

Namenlos

Flanger, chorus, optical tremolo and everything in between

User manual, version 1.0



Namenlos is a modulation plug-in (AU, VST3) modelled on a legendary British boutique pedal from 2000, the Lovetone “?” Flange With No Name. It has two paths. Space is an optical tremolo on the dry signal. Time is a bucket-brigade delay: phasing, flanging, chorus, doubling and short slapback. Two centre-zero controls, Action and Reaction, add or subtract the delay in or out of phase. Turn Reaction far enough and the delay feeds itself until it oscillates.

Before you start

Keep your monitors low while you explore. Self-oscillation and the square-wave LFO at high Depth can get much louder than the signal you feed in. A limiter at the output stops peaks at -0.5 dBFS, but the level can still jump. Switching Time off stops any self-oscillation at once.

Quick start

1. Insert Namenlos on a guitar, bass, synth or vocal track. Mono and stereo tracks both work.
2. Pick Jet Stream from the preset menu for a classic flanger, or Chorus for a gentle wobble.
3. Turn Manual to move from phasing (left) through flanging to chorus and doubling (right).
4. Turn Reaction away from the centre for more resonance. Past the dotted zones it starts to sing on its own.
5. Press the dice for a fresh sound. Save what you like with Save.

How the signal flows

Input Gain sets the level into the circuit. The signal then splits. The dry path runs through the Space tremolo. The delay path picks up the Reaction feedback, runs through the loop echo (when Loop is on) and into the bucket-brigade delay. Action sets how loud the delay path comes out, in phase or out of phase. In Mono output both paths are summed, which is where the comb filter (the flanger sound) appears. In Stereo output the dry path is on the left and the delay path on the right, as with the two outputs of the pedal.

When Time is off, the delay path carries the dry signal instead, just like the original pedal. Input Gain still acts in that state, so 12 o'clock (0 dB) is the neutral setting.

The controls



Top bar

◀ ▶ Previous and next preset, through the factory presets and then your own.

Preset menu All factory presets and your own presets under My Presets. Also: Save preset..., Delete, and Show preset folder.

Save Saves the current settings as your own preset. If the name is taken, the button turns into Replace.

Dice Throws a random sound. See Presets and Random.

? Opens this manual.

Display

The left half shows the frequency response the way you hear it right now: the notches and peaks of the comb filter move with Manual, the LFO, Action and Reaction. The bar above says what is drawn: Mono sum, Time output (in Stereo) or Time off. The number on the right is the current delay time. The right half shows the LFO shape for Time (teal) and Space (rust) with a dot at the current position, and the rate in Hz.

Knobs

Input Gain Level into the circuit, from silence to +9.6 dB; 0 dB at 12 o'clock. More gain makes the delay distort earlier, less gain makes it hiss more. Also works when everything is switched off.

Action Level of the delay path. Centre is silent. Left (Yin) is out of phase, right (Yang) in phase. Just before either end the delay is as loud as the dry signal, which gives the deepest flanging.

Reaction Feedback of the delay path. Centre is none. Yin emphasises odd harmonics, Yang even ones. In the dotted zones (about 9 and 3 o'clock) it self-oscillates, sooner at long delay times.

Rate	LFO speed from 0.04 Hz to 80 Hz, shared by Space and Time.
Depth	How far the LFO moves the delay time. Space always runs at full depth.
Manual	Resting delay time, 0.6 to 80 ms. Near both ends the LFO can only push in one direction, so the sweep gets shallower. That is how the original behaves.

Space, Time, Loop and Output

Space	Optical tremolo on the dry path, with the soft attack and slow release of a lamp and photocell. Triangle or Square. The light next to SPACE follows the tremolo. Fast rates give ring-modulator-like tones.
Time	The delay path. Triangle or Square for the delay modulation. Square with lots of Depth makes the delay jump and thump (a feature of the original). The light next to TIME gets brighter with longer delay.
Loop	Puts the loop echo into the feedback path. The LOOP & TRIG button in this card opens the panel with the loop echo, Trig and the regen trimmer.
Output	Mono: Space and Time summed on both channels. Stereo: Space left, Time right. On a mono track the plug-in always sums.

Loop & Trig



Loop echo

The original pedal has an effects loop inside the feedback path. Namenlos puts an echo there. Like the original loop, the send boosts the treble and the return cuts it again, so every repeat comes back darker, like a tape echo.

Time	Echo time, 20 to 1000 ms. Changes glide like a tape machine.
Repeats	The echo's own feedback. The original manual suggests leaving it at 0 and letting Reaction make the repeats.
Tone	Brightness of the echo.
Mix	Echo level in the loop. At 100 % only the echo goes on into the delay.

Trig

Off, Beat or Bar. With playback running, the LFO restarts on every beat or bar of your project. Set Rate roughly to the tempo first; Trig then keeps it in step. While playback is stopped the LFO runs freely.

Regen trim

The internal trimmer of the pedal. It moves the point on the Reaction knob where self-oscillation begins. Turn it up for an earlier, wilder onset, down for more usable range before it takes off.

Presets and Random

Presets change the sound, not your setup: Input Gain and Output stay as they are when you load a preset or throw the dice. Everything else, including Loop, the loop echo, Trig and Regen trim, is part of a preset.

Your own presets

Save stores the current sound under a name of your choice. Your presets appear in the menu under My Presets. Choose Delete in the menu to remove the preset that is loaded. Presets are plain files, so you can copy them to another Mac or pass them on:

```
~/Library/Audio/Presets/Ruhrpott Guitars/Namenlos/
```

Show preset folder in the menu opens that folder in the Finder. Your DAW also saves all settings with the project.

The dice

Every throw makes a new, usable sound: mostly phasing and flanging, sometimes chorus or doubling, now and then a tremolo. Reaction stays below self-oscillation, and the thumping square wave on the delay is rare and kept shallow. The menu then shows Random; press Save to keep the result. Loop and its echo settings, Trig and Regen trim stay as they are.

Factory presets

Init	Neutral starting point: a moderate flanger.
Jet Stream	Classic slow flanger with resonance.
Yin Flange	The out-of-phase side: hollow, with odd harmonics.
Metal Resonator	Strong Yang feedback just below oscillation.
Phaser Swirl	Very short delay, behaves like a phaser.
Chorus	Longer delay, faster LFO, no feedback.
Double Track	About 26 ms with a slight drift: artificial double tracking.
Cardboard Tube	Long delay with feedback: small, boxy room.
Optical Tremolo	Space only, triangle, about 4.5 Hz.
Square Chop	Space only, square wave: hard chopping.
Pseudo Ring	Space at audio rate: ring-modulator-like.
Shimmer Trem	Tremolo plus a gentle chorus.
Thump Machine	Square LFO on the delay with high Depth. Start with low volume.
Tape Echo Loop	Loop echo in the feedback path: tape-style repeats.
Bar Sync Sweep	Flanger that restarts on every bar (needs playback).
Self Oscillation	Reaction past the onset: makes its own tones. Low volume first.

Installation

Copy the two plug-in files into the system-wide plug-in folders (an administrator password is needed):

```
Namenlos.component → /Library/Audio/Plug-Ins/Components/  
Namenlos.vst3 → /Library/Audio/Plug-Ins/VST3/
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Restart Logic, LUNA or your DAW. Namenlos is listed under Ruhrpott Guitars. Logic finds it under Audio Units, Ruhrpott Guitars, Namenlos.

If macOS reports that the plug-in cannot be checked, open System Settings, Privacy & Security, and allow it there once.

Credits

Namenlos is an independent re-creation and is not affiliated with Lovetone. Lovetone and Flange With No Name are names of their owners and are used here only to describe the inspiration. The circuit study is based on the Xenotron build documentation by Aion FX and the original user manual.

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Ruhrpott Guitars, Dortmund