



The Mantle is a premium preamp and DI for electric bass, created in close collaboration with Ian Martin Allison. Designed to give your instrument an impeccable sonic foundation, the Mantle brings studio-grade refinement to any environment - whether you're stepping onstage, tracking in the studio, or shaping your tone at home.

Only use a 9 Volt DC, Center Negative, 500mA to power the pedal.
The use of an isolated power supply is recommended for powering all Walrus Audio pedals.
Daisy chain power supplies are not recommended.



Got questions or need a repair?
Email help@walrusaudio.com to talk with a real human about your Walrus gear!

This product comes with a limited lifetime warranty.
[Click Here](#) for more info.



“ I am an absolute DI fanatic, owning probably 50+ DIs and preamps. And while they're all great in specific ways, they all either lack something critical or try to stuff in too many features, making for an underwhelming or even overwhelming user experience! This is exactly why I wanted to make the Mantle. I needed this product to exist. I'm thrilled to say that now it does. And it is absolutely killer. ”

If you look up the word 'Mantle' you find several definitions. One describes the earth's interior between the crust and the core which speaks to our role as the foundational aspect of a rhythm section. Another describes mantle as the passing of an important role from one person to another. I think of this as our responsibility of providing support and great low end power and tone in any situation. And another speaks to a place of honor in someone's home. A focal point. A solid base (pun always intended) upon which to hold important art and relational memories.



The Mantle looks simple and is easy to use and understand, but don't let its three big, beautiful knobs fool you; it is incredibly considered and sophisticated under the hood. No corners were cut, and no components were compromised in the design. It is chock-full of audiophile components and design language. One obvious highlight of the Mantle is its 3 custom click rotary switches topped with large knurled aluminum knobs that feel incredible to use and won't get accidentally bumped by the opening band dragging a cable across your pedalboard during changeover!

In terms of tone, the Mantle features two custom-wound transformers to deliver the low-end and midrange push of a Neve circuit along with airy top-end akin to classic API preamp architecture. This combo of classic studio sounds has always been a dream of mine as I LOVE Neve 1073 and API 312 preamps in a studio situation. Now we can finally have these sounds in the studio or on stage due to the pedalboard friendly design and layout. The center GAIN knob gives you access to sparkling cleans all the way to subtle transformer saturation fatness without ever breaking up in an unpleasant way. Combined with the side ACTIVE / PASSIVE pad option, every position of the GAIN knob is musical and exciting.

Let's talk EQ. I have always wanted an EQ system on a DI that was simultaneously simple to use while solving multiple problems with minimal fiddling. The Mantle Does this by utilizing 2 types of EQ: Bandpass and low-pass / high-pass filters. On both the BASS and TREBLE knobs, 12 noon is flat (Position 6). As you start clicking the robust dials clockwise up into boost range, each band starts super broad, almost as a shelf, evenly raising the bottom or top of your instrument. As you push them, the Q tightens and the band becomes more of a broad bell that, even into extreme boost ranges, still sounds powerful and musical without being muddy or shrill.

When you cut the EQ (below Position 6), the controls transform into low and high-pass filters, tightening unruly sub-lows with the BASS knob and taming sizzly top end with the TREBLE knob. Using the 2 knobs together can yield an almost endless array of EQ solutions that always stay useful and musical.

I am absolutely thrilled that this beautiful preamp exists. I hope you're as excited as I am for the Mantle to be the foundational focal point of your rig!

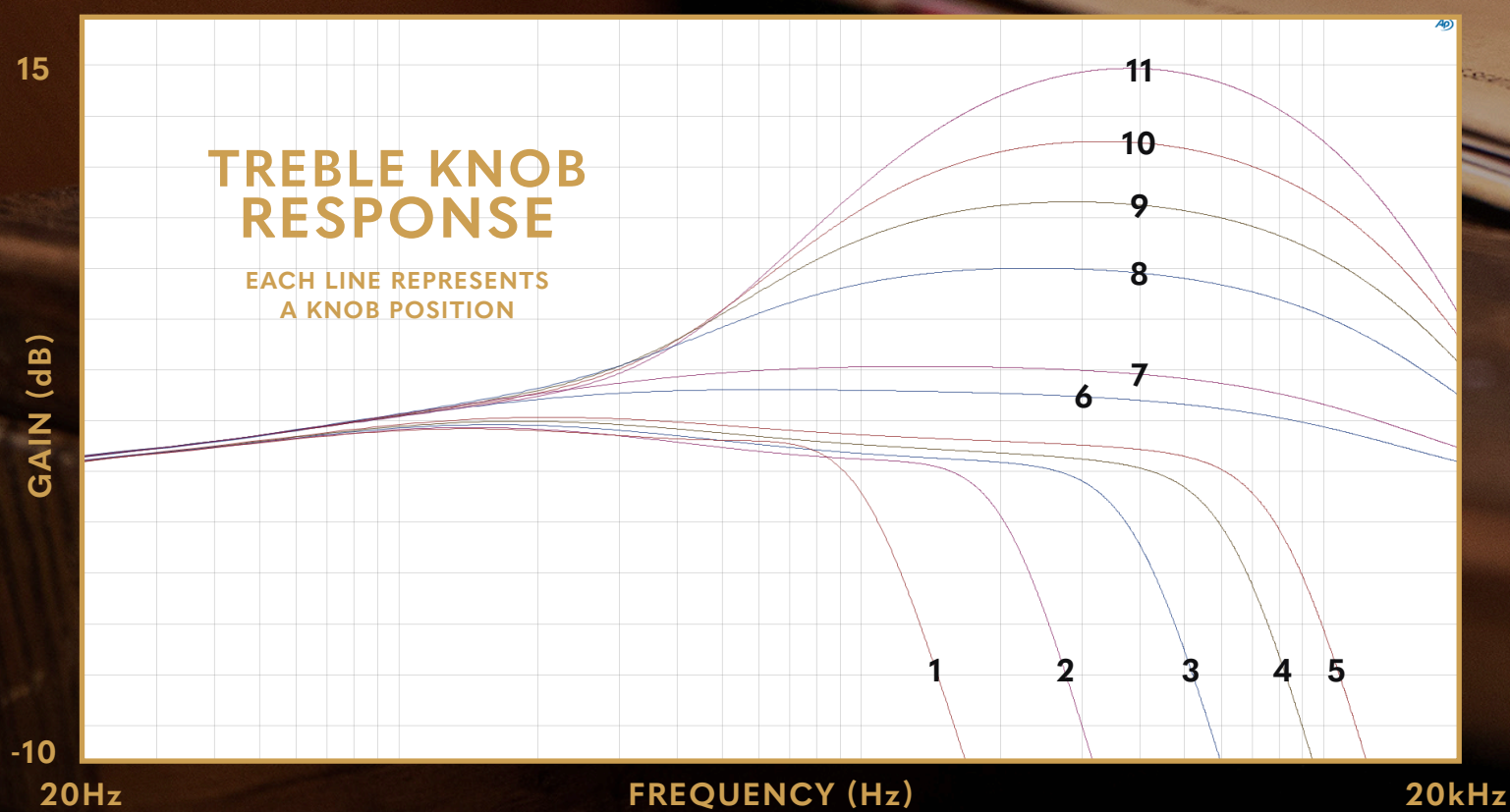
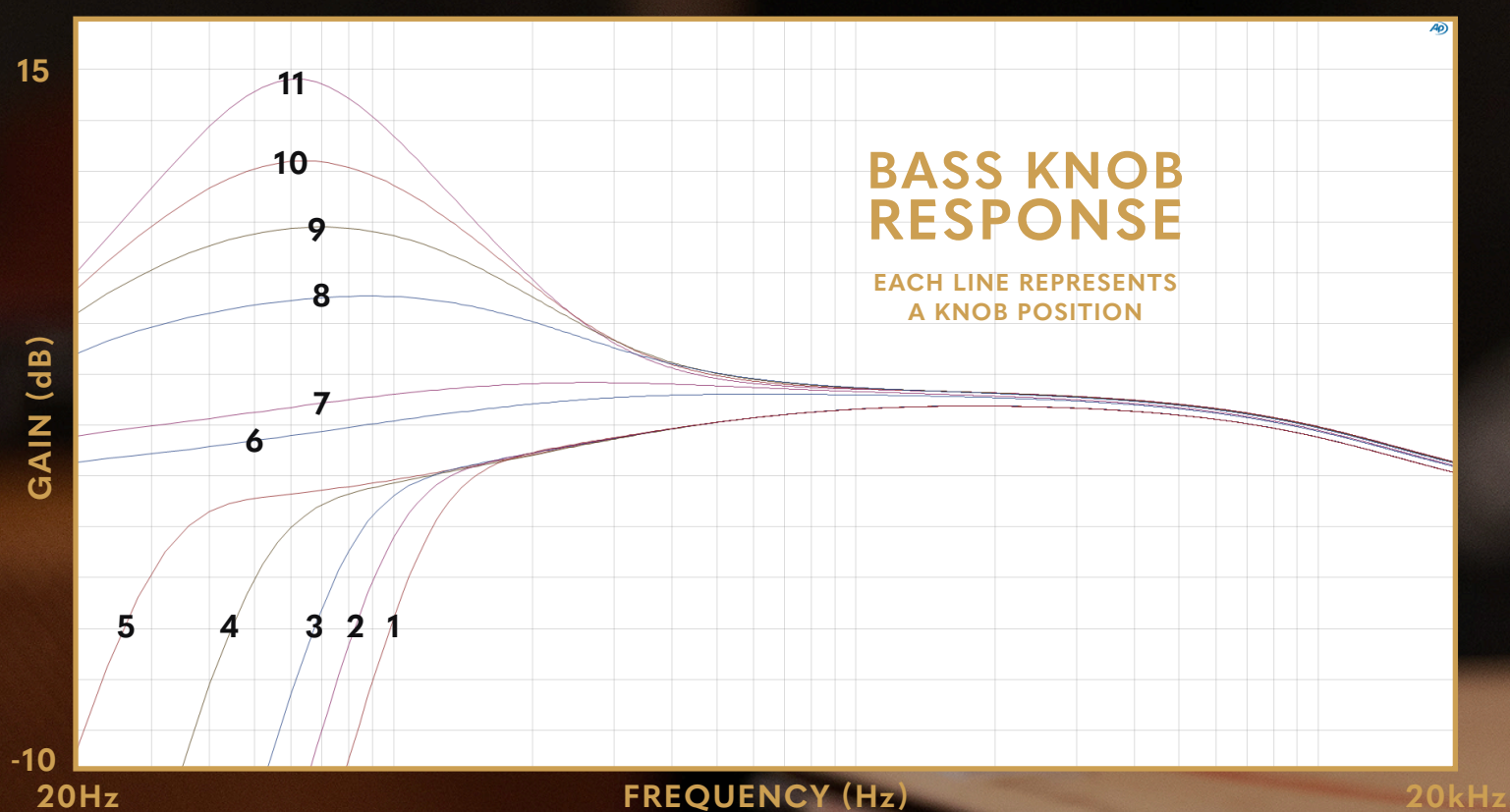


CONTROLS

The **BASS** and **TREBLE** knobs operate in a similar fashion to each other, but affect the associated frequency bands. When boosting the BASS knob (Positions 7-11), a bell with a moderate Q is introduced to the signal, focused around 60Hz. Each position is a +3dB boost, all the way to +15dB. When cutting (Positions 5-1), you begin introducing a high-pass filter with a slope of -18dB/oct at specific frequencies: 30Hz, 50Hz, 80Hz, 100Hz, and 120Hz.

The TREBLE knob operates the same way as the BASS knob, but boosting or cutting different frequencies. Boosting uses a wide-band filter centered around 4.9kHz from +3dB to +15dB. Cutting introduces low-pass filters from 8kHz, 6kHz, 4kHz, 2kHz, and 1kHz.

You can use the knobs independently from each other in order to achieve a wide range of tonal options.



The **GAIN** knob will adjust the the overall gain of the circuit, which is produced by both the input and output transformers - magnetic manipulation at its finest. This knob offers a gain range from -6dB to +23dB (when both EQ knobs are at Position 6).

With the combination of the JFET buffer and transformer gain, you are presented with a strong and rich tone that will bring your bass to life.



GND (GROUND) LIFT

When engaged, the XLR GND is separated from the circuit GND. This can be useful in order to address potential ground loop noise.

ACTIVE / PASSIVE SWITCH

Press to introduce a -10dB pad to the input signal to allow for more headroom if needed when using a hot input signal like from an active bass guitar. When disengaged, the pad is bypassed.



INPUT: 1/4" TS Unbalanced Input (Hi-Z)

OUTPUT 1: 1/4" TS Unbalanced Output

OUTPUT 2: Male XLR Balanced Output

Note - Both outputs can run simultaneously. For example, send the XLR to front of house and the 1/4" to your amp!

START HERE

Not sure where to start? Try some of Ian's personal favorites to get inspired.



IMA SIGNATURE

This is my go-to setting for almost any bass, genre or situation. A nice bass boost with the touch of treble boost and gain to taste really gives you a feeling for how The Mantle shines as a big, beautiful 3D clean tone platform.



BIG & BASSY

Perfect for adding big bottom to a thin instrument.



TIGHT & BRIGHT

Perfect for tightening up a flabby sounding bass and bringing character and clarity to the mids and top end.



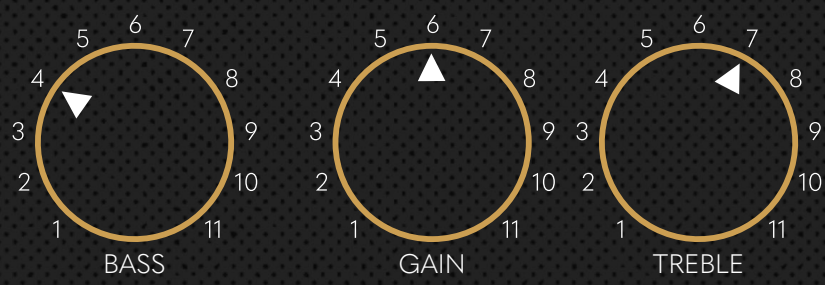
CAB FILTER

This setting is brilliant for warming up a shrill sounding overdrive or fuzz. Since the cut range of the EQ functions as a low-pass filter, the treble cut in this application tames any harsh tip top sizzle in your tone.



RUMBLE REMOVER

This super subtle setting takes advantage of the high-pass filter of the bass cut range taming frequencies below 30Hz. This allows your cabs or FOH subs to work more efficiently, especially with a bass that already has ample low end.



NOT A BASS?

This is a gorgeous setting if you want to run NON-bass instruments through the Mantle! You get a nice combo of sub cut and a broad top boost here that works wonders on acoustic guitar, electric guitar, synth, etc.



SUB DESTROYER

I mean, you gotta at least try it, right?
Be sure to warn your FOH before you unleash the beast.





SAPPHIRE TRANSFORMERS



The Mantle features our proprietary custom-wound “Sapphire Transformers”. With years of research, listening, and refinement, the Walrus engineering team has set a new benchmark for their designs with new input and output transformers reflecting our commitment to providing creators with cutting-edge tools that inspire innovation and creativity.

Inspired by Neve designs, the input transformer is capable of handling large signals without added distortion while maintaining a clean, strong, and quiet signal. High-quality core material and copper windings were used to achieve the gain needed for pristine performance across the frequency spectrum.



The Mantle’s architecture is meticulously voiced to maintain clarity, delivering musical transformer coloration, and giving you control over both the front end and final output of your tone.

The output transformer is influenced by the output stage of an API 312. This serves two functions: It balances the signal quietly and effectively while also providing rich harmonic content to the amplified signal. Like the input transformer, the style of core and customized winding method result in a strong signal that can be transmitted over long cable runs without signal loss.

TECHNICAL INFO

- Power Requirements: 9VDC, 500mA, Center-Negative, 2.1mm. Power supply not included.
- Internally boosted to +24V for higher headroom.
- Input Impedance: 1M Ω
- Output Impedance: 150 Ω Balanced, 150 Ω Unbalanced
- Noise Floor: Balanced -101dBV, Unbalanced -94dBV
- THD @ 1kHz 1Vrms: 0.04%
- Frequency Response: 20Hz - 20kHz
- Gain Range: -6dB \rightarrow +23.3dB (with both EQ knobs at Position 6).
- EQ Boost Range: 0dB \rightarrow +15dB
- The use of an isolated power supply is recommended for powering all Walrus Audio pedals. Daisy chain power supplies are not recommended.
- Exact Size of the die-cast enclosure (with knobs): 6.09" x 4.7" x 2.28" (154.78mm x 119.35mm x 57.98mm)

