

# ***IR CAB LIBRARY***

IMPULSE RESPONSES

**OWNER'S MANUAL**





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## 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.

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### 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
  - 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
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### Version History:

V1.0 - 'Origin Effects IR Cab Library' Release

V2.0 - Added 'Tweed Combo' IRs for DELUXE55 launch



## 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.

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## 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.

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## 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, Deluxe6 I 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*



To flatten the AMP OUT connection of the BASSRIG pedals, return the LF and HF to the 12 o'clock position, and select O on the HORN CUT switch.

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.

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## 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.

*Woodworm*  
STUDIOS

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](http://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.

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# 'British Straight'

## Marshall 1960B - 4x12" Celestion G12M Greenback



**Amp:** 1970s Marshall Heads

**Speakers:** 4x12" Celestion G12M Greenback

**Production Year:** 1970

### About:

A Greenback-loaded 1960 4x12" cab in tandem with a vintage Marshall head is about as classic as it gets. The beefier low end response from the 1960B straight cab, along with the articulate-yet-warm voice of the G12M-25 speakers really compliments the bright and aggressive tone of vintage Marshall amps.

This combination is equally capable of thundering riffs and singing lead tones, which is why this tone has defined rock music for decades.

### Notable users include:

Jimi Hendrix, Angus Young, Jimmy Page, Paul Kossoff and Eric Johnson.

## 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.

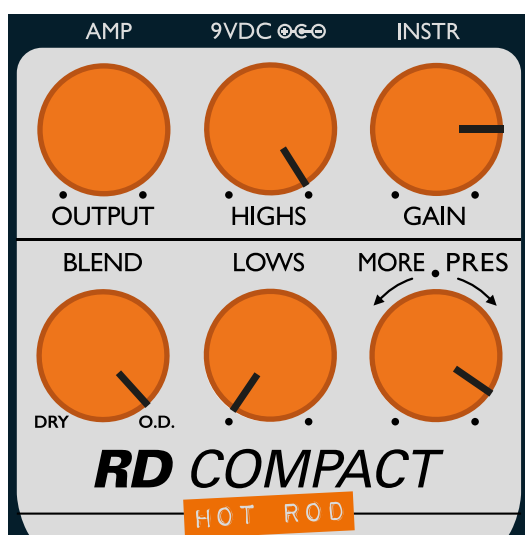


### CRANKED PLEXI

**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

**Speakers:** 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  
**Speakers:** 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

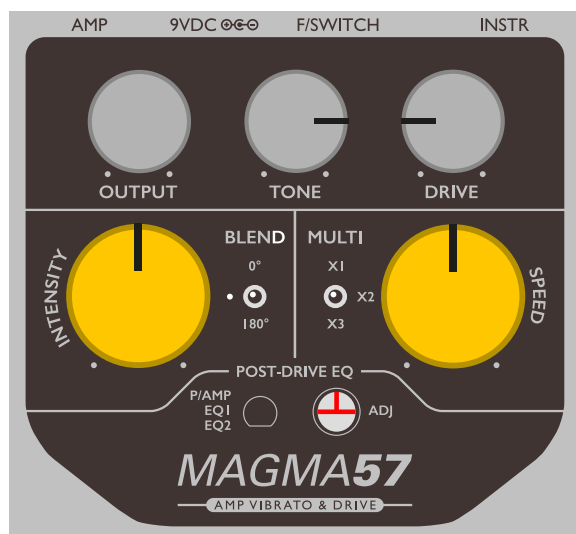
### Magma Vintage 1x12 - Dark:

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





## ‘Magma Vintage’ - Sample Settings

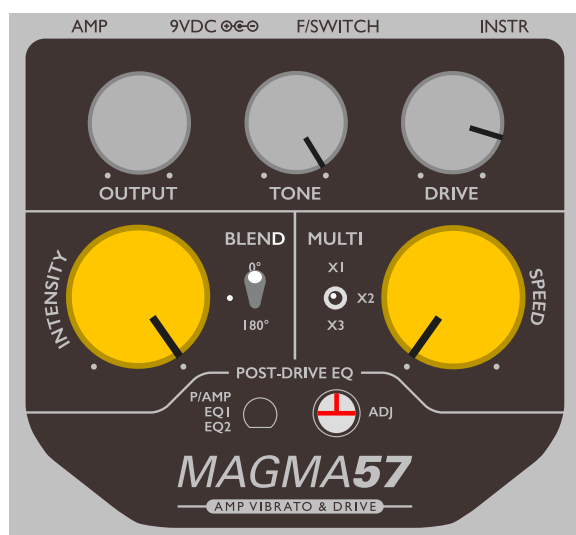


### CLEAN VIBRATO

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.

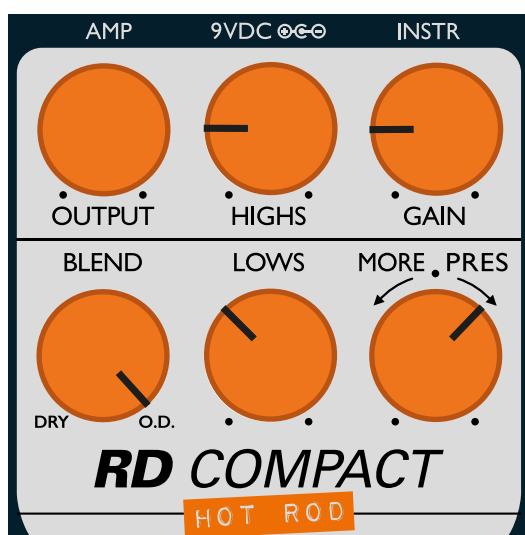


### ALT ROCK

**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

**Speakers:** 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.