IR CAB LIBRARY

IMPULSE RESPONSES

OWNER'S MANUAL



+ EXPANSION PACK 1

+ EXPANSION PACK 2

Version 4.0

ORIGIN EFFECTS

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Contents

Introducing the ORIGIN EFFECTS IR CAB LIBRARY 4
Features 4
Version History. 4
File Types 5
Using the Files 5
TIPS 5
Setting Your Pedal 6-7
Welcome to Woodworm Studios 8
Sample Settings & Cabs 9-27

Introducing the ORIGIN EFFECTS IR CAB LIBRARY

The Origin Effects IR CAB LIBRARY is the perfect companion to your Origin Effects Amp Recreation pedals, giving you a simple but comprehensive selection of guitar cabinet captures to pair them with.

Using our own extensive collection of cabs and combos, we have created an IR pack to compliment the wide variety of tones available from our whole Amp Recreation range. A Fender Brown Deluxe combo to match the DELUXE61, a Magnatone 213 for the MAGMA57, a Fender 5E3 Tweed Deluxe to compliment the DELUXE55, and a selection of Marshall, Fender and Vox IRs to span the spectrum of vintage amp sounds from the RevivalDRIVE pedals.

We wanted to create an IR pack that simplified the process of selecting IRs. No option paralysis from hundreds of mic positions; just a handful of well-chosen sounds, complete with sample settings for your Amp Recreation pedals, helping you get the best tones without any fuss.

Key Features:

- Carefully selected cabs to match our Amp Recreation pedals:
  - 1x12” - Magnatone 213
  - 1x12” - Fender Brown Deluxe
  - 4x12” - Marshall 1960B
  - 4x12” - Bogner 412ST
  - 2x12” - Fender Twin Reverb
  - 2x12” - Vox AC30
  - 1x12” - Fender 5E3 Tweed Deluxe
  - PACK 1 4x12” - Marshall 1960A
  - 2x10” - Fender Vibrolux
  - PACK 2 2x12” - Fender Pro Reverb
  - 1x8” - Fender Tweed Princeton
- Three multi-mic mixes per cab plus individual mics from each mix
- Sample settings for matching your Amp Recreation to your chosen IRs
- Compatible with Two Notes, Strymon, Line 6, Quad Cortex and many more
- Recorded by Origin Effects at Woodworm Studios, England

Version History:

V1.0 - ‘Origin Effects IR Cab Library’ Release
V2.0 - Added ‘Tweed Combo’ IRs for DELUXE55 launch
V2.1 - Fixed issue experienced on Strymon devices using ‘Tweed Combo 1x12 Medium Mix’
V3.0 - Release of ‘Expansion Pack 1’, Added ‘British Checkerboard 4x12’ and ‘Lux-O-Vibe 2x10’. Corrections made to ‘British Straight 4x12’ description. Instructions for BASSRIG FIFTEEN added to ‘Setting Your Pedal’.
V4.0 - Release of ‘Expansion Pack 2’, Added ‘American Pro 2x12’ and ‘Tweed Prince 1x8’.

File Types:

The Origin Effects IR CAB LIBRARY is designed to be used with a variety of standalone IR loaders, IR loading plugins and modellers. We recommend referring to the literature and manuals of your specific device/software for instructions on how to correctly load IRs.

The Origin Effects IR CAB LIBRARY is supplied at a variety of sample rates, all at a length of 200ms. Listed below are the systems that each sample rate should be compatible with. For further information on each system, please contact the relevant vendor.

44.1k (Kemper, Mooer, TC Electronic, IK Multimedia ToneX)
48k (Two Notes, Boss, Line 6, Fractal, TC Electronic)
96k (Strymon, TC Electronic)

Software IR loaders can often accept IR files at any sample rate. For those using the IR pack within recording software, we recommend checking with your plugin vendor for specific information about compatibility.

Using The Files:

Each cab is supplied with 3 top-level multi-mic mix choices; labelled 'Bright', 'Medium' and 'Dark'. Each IR has been created using the matching Origin Effects Amp Recreation pedal as a reference when choosing microphone placement and balance.

Start with the multi-mic mixes that match your Amp Recreation pedal and follow the sample settings found later in the document. When tweaking your sound, we recommend you try adjusting your Amp Recreation pedal's controls before selecting another IR.

For those looking to dive a little deeper, we've provided the individual mic captures from which our multi-mic mixes were produced. This allows you to rebalance these microphones and create your own mixes.

Whilst this pack was created with the intention of matching IRs to certain Amp Recreation pedals, experimentation is encouraged. If it sounds good, it is good! However, it is reasonable to expect some combinations to work better than others.

TIPS:

Time-Based Effects: When using time-based effects, it can be useful to experiment with signal-chain placement. For modulation and pitch-shifting effects, placement before or after the IR will have a big impact on the sound of the effect. For some delays and reverbs, placement before or after the IR loader will make no difference.

Practice: All our IRs were captured close mic'd, in the way you would expect in a studio recording or live sound situation. For those more accustomed to an "amp in the room" sound, it may be disorientating hearing an amp so directly. Adding a simple reverb and/or delay can make a world of difference when enjoying IRs and direct rigs at home in headphones or through monitor speakers.

DAW/Software Loaders: Some IR loaders (typically those geared towards reverb), will default to having a mix of DRY and WET signals, rather than a 100% wet mix. This type of IR loader should be set to 100% WET. Some of these plugins may also default to having a small amount of pre-delay, which should be removed.

Setting Your Pedal:

When using the Origin Effects IR CAB LIBRARY in conjunction with our Amp Recreation pedals, set the Post-Drive EQ or Re-Amp EQ to PWR AMP or P/AMP mode. This removes the pedal's output filtering which is intended for use into the front of a traditional guitar amp. Doing so will allow the pedal to output its full range of frequencies, just like the speaker output of a real amp. This full-range signal is required for the IRs to produce the correct response.

POST-DRIVE EQ:

RevivalDRIVE Compact, RD Compact Hot Rod, Magma57, Deluxe61 and Deluxe55



Move the POST-DRIVE EQ switch into the P/AMP position, this removes the pedal's output filtering and the ADJ / POST EQ control becomes inactive.

RE-AMP EQ:

RevivalDRIVE Standard/Custom and RevivalDRIVE Hot Rod Standard/Custom



Move the RE-AMP EQ switch into the PWR AMP position, this removes the main filter from the pedal's output. The HI SHELF and BRI CAP CUT controls remain active, allowing you to further tweak your high-frequency response.

AMP OUT EQ

BASSRIG Super Vintage, BASSRIG '64 Black Panel & BASSRIG Fifteen







To flatten the AMP OUT connection of the BASSRIG pedals, return the LF and HF to the 12 o'clock position.

BASSRIG Super Vintage & '64 Black Panel - Select O on the HORN CUT switch.

BASSRIG Fifteen - Select the OFF position for the LO CUT and HI CUT switches.

When using the BASSRIG pedals with external speaker simulation and IRs, use the 1/4" AMP OUT Jack connection. In this configuration, the BASSRIG can be used on bass or guitar, when paired with appropriate cabinet simulation.

Welcome to Woodworm Studios:

Located in the picturesque Oxfordshire countryside, Woodworm Studios has hosted and recorded some of the world's most legendary artists. From Tony Iommi to Rob Halford, Fairport Convention to Radiohead, and many more in-between.

Founded by Dave Pegg of Fairport Convention over 30 years ago, the studio is now owned by Head Engineer, Stuart Jones. Stuart is a long-time friend of Origin Effects and you may recognise the studio from our 'Sample Settings' and 'Product Introduction' videos.

Equipped with an SSL Duality recording console, a selection of vintage and modern microphone preamps, and plenty of space for us to monitor and precisely position microphones, it was the obvious choice for the creation of this IR Pack.

For more information about Woodworm Studios, visit their website at: *www.woodwormstudios.co.uk*



Sample Settings & Cabs:

The following pages provide suggested settings for each of the cabs, as well as lists of the associated IR files and some brief information about the captured cab. These are designed as a starting point, and the sample settings aim to create sounds that compliment the IRs. For example, the RevivalDRIVE Compact sample settings that accompany the Marshall 1960B cab IR are intended to sound like a Marshall amp.

We recommend starting with suggested settings and IR pairings. Much like with a real amp, these settings may need to be adjusted to accommodate different guitars, other pedals and personal preference. Changing IRs is not intended to be a replacement for dialling in your tone on the pedal. So, before switching IRs, we suggest playing with the pedal settings as you would with a real amp and cab.

Table of Contents:

'British Straight' Marshall 1960B 4x12 10-11

'American Twin' Fender Twin Reverb 2x12. 12-13

'British Alnico' Vox AC30 2x12 14-15

'Magma Vintage' Magnatone 213 1x12 16-17

'Brown Deluxe' Fender Brown Deluxe 1x12. 18-19

'Modern Boutique' Bogner 412ST 4x12 20-21

'Tweed Combo' Fender 5E3 Tweed Deluxe 1x12. 22-23

'British Checkerboard' Marshall 1960A 4x12 24-25

'Lux-O-Vibe' Fender Vibrolux 2x10 26-27

'American Pro' Fender Pro Reverb 2x12 28-29

'Tweed Prince' Fender Tweed Princeton 1x8. 30-31

‘British Straight’
Marshall 1960B - 4x12” Celestion G12H 55Hz



Amp: 1970s Marshall Heads
Speakers: 4x12” Celestion G12H 55Hz
Production Year: 1970

About:
Vintage Marshalls and 55Hz G12H speakers are a wonderful pairing for retro rock tones. The beefier low end response from the 1960B straight cab, along with the articulate-yet-warm voice of the G12H 55Hz speakers really compliments the bright and aggressive tone of vintage Marshall amps.

This combination is equally capable of thundering riffs and singing lead tones, making this a favourite for some of rock’s biggest names.

Notable users include:
Jimi Hendrix, Jimmy Page, Tony Iommi and Richie Blackmore.

Files:

British Straight 4x12 - Bright:
British Straight 4x12 Bright Mix
British Straight 4x12 Bright 57
British Straight 4x12 Bright 160

British Straight 4x12 - Medium:
British Straight 4x12 Medium Mix
British Straight 4x12 Medium 160
British Straight 4x12 Medium 421

British Straight 4x12 - Dark:
British Straight 4x12 Dark Mix
British Straight 4x12 Dark 87
British Straight 4x12 Dark 160
British Straight 4x12 Dark 421





‘British Straight’ - Sample Settings



EARLY ‘70s RHYTHM

IR File: British Straight 4x12 Medium Mix
Pedal: RevivalDRIVE Compact

Lower-gain Marshall tones are hard to get right, and that’s just what the RevivalDRIVE Compact was designed to do. With the HIGHS at the mid position and a little presence boost from the MORE|PRES knob, this crisp, open sound is a humbucker’s dream. Pure early ‘70s classic rock.



CRANKED PLEXI

IR File: British Straight 4x12 Bright Mix
Pedal: RevivalDRIVE Compact

The definition of rock distortion. This RevivalDRIVE Compact setting recreates the sound of a Marshall Plexi turned up to the max. This brash and authoritative tone was made for face-melting solos and flared-trouser-flapping riffs alike. Turn it up to 11!



THRASH PLEXI

IR File: British Straight 4x12 Bright Mix
Pedal: RD Compact Hot Rod

The famous modded Marshall amps of the late ‘70s and 1980s began a new era of high-gain tones. This RD Compact Hot rod setting captures the sound of early thrash metal. Bright, cutting and tight, yet retaining all the quirks of a vintage amp. For a more modern flavour, try with our ‘Modern Boutique’ IRs.

‘American Twin’
Fender Twin Reverb - 2x12” JBL D120F



Amp: Fender Twin Reverb
Speakers: 2x12” JBL D120F
Production Year: 1965

About:
With an aluminium dust cap, this speaker is renowned for its hi-fi frequency response. It excels at detailed Fender cleans, and light overdrive. Even the darkest guitar will become clear with the D120.

Due to the extended high-end response, more heavily overdriven tones may benefit from being paired with the darker IRs.

Notable users include:
Stevie Ray Vaughan, Albert Lee, Keith Richards, Eric Johnston, James Burton, Eric Clapton, and anyone who needed their Fender Twin absurdly loud.

Files:

American Twin 2x12 - Bright:
- American Twin 2x12 Bright Mix
- American Twin 2x12 Bright 87
- American Twin 2x12 Bright 160

American Twin 2x12 - Medium:
- American Twin 2x12 Medium Mix
- American Twin 2x12 Medium 87
- American Twin 2x12 Medium 160

American Twin 2x12 - Dark:
- American Twin 2x12 Dark Mix
- American Twin 2x12 Dark 87
- American Twin 2x12 Dark 160



‘American Twin’ - Sample Settings



CLEAN MACHINE

IR File: American Twin 2x12 Bright Mix
Pedal: RevivalDRIVE Compact

Don’t be fooled by the name, the RevivalDRIVE Compact packs a very capable clean tone. This Fender Twin Reverb-inspired setting makes the most of a bright amp tone and a bright speaker. Look no further for shimmering cleans that flatter single-coil pickups.



JBL BLUES

IR File: American Twin 2x12 Dark Mix
Pedal: RevivalDRIVE Compact

An overdriven black panel Fender is a wonderful thing. This RevivalDRIVE Compact setting captures a tone that has been used in just about every corner of the blues world, with single coils and humbuckers. A darker IR helps balance out this bright tone.

‘British Alnico’
VOX AC30 - 2x12” Silver Alnico



Amp: Vox AC30
Speakers: 2x12” Silver Alnico
Production Year: 1964

About:
Introduced in 1959, the Vox AC30 was produced as a louder cousin to the AC15 for touring bands trying to cut above the sound of screaming fans.

Characterised by its chiming cleans and cutting driven tones. This icon of the ‘British Invasion’ has found a place in almost every genre and is a staple of the rock and indie musician’s toolkit. A timeless classic.

Notable users include:
The Beatles, Oasis, Brian May, Radiohead, Tame Impala, Elliot Smith, Elvis Costello, Arctic Monkeys and The Cure.

Files:

British Alnico 2x12 - Bright:
- British Alnico 2x12 Bright Mix
- British Alnico 2x12 Bright 87
- British Alnico 2x12 Bright 160
- British Alnico 2x12 Bright 421

British Alnico 2x12 - Medium:
- British Alnico 2x12 Medium Mix
- British Alnico 2x12 Medium 87
- British Alnico 2x12 Medium 160
- British Alnico 2x12 Medium 421

British Alnico 2x12 - Dark:
- British Alnico 2x12 Dark Mix
- British Alnico 2x12 Dark 87
- British Alnico 2x12 Dark 160
- British Alnico 2x12 Dark 421



‘British Alnico’ - Sample Settings



AC ON THE EDGE

IR File: British Alnico 2x12 Medium Mix
Pedal: RevivalDRIVE Compact

The archetypal “jangly AC30” sound. With the MORE|PRES control dialled down, the RevivalDRIVE Compact’s amp recreation circuit has no negative feedback, giving a gradual transition into a detailed overdrive tone. Equally at home in a stadium or a grimy indie club!



RED SPECIAL

IR File: British Alnico 2x12 Bright Mix
Pedal: RevivalDRIVE Compact

A cranked AC30 tone inspired by the world’s favourite guitar-slinging astrophysicist. This thick, raw and slightly unhinged sound carves out its own space in a dense band mix. Sustaining lead or classic rhythm, this tone is proof that a Vox can rock too!

‘Brown Deluxe’

Fender Brown Deluxe - 1x12” Oxford 12K5 (Ceramic)



Amp: Fender Brown Deluxe
Speaker: 1x12” Oxford 12K5 (Ceramic)
Production Year: 1961

About:
A small pine cabinet and 12” speaker are the perfect match for the thick overdrive and bias tremolo of this brown Fender circuit. A real unsung hero of the studio and smaller stages.

From silky cleans and swampy southern rock to unruly “cranked combo” overdrive, the Brown Deluxe’s range of mid-focused Fender sounds are recreated in detail in the DELUXE61.

Notable users include:
Billy Gibbons, Neil Young and John Fogerty.

Files:

Brown Deluxe 1x12 - Bright:
- Brown Deluxe 1x12 Bright Mix
- Brown Deluxe 1x12 Bright 57
- Brown Deluxe 1x12 Bright 87
- Brown Deluxe 1x12 Bright 160

Brown Deluxe 1x12 - Medium:
- Brown Deluxe 1x12 Medium Mix
- Brown Deluxe 1x12 Medium 57
- Brown Deluxe 1x12 Medium 87
- Brown Deluxe 1x12 Medium 160

Brown Deluxe 1x12 - Dark:
- Brown Deluxe 1x12 Dark Mix
- Brown Deluxe 1x12 Dark 57
- Brown Deluxe 1x12 Dark 160
- Brown Deluxe 1x12 Dark 421



‘Brown Deluxe’ - Sample Settings



EDGE OF BREAKUP

IR File: Brown Deluxe 1x12 Medium Mix
Pedal: DELUXE61

Dynamic, articulate and full of character, this low-gain DELUXE61 setting shows exactly why the Fender Brown Deluxe has such a strong reputation among vintage amp fans. This versatile tone only gets better when you turn on the swampy bias tremolo!



DRIVIN’ MUSIC

IR File: Brown Deluxe 1x12 Bright Mix
Pedal: DELUXE61

Get the grit, grind and swirl of a cranked-up Brown Deluxe, said to be the weapon of choice for a certain Texas trio. Set the bias tremolo to the Full Wave setting to make sure your modulation cuts through the fat, saturated overdrive tone.

‘Magma Vintage’
Magnatone 213 - 1x12” Oxford 12K5 (Alnico)



Amp: Magnatone 213 Troubadour
Speaker: 1x12” Oxford 12K5 (Alnico)
Production Year: 1961

About:
Magnatone amps are best known for their pitch-shifting vibrato but there’s a lot more to them than that. The little 1x12” 213 Troubadour combo has a lot in common with the famous Fender Tweed Deluxe, but the sound is tighter and more refined.

Its range of clean and driven tones is incredibly versatile and perfect for vintage amp fans that want something a little different. This array of sounds, along with that unique vibrato circuit, are recreated in the MAGMA57.

Notable users include:
Lonnie Mack, Bo Diddley and Buddy Holly.

Files:

Magma Vintage 1x12 - Bright:
- Magma Vintage 1x12 Bright Mix
- Magma Vintage 1x12 Bright 87
- Magma Vintage 1x12 Bright 160
- Magma Vintage 1x12 Bright 421

Magma Vintage 1x12 - Medium:
- Magma Vintage 1x12 Medium Mix
- Magma Vintage 1x12 Medium 87
- Magma Vintage 1x12 Medium 160
- Magma Vintage 1x12 Medium 421

Magma Vintage 1x12 - Dark:
- Magma Vintage 1x12 Dark Mix
- Magma Vintage 1x12 Dark 87
- Magma Vintage 1x12 Dark 160
- Magma Vintage 1x12 Dark 421



‘Magma Vintage’ - Sample Settings



CLEAN VIBRATO

IR File: Magma Vintage 1x12 Bright Mix
Pedal: MAGMA57

Warm, clean and responsive, this tone has a real 1950s western vibe, with just enough DRIVE to break up if you dig in. Add in the unique Magnatone pitch-shifting vibrato and this setting embodies the more sophisticated side of the rock ‘n’ roll era.



SMALL COMBO ATTITUDE

IR File: Magma Vintage 1x12 Medium Mix
Pedal: MAGMA57

With snarling overdrive and a deep-yet-balanced low end, this aggressive vintage tone shows that the MAGMA57 can deliver plenty of aggression. Kick in the vibrato on the 0°setting for some swirling, psychedelic modulation.

‘Modern Boutique’
Bogner 412ST - 4x12” Celestion Vintage 30



Amp: Suitable for modern, high-gain heads
Speakers: 4x12” Celestion Vintage 30
Production Year: 2007

About:
Any good producer of heavier genres will tell you that a great cab makes all the difference. This Bogner 4x12” cab is an excellent example of a well-built, modern cab with plenty of punch and depth.

Celestion Vintage 30s are the go-to speaker for today’s metal guitarists; powerful, defined and cutting in the upper mids, yet still retaining some vintage Celestion character.

This cab bridges the gap between vintage and modern high-gain tones, making it a perfect partner for the RD Compact Hot Rod and RevivalDRIVE Hot Rod Edition pedals.

Files:

Modern Boutique 4x12 - Bright:
- Modern Boutique 4x12 Bright Mix
- Modern Boutique 4x12 Bright 57
- Modern Boutique 4x12 Bright 160
- Modern Boutique 4x12 Bright 421

Modern Boutique 4x12 - Medium:
- Modern Boutique 4x12 Medium Mix
- Modern Boutique 4x12 Medium 57
- Modern Boutique 4x12 Medium 160
- Modern Boutique 4x12 Medium 421

Modern Boutique 4x12 - Dark:
- Modern Boutique 4x12 Dark Mix
- Modern Boutique 4x12 Dark 57
- Modern Boutique 4x12 Dark 160
- Modern Boutique 4x12 Dark 421



‘Modern Boutique’ - Sample Settings



THRASH PLEXI

IR File: Modern Boutique 4x12 Medium Mix
Pedal: RD Compact Hot Rod

The famous modded Marshall amps of the late ‘70s and 1980s began a new era of high-gain tones. This RD Compact Hot rod setting captures the sound of early thrash metal. Bright, cutting and tight, yet retaining all the quirks of a vintage amp. For a more vintage flavour, try with the British Straight IRs.



ALT ROCK

IR File: Modern Boutique 4x12 Bright Mix
Pedal: RD Compact Hot Rod

Modded Marshall tones are timeless and this powerful, punchy setting fits in any alternative genre from the ‘90s to the present day. Fuller in the low end and slightly darker in the treble frequencies, a brighter IR keep this sound up-front and controlled. A great heavy pop-rock tone.



CLEANER UPPER

IR File: Modern Boutique 4x12 Dark Mix
Pedal: RD Compact Hot Rod

With its roots in vintage amp circuitry, the RD Compact Hot Rod can get some great clean and edge-of-breakup sounds. This low-gain setting shows this pedal’s versatility, with the Vintage 30-loaded impulse response lending a modern voice to this responsive tone.

‘Tweed Combo’
Fender 5E3 Tweed Deluxe - 1x12” Jensen P12Q



Amp: Fender 5E3 Tweed Deluxe
Speaker: 1x12” Jensen P12Q
Production Year: 1955

About:
The Fender Tweed Deluxe is an iconic and unusual amp. Its low output power along with its uniquely ragged and raucous overdrive have earned this humble “student” model a place among the most revered amps in history. A real favourite in the studio.

Though the Tweed Deluxe is often associated with fuzzy, full-tilt tones, it is an incredibly nuanced and capable amp. Our DELUXE55 pedal recreates every colour of this tonal palette in great detail, offering no-nonsense sounds that are at home in any guitar-driven genre.

Notable users include:
The Eagles, Neil Young, Larry Carlton, The Edge, Billy Gibbons and Mike Campbell.

Files:

Tweed Combo 1x12 - Bright:
- Tweed Combo 1x12 Bright Mix
- Tweed Combo 1x12 Bright 57
- Tweed Combo 1x12 Bright 87
- Tweed Combo 1x12 Bright 160

Tweed Combo 1x12 - Medium:
- Tweed Combo 1x12 Medium Mix
- Tweed Combo 1x12 Medium 57
- Tweed Combo 1x12 Medium 87
- Tweed Combo 1x12 Medium 160

Tweed Combo 1x12 - Dark:
- Tweed Combo 1x12 Dark Mix
- Tweed Combo 1x12 Dark 57
- Tweed Combo 1x12 Dark 87
- Tweed Combo 1x12 Dark 160



‘Tweed Combo’ - Sample Settings



FULL MELTDOWN

IR File: Tweed Combo 1x12 Medium Mix
Pedal: DELUXE55

The textbook “amp about to explode” tone, with undeniably amp-like compression and saturation. Switch to 12AX7, crank it all up and enjoy an unhinged, collapsing wall of fuzz. A medium IR keeps things sounding thick and defined, without too much sizzle.



BRIGHT CRUNCH

IR File: Tweed Combo 1x12 Medium Mix
Pedal: DELUXE55

Full of unique vintage character but also incredibly versatile. This tone has plenty of presence, fullness in the mids and responds brilliantly to dynamic playing. A medium IR makes this a real all-rounder that suits any genre.



ALMOST CLEAN

IR File: Tweed Combo 1x12 Bright Mix
Pedal: DELUXE55

Tweed Deluxe tones aren’t all about overdrive. Turning down the DRIVE knob and selecting 12AY7 reveals a warm clean tone with just a hint of breakup. Use a bright IR to balance the fullness of this setting, or select something darker for a retro jazz tone.

‘British Checkerboard’
Marshall 1960A - 4x12” Celestion G12M Greenback



Amp: 1970s Marshall Heads
Speakers: 4x12” Celestion G12M Greenback
Production Year: 1972

About:
Probably the most famous guitar amp and speaker combination in rock history! The G12M Greenback’s balanced midrange and articulate top end deliver punch, crunch and jangle in equal measure, accentuating all the best qualities of vintage Marshall heads.

This 1960A’s angled design keeps things sounding both tight and warm, while still kicking out hefty classic rock rhythms tones and cutting leads.

Notable users include:
Jimi Hendrix, Angus Young, Eddie Van Halen and Eric Clapton.

Files:

British Checkerboard 4x12 - Bright:
British Checkerboard 4x12 Bright Mix
British Checkerboard 4x12 Bright 160
British Checkerboard 4x12 Bright 421

British Checkerboard 4x12 - Medium:
British Checkerboard 4x12 Medium Mix
British Checkerboard 4x12 Medium 160
British Checkerboard 4x12 Medium 421

British Checkerboard 4x12 - Dark:
British Checkerboard 4x12 Dark Mix
British Checkerboard 4x12 Dark 160
British Checkerboard 4x12 Dark 421





‘British Checkerboard’ - Sample Settings



CLASSIC CRUNCH

IR File: British Checkerboard 4x12 Medium Mix
Pedal: RevivalDRIVE Compact

If aliens came to Earth and asked to hear a classic rock guitar sound, this is what you’d play them! Mid-gain, tight enough in the low end, with some biting presence, this tone is a great match for vintage output humbuckers. Time to dust off your stadium-filling riffs!



MODERN VINTAGE

IR File: British Checkerboard 4x12 Medium Mix
Pedal: RevivalDRIVE Compact

This setting is for present day alt-rockers who like retro-leaning tones. It’s bright, crunchy and fat with some sag and softness to the dynamics, achieved by backing off the MORE|PRES knob. The mix of higher gain and vintage character adds detail and old-school vibe to heavier riffs and low tunings.



POWER BLUES

IR File: British Checkerboard 4x12 Medium Mix
Pedal: RevivalDRIVE Compact

A cranked-up Plexi tone with grit and definition. Keeping the MORE|PRES control around 12:00 means this setting is balanced, dynamic and authoritative, with a treble response that’s warm enough to flatter single-coil pickups. Try the “Dark Mix” IR for a more vintage flavour.

‘Lux-O-Vibe’
Fender Vibrolux - 2x10” Oxford 10L5



Amp: Fender Vibrolux
Speakers: 2x10” Oxford 10L5
Production Year: 1964

About:
Fender’s most collectable “black panel” amp, the Vibrolux is considered to be the best mix of features from Fender’s heyday, thanks largely to the compact cabinet and pair of 10” speakers.

With more midrange punch than the 12” speakers usually found in Fender amps, and a great balance of presence and warmth in the top end, this Oxford 10L5-loaded cab gives a rich and detailed voice to the classic Fender sound, particularly excelling at lead tones.

Notable users include:
Roy Buchanan, Jeff Buckley and John Fogerty.

Files:

LuxOVibe 2x10 - Bright:
- LuxOVibe 2x10 Bright Mix
- LuxOVibe 2x10 Bright 160
- LuxOVibe 2x10 Bright 421

LuxOVibe 2x10 - Medium:
- LuxOVibe 2x10 Medium Mix
- LuxOVibe 2x10 Medium 160
- LuxOVibe 2x10 Medium 421

LuxOVibe 2x10 - Dark:
- LuxOVibe 2x10 Dark Mix
- LuxOVibe 2x10 Dark 160
- LuxOVibe 2x10 Dark 421



‘Lux-O-Vibe’ - Sample Settings



WARMER-UPPER

IR File: LuxOVibe 2x10 Medium Mix
Pedal: RevivalDRIVE Compact

Warm, clean and rounded, this setting shows off the full midrange of the 2x10” Vibrolux cab. This tone is at the jazz-ier end of the Black Panel Fender spectrum and brings out the best in lower output neck humbuckers and hollowbody guitars. A classy affair for the tasteful player.



TWIN TENS

IR File: LuxOVibe 2x10 Medium Mix
Pedal: RevivalDRIVE Compact

A bright, scooped tone suited to vintage output single-coils. With some natural compression and just enough gain to break up when you dig in, this setting is pure Black Panel Fender. When combined with the tone of the 10” Oxford speakers, you’ll hear why the Vibrolux is so sought after!



DELUXE-O-VIBE

IR File: LuxOVibe 2x10 Medium Mix
Pedal: DELUXE61

2x10” cabs can sound great with other Fender amps too! The DELUXE61’s Brown Deluxe tones are raunchy, retro and really playable. This mid-gain setting rewards dynamic playing and uses this pedal’s thick midrange to highlight the sonic footprint of the Vibrolux cab. A very versatile rock tone.

‘American Pro’
Fender Pro Reverb - 2x12” Jensen C12N



Amp: Fender Pro Reverb
Speakers: 2x12” Jensen C12N
Production Year: 1966

About:
Our 1966 Pro Reverb is a less common choice than the Twin Reverbs of the same era, but its Jensen C12N speakers were found in a number of different Black Panel Fender amps, and they’re a big part of that revered sound. With a warm, blooming low end and chiming treble that doesn’t get too harsh, the C12N is the perfect pairing for any vintage fender sound, especially cleans and edge-of-breakup tones. If it’s a classic ‘60s Fender tone you want, it doesn’t get much better than a big 2x12 with a pair of C12Ns!

Notable users include:
Michael Landau, Guthrie Trapp, David Immerglück (Counting Crows), Buzz Feiten at Woodstock!

Files:

American Pro 2x12 - Bright:
- American Pro 2x12 Bright Mix
- American Pro 2x12 Bright 160
- American Pro 2x12 Bright 87

American Pro 2x12 - Medium:
- American Pro 2x12 Medium Mix
- American Pro 2x12 Medium 160
- American Pro 2x12 Medium 87

American Pro 2x12 - Dark:
- American Pro 2x12 Dark Mix
- American Pro 2x12 Dark 160
- American Pro 2x12 Dark 87





'American Pro' - Sample Settings



BLACK PANEL BLOOM

IR File: American Pro 2x12 Medium Mix
Pedal: RevivalDRIVE Compact

With the RevivalDRIVE Comapct set for a warm, dynamic edge-of-breakup tone, this C12N-loaded 2x12" IR is in its element! Low frequencies feel soft and rich, while the bell-like upper-midrange flatters single coil pickups and rewards expressive playing. The perfect companion for Fender's greatest era of guitars and amps.



PRO PUNCH

IR File: American Pro 2x12 Medium Mix
Pedal: RevivalDRIVE Compact

This muscular mid-gain setting proves that you don't need a full stack to rock! A versatile driven sound that suits blues, rock and modern country, and doesn't take sides when it comes to single coils or humbuckers. With the C12N's defined bass and vintage highs, this set-and-forget tone could get you through a huge range of gigs.



DIRTY BLUES DRIVE

IR File: American Pro 2x12 Medium Mix
Pedal: DELUXE61

The DELUXE61 is based on a wonderful small combo, the Fender Brown Deluxe, but what if it was bigger? The DELUXE61 has powerful, detailed mids, with amp-like sag that bounces and blooms with dynamic playing. Throw this in the mix with a pair of C12Ns in a big cab, and you have big blues rock tone that's hefty and responsive.

‘Tweed Prince’
Fender Tweed Princeton - 1x8” Oxford 8EV29



Amp: Fender Tweed Princeton
Speaker: 1x8” Oxford 8EV29
Production Year: 1955

About:
The 5F2-A Tweed Princeton is an unsung hero in Fender’s amp history. While not as famous as the 1x6” 5F1 Tweed Champ, these two tiny single-ended combos have a lot in common. The 1x8” Princeton benefits from a tone control, a larger speaker and a bigger cabinet, which help strike a balance between the fuzzy, spitting tones these tiny amps are known for, and the extra midrange punch and depth required to achieve a somewhat “normal” guitar sound. A real secret weapon for rude lo-fi guitar, vintage blues tones or for making lead lines stand out in a dense rock mix.

Notable users include:
Pete Townsend, Bonnie Raitt, Cesar Rosas & David Hidalgo (Los Lobos)

Files:

Tweed Prince 1x8 - Bright:
- Tweed Prince 1x8 Bright Mix
- Tweed Prince 1x8 Bright 87
- Tweed Prince 1x8 Bright 57

Tweed Prince 1x8 - Medium:
- Tweed Prince 1x8 Medium Mix
- Tweed Prince 1x8 Medium 87
- Tweed Prince 1x8 Medium 57

Tweed Prince 1x8 - Dark:
- Tweed Prince 1x8 Dark Mix
- Tweed Prince 1x8 Dark 160
- Tweed Prince 1x8 Dark 87



‘Tweed Prince’ - Sample Settings



POCKET JAZZBOX

IR File: Tweed Prince 1x8 Medium Mix
Pedal: MAGMA57

Tiny vintage combos can make for a great retro jazz tone, with a natural tightness in the bass frequencies that helps to offset the warm tone of a neck humbucker. The darker sound of a clean MAGMA57 is the perfect counterpart to the sizzling highs of a 1x8 speaker,, creating a balanced and articulate tone with its own unique, mix-ready voice.



RATTY LI’L RIG

IR File: Tweed Prince 1x8 Medium Mix
Pedal: DELUXE61

For rude and raucous riffs! The aggressive, snarling upper-mids of this 1x8” combo are the antidote to “smooth” guitar tones. Paired with a cranked DELUXE61 – our tribute to Fender’s Brown Deluxe – this thick, angry rhythm sound-would be at home on any rebellious rock record from the 1960s to the present day.



LEAD SECRET WEAPON

IR File: Tweed Prince 1x8 Medium Mix
Pedal: DELUXE55

Small Tweed amps have been responsible for a surprising number of our favourite classic studio rock tones thanks to their fuzzy distortion and midrange presence. When you need a bold, biting tone to jump out of a dense mix, the Tweed tones of the DELUXE55 and a brash 1x8” cab will do the job perfectly.