



F.A.S. Amps Models Gallery & More...

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MDProd at <http://axefx.fr/> & <http://forum.fractalaudio.com/>



See: **New updates in Blue**
=> **262 Amp models & 37 Drive models**



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Content compiled from the Wiki. Suggestions, corrections, etc.: send a PM to MDProd at the Fractal Audio forum
Thanks to Cliff, F.A.S. Team, JMA, Yek and Forum Community.



F.A.S. Amp Head Gallery





F.A.S. Combo Amp Gallery



Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
1		1959SLP Jump		Marshall 1959 SLP Vintage Reissue Series 	90's Reissue of a late 60's 100w Marshall Super Lead model 1959. See PLEXI 100W for the original. Emulates "jumpering the inputs" on a 4-hole amp
2		1959SLP Normal		Marshall 1959 SLP Vintage Reissue Series 	Normal channel, dark and has loads of bass.
3		1959SLP Treble		Marshall 1959 SLP Vintage Reissue Series 	Treble channel, boosted bright tone.
4		1987X Jump		Marshall 1987x Vintage Reissue Series 	90's Reissue of the 50w JMP Lead 1987. Features an "essential" mod to the tonestack of this Plexi. Emulates "jumpering the inputs" on a 4-hole amp
5		1987X Normal		Marshall 1987x Vintage Reissue Series 	Normal channel, dark and has loads of bass.
6		1987X Treble		Marshall 1987x Vintage Reissue Series 	Treble channel, boosted bright tone.
7		5153 100w Blue		EVH 5150 III (Blue) 	Blue (medium gain/rhythm) ch. 100w, 6L6. Made in collaboration with Fender.
8		5153 100w Green		EVH 5150 III (Green) 	Green (clean) ch.
9		5153 100w Red		EVH 5150 III (Red) 	Red (high gain/lead) ch.
10		5153 50w Blue		EVH 5150 III (Blue) 	The 50w version has a different input network than the 100w, and as a result has about twice the gain 
11		59 Bassguy		Fender Bassman (5F6-A-Tweed)  	1959, Tweed era, 5F6-A circuit, 4x10. Low-to-medium gain amp designed for bass but widely adopted by guitarists.  
12		5F1 Tweed		Fender Champ (5F1-Tweed) 	5F1 circuit ('58-'64), one volume only, Class A, 5w. Single 6" or 8" speaker. This practice amp exhibits a unique breakup characteristic due to its single-ended design and simple circuit.  

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.

⚡ Includes the additional OVERDRIVE control.

🕒 The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.

🔊 Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

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13		5F1 Tweed EC		Fender Eric Clapton Vibro-Champ 	Eric Clapton 2011 reissue with bias tremolo, Weber 8" Alnico speaker, and power soak. Turn it up for raunchy, thick mid-range overdrive. Cliff: "The circuit is slightly different than the original 5F1. It has cathode bypass caps giving it more gain."   
14		5F8 Tweed 		Fender Twin (5F8-Tweed)       	1959 Fender Twin, Keith Urban's "#1 personal amp , 80w, 5F8 circuit. 2x12.  
15		65 Bassguy Bass		Fender Bassman (Bass Ch.)    	Bass channel of 1965 Blackface version, Dweezil Zappa's personal amp . AB165 circuit which is very crunchy and bright. It's a vicious amp that sounds more like a Plexi than a Fender. Bass channel can also be used with guitar, resulting in a mellow tone.
16		65 Bassguy Normal		Fender Bassman (Normal Ch.)  	Normal ch., has a Bright switch (enabled in the model).   
17		6G12 Concert 		Fender Concert (6G12-Brown)   	1959-1963 4x10 brownface, 40w, , 6G12 circuit and two 6L6 tubes. Guitar amp used for bass by living legend Carol Kaye .  
18		6G4 Super		Fender Super (6G4-Brown) 	1960-1963 2x10 brownface, 40w, 6G4 circuit and two 6L6 tubes. Leo Fender's favorite amp .  
19		AC-20 12AX7 Bass 		Morgan AC20 Deluxe (12AX7-Bass) 	A Vox-based amp. Bass channel with the preamp tube switch to 12AX7 position, EL84 tubes.
20		AC-20 12AX7 Treble 		Morgan AC20 Deluxe (12AX7-Treble)	Treble channel with the preamp tube switch to 12AX7 position, EL84 tubes.
21		AC-20 EF86 Bass 		Morgan AC20 Deluxe (EF86-Bass) 	Bass channel with the preamp tube switch to EF86 position, EL84 tubes.
22		AC-20 EF86 Treble 		Morgan AC20 Deluxe (EF86-Treble)	Treble channel with the preamp tube switch to EF86 position, EL84 tubes.

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23		Angle Severe 1	+	ENGL Savage 120 (Contour: OFF)	Rough channel Contour = OFF: boosts lower midrange around 500 Hz (warm tone)
24		Angle Severe 2	+	ENGL Savage 120 (Contour: ON)	Contour ON: boosts from 1200 Hz and cuts lower midrange (more transparency)
25		Atomica High		Cameron Atomica (High Gain)	A 100w amp, designed to reproduce the "brown sound" of a Jose Arrendondo modified Super Lead Plexi. High gain channel.
26		Atomica Low		Cameron Atomica (Low Gain)	Low gain channel
27		Band-Commander 		Fender Bandmaster (AB763-Silver)	1968 Silverface Fender Bandmaster with the AB763 circuit. 40 watt, two 6L6 tubes.
28		Big Hair		80's metal JCM 800 	Mids without mud Revive the 80s metal scene (Spandex not included). Should probably be comparable to a JCM 800. For more '80's revival, add "Detune" Pitch block after the CAB block and circular delay.
29		Blankenshp Leeds 		Blankenship Leeds 21 	The model was matched to Dweezil's amp. EL84 tubes, Boutique version of a (1965-'66 Marshall Model 1974 "18 Watter" 1x12 Combo) with a big sound at low power. Mercury Magnetics transformers.
30		Bludojai Clean 		Bludotone Ojai (Clean - PAB: OFF)	"Austin Buddy" personal amp. Reported to be an exact clone of Robben Ford's Tan Dumble. Clean mode modeled with Pre Amp Bypass (PAB) Off, as the owner prefers this.
31		Bludojai Lead 1	+	Bludotone Ojai (Lead - PAB: OFF)	Lead mode with PAB (Pre Amp Bypass) OFF
32		Bludojai Lead 2	+	Bludotone Ojai (Lead - PAB: ON)	Lead mode with PAB (Pre Amp Bypass) ON It bypasses the tone stack and increases the gain.
33		Bogfish Brown		Bogner Fish preamp (Brown Ch.)	All-tube 12AX7 preamp from the '90s. Most famous for its use by Jerry Cantrell. Brown channel = fat high gain (has the most gain)
34		Bogfish Strato		Bogner Fish preamp (Strato Ch.)	Strato channel = tight high gain

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35		Boutique 1		Matchless Chieftain 	Single channel 40 watts amp, with two EL34 tubes. Medium-gain amp, thick, yet crisp, with a fair amount of power amp breakup. Based on a Vox circuit.
36		Boutique 2		Matchless Chieftain	Added Boost for more gain and high-frequency emphasis. 
37		Brit 800		Marshall JCM800 (2204 - 50w) 	High input of a Model 2204 (50 watts) . Bring the Master up for true 80's tone. To make it sound less brittle, turn up MV, or reduce Treble and Presence.
38		Brit 800 #34 		Marshall JCM 800 (2203 - 100w) (S.I.R. stock #34 modded by Frank Levi) with Santiago mods 	#34 is a Frank Levi modded early 1980s JCM800 Model 2203 from S.I.R., still owned by Slash and first used for the recorded parts of Use Your Illusion , (It's Five O'Clock Somewhere, Ain't Life Grand, Contraband, Libertad, Slash, Apocalyptic Love and World On Fire). Modification did not include an extra pre-amp gain stage, but rather certain pre-amp voicing changes.
39		Brit 800 Mod		Marshall JCM800 (Modded) 	Modded for remove the treble peaker , making the amp "heavier" and "less strident".
40		Brit AFS100 1 		Marshall AFD100 SCE Special Collector's Edition (#34 mode: JCM 800) 	Based on Marshall AFD100 Special Collector's Edition Dual-mode head (#34 / AFD). It's a reissue of two Marshall amps used by Slash when recording GnR's Appetite for Destruction album . Brit AFS100 1 is based on the #34 mode (Led Off) wich is a modded JCM800 (2203, 100 watts) 6550 tubes. This was the rental amp (nb. #34) from the S.I.R. studios.
41		Brit AFS100 2 		Marshall AFD100 SCE Special Collector's Edition (AFD mode: SLP)	Brit AFS100 2 is based on the AFD mode (LED on), which is a modded 1959 Super Lead Plexi Tremolo . This was the rental amp (nb. #39 or #36???) from the S.I.R. Modded is an additional Gain Stage and it's based on the legendary "Appetite For Destruction" Amp. (See Brit Super for model of the famous Amp #39)

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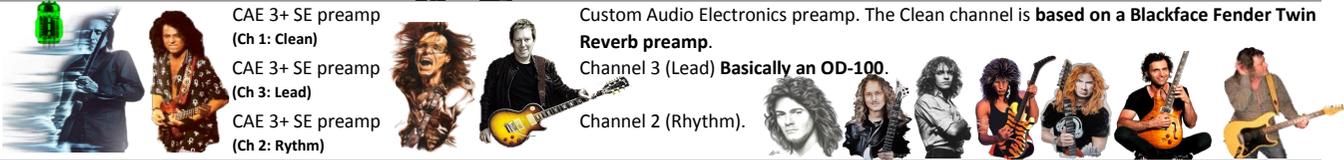
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
42		Brit Brown		Van Halen's Marshall 100w SLP (Arredondo mods)	Faithful recreation of the legendary "Brown Sound" – The modded "#1" Marshall. Saturation parameter is turned on (= Jose Arrendendo mod) , for aggressive tone.
43		Brit JTM45		Marshall JTM45 (Ch 1)	High Treble Ch 1. KT66 tubes, 30 watts, no master volume.
44		Brit JTM45 Jump		Marshall JTM45 (Ch 1+2 Jump)	Marshall's copy of the Fender Bassman. Made famous by Clapton and others. Try with a Tonebender or Treble Booster. Emulates "jumping the inputs" on a 4-hole amp.
45		Brit JVM OD1 Green		Marshall JVM410H (OD1, Green)	Marshall's flagship amplifier, supposed to cover multiple sounds JTM 45, Plexi, JCM 800 etc. and adding over the top hi-gain.
46		Brit JVM OD1 Orange		Marshall JVM410H (OD1, Orange)	OD1 channel, Orange mode, hot-rodded JCM 800.
47		Brit JVM OD1 Red		Marshall JVM410H (OD1, Red)	OD1 channel, Red mode, even more gain.
48		Brit JVM OD2 Green		Marshall JVM410H (OD2, Green)	OD2 channel, Green mode, lower mids than OD1.
49		Brit JVM OD2 Orange		Marshall JVM410H (OD2, Orange)	OD2 channel, Orange mode, more gain and lower mids than OD1.
50		Brit JVM OD2 Red		Marshall JVM410H (OD2, Red)	OD2 channel, Red mode, even more gain and lower mids than OD1.
51		Brit Pre		Marshall JMP-1	Rack-mount preamplifier version of the Brit 800 OD2 channel Crunchy "ZZ" tone.
52		Brit Silver		Marshall Silver Jubilee	100w Marshall Silver Jubilee (2555), commemorative "25/50" model. Slightly darker and higher gain than JCM800.

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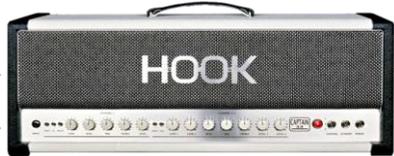
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
53		Brit Super		Marshall JMP 1959T Super Lead (S.I.R. stock #39 modded by Tim Caswell) 	Marshall Super Lead Tremolo model, 100w, used by Slash on "Appetite for Destruction", owned by S.I.R. studios, known as "legendary #39". The amp had been modded by Tim Caswell, who used the extra Tremolo 12ax7, to produce more gain. Also added a master volume control. The amp was desired by every musician that rented it. The story behind this amp, tell it was also a favorite of George Lynch , for Dokken's "Under Lock and Key" tour in late 1985. This model is based is based on a schematic of the original amp and it sounds different (more gain, more boosted high end). See Brit AFS100 1 & 2 for updated models based on the actual amp.
54		Buttery		Budda Twinmaster 	Based loosely on a late 90's specimen. Relies mostly on power amp distortion. Model by ear, It's a great crunch amp model, like an overdriven Fender. 
55		CA3+ Clean		CAE 3+ SE preamp (Ch 1: Clean)	Custom Audio Electronics preamp. The Clean channel is based on a Blackface Fender Twin Reverb preamp. Channel 3 (Lead) Basically an OD-100. Channel 2 (Rhythm). 
56		CA3+ Lead		CAE 3+ SE preamp (Ch 3: Lead)	
57		CA3+ Rhythm		CAE 3+ SE preamp (Ch 2: Rhythm)	
58		Cali Leggy		Carvin Legacy VL100 	Legacy 1, 100w, EL34. Uses a "James" tone stack which is more like hi-fi tone controls. Based on Steve Vai's original signature Legacy amplifier. To get a Steve Vai tone, keep Treble low, Bass high and not too much Gain. 
59		Cameron Ccv 1A		Cameron CCV100 (Ch 1: clean)	An amp its creator Mark Cameron calls "one pissed off amp." The topology is very similar to a JCM 800. Both channels modeled at various settings. The amp was modeled with the Voicing switch in the middle position. The "Dark" switch is the Negative feedback control. Set Negative Feedback to 3.6 = switch in the middle position. Set it to 9.8 = switch in the right position. 5.0 for left position (default). Ch 2 has Saturation engaged by default. Bright1 switch selects the Bright capacitor, which can be altered with the BRIGHT CAP setting on the Tone page. Bright1 switch left, Bright2 switch left, Gain Style switch left. Bright1 switch left, Bright2 switch right, Gain Style switch left. Bright1 switch left, Bright2 switch left, Gain Style switch right. Bright1 switch left, Bright2 switch right, Gain Style switch right.
60		Cameron Ccv 1B		Cameron CCV100 (Ch 1: clean)	
61		Cameron Ccv 2A		Cameron CCV100 (Ch 2: Crunch)	
62		Cameron Ccv 2B		Cameron CCV100 (Ch 2: Crunch)	
63		Cameron Ccv 2C		Cameron CCV100 (Ch 2: Crunch)	
64		Cameron Ccv 2D	...	Cameron CCV100 (Ch 2: Crunch)	

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65		Capt Hook 1A		Hook Captain 34 (V2) (Ch 1: Clean)	 <p>A Hand-made boutique amp with high-quality components. Plexi-based 3-channel amp, 100 watts, EL34 power tubes, single input. EQ and Boost switches off. EQ and Boost switches on. Edge switch off. To simulate the Boost switch use the Boost switch in the amp block. Edge switch on. To simulate the Boost switch use the Boost switch in the amp block. Edge switch off. To simulate the Boost switch use the Boost switch in the amp block. Edge switch on. To simulate the Boost switch use the Boost switch in the amp block.</p>
66		Capt Hook 1B		Hook Captain 34 (V2) (Ch 1: Clean)	
67		Capt Hook 2A		Hook Captain 34 (V2) (Ch2: Rhythm)	
68		Capt Hook 2B		Hook Captain 34 (V2) (Ch2: Rhythm)	
69		Capt Hook 3A		Hook Captain 34 (V2) (Ch 3: Lead)	
70		Capt Hook 3B		Hook Captain 34 (V2) (Ch 3: Lead)	
71		Car Roamer	 	Carr Rambler	 <p>Basically a Deluxe Reverb preamp with cathode bias 6L6 power amp and no negative feedback. Cliff say "Sort of a Fender-meets-Vox thing". According to Steve Carr (Carr Amplifiers) the Rambler was essentially a mix of a Princeton Reverb and a Tweed Pro.</p> 
72		Carol-Ann OD-2		Carol-Ann OD-2 (Overdrive)	50W, EL34 or 6L6 tubes. Overdrive channel. Model fine-tuned by the highly respected Alan Phillips. A Dumble style amp but tonal more like a modified Marshall.
73		Carol-Ann Triptik Classic		Carol-Ann Triptik (Classic)	Classic channel: A little less gain and low end. Produces 70's and 80's British rock tones with a very wide and complex sound stage with no buzz or brittle high frequencies.
74		Carol-Ann Triptik Clean		Carol-Ann Triptik (Clean)	50w, EL34 Clean channel. Aiming to reproduce Classic Rock to Modern tones. "Dumble meets Marshall with a sprinkle of 5150 power amp."
75		Carol-Ann Triptik Modern		Carol-Ann Triptik (Modern)	Modern channel: More gain and low end for those more modern heavy rhythm, dropped tunings. Also makes for a superb liquid lead channel with incredible sustain and harmonic bloom.
76		Carol-Ann Tucana Clean		Carol-Ann Tucana 3 (Clean)	Clean channel of this 3-channel amp, with Bias monitoring system, KT88 75W tubes. "One of the best amps in the world," says Cliff.
77		Carol-Ann Tucana Lead		Carol-Ann Tucana 3 (Lead)	Lead channel. This is a great lead amp which works well with many speaker/cab combinations.

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78		Citrus A30 Clean  		Orange AD30HTC (Clean)  	30w tube head, Clean channel. 
79		Citrus A30 Dirty 		Orange AD30HTC (Dirty)  	30w tube head, Dirty channel.
80		Citrus Bass 200		Orange AD200B   	200w valve bass head, 6550 tubes. 
81		Citrus RV50		Orange Rockerverb   	"Dirty" channel of the 50w head known for warmth and rich harmonics. 
82		Citrus Terrier 		Orange Tiny Terror	7w or 15w, EL84 tubes. The actual amp has no tone stack (neutral in Axe-Fx) and a single Hi-Cut tone control. 
83		Class-A 15w TB  		Vox AC-15 Top Boost   	15w, EL84 tubes. The heart of this amp's tone comes from its power section and no negative feedback.  
84		Class-A 30w 		Vox AC-30    	Based of a non-Top Boost model, 30w, EL84 tubes. Combo that dominated the British Invasion. Gritty character, warm tone, great feel. For authentic tone, leave the tone controls at noon and use Hi-Cut to cut treble.  
85		Class-A 30W Bright 		Vox AC-30     	Bright channel  

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86		Class-A 30w Hot	✂	Vox AC-30 HW 	30w, EL84 tubes. Hot/Cool switch in the Hot position. 
87		Class-A 30w TB	✂	Vox AC-30 Top Boost 	30w, EL84 tubes. Created in response to demand for "more treble". Great highs and slightly reduced bass. 
88		Comet 60		Komet 60 (R. switch: Fast) 	60 Watts - EL34 tubes. Similar to Trainwreck amp. Response switch = "Fast". To replicate "Gradual" reduce INPUT TRIM to 0.25". 
89		Comet Concourse		Komet Concorde (R. switch: Fast)	60 Watts - EL34 tubes. Similar to Trainwreck amp. Response switch = "Fast". To replicate "Gradual" reduce INPUT TRIM to 0.25". Positioned as a rock amp. 
90		Corncob M50	+	Cornford MK50H II (Ch: Overdrive) 	Boutique British amp. Plexi-meets-modern tone with big cojones. Works great with a Drive in front of it. With the T808 OD (Drive at 0, Level at 7). 
91		Das Metall		Diezel VH4 (Ch 4: Solo) 	EL34 or 6L6 tubes. High-gain, boutique amp famous for its powerful, heavy, aggressive sound. The Das Metal model was done by schematic and/or by ear. Other Diezel VH4 models are based on real amps, see <i>Dizzv V4 Blue 4</i> . 

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92		Deluxe Tweed		Fender Tweed Deluxe (5E3) 	Fender Deluxe (5E3) from the 50's, 15w. The earliest and most popular of the so-called Tweed amplifiers "60's hippie rock in a bottle", says Cliff. The "Telecaster's Amp". 
93		Deluxe Verb Normal		Fender Deluxe Reverb (Normal) 	1965 Blackface, 22w, AB763 circuit. Great, chimey tone with nice power amp breakup. Normal channel.
94		Deluxe Verb Vibrato		Fender Deluxe Reverb (Vibrato) 	Vibrato channel. 
95		Dirty Shirley 1		Friedman Dirty Shirley 	40w, 6L6. Designed to be an ultra-fat, sweet-sounding, classic rock amp. Based on a JTM45, with less bright, much fatter, it has more gain and a Master Volume. 
96		Dirty Shirley 2		Friedman Dirty Shirley (Early version)	Based on an earlier version of this amp with some different component values, a little more aggressive than the regular model. 
97		Div/13 CJ		Divided by 13 CJ 11 (Boost Switch OFF) 	11w, bassy amp, works best with single coils. High-performing "Tweed" meets "EL34" meets "Master Vol" 1x12. Boost Switch OFF. similar to a Fender Deluxe.
98		Div/13 CJ Boost		Divided by 13 CJ 11 (Boost Switch ON) 	Boost Switch ON 
99		Div/13 FT37 High		Divided by 13 FTR 37 (Gain Boost: ON) 	Divided by 13 FTR 37, 37w, Class-AB, two channels, 6V6 tubes. Gain Boost ON. Sound like a big clean Fender.
100		Div/13 FT37 Low		Divided by 13 FTR 37 (Gain Boost: OFF)	Gain Boost OFF. 

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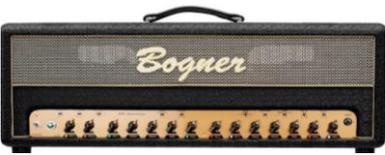
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
101		Dizzy VH4 Blue 2		Diezel VH4 "Blue" (Ch 2: Crunch)	High-gain boutique amp with heavy, aggressive sound. 6550, EL34 or 6L6. "Blue Diezels" sound darker (crank Presence!) than the later Silver ones. Channel 2, "gritty funk, dynamic clean.
102		Dizzy VH4 Blue 3		(Ch 3: Distorsion)	Channel 3, the favorite channel for most users, with higher gain but still big dynamic range.
103		Dizzy VH4 Blue 4		(Ch 4: Solo)	Channel 4, newer version of <i>Das Metall</i> . A monster of gain which still has great definition and authority.
104		Dizzy VH4 Silver 2		Diezel VH4 "Silver" (Ch 2: Crunch)	Later Silver-faced version of the Diezel VH4. Channel 2.
105		Dizzy VH4 Silver 3		(Ch 3: Distorsion)	Channel 3, Favorite for most users
106		Dizzy VH4 Silver 4		(Ch 4: Solo)	
107		Double Verb Normal		Fender Twin Reverb (Normal)	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup. Based on Normal channel.
108		Double Verb Silverface		Fender Twin Reverb (Vibrato)	Based on the Vibrato channel of a 1971 "Silverface" Fender Twin Reverb.
109		Double Verb Vibrato		Fender Twin Reverb (Vibrato)	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup. Based on the Vibrato channel.
110		Dweezil's Bassguy		Fender Bassman modded (Bass Ch. modified)	Based on th Bass Ch. modded by Blankenship, Dweezil's Fender Bassman 1965 . Cliff: "It's Dweezil's Blankenship modified Bassman. Dweezil's Bassman has two channels like a regular Bassman. The Normal channel is "normal" and corresponds to the 65 Bassguy Nrml model. The Bass Instrument channel is modified and that's the basis for the new model (Dweezil's B-man). It has a boatload of gain and sounds more like a Plexi than a Fender. "

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⊖ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
111		Energyball		ENGL Powerball (Ch: Lead) 	100w Lead channel, 6L6 tubes. Very high-gain German model. Lots of bass. Great for aggressive, drop-tuned riffs. 
112		Euro Blue		Bogner Ecstasy (Blue: Vintage) 	20th Anniv. Model. Dark amp, turn up Presence or engage Bright. Blue channel, Structure switch = 'V' (Vintage).
113		Euro Blue Modern		Bogner Ecstasy (Blue: Modern) 	Blue channel, Structure switch = 'M' (Modern).
114		Euro Red		Bogner Ecstasy (Red: Vintage)	Red channel, Structure switch = 'V' (Vintage).
115		Euro Red Modern		Bogner Ecstasy (Red: Modern)	Red channel, Structure switch = 'M' (Modern).
116		Euro Uber		Bogner Überschall (High Gain Ch.) 	120w, EL34. High Gain channel. Heavy grinding lows and insane gain. Sweep Presence for a wide variety of tones. "Armageddon in a box" 
117		FAS 6160		Peavey EVH 5150 	Alternative version of the PVH 6160, more open and less fizzy than the original amp. Also, a virtual choke has replaced the resistor found on the original's power supply filter. This results in a bouncier feel. 
118		FAS Bass		Fractal Custom Bass 	Custom Fractal bass model. This amp uses an active tone stack so the Fat switch will have no effect.
119		FAS Brootalz		ENGL Savage 120 / SLO 100	Great aggressive high gain amp. If you hear some resemblance to the Savage, you're right. ENGL Savage model with the input stage (and possibly power amp) from an SLO-100.
120		FAS Brown		Van Halen's Marshall 	Original BROWN model from the Axe-Fx Standard/Ultra. It sounds very similar to Brit Brown, a bit more bright and lower in volume. "Looking for great EVH tones, check Danny Danzi's posts on the forum"
121		FAS Class-A		Carr Rambler	A "Blackface" preamp into a cathode-biased 6L6 power amp with no negative feedback. This was a happy accident when originally modeling the Carr Rambler in the beta version of firmware v12.03.

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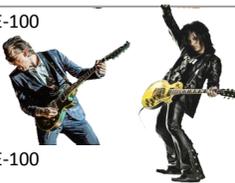
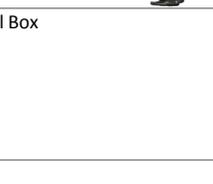
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
122		FAS Crunch		Ultimate British amp (Plexi)	More dynamic and open than a Plexi, but with more gain.
123		FAS Hot Rod		Cliff Modded ideal Marshall 	From Cliff: the FAS Hot Rod is my version of what a modded Marshall should be. I find the BE/HBE a little too boomy and scooped. Bogners are too dark. Splawns don't have enough compression, etc. So it's my take on a hot-rodded Marshall tone.
124		FAS Lead 1		Mesa Boogie TriAxis (presumed)	Neutral high-gain lead with a tight midrange.
125		FAS Lead 2		Mesa Boogie TriAxis (presumed)	Hot-rodded British lead sound with a tonestack by Bob Bradshaw (Custom Audio Electronics).
126		FAS Modern		high gain rhythm + lead hybrid	High-gain hybrid. Equally well-suited to modern rhythm or lead work. "This model is my interpretation of the ideal modern metal tone."
127		FAS Modern II		high gain rhythm + lead hybrid	Tighter version of the popular FAS Modern model with a 5150-style bass boost in the tone stack.
128		FAS Modern III		high gain rhythm + lead hybrid	Similar to a Recto, but with tighter bass and a cathode-based power amp.
129		FAS Rhythm		British + USA crunch	Combines the best features of the British and USA crunch models.
130		FAS Wreck		Trainwreck Express 	Original WRECKER 1 model from the Axe-Fx Ultra. 
131		Fox ODS	+	Fuchs Overdrive Supreme-50 (Deep switch: OFF) 	Dumble clone. Overdrive channel, 50w, 6L6 tubes. Preamp Bypass (PAB) active. Deep switch OFF.
132		Fox ODS Deep	+	Fuchs Overdrive Supreme-50 (Deep switch: ON) 	Deep switch ON, slightly increasing the low frequencies, useful for single-coil guitars. 
133		Friedman BE		Friedman "Marsha" (Brown Eye) 	Based on an old original hand-built Friedman "Marsha". These is the original BE model from firmware prior to 2.03. Cliff: It's MUCH darker than Mark's newer BE/HBE ("V" version). In fact it's so dark and boomy I emailed Dave to make sure the amp was built correctly. Turns out the snubber cap is the wrong value.
134		Friedman BE C45	01.03	Friedman BE-100 (2018 model) (Brown Eye)	I have one of the very first BE-100s but, on a whim, decided to buy a new one because people said they sound a "little" different. Well... more than a little. They sound very different. C45 is a treble boost on the input. Put a filter block before the amp as follows: Type: Tilt EQ - Freq: 700 Hz - Gain: 4.5 dB

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
135		Friedman BE V1 		Friedman BE-100 (Brown Eye) 	Based on new Mark Day's amp . What many call "the ultimate modded Plexi" by Dave Friedman. Cliff: If you want more clarity in the low mids from the BE/HBE reduce Negative Feedback. Voice switch toggled right (brighter, more bass).
136		Friedman BE V2		Friedman BE-100 (Brown Eye) 	Voice switch toggled left (darker, more mids). 
137		Friedman HBE		Friedman "Marsha" (Hairy Brown Eye) 	Based on an old original Friedman "Marsha" with alternate voicing with a gain boost. These is the original HBE model from firmware prior to 2.03. 
138		Friedman HBE 2018	01.03	Friedman BE-100 (2018 model) (Hairy Brown Eye)	Cliff: "I have one of the very first BE-100s but, on a whim, decided to buy a new one because people said they sound a "little" different. Well... more than a little. They sound very different. I got in touch with Dave to see what he changed and made those two new models. "
139		Friedman HBE V1 		Friedman BE-100 (Hairy Brown Eye) 	Based on new Mark Day's amp . BE amp's alternate voicing with a gain boost. A killer hi-gain tone in your arsenal. Voice switch toggled right (brighter, more bass). 
140		Friedman HBE V2		Friedman BE-100 (Hairy Brown Eye) 	Voice switch toggled left (darker, more mids). 
141		Friedman Small Box		Friedman Small Box (Ch 2)	50W, EL34. Channel 2 is the modern/high gain channel. 
142		Fryette D60 Less	+	Fryette D60H (Less Mode)	60w, KT88 or 6550 tubes "Deliverance Sixty" "Less" mode. Popular with metal players
143		Fryette D60 More	+	Fryette D60H (More Mode)	"More" mode. 
144		Gibtone Scout 		Gibson Scout 	1964 GA17RVT Scout, 17w, vintage clean tones. No tone controls on the real amp.  

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145		Herbie Ch2+		Diezel Herbert (Channel: 2+)	3-channel 180w, called "looser" and "more familiar" than the VH4. Channel 2+ gets you into Diezel VH4 territory.
146		Herbie Ch2-		(Channel: 2-)	Set Ch 2- at 35% gain for a cranked Plexi tone, 60% for a JCM800 tone.
147		Herbie Ch3		(Channel: 3)	Channel 3, voiced for highly articulate single note lines or for very heavy and massive rhythm guitar.
148		Hipower Brilliant		Hiwatt DR103 (Brilliant)	1974 Harry Joyce/Hylight model. Medium-gain, full sound with unique tone-stack and chimey, grinding tone. Creates a great clean tone. Glassy but different from a VOX, just listen to Pink Floyd.
149		Hipower Jumped		Hiwatt DR103 (Normal/Brilliant)	Emulates "jumping the inputs" on a 4-hole amp.
150		Hipower Normal		Hiwatt DR103 (Normal)	Normal channel.
151		Hot Kitty		Bad Cat Hot Cat 30 (Ch 2)	30w, EL34, cathode bias, Channel 2. Voted by Guitar Player as "the second best combo of all time."
152		JMPRE-1 OD1		Marshall JMP-1 OD1	Marshall JMP-1 preamp, a rack-mount preamplifier version of the Brit 800. EL34 tubes. OD1: "A warm vintage drive reminiscent of Marshall Super Lead amps through to modern day Master Volumes"
153		JMPRE-1 OD1 Bass Shift		OD1 BS	OD2: "This a tightly focused high gain drive which can be smooth or aggressive depending on the E.Q. and gain settings". Crunchy "ZZ" tone. Also see Brit Pre.
154		JMPRE-1 OD2		OD2	"BS" in the name indicate that the Bass Shift function is engaged
155		JMPRE-1 OD2 Bass Shift		OD2 BS	
156		JR Blues		Fender Blues Jr. (FAT switch: OFF)	15w A gutsy little classic with dual EL84s. To get the tone of an Egnater Rebel 20, set the Neg Fdbk to zero.
157		JR Blues Fat		Fender Blues Jr. (FAT switch: ON)	FAT switch OFF
158		JS410 Crunch Orange		Marshall JVM410 HJS (Crunch Orange Ch.)	Fat Switch ON
159		JS410 Crunch Red		Marshall JVM410 HJS (Crunch Red Ch.)	Joe Satriani's 4-channel 100w EL34 signature amp. The Joe Satriani JVM head looks very similar to the stock JVM410H but it sound different.
160		JS410 Lead Orange		Marshall JVM410 HJS (Lead Orange Ch.)	Crunch Orange Channel: based on a JCM800 2203.
161		JS410 Lead Red		Marshall JVM410 HJS (Lead Red Ch.)	Crunch Red Channel: modded JCM800 sound that so defined the '80s era

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162		Jazz 120 		Roland JC-120 	120w (stereo: 2x 60w) The only solid-state-based model in the collection, a quintessential clean tone.  
163		Legato 100		Carvin Legacy VL100 (Steve Vai's Amp) 	"Based on a one-of-a-kind version owned by a certain Californian guitar player." SV's personal settings are: Drive: 7.5 - Bass: 6 - Mid: 4 (5 on Axe-Fx) Trebble: 8 - Presence: 8  
164		Matchbox D-30 		Matchless DC-30 	Matchless DC-30, 30w, Class-A, EL84s. A "better sounding" AC-30.  
165		Mr Z Hwy 66		DrZ Route 66	32w, KT66, EF86 and 12AX7. 
166		Mr Z MZ-38 		DrZ MAZ 38 SR 	38w, EL84 tubes. Popular with country and roots players. The quintessential country amp. 
167		Mr Z MZ-8		DrZ MAZ 8 	8w, EL84 tube. A popular low-wattage, single-ended amp. The actual amp can be run in Pentode or Triode mode. 
168		Nuclear-Tone 	 	Swart Atomic Space on 	20w, 6V6As with the actual amp, the bias tremolo is particularly effective. Inspired by the Gibson Scout.  

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169		ODS-100 Clean 		Dumble Overdrive Special (HRM) Clean Ch. 	100w "HRM" (Hot Rod Marshall) version, Clean channel. A coveted but rare amp made famous by Robben Ford . 
170		ODS-100 Ford 1	+	R. Ford Dumble (PAB: ON) 	"Non-HRM" version. PreAmp Bypass (PAB) ON. The default tone stack is neutral (with B/M/T at noon the response is flat.)
171		ODS-100 Ford 2	+	R. Ford Dumble (PAB: OFF)	"Non-HRM" version. PreAmp Bypass (PAB) OFF.
172		ODS-100 Ford Mid Boost	+	R. Ford Dumble (MID switch: ON)	The same as ODS-100 Ford 1 with the "Mid" switch engaged (this switch is sometimes labeled "Deep"). It shorts out the 390 pF cap in the tone stack (which is in series with a 2 nF cap).
173		ODS-100 HRM	+	Dumble Overdrive Special (HRM) Lead Ch. (PAB: ON) 	Lead channel matched with the PreAmp Bypass (PAB) engaged (which bypasses the input tone stack) and the Drive control at approximately 7.0. With PAB active this lowers the lowcut frequency. Played by the great Larry Carlton and many others!
174		ODS-100 HRM Mid	+	Lead Ch. (MID switch: ON)	Lead channel with the "Mid" switch engaged.
175		PVH 6160 Block 		Peavey EVH 5150 (Lead) 	120w, 6L6. An original block letter Peavey EVH 5150. Lead channel. It sounds way better than most 5150s partly due to the fact that this one has a bias mod so it's biased a bit warmer than a stock version. 
176		PVH 6160+ LD		Peavey 6505+ (Lead)	Called the new standard for "brutality and aggression". 120w, 6L6. Identical to the EVH 5150 II.
177		PVH 6160+ Rhythm		Peavey 6505+ (Rhyt) 	Based on Channel 1 (RHY) with the Crunch switch depressed and Bright switch out.
178		PVH 6160+ Rhythm B		Peavey 6505+ (Rhyt)	Based on Channel 1(RHY) with the Crunch and Bright switches depressed. 
179		Plexi 100w 1970		Marshall SLP 1959 (1970 - 100w Model) 	1970 model. This particular amp has a darker, smoother sound than earlier Plexis. Cliff: "use with Factory Cab #54. Be sure to dial it in like you would in 1970, i.e. turn the Mid, Treble and Presence way up; turn Norm Drive and Bass down a bit.
180		Plexi 100w High		Marshall SLP 1959 (1968 - 100w Model) 	1968 model. Classic amp head that gave rise to "the stack." Great for crunchy rhythm work. As with the real amp, don't be afraid to turn the bass all the way down or the treble all the way up, or it's too flubby. Treble channel.
181		Plexi 100w Jump		Marshall SLP 1959 (1968 - 100w Model) (Ch. 1+2 Jump) 	Emulates "jumping the inputs" on a 4-hole amp.
182		Plexi 100w Nrm		Marshall SLP 1959 (1968 - 100w Model) (Normal Ch.) 	Normal ch., dark and has loads of bass. No master volume. 

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183		Plexi 2204	01.06	Marshall JMP 2204 MKII (1981 - 50w Master Model)	Amp model based on a 1981 JMP 50W Master Volume head. <ul style="list-style-type: none"> ▶ Two EL34 output tubes generating around 50 watts RMS ▶ Fixed-biased output stage ▶ Three ECC83 (12AX7) preamp tubes ▶ Cascading gain stages via "High Sensitivity" input ▶ Master Volume control ▶ Solid-state rectification
184		Plexi 50w 6550		Marshall SLP 1959 (1972 - 50w Model)	High input of a 1972 50w Marshall "Plexi" with 6550 power tubes. No master volume.
185		Plexi 50w High 1		Marshall SLP 1959 (1972 - 50w Model)	1972 model. Treble channel, boosted bright tone.
186		Plexi 50w High 2		Marshall SLP 1959 (70's - 50w Model)	Similar to Plexi 50W Hi 1 except the second triode stage has a 0.68uF cathode bypass capacitor. The second bypass capacitor was added in the early 70's and gives a slightly brighter tone.
187		Plexi 50w Jump		Marshall SLP 1959 (1972 - 50w Model)	Emulates "jumping the inputs" on a 4-hole amp.
188		Plexi 50w Normal		Marshall SLP 1959 (1972 - 50w Model)	Normal channel, dark and has loads of bass.
189		Prince Tone 5F2		Fender Princeton (Tweed)	Tweed Edition. Class A, 5w5F2-A, AA964 circuits. Modeled after early CBS "Silverface" model, pre-CBS design and components.
190		Prince Tone AA964		Fender Princeton (No Reverb)	Based on Fender silverface Princeton without reverb, AA964
191		Prince Tone Reverb		Fender Princeton (1966 Reverb Edition)	1966 Reverb Edition, Fender blackface Princeton with reverb, AA964
192		Recto1 Orange Modern		Mesa B. 2 ch Dual Rectifier (Orange: Modern)	Orange channel, Modern mode. Presence control now operates like the actual amp in all Recto models. For those models where there is no negative feedback, the Presence control is part of the tone stack (not a Hi Cut control.)
193		Recto1 Orange Normal		Mesa B. 2 ch Dual Rectifier (Orange: Normal)	Orange channel, Normal mode. Warmer and less fizzy than the 3 channel model.
194		Recto1 Red		Mesa B. 2 ch Dual Rectifier (Red: Modern)	Red channel, Modern mode.

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195		Recto2 Orange Modern	✂	Mesa B. 3 ch Dual Rectifier (Orange: Modern)	Orange channel, Modern mode.
196		Recto2 Orange Vintage		Mesa B. 3 ch Dual Rectifier (Orange: Vintage)	Orange channel, Vintage mode.
197		Recto2 Red Modern	✂	Mesa B. 3 ch Dual Rectifier (Red: Modern)	Red channel, Modern mode.
198		Recto2 Red Vintage		Mesa B. 3 ch Dual Rectifier (Red: Vintage)	Red channel, Vintage mode.
199		Ruby Rocket		Paul Ruby Rocket (Brigh switch: Up)	Paul Ruby Rocket is based on a Trainwreck Rocket but with some notable differences (also similar to a Vox AC30 TB).
200		Ruby Rocket Bright		Paul Ruby Rocket (Brigh switch: Down)	Bright switch in the Up position = BRT OFF Bright switch in the Down position = BRT ON
201		SV Bass		Ampeg SVT	300w, Super Vacuum Tube bass amp. Used for decades by famous bassists the world over.
202		Shiver Clean		Bogner Shiva 20th Anniversary (Clean)	90w, KT88. 20th anniv. Clean channel, powerful shimmering cleans. Dark amp, turn up Presence or engage Bright.
203		Shiver Lead		Bogner Shiva 20th Anniversary (Lead)	Lead channel, sweet, rich-sounding amp with aggressive, English-style midrange punch.
204		Solo 100 Clean		Soldano SLO-100 (Nrml/Clean)	SLO = Super Lead Overdrive, 100w. Normal channel, Clean gain selector.
205		Solo 100 Lead		Soldano SLO-100 (Lead)	Snarling Lead channel. This amp likes to be run hard, so the MV defaults to a higher setting than on most other amps (high MV helps thicken up the mids). To achieve the best sound, also back off the preamp gain.
206		Solo 100 Rhy		Soldano SLO-100 (Nrml/Crunch)	Crunch gain selector. Aggressive rhythm.
207		Solo 88 Clean		Soldano X88R Preamp (Clean)	Clean channel of a Soldano X88R preamp, 6L6. All channels are now represented.
208		Solo 88 Lead		Soldano X88R Preamp (Lead)	Lead channel of a Soldano X88R preamp, 6L6.
209		Solo 88 Rhythm		Soldano X88R Preamp (Rhythm)	Rhythm channel of a Soldano X88R preamp, 6L6.

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210		Solo 99 Clean		Soldano/Caswell X99 Preamp (Clean)	Soldano/Caswell midi-motorized X99 preamp Clean channel.
211		Solo 99 Lead		Soldano/Caswell X99 Preamp (Lead)	Lead channel.
212		Spawn Nitrous 1		Splawn Nitro (OD1)	100w, KT-88, OD1 mode. Splawn tone with more saturation and voiced for a bigger low end and low mids.
213		Spawn Nitrous 2		Splawn Nitro (OD2)	100w, KT-88, OD2 mode.
214		Spawn Rod OD1-1		Splawn Quick Rod (1st gear)	100w, EL34. Signature Splawn tone with lots of bite, strong mids and 3 gear versatility. 1st gear, "Hot Rod Plexi". 2nd gear, "Hot Rod JCM 800". 3rd gear, "Super Hot Rod JCM 800". 1st gear OD2 switches in a cathode bypass cap which increases the gain of that stage. 2nd gear same as above. 3rd gear same as above.
215		Spawn Rod OD1-2		Splawn Quick Rod (2nd gear)	
216		Spawn Rod OD1-3		Splawn Quick Rod (3rd gear)	
217		Spawn Rod OD2-1		Splawn Quick Rod (1st gear)	
218		Spawn Rod OD2-2		Splawn Quick Rod (2nd gear)	
219		Spawn Rod OD2-3		Splawn Quick Rod (3rd gear)	
220		Suhr Badger 18		Suhr Badger 18w	18w version of this EL84-powered tube rectifier classic. Master Volume is VERY powerful at altering the tone.
221		Suhr Badger 30		Suhr Badger 30w	In comparison to the 18w, the 30w features a solid state rectifier. They have a lot of bass, dial down Bass or use the Cut switch.
222		Super Verb Normal		Fender Super Reverb (Normal)	Pre-CBS 1964 Blackface version of this 40w amp, AB763 circuit, 4x10, Normal channel. To simulate the Blackface Pro Reverb model AA165, set Tonestack Type = Blackface and set Mid = 7-8 to emulate the fixed 6.8K mid resistor.
223		Super Verb Vibrato		Fender Super Reverb (Vibrato)	Based on Vibrato channel

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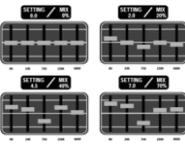
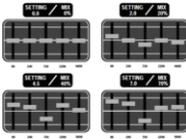
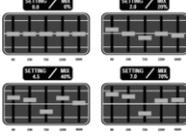
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
224		Supertweed		Fender Tweed series	Original SUPERTWEED model from the Axe-Fx Ultra. "Like a vintage Tweed amplifier on steroids."
225		Supremo Trem		Supro 1624T (Reissue series) 	Supro 1624T Dual-Tone 1x12, a cool classic, originally intended for bass. 6973 power tubes, two channels. 
226		Texas Star Clean		Mesa Lone Star (Clean) 	Clean channel, 50/100w, 6L6Try with a BB Pre drive block.
227		Texas Star Lead		Mesa Lone Star (Lead) 	Lead channel. 
228		Thordendal Modern		Mesa Boogie Dual Rectifier (Modern) 	Based on the pre-G3 Recto models. Cliff: When G3 came out the models were accurate but Fredrik contacted me and said something like "ahhhhh, I loved the old Recto model". So I took the old Recto models and made them "Thordendal models."
229		Thordendal Vintage		Mesa Boogie Dual Rectifier (Vintage)	Based on the pre-G3 Recto models, Fredrik Thordendal's specifications.
230		Tremolo Lux		Fender Tremolux (AA763) (Ch: Vibrato) 	Based on blackface Fender Tremolux, AA763 with 6L6, high and low inputs, smaller version of the Bandmaster. 
231		Tube Pre		Generic Tube preamp	Completely neutral, low-gain tube preamp, useful for "warming up" various sources, such as vocals, acoustic guitar or a synth, without much distortion.
232		Two Stone J35 1		Two-Rock Jet 35 (Lead - PB: ON) 	35w, 6L6. Lead mode, Preamp Bypass ON, which bypasses the input tone stack for a more focused lead sound.
233		Two Stone J35 2		Two-Rock Jet 35 (Lead - PB: OFF)	Lead mode, Preamp Bypass OFF. 
234		USA Bass 400 1		Mesa B. Bass 400 (BS: OFF) 	No less than twelve fan-cooled 6L6 output tubes deliver 500 watt of transient power peaks with cool reliability.
235		USA Bass 400 2		Mesa B. Bass 400 (BS: ON) 	Bass Shift OFF. Bass Shift ON. 

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.

+ Includes the additional OVERDRIVE control.

⊙ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.

⊖ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
236		USA Clean 		Mesa Boogie Mark IV (Rhy 1) 	85 watt amp with a single input, 6L6 power tubes. Somewhat neutral, clean-sounding model that can pushed into warm clipping. Rhythm 1 channel. 
237		USA IIC+		Mesa B. Mark IIC+ (Lead) 	Famous for its smooth overdrive sound. Pull Bright on amp's Volume knob = Axe-Fx Bright Switch. Pull Shift on amp's Treble knob = Axe-Fx Fat switch. Pull Bright OFF, Pull Deep OFF.
238		USA IIC+ Bright			Pull Bright ON, Pull Deep OFF.
239		USA IIC+ Bright/Deep			Pull Bright ON, Pull Deep ON.
240		USA IIC+ Deep			Pull Bright OFF, Pull Deep ON.
241		USA IIC++		Mesa Boogie Mark IIC+ 	Model named by Cliff "Metallica's amp". This model is part of Metallica's live sound. 
242		USA Lead		Mesa B. Mark IV (Lead) 	Tight, focused, hi-gain sound. Great for fusion and rock leads. Famous for its smooth high-gain tones and endorsement by John Petrucci . Bright OFF, Mid Gain OFF.
243		USA Lead +		Mesa B. Mark IV (Lead) 	Bright OFF, Mid Gain ON.
244		USA Lead Bright		Mesa B. Mark IV (Lead) 	Bright ON, Mid Gain OFF.
245		USA Lead Brt +		Mesa B. Mark IV (Lead) 	Bright ON, Mid Gain ON.
246		USA Pre Clean 		Mesa B. TriAxis 	Rhythm Green channel ("Vintage Fat Rhythm" or "Mark I, blackface"), 6L6.
247		USA Pre Ld1 Red		Mesa B. TriAxis 	Lead 1 Red mode (TX-4 board.)
248		USA Pre Ld2 Green		Mesa B. TriAxis 	Lead 2 Green mode (Mid Gain Mark IV Lead.)
249		USA Pre Ld2 Red		Mesa B. TriAxis 	Lead 2 Red mode (shred.)
250	USA Pre Ld2 Yellow		Mesa B. TriAxis 	Lead 2 Yellow mode (Classic Mark IIC+ Lead.) 	
251		USA Rhythm		Mesa Boogie Mark IV (Rhy 2) 	THE California crunch rhythm sound. Rhythm Channel 2 with Fat switch OFF. 

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+ Includes the additional OVERDRIVE control.

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⊖ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
252		USA Sub Blues		Mesa Subway Blues	20w, EL84, 1x10. Bright with FAT voicing. Targeted at the blues and often compared to amps such as the Fender Blues Junior.
253		Vibra-King	 	Fender Vibro-King (Fat: OFF)	Fender Vibro-King Custom FSR, 6L6-60w, 3x10, famous for crystal cleans and powerful overdrive. The "King of Fender". Fat Switch OFF.
254		Vibra-King Fat	 	Fender Vibro-King (Fat: ON)	Fat Switch ON.
255		Vibrato Lux		Fender Vibrolux Reverb	1963 Blackface model, 6L6-35w, 1x12. Early Dire Straits tone.
256		Vibrato Verb		Fender Vibroverb	40w combo, 2x12, that's great for clear or grinding cleans and gutsy blues. 6G16 circuit, Brownface era. Vibrato Verb model was ported from the Axe-Fx Ultra.

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.

⊕ Includes the additional OVERDRIVE control.

⊙ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.

⊞ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
257		Vibrato Verb AA		Fender Vibroverb 1964 (AA763) 	AA model based on the '64 Cliff's real amp: blackface with AA763 circuit. 6L6-40w, 1x15. 
258		Vibrato Verb AB		Fender Vibroverb (AB763) 	Blackface with AB763 circuit. 6L6-40w, 1x15. 
259		Vibrato Verb Custom		Fender Vibroverb Custom reissue  	Vibroverb Custom Reissue (2003-2008), 6L6-40w, 1x15, with the Mod switch on . Transformer Matching value is based on the output transformer of the actual amp. Legend has it that SRV used a Bassman transformer which would lead to significant overmatching. To replicate this increase Xfmr Match to around 1.8. 
260		Wrecker Express		Trainwreck Express 	Trainwreck Express, EL34 tubes, which sounds similar to a Marshall Plexi . 
261		Wrecker Liverpool		Trainwreck Liverpool	Trainwreck Express preamp with a Trainwreck Rocket power amp. EL84 tubes. Marshall meets Vox. 
262		Wrecker Rocket		Trainwreck Rocket	Trainwreck Rocket, EL84 tubes. Based on and sounds like a Vox AC-30 Top Boost with a rectifier . 

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.
 † Includes the additional OVERDRIVE control.
 Ⓞ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.
 Ⓢ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

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Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION
1		BB Pre *		Xotic BB Preamp. Clean boost with two band active EQ which adds a wide range of harmonic.
2		Bender Fuzz		Classic Tonebender circuit. According to some, it is hands down the absolute best fuzz pedal of all time. The foundation of the Tone Bender fuzz sound, is a smooth well-structured EQ, consisting of rich and tight bass with even mid-harmonics. Great for single note solos and thick power chords
3		Bit Crusher		HEXE Bitcrusher. A black box we found lying in the trash outside Studio Harshclip
4		Blackglass 7K		Based on a Darkglass B7K Analog Bass Preamp. The model was obtained with the Attack and Grunt switches in the middle positions. The Grunt switch changes the low-cut frequency therefore the Low Cut control can be used to replicate this switch. The Attack switch controls a shelving filter on the input and can be replicated using the Tone control. B7K blend control corresponds to the mix knob on the model.
5		Blues OD		90's Marshall Blues Breaker. Low-gain overdrive pedal mainly used by John Mayer.
6		Esoteric ACB		Xotic AC Booster. Classic Tube sound at your fingerTips.
7		Esoteric RCB		Xotic RC Booster. Transparent clean booster.
8		Eternal Love *		Lovepedal Eternity. A low to medium gain overdrive. It gives a gigantic warm clean boost, to creamy sustain.
9		Face Fuzz		Dallas Arbiter Fuzz Face. Distortion guitar pedal designed in London by Arbiter Electronics Ltd in the autumn of 1966. The high distorted sound called fuzz.



Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION	
10		FAS Boost		Cleanish boost great for boosting vintage amps like Plexis. Cliff say "It's not based on anything. It's my take on an ideal boost pedal."	
11		FAS LED-Drive *		LED diodes have a higher voltage drop than silicon diodes	
12		Fat Rat		Pro Co FATRAT, a modified Pro Co RAT, a bit fuller and smoother	
13		FET Boost		"Gentle, smooth, clipping booster with tone controls". If it's based on a real pedal, it could be a Fulltone's Fat-Boost (discontinued). The FET Boost is also a favorite method to get a KLON clean boosts from our Fractal Audio Devices.	
14		FET Preamp		Boss FA-1, a JFET preamp pedal (used by The Edge)	
15		Full OD *		Fulltone Full-Drive 2 overdrive pedal. Similar to a Tube Screamer. The early orange version in particular is very collectable.	
16		Hard Fuzz		Hard-clipping, 60s-style fuzz. Similar to the Bender Fuzz Model with more gain and treble. Cliff: "The Fuzz in the Axe-Fx reacts as though there is a buffer in front of it (because there is). It's a limitation inherent to all modeling products. I modeled it using a nominal source resistance. I forget what I used for the source resistance but it was probably around 100K ohms. To really simulate it you would need a controller to simulate the changing output impedance of the guitar."	
17		M-Zone Dist		1991 Boss MT-2 Metal Zone, popular distortion for extreme gain settings.	

Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION
18		Master Fuzz		1962 Gibson Maestro Fuzz Tone FZ-1A, aka Satisfaction fuzz. The first Fuzz Pedal used in Satisfaction by The Rolling Stones. 
19		Micro Boost		MXR Micro Amp. Clean boost/volume pedal, part of the first Reference Series by MXR released between 1973 and 1984. Designed to be a transparent clean volume booster. Great way to boost your signal for lead or adjust between 2 differents guitars. 
20		Mid Boost		Custom FAS mid boost, help the guitar cut through a mix than increasing its volume level.
21		Octave Dist		Tycobrahe Octavia fuzz pedal. The schematic design for the original limited production was based on original Roger Mayer Octavia made for Jimi Hendrix in 1967. Used on "Purple Haze" and "Fire". Jimi placed the Octavia after a fuzz and wah. 
22		PI Fuzz		Electro-Harmonic Big Muff Pi Fuzz. Distortion/sustain guitar pedal designed by Bob Myer and Mike Matthews in 1969 and mass produced in 1970. 
23		Plus Dist		70's MXR Distortion + 
24		Rat Dist		Pro Co RAT. Distortion pedal by Pro Co Sound & designed by Scott Burnham and Steve Kiraly in Kalamazoo, Michigan 1978. 
25		Ruckus		Suhr Riot distorsion. Big US sound. It turns a clean amp into a Marshall-esque high-gain monster. This pedal is praised for sounding like a real tube amp. Dist = AxeFX Drive Tone = AxeFX Tone Level = AxeFX Level 

Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION
26		SDD Preamp		Preamp in Korg's SDD-3000 digital delay (used by The Edge) 
27		Shimmer Drive		Cliff own creation. It is primarily intended to be used as a boost for Non-MV amps like AC-15/30's, Fenders and Plexis.
28		Shred Dist		90s Marshall ShredMaster, distortion Pedal.
29		Super OD *		Boss SD-1 Super OverDrive. Used to drive a clean amp into blues territory. Very popular as a boost for rock and metal amps. Drive = AxeFX Drive Tone = AxeFX Tone Level = AxeFX Level 
30		T808 Mod *		Ibanez TS9, captures the most popular Tubescreamer mods. Suitable for blues and all range of rock, adding tubelike distortion, good sustain and smooth overdrive. 
31		T808 OD *		Ibanez TS9 Tube Screamer (used by SRV) 
32		Tape Dist		Simulates the clipping of an overdriven reel-to-reel tape deck. Cliff: "It's just a generic tape distortion simulator. I used an old Ampex EQ curve basically. The tape drive is meant to be used anywhere in the chain. I've been using it after the amp to fatten things up and it work really well for that. Be careful though, the drive block is mono so you can get phase issues if you put it after a stereo effect." 
33		Timothy		Paul Cochrane Timmy. "Transparent" low gain overdrive with a unique pair of EQ controls that cut the bass and treble frequencies. Used as a clean boost or Run it after a fuzz to cut the flub and add extra volume for leads. Or, put it before another drive or a dirty amp to drive the signal harder and tweak the tonal curve. Considered the best overdrive pedal in the world, attributed to its transparent character and mild crunch. Gain = AxeFX Drive Volume = AxeFX Level Treble = AxeFX Tone Bass = AxeFX Low Cut 
34		Treble Boost		Dallas Arbiter Rangemaster Treble Booster. Famously used to enhance the overall gain and presence of the notoriously dark British-made amps of the '60s. It literally makes any rig sound at least 25% better. It brightens the sound, like the Top Boost on early Vox amps. 

Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION	
35		Tube Drv 3-Knob		BK Butler/Tube Works Tube Driver with a 12AX7, 3-knob version. Hand-made Tube Driver. Cliff: "The 3-knob version sounds very different than the 4-knob version."	
36		Tube Drv 4-knob		BK Butler/Chandler Tube Driver with a 12AX7, 4-knob version. Hand-made Tube Driver. Cliff: "The idea with the 4-knob version is to use the tone controls on the EQ page and leave the single Tone knob at noon. You can still use the Tone knob if you want but the model is only accurate with the knob at noon."	
37		Zen Master *		Hermida/Lovepedal Zendrive (used by Robben Ford). Recreate the Dumble tone, Robben Ford uses it himself through Fender amps.	 Gain = AxeFX Drive Volume = AxeFX Level Tone = AxeFX Tone Voice = AxeFX Low Cut

* based on the Tube Screamer



Drive Model with The JRC4558 integrated circuit by Japan Radio Company.

<http://www.electromash.com/jrc4558-analysis>

Tube Screamer over the Years



<http://www.electromash.com/tube-screamer-analysis>

Big Muff PI over the Years



<http://www.electromash.com/big-muff-pi-analysis>



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Fuzz Face over the Years



<http://www.electromash.com/fuzz-face>

Nbr	PHOTO	Axe FX Wah	WAH DESCRIPTION
1		Clyde	Based on an original Vox V848 Clyde McCoy wah. 
2		Color-Tone	Based on a Colorsound wah.
3		Cry Babe	Based on a Dunlop Cry Baby. Wah-Wah pedal released around 1982. It's a copy of the original VOX model made by VOX/Thomas Organ Co in 1970. 
4		FAS Standard	Equivalent to the "Bandpass" setting in earlier firmware.
5		Funk	Modeled after the "Shaft" sound. 

Nbr	PHOTO	Axe FX Wah	WAH DESCRIPTION
6		Mortal	Based on a Morley wah/volume pedal.
7		VX485	Based on a Vox V845. Specifications of the original pedal developed by VOX in the '60s.
8		VX846	Based on a Vox V846-HW handwired wah.



Dunlop Cry Baby Collection



<http://www.electromash.com/crybaby-gcb-95>



Leo Fender



John - Paul - George



Jimi Hendrix



Frank Zappa



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Rick Nielsen



Carlos Santana



Brian May



Tony Iommi



Rory Gallagher



Billy Gibbons



Joe Perry



Paul Stanley



Gary Moore



Stevie Ray Vaughan



Rick Parfitt



Joe Walsh



Robin Trower



Rudolf Sherk



Matthias Jabs

70's

(Today)



Alex Lifeson



Malcolm Young



Angus Young



Early 80's



(Today)



Early 80's



(Today)



Andy Summers



Adrian Smith



Dave Murray



Michael Schenker



Randy Rhoads



Steve Morse



Michael Landau



Peter Frampton



Early 80's (Today)



Steve Lukather



Early 80's (Today)



Larry Carlton



Robben Ford



John Scofield



Al Di Meola



Early 80's



2000's



George Lynch



Early 80's



Joe Satriani



2000's (Today)



Phil Collen



Vivian Campbel



Steve Vai



2000's



(Today)



The Edge



Neal Schon



Richie Sambora



Carlos Cavazo



Jake E Lee



Adrian Vandenberg



Eric Johnson



Prince



Warren Haynes



Vitto Bratta



Yngwie Malmsteen



Warren De Martini



John Norum



Vinnie Moore



Greg Howe



Steve Stevens



Dave Mustain



Kirk Hammet
Early 80's (Today)



James Hetfield
Early 80's (Today)



Slash



Zakk Wylde



Jason Becker



Marty Friedman



Early 80's



(Today)



Dann Huff



Vernon Reid



Paul Gilbert



Andy Timmons



Vinny Burns



John Petrucci



Noel Gallagher



Kurt Cobain



Doug Aldrich



Reb Beach



Tom Morello



Danny Danzi



John Mayer



Devin Townsend



Matthew Bellamy



Mark Tremonti



Jim Root



Fredrik Thordendal



Dweezil Zappa



Jerry Cantrell



Guthrie Govan



Kiko Loureiro



James Valentine



Adam Jones



Tommy Denander



Dave Weiner



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Andreas Kisser



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