A2 B0 C1 Treble Hard Rock cleans up well with volume control. **Graph 18**
- **#5** - A2 B1 C1 Stadium Hard Rock heavier bass than #4. **Graph 25**
- **#6** - A4 B2 C2 Very Heavy Bass Metal Rock, Great for low string riffs. **Graph 45**

JUMPER COMBINATIONS												
	A	B	C			A	B	C			A	B	C
1	0	0	0		16	0	0	1		31	0	0	2
2	1	0	0		17	1	0	1		32	1	0	2
3	2	0	0		18	2	0	1		33	2	0	2
4	3	0	0		19	3	0	1		34	3	0	2
5	4	0	0		20	4	0	1		35	4	0	2
6	0	1	0		21	0	1	1		36	0	1	2
7	0	2	0		22	0	2	1		37	0	2	2
8	1	1	0		23	1	1	1		38	1	1	2
9	1	2	0		24	1	2	1		39	1	2	2
10	2	1	0		25	2	1	1		40	2	1	2
11	2	2	0		26	2	2	1		41	2	2	2
12	3	1	0		27	3	1	1		42	3	1	2
13	3	2	0		28	3	2	1		43	3	2	2
14	4	1	0		29	4	1	1		44	4	1	2
15	4	2	0		30	4	2	1		45	4	2	2

The above table of the 45 combinations of parameter changes can be viewed in conjunction with the corresponding graphs when you are experimenting and listening to the changes as you play.
After a while you will be better able to hear what is going on with the changes. I recommend making some notes of your favourite combos as they occur. It is not that easy to remember them all as they are changed with combination of pick-up selection and amp settings as well.
The VISAGE also has loads of output level to drive the input of any amplifier into areas of input drive you may not have yet reached. It cannot be compared to any reissue of the Fuzz Face as it varies in almost every detail whilst still having its roots in that very simple circuit that only worked great once in a while. This is the main reason I have decided to release the truly innovative VISAGE in homage to the work and sounds I helped produce with Jimi over 50 years ago.
When you play with the VISAGE you will get an insight as to the possibilities that make up a personal sound and feeling when you play a certain song that in all honesty requires that particular tone.
Of course after you have decided what you killer tone is for tonight's gig it really becomes a walk in the park as you can relax with only pedal as Jimi did and concentrate on playing and forget about pedal dancing. The public will appreciate your added attention and connection to them.

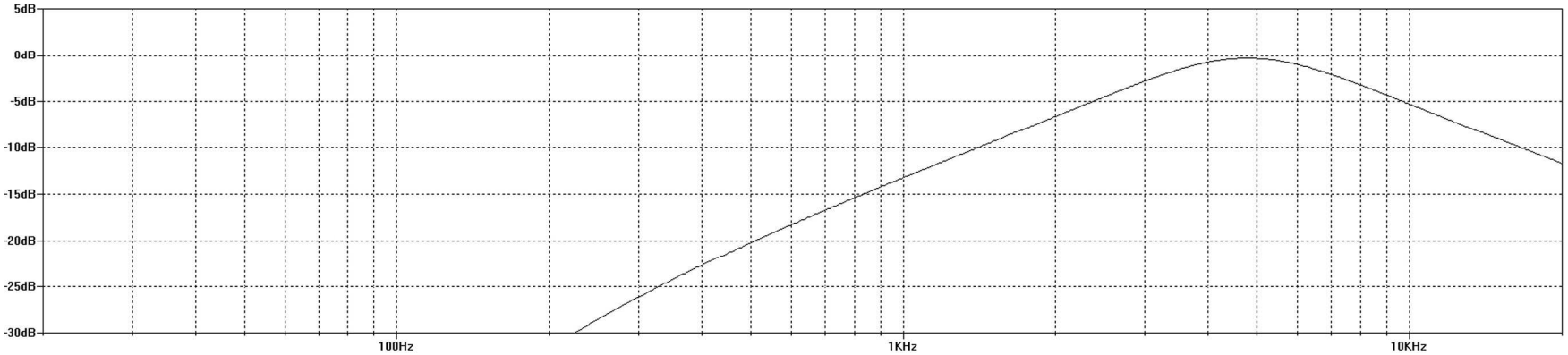
1

A 0
B 0
C 0



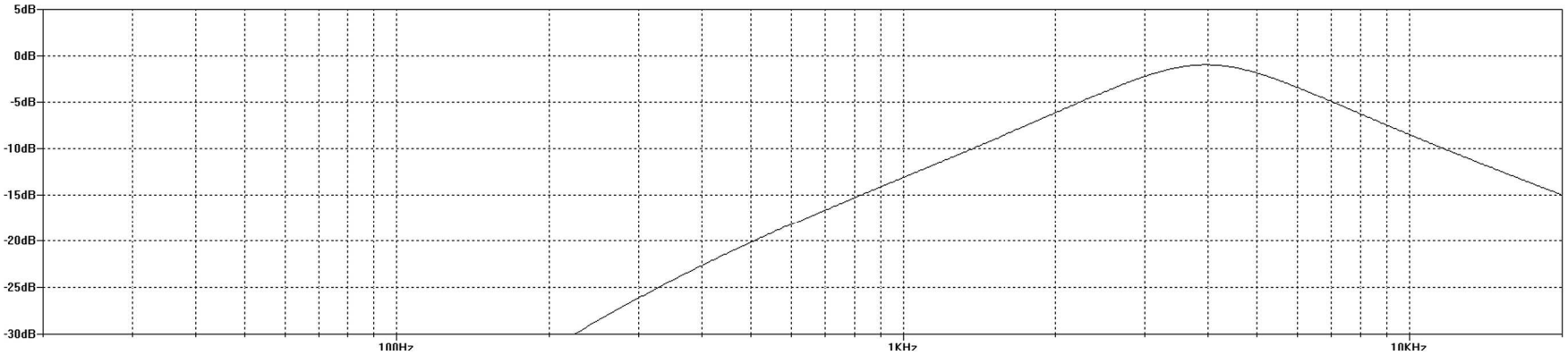
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A 1
B 0
C 0



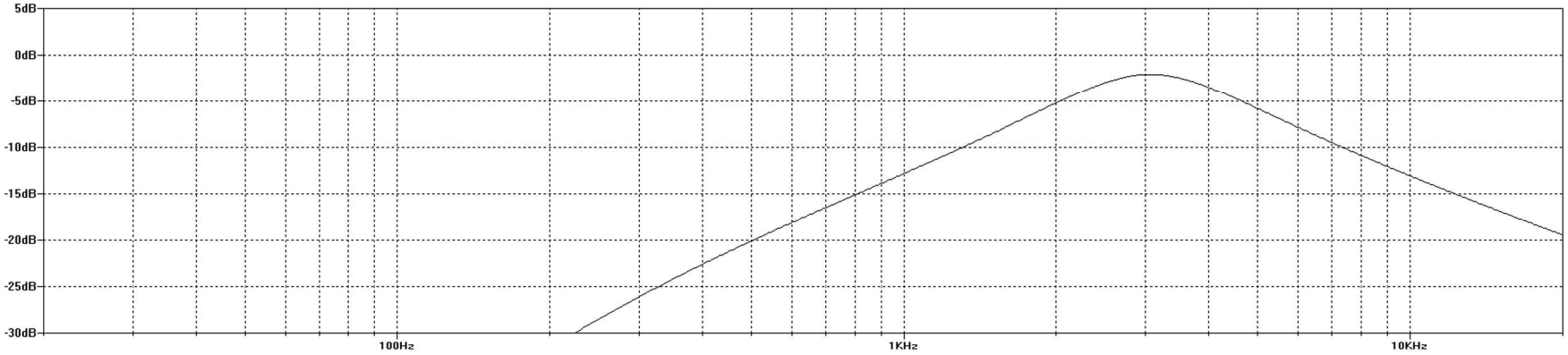
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A 2
B 0
C 0



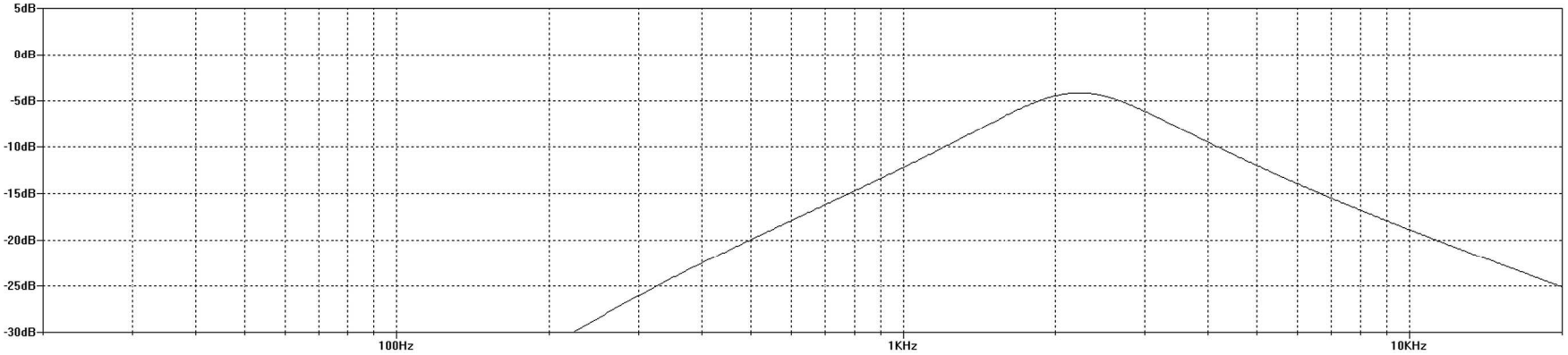
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A 3
B 0
C 0



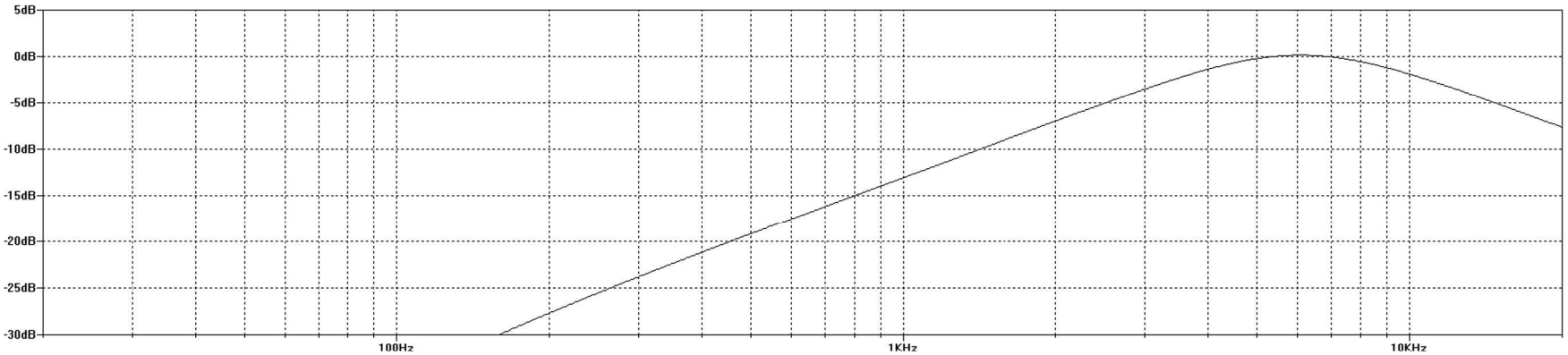
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A 4
B 0
C 0



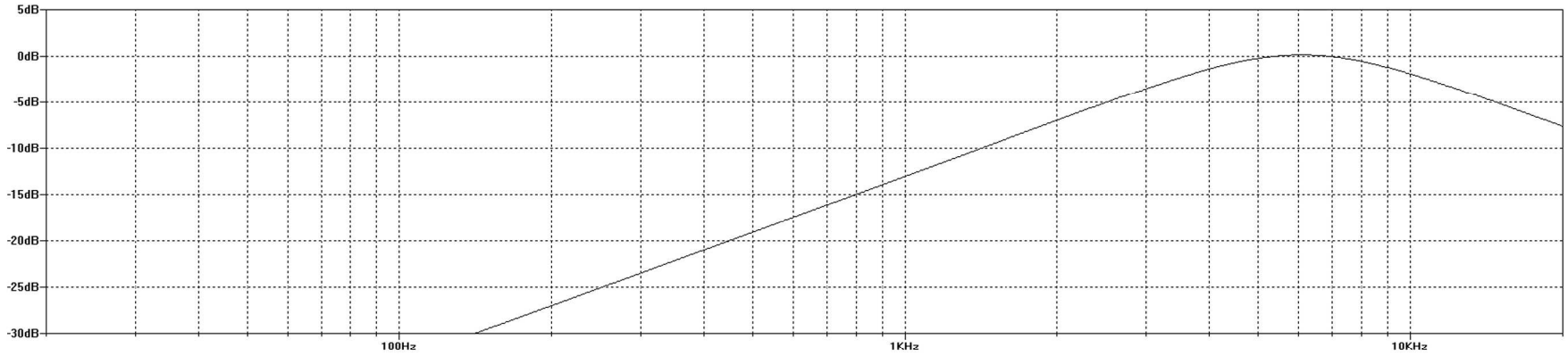
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A 0
B 1
C 0



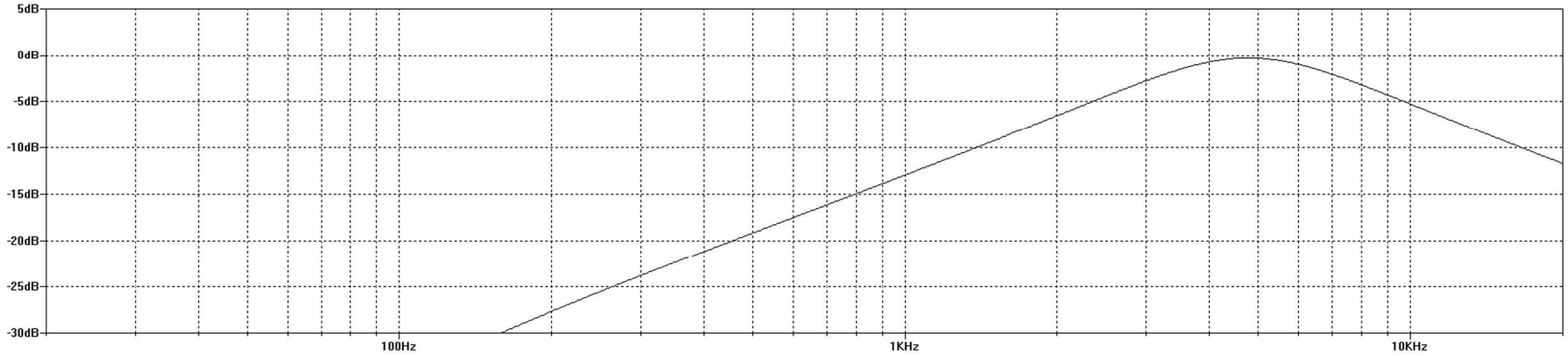
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A 0
B 2
C 0



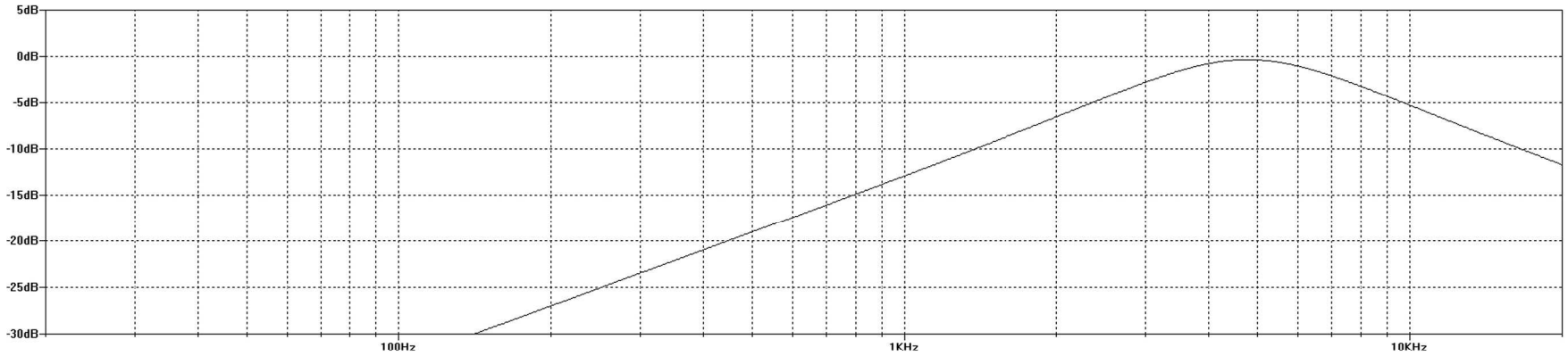
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A 1
B 1
C 0



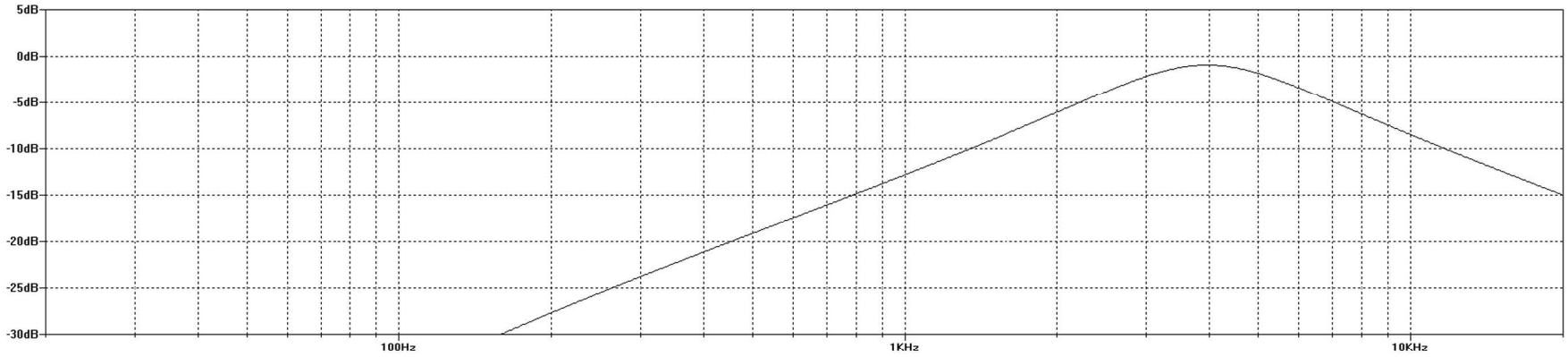
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A 1
B 2
C 0



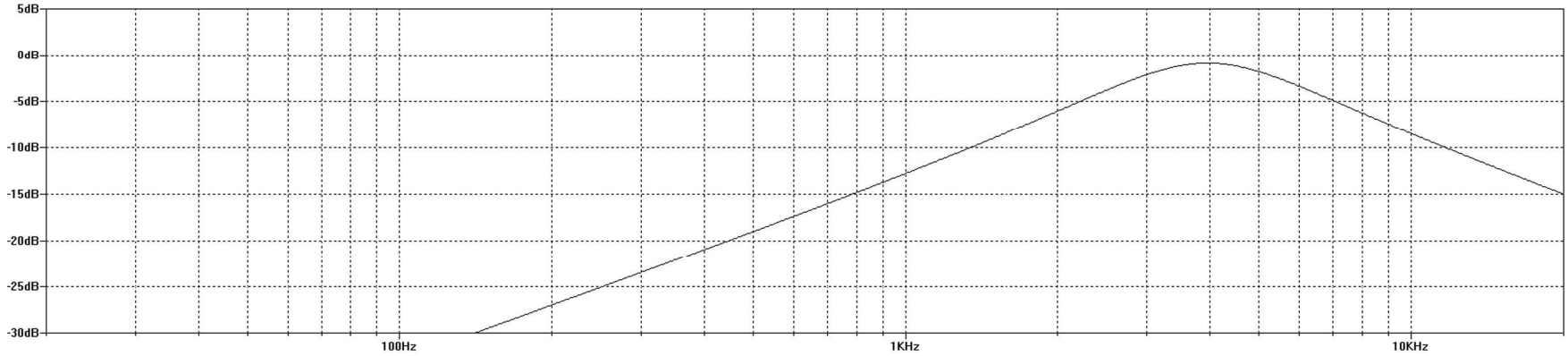
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A 2
B 1
C 0



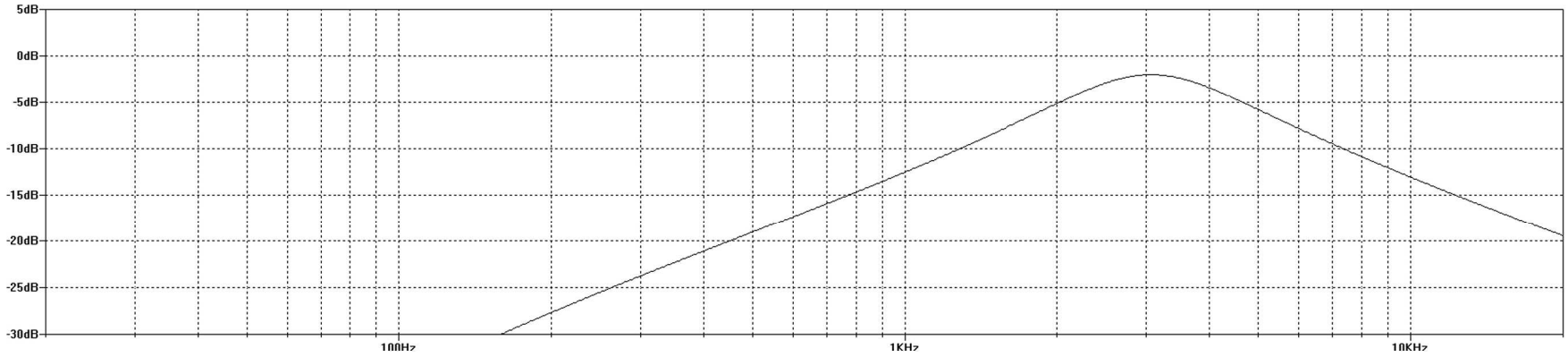
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A 2
B 2
C 0



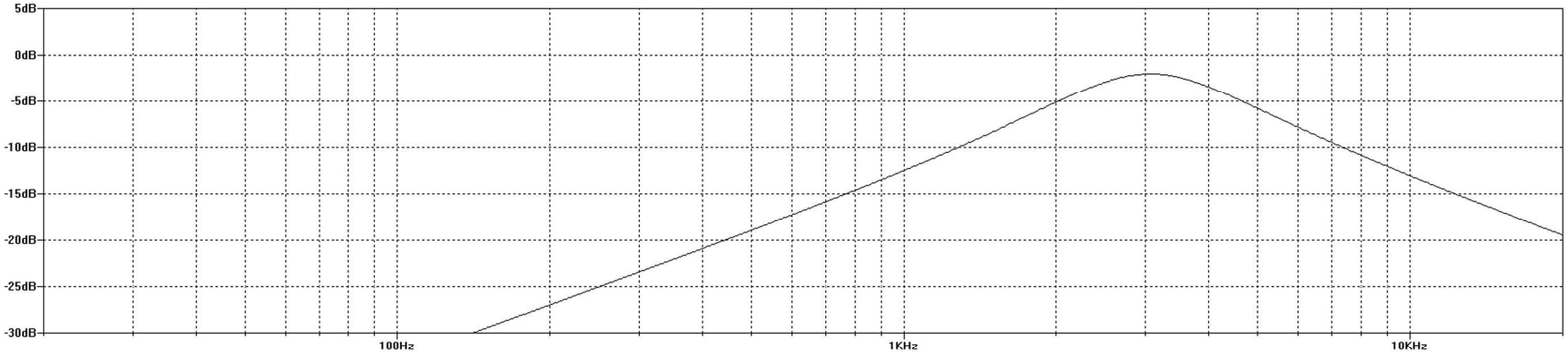
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A 3
B 1
C 0



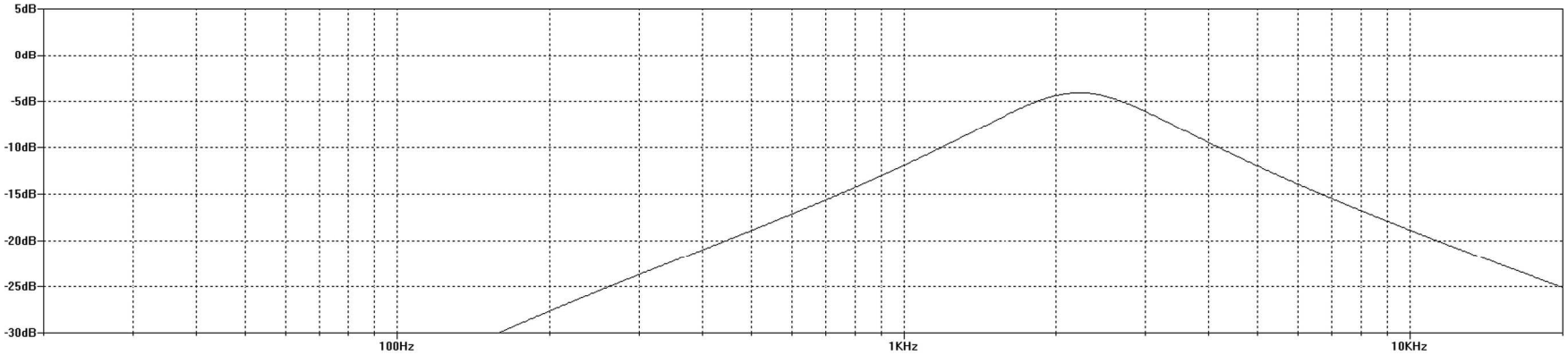
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A 3
B 2
C 0



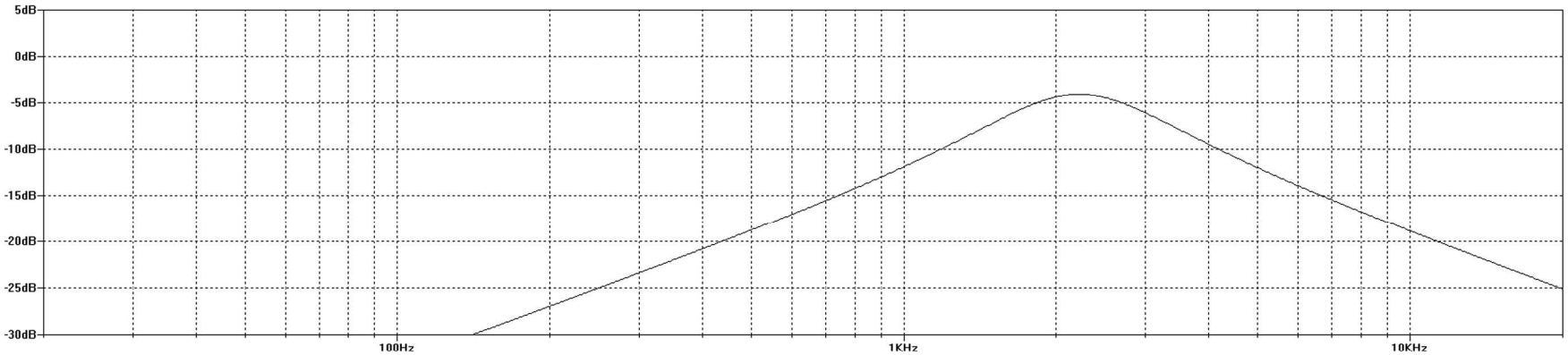
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A 4
B 1
C 0



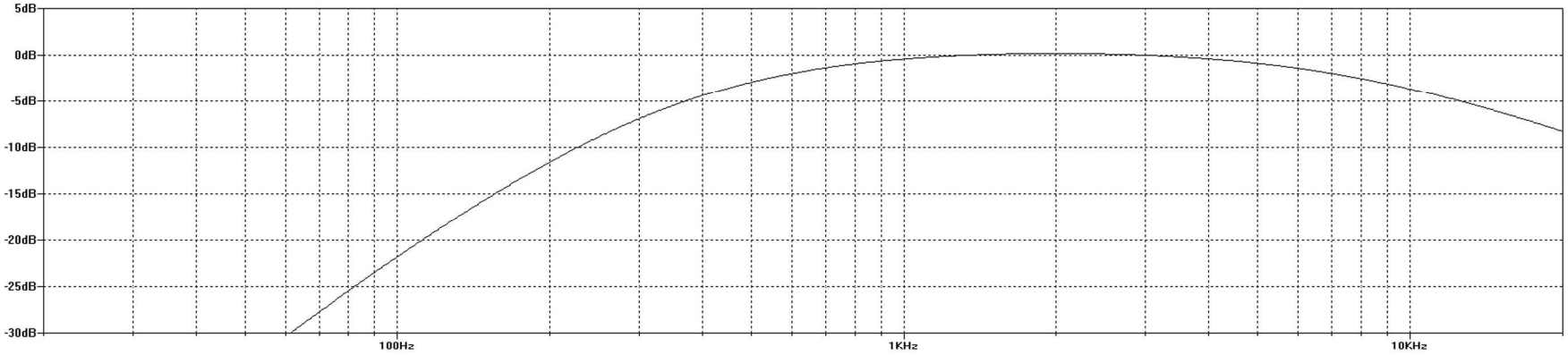
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A 4
B 2
C 0



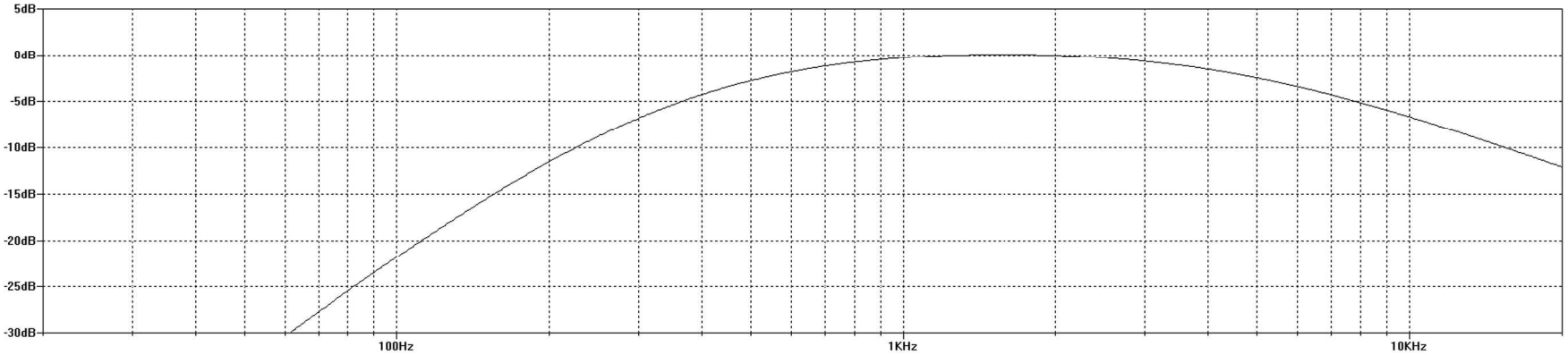
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A 0
B 0
C 1



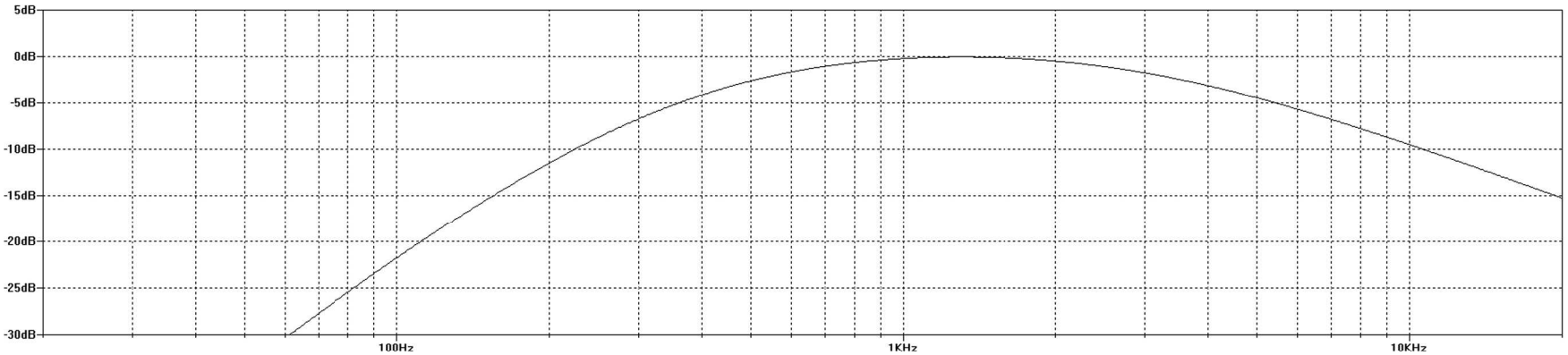
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A 1
B 0
C 1



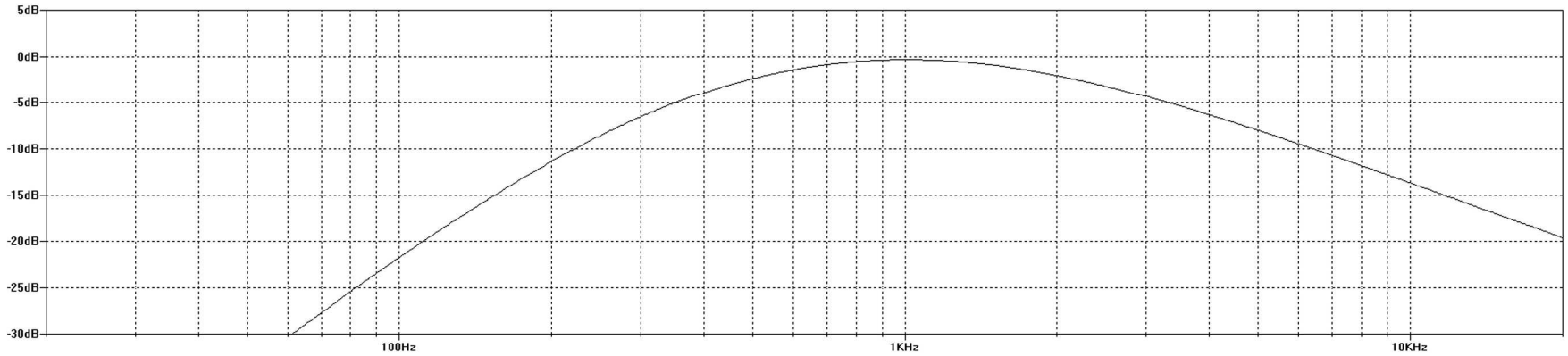
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A 2
B 0
C 1



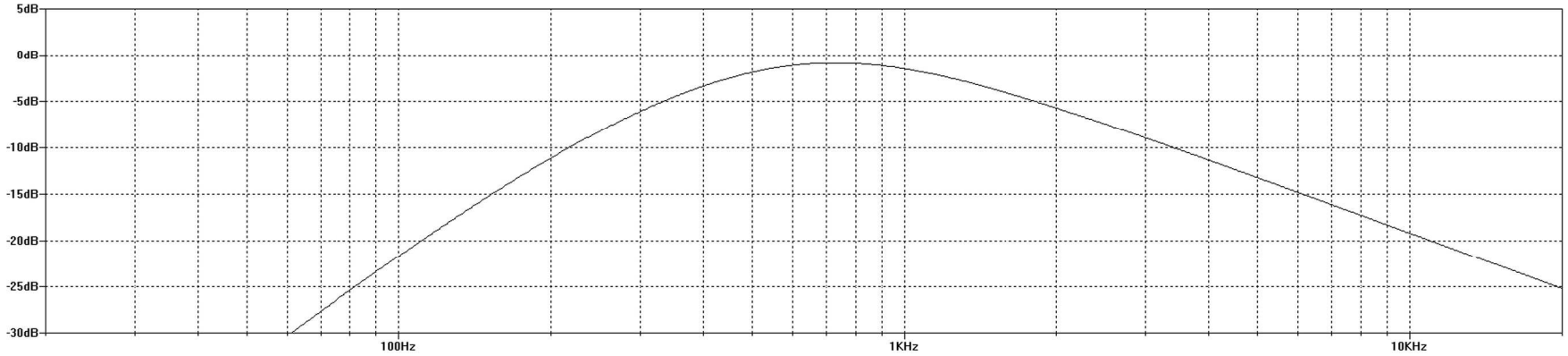
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A 3
B 0
C 1



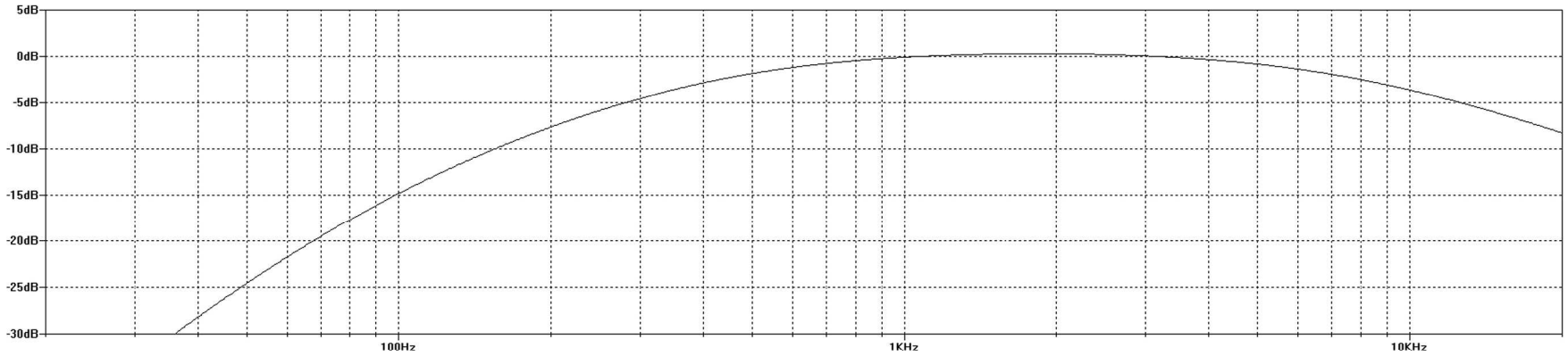
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A 4
B 0
C 1



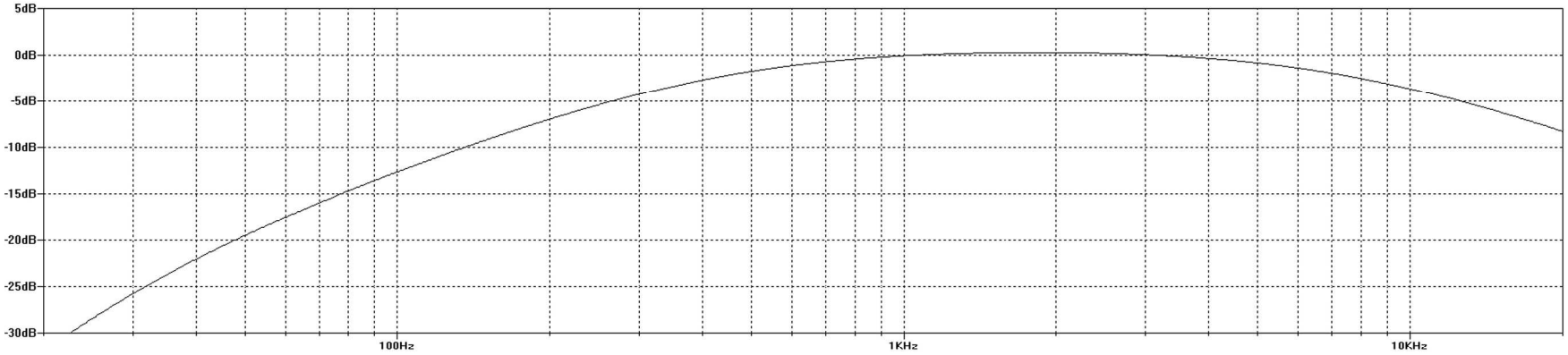
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A 0
B 1
C 1



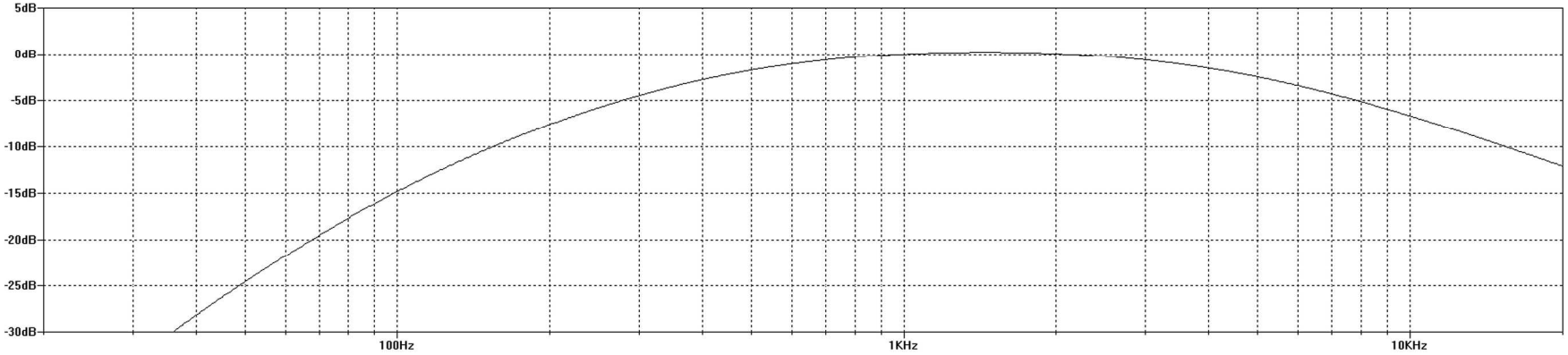
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A 0
B 2
C 1



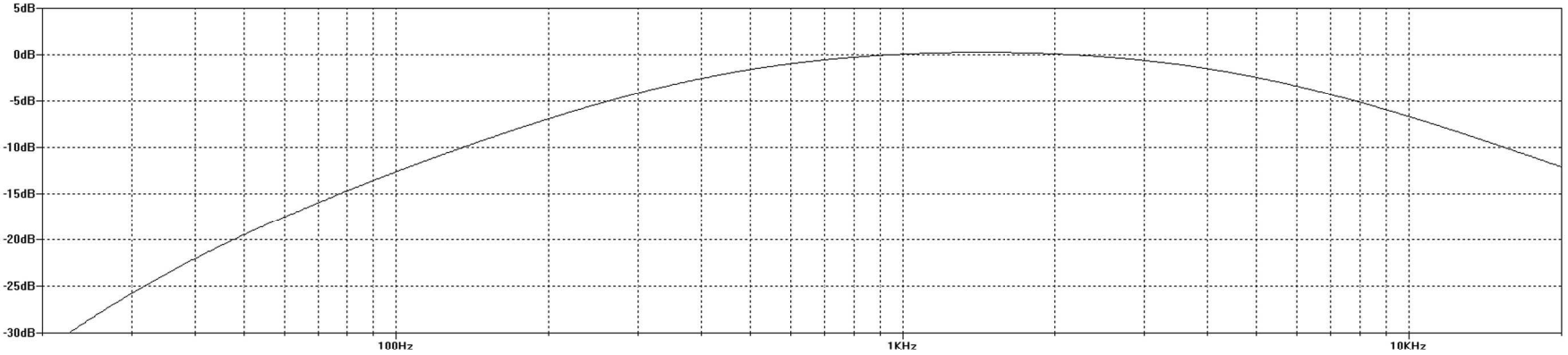
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A 1
B 1
C 1



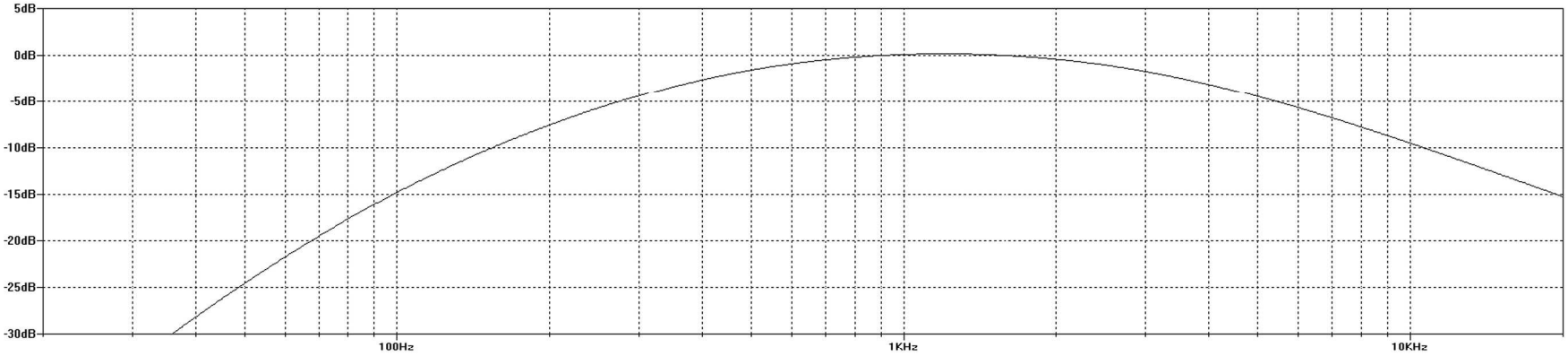
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A 1
B 2
C 1



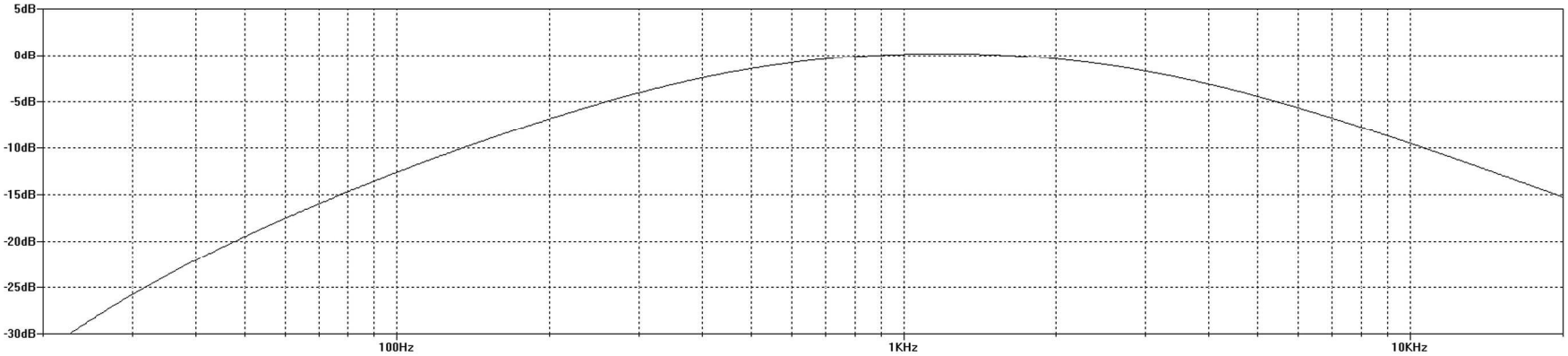
25

A 1
B 2
C 1



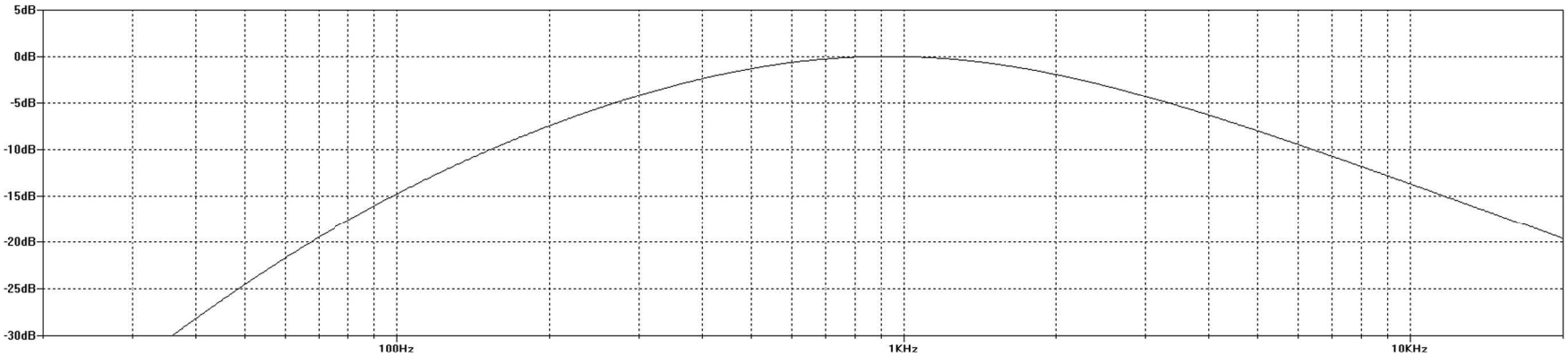
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A 2
B 2
C 1



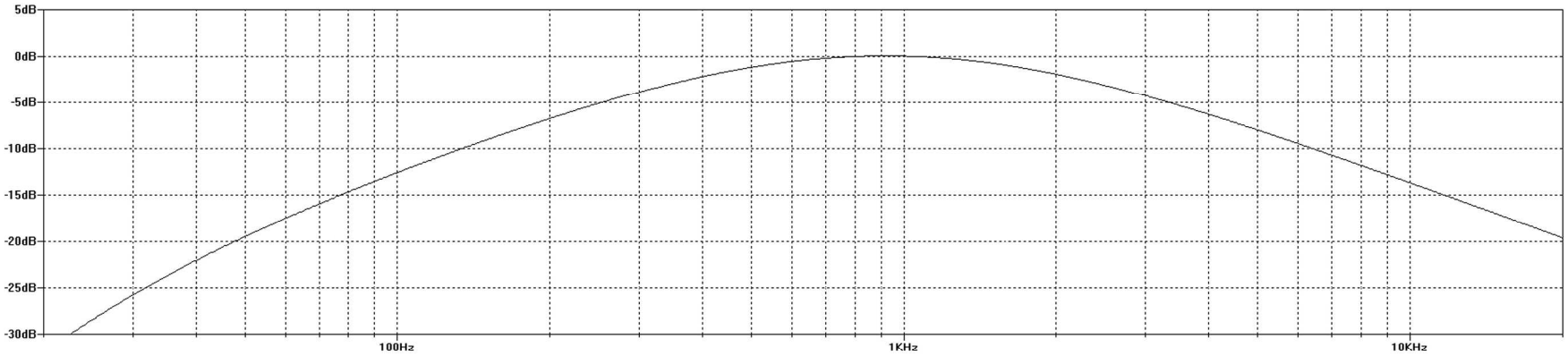
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A 3
B 1
C 1



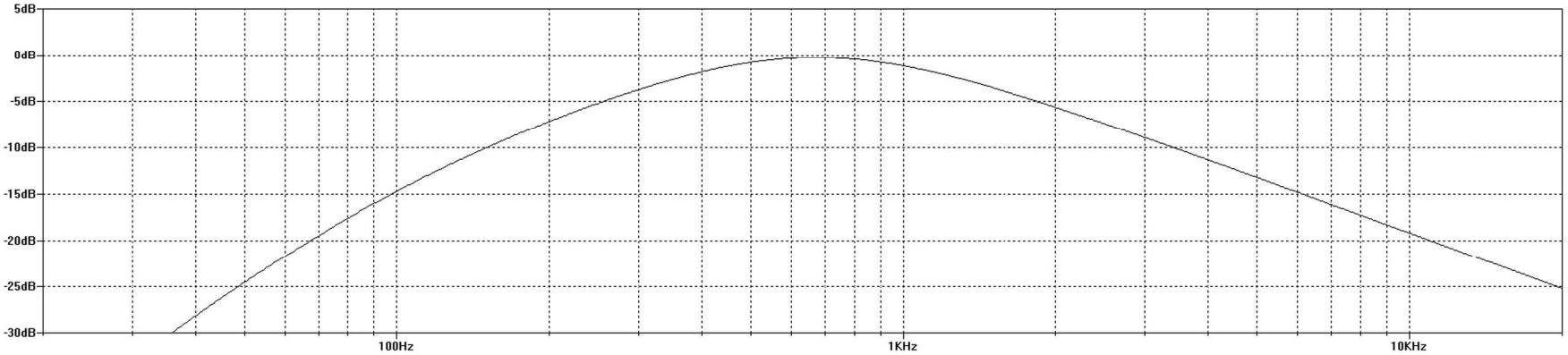
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A 3
B 2
C 1



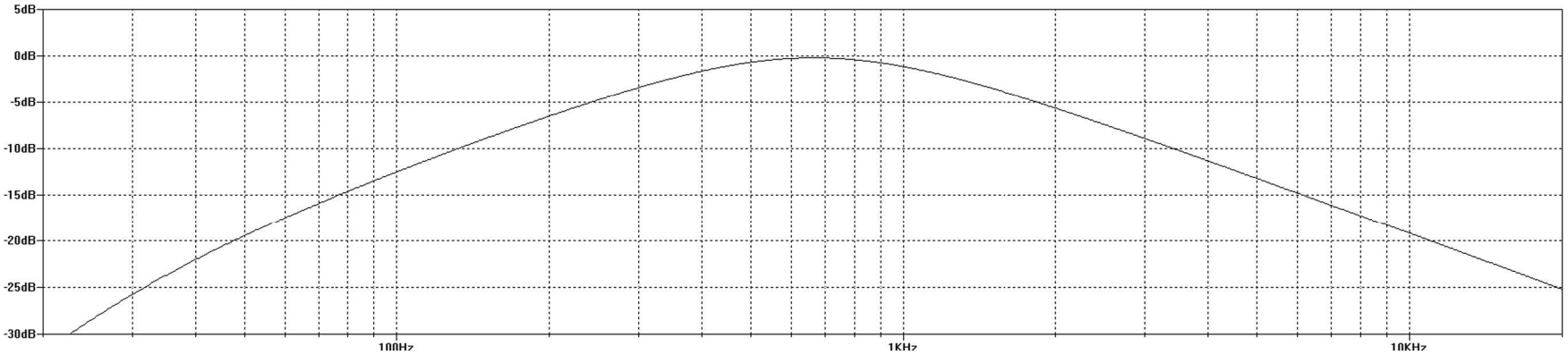
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A 4
B 1
C 1



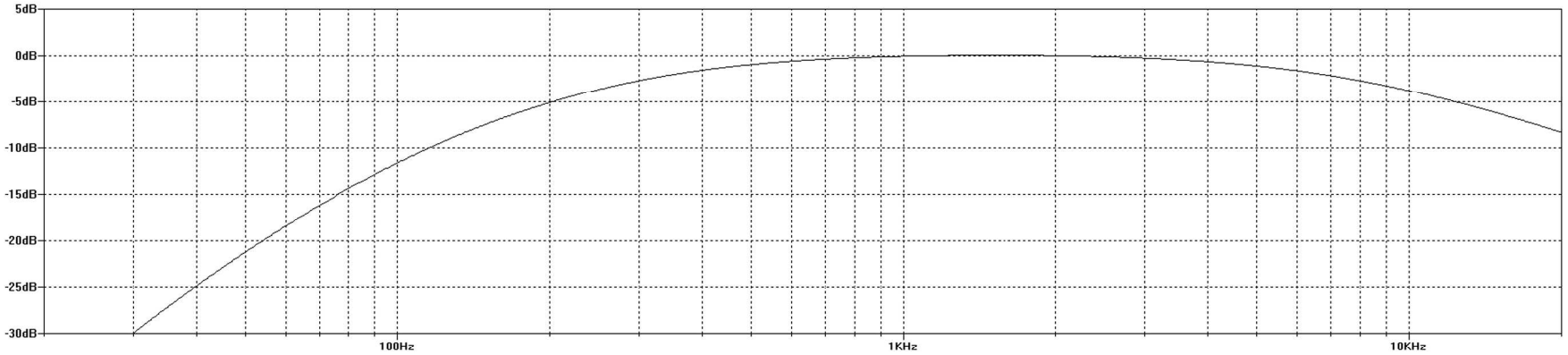
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A 4
B 2
C 1



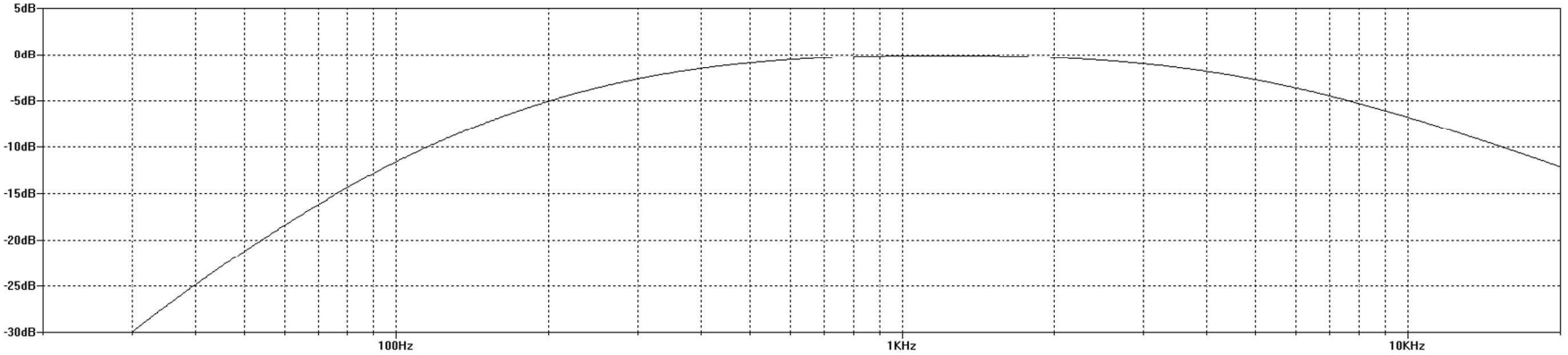
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A0
B0
C2



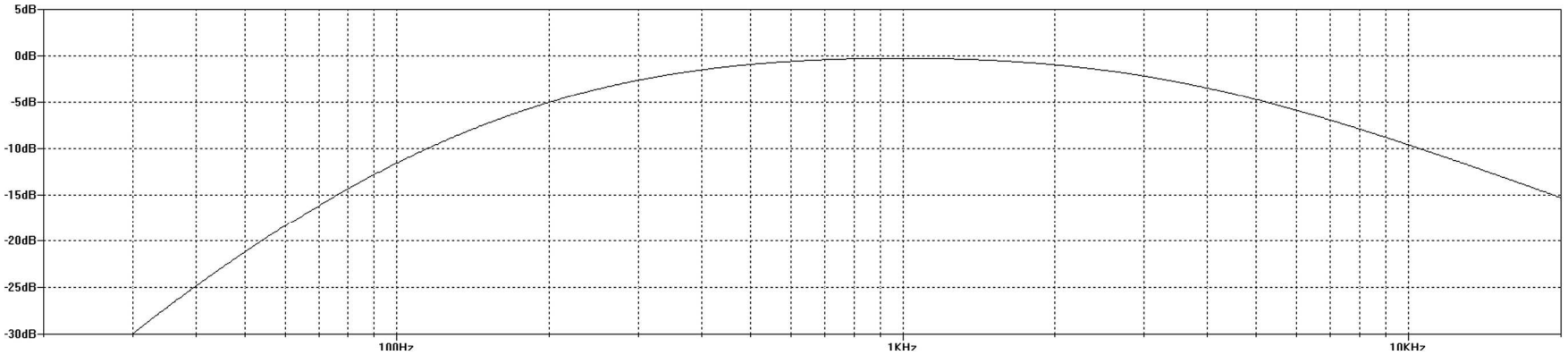
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A1
B0
C2



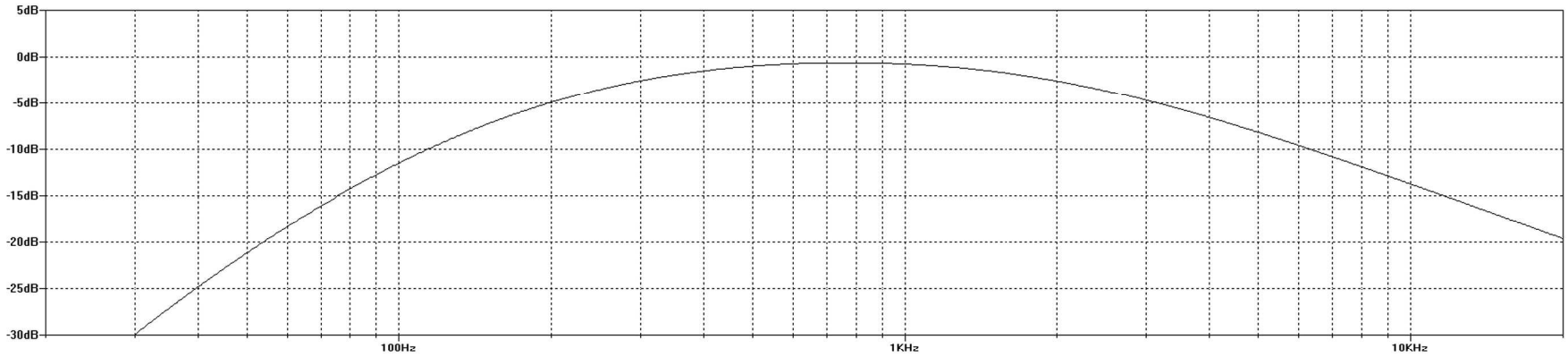
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A2
B0
C2



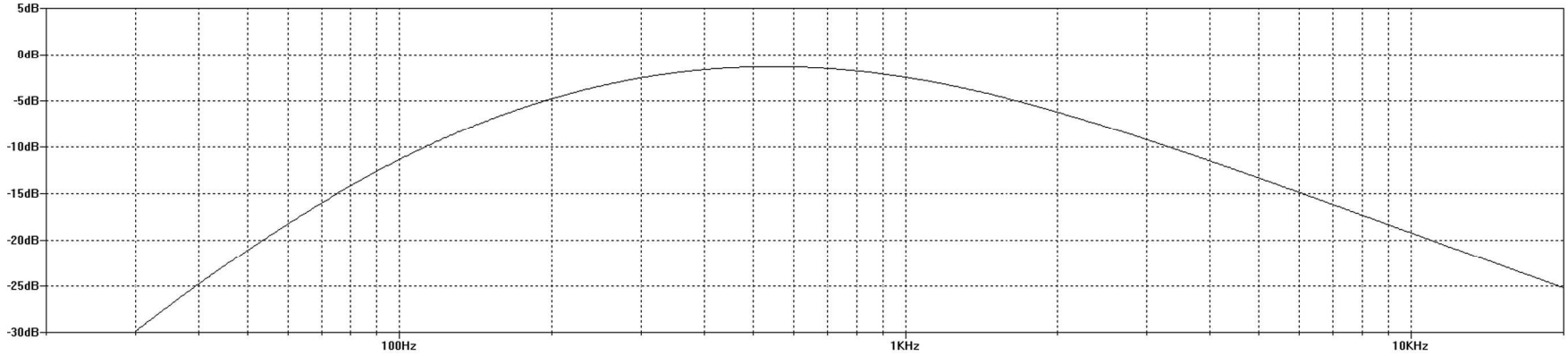
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A3
B0
C2



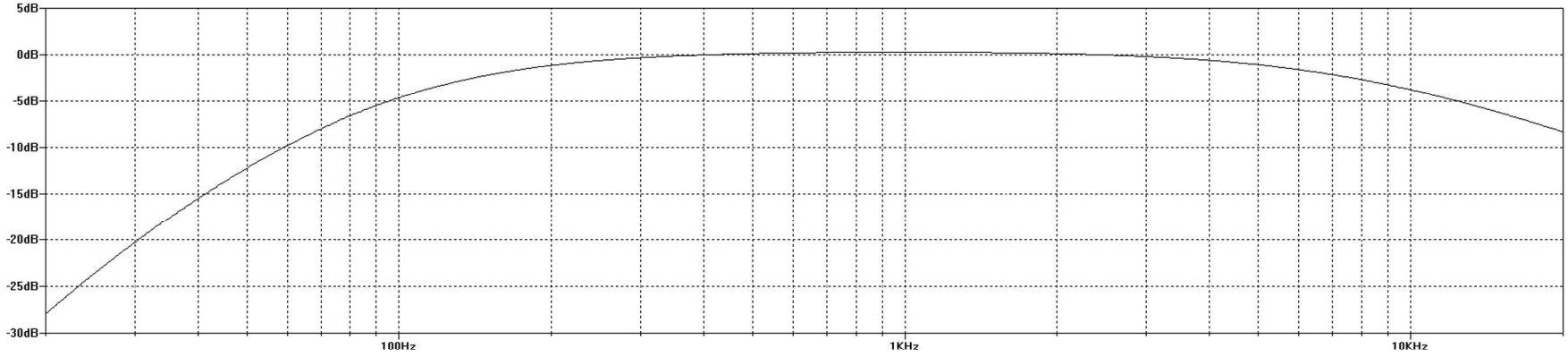
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A4
B0
C2



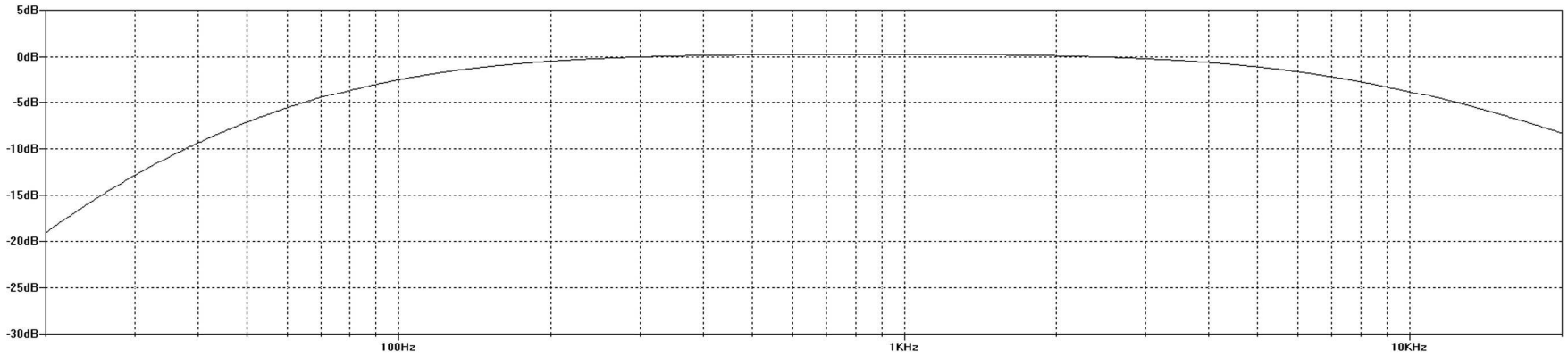
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A0
B1
C2



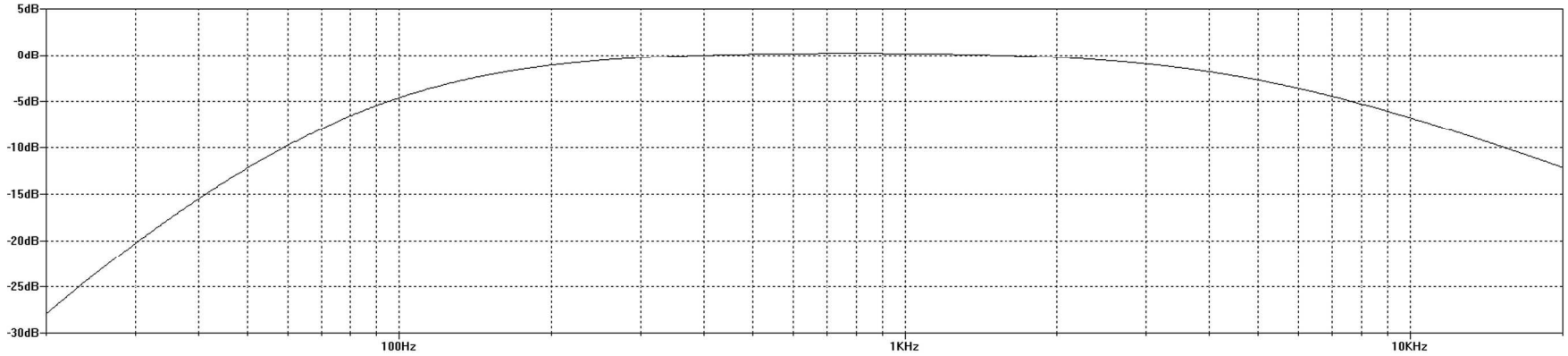
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A 0
B 2
C 2



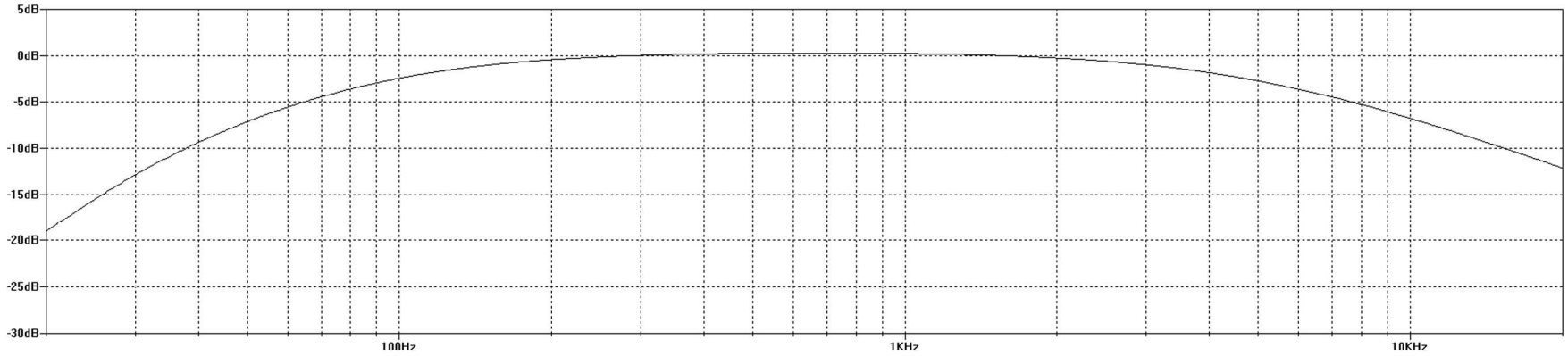
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A 1
B 1
C 2



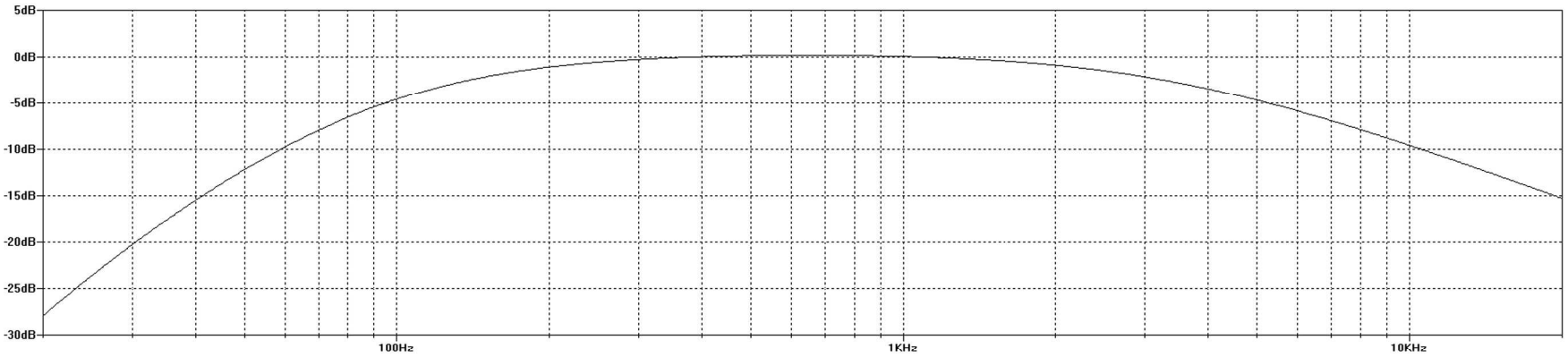
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A 1
B 2
C 2



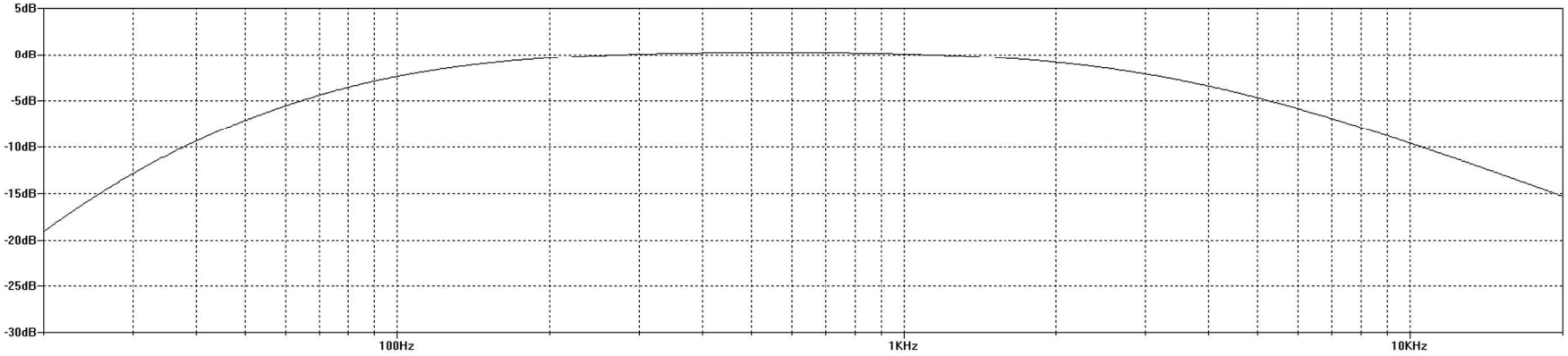
40

A 2
B 1
C 2



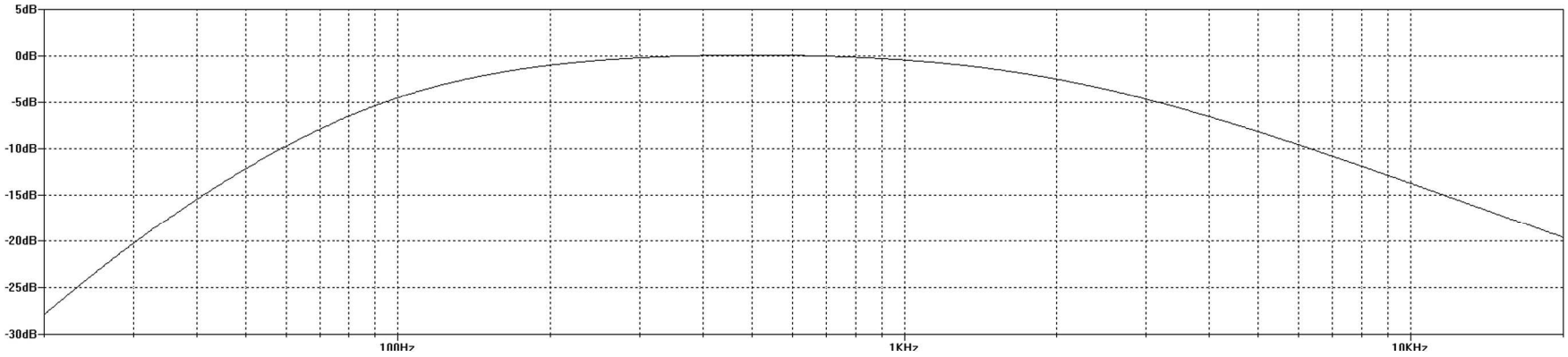
41

A 2
B 2
C 2



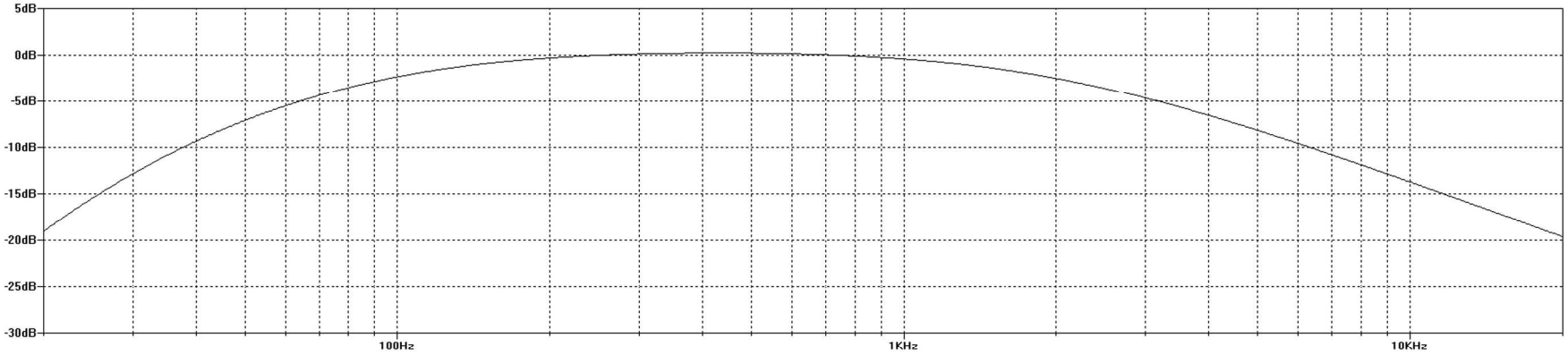
42

A 3
B 1
C 2



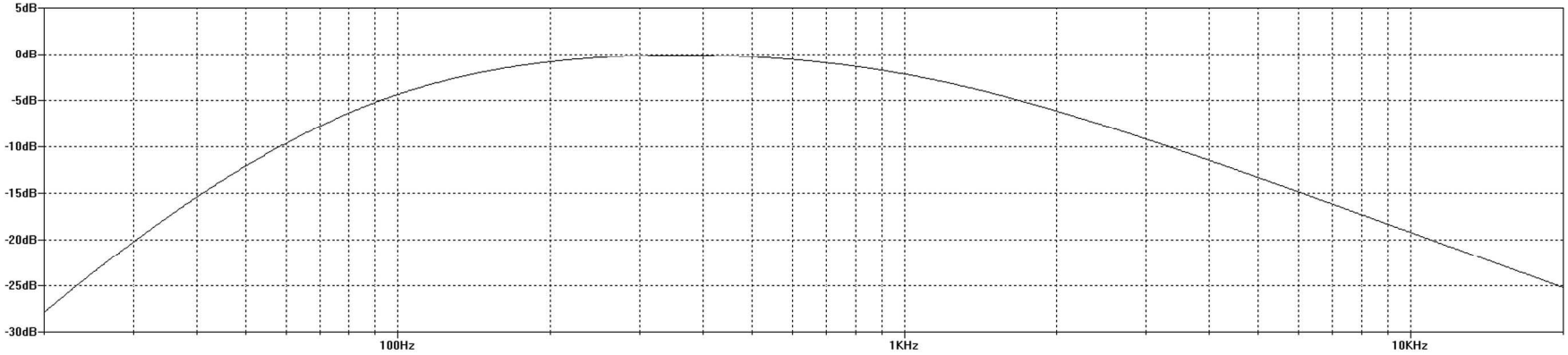
43

A 3
B 2
C 2



44

A 4
B 1
C 2



45

A 4
B 2
C 2

