





F.A.S. Amps Models Gallery

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Content compiled from the Axe-Fx II manual, Wiki and JMA Reference Guide.
 Suggestions, corrections, etc.: send a PM to MDProd at the Fractal Audio forum
 Thanks to F.A.S. Team, JMA, Yek and Community Forum.




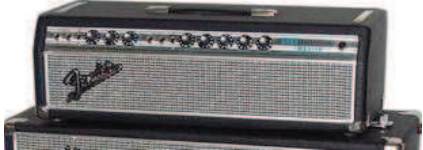




Nbr	PHOTOS	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
1		1959SLP Jump	17.0	G3 Marshall 1959SLP	reissue of a late 60's 100w Marshall Super Lead model 1959 See PLEXI 100W for the original Emulates "jumpering the inputs" on a 4-hole amp
2		1959SLP Normal	16.04	G3 Marshall 1959SLP	Normal channel
3		1959SLP Treble	16.04	G3 Marshall 1959SLP	Treble channel
4		1987X Jump	11.01	G3 Marshall 1987x Vintage Series	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		G3 Marshall 1987x Vintage Series	Normal channel
6		1987X Treble		G3 Marshall 1987x Vintage Series	Treble channel
7		5153 100w Blue	6.01	G3 EVH 5150 III (Blue)	Blue (rmedium gain/rhythm) channel 100w, 6L6 Made in collaboration with Fender Recommended settings
8		5153 100w Green	6.01	G3 EVH 5150 III (Green)	Green (clean) channel
9		5153 100w Red	6.01	G3 EVH 5150 III (Red)	Red (high gain/lead) channel
10		5153 50w Blue		G3 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		G3 Fender Bassman	1959, Tweed era, 5F6-A circuit Low-to-medium gain amp designed for bass but widely adopted by guitarists
12		5F1 Tweed	12.0	G3 Fender Champ	5F1 circuit ('58-'64), single-ended, Class A, 5w This particular amp exhibits a unique breakup characteristic due to its single-ended design and simple circuit
13		65 Bassguy Nrml		G3 Fender Bassman	1965 Blackface version, AB165 circuit which is very crunchy and bright and does not sound like a typical Fender
14		65 Bassguy Bass	17.03	G3 Fender Bassman	Bass channel

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⚡ Includes this 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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15		AC-20 Dlx 12Ax7	✂	14.01	G3 Morgan AC20 Deluxe	Treble channel with the EF86/12AX7 preamp tube switch in the 12AX7 position, EL84 tubes Normal/Brilliant switch = Brilliant
16		AC-20 Dlx Bass	✂		G3 Morgan AC20 Deluxe	Bass channel with the EF86/12AX7 preamp tube switch in the EF86 position, EL84 tubes Normal/Brilliant switch = Normal Bright OFF + treble booster = Brian May, Bright ON = U2
17		AC-20 Dlx Treb	✂	10.06	G3 Morgan AC20 Deluxe	Treble channel with the EF86/12AX7 preamp tube switch in the EF86 position, EL84 tubes Normal/Brilliant switch = Brilliant
18		Angle Severe 1	+	14.0	G3 ENGL Savage 120	Rough channel Contour = OFF: boosts lower midrange around 500 Hz (warm tone)
19		Angle Severe 2	+	14.0	G3 ENGL Savage 121	Contour ON: boosts from 1200 Hz and cuts lower midrange (more transparency)
20		Atomica High		8.0	G3 Cameron Atomica	A "brown sound" 100w amp, high gain channel
21		Atomica Low		8.0	G3 Cameron Atomica	Low gain channel
22		Band-Commander		9.0	G3 Fender Bandmaster	1968 Silverface Fender Bandmaster with the AB763 circuit
23		Big Hair		1.05	G3 80's metal	Mids without mud Revive the 80s metal scene (Spandex not included)
24		Blankenshp Leeds	⚙ ✂	6.0	G3 Blankenship Leeds 21	EL84 tubes Boutique version of an 18w Marshall with a big sound at low power Mercury Magnetics transformers
25		Bludojai Clean		10.0	Bludotone Ojai (Clean)	Reported to be an exact clone of Robben Ford's Tan Dumble Clean mode modeled with preamp boost (PAB) engaged as the owner prefers this To disengage PAB change the tonestack type to Skyline
26		Bludojai Lead	+	10.0	Bludotone Ojai (Lead)	Lead mode
27		Bogfish Brown		11.04	G3 Bogner Fish preamp	Blue 4-channel tube preamp Brown = fat high gain
28		Bogfish Strato		11.04	G3 Bogner Fish preamp	Strato = tight high gain

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29		Boutique 1	✂	G3 Matchless Chieftain	Medium-gain amp, thick, yet crisp, with a fair amount of power amp breakup Based on a Vox circuit
30		Boutique 2	✂	G3 Matchless Chieftain	Added Boost for more gain and high-frequency emphasis
31		Brit 800		G3 Marshall JCM800	Model 2204 Bring the Master up for true 80's tone To soften the attack, lower Triode Freq and increase Neg Fdbk
32		Brit 800 Mod	10.0	G3 modded Marshall JCM800	Removed the treble peaker , making the amp "heavier" and "less strident"
33		Brit AFS100 1	15.03	G3 Marshall AFD100SCE	#34/AFD switch set to #34 mode (LED = off), the equivalent of a JCM800 (2203) 6550 tubes
34		Brit AFS100 2	15.03	G3 Marshall AFD100SCE	#34/AFD switch set to AFD mode (LED = on), adds extra gain stage 6550 tubes
35		Brit Brown		G3 Van Halen's Marshall	Faithful recreation of the legendary "Brown Sound" – The modded "#1" Marshall
36		Brit JM45		G3 Marshall JTM45 (Ch 1)	Made famous by Clapton and others a modified Bassman design Try with a Tonebender or Treble Booster
37		Brit JM45 Jump	11.0	G3 Marshall JTM45 (Ch 1)	Emulates "jumpering the inputs" on a 4-hole amp.
38		Brit JVM OD1 Gn	10.0	G3 Marshall JVM410 (OD1, Green)	OD1 channel, Green mode, hot-rodded JCM.
39		Brit JVM OD1 Or	3.03	G3 Marshall JVM410 (OD1, Orange)	OD1 channel, Orange mode, extra gain.
40		Brit JVM OD1 Rd		G3 Marshall JVM410 (OD1, Red)	OD1 channel, Red mode, even more gain.
41		Brit JVM OD2 Gn	10.0	G3 Marshall JVM410 (OD2, Green)	OD2 channel, Green mode, lower mids than OD1.
42		Brit JVM OD2 Or	6.0	G3 Marshall JVM410 (OD2, Orange)	OD2 channel, Orange mode, more gain and lower mids than OD1.
43		Brit JVM OD2 Rd	6.0	G3 Marshall JVM410 (OD2, Red)	OD2 channel, Red mode, even more gain and lower mids than OD1.
44		Brit Pre		Marshall JMP-1	Rack-mount preamplifier version of the Brit 800OD2 channelCrunchy "ZZ" tone.

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45		Brit Silver	9.0	Marshall Silver Jubilee	100w Marshall Silver Jubilee (2555), commemorative "25/50" model Slightly darker and higher gain than JCM800.
46		Brit Super	7.0	G3 Marshall AFD100	100w dual-mode head with 6550 tubes, believed to be a modified 1959 Tremolo Used by Slash on "Appetite for Destruction" Based on a schematic See Brit AFS100 1 & 2 for updated models based on the actual amp.
47		Buttery		Budda Twinmaster	Based loosely on a late 90's specimen Relies mostly on power amp distortion.
48		CA OD-2		Carol-Ann OD-2	50W, EL34 or 6L6 tubes Overdrive channel Model fine-tuned by the highly respected Alan Phillips.
49		CA Triptik Cln	10.10	G3 Carol-Ann Triptik (Clean)	50w, EL34 Clean channel.
50		CA Triptik Clsc		10.10 G3 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.
51		CA Triptik Mdrn		10.09 G3 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.
52		CA Tucana Cln		G3 Carol-Ann Tucana 3	Clean channel of this 3-channel amp, with Bias monitoring system, KT88 75W tubes.
53		CA Tucana Lead		15.0 G3 Carol-Ann Tucana 3	Lead channel This is a great lead amp which works well with many speaker/cab combinations "One of the best amps in the world," says Cliff.
54		CA3+ Clean	10.0	G3 CAE 3+ SE preamp (Ch 1)	Custom Audio Electronics preamp The Clean channel is based on a Blackface Fender Twin Reverb preamp.
55		CA3+ Lead		G3 CAE 3+ SE preamp (Ch 3)	Channel 3 (Lead) The CAE 3+ SE is basically an OD-100.
56		CA3+ Rhy		G3 CAE 3+ SE preamp (Ch 2)	Channel 2 (Rhythm).

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57		Cali Leggy	5.02	Carvin Legacy VL100	Legacy 1, 100w, EL34Uses a "James" tone stack which is more like hi-fi tone controlsBased on Steve Vai's original signature Legacy amplifierTo get a Steve Vai tone, keep Treble low, Bass high and not too much Gain.
58		Cameron Ccv 1A		G3 Cameron CCV100 (Ch 1)	An amp its creator Mark Cameron calls "one pissed off amp." The topology is very similar to a JCM800Both channels modeled at various settings. The amp was modeled with the Voicing switch in the middle positionThe "Dark" switch is the Negative feedback controlSet Negative Feedback to 3.6 to reproduce the switch in the middle positionSet it to 9.8 to reproduce the switch in the right position5.0 for left position (default).
59		Cameron Ccv 1B		G3 Cameron CCV100 (Ch 1)	Ch 2 has Saturation engaged by defaultBright1 switch selects the Bright capacitor, which can be altered with the BRIGHT CAP setting on the Tone pageThis model: Bright1 switch left, Bright2 switch left, Gain Style switch left.
60		Cameron Ccv 2A		G3 Cameron CCV100 (Ch 2)	
61		Cameron Ccv 2B		G3 Cameron CCV100 (Ch 2)	Bright1 switch left, Bright2 switch right, Gain Style switch left.
62		Cameron Ccv 2C		G3 Cameron CCV100 (Ch 2)	
63		Cameron Ccv 2D		G3 Cameron CCV100 (Ch 2)	
64		Car Roamer	 12.03	Carr Rambler	Basically a Deluxe Reverb preamp with cathode bias 6L6 power amp and no negative feedbackFender-meets-VoxOn the actual amp, a toggle switch engages either the 28w pentode or 14w triode.
65		Citrus A30 Cln		Orange AD30HTC (Clean)	30w tube head, Clean channel.
66		Citrus A30 Drty	 12.03	Orange AD30HTC (Dirty)	30w tube head, Dirty channel.
67		Citrus Bass 200		13.0 Orange AD200B	200w valve bass head, 6550 tubes.

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68		Citrus RV50		G3 Orange Rockerverb	"Dirty" channel of the 50w head known for warmth and rich harmonics.
69		Citrus Terrier	12.03	G3 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.
70		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.
71		Class-A 30w		G3 Vox AC-30	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.
72		Class-A 30w Hot	16.02	G3 Vox AC-30 HW	30w, EL84 tubes Hot/Cool switch in the Hot position.
73		Class-A 30w TB		G3 Vox AC-30 Top Boost	30w, EL84 tubes Created in response to demand for "more treble" Great highs and slightly reduced bass.
74		Comet 60		G3 Komet 60	EL34 tubes.

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75		Comet Concourse	10.06	G3 Komet Concorde	EL34 tubes Similar to Trainwreck amp Response switch = "Fast" To replicate "Slow" reduce INPUT TRIM to 0.25".
76		Concert 6G12	17.02	Fender Concert 6G12	1959-1963 4x10 brownface, 40w.
77		Corncob M50	+	G3 Cornford MK50 II	Boutique British amp Plexi-meets-modern tone with big cojones.
78		Das Metall		G3 Diezel VH4 (Ch 4)	EL34 or 6L6 tubes High-gain, boutique amp famous for its powerful, heavy, aggressive sound See Dizzy V4 4.
79		Deluxe Tweed	♻️ ✂️ 8.0	G3 Fender Tweed Deluxe	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.
80		Deluxe Verb		G3 Fender Deluxe Reverb	1965 Blackface, 22w, AB763 circuit Great, chimey tone with nice power amp breakup.

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81		Dirty Shirley	7.0	G3 Friedman Dirty Shirley	40w, 6L6Designed to be an ultra-fat, sweet-sounding, classic rock ampBased on a JTM45.
82		Div/13 CJ	7.0	G3 Divided by 13 CJ 11	11w, bassy amp, works best with single coilsHigh-performing "Tweed" meets "EL34" meets "Master Vol" 1x12.
83		Div/13 CJ Boost	18.06	G3 Divided by 13 CJ 11	Volume knob pulled out (boost switch).
84		Div/13 FT37 Hi		Divided by 13 FTR 37	Divided by 13 FTR 37, 37w, Class-AB, two channels, 6V6 tubesGain Boost ON.
85		Div/13 FT37 Lo	12.03	Divided by 13 FTR 37	Gain Boost OFF.
86		Dizzy V4 Blue 2	7.0	G3 Diezel VH4 (Ch 2)	High-gain boutique amp with heavy, aggressive sound6550, EL34 or 6L6Channel 2, "gritty funk, dynamic clean."
87		Dizzy V4 Blue 3		G3 Diezel VH4 (Ch 3)	Channel 3, the favorite channel for most users, with higher gain but still big dynamic range.
88		Dizzy V4 Blue 4		G3 Diezel VH4 (Ch 4)	Channel 4, newer version of Das MetallA monster of gain which still has great definition and authority.
89		Dizzy V4 Slvr 2	16.04	G3 Diezel VH4 (Ch2)	Silver-faced version of the Diezel VH4.
90		Dizzy V4 Slvr 3		G3 Diezel VH4 (Ch3)	Silver-faced version of the Diezel VH4.
91		Dizzy V4 Slvr 4		G3 Diezel VH4 (Ch 4)	Silver-faced version of the Diezel VH4.
92		Double Verb		G3 Fender Twin Reverb	100w, 1966 Blackface, AB763 circuitKnown for amazing clean sounds and nice breakup.
93		Energyball		ENGL Powerball	100w Lead channel, 6L6 tubesVery high-gain German modelLots of bassGreat for aggressive, drop-tuned riffs.

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94		Euro Blue	G3	Bogner Ecstasy (Blue)	20th AnnivmodelDark amp, turn up Presence or engage BrightBlue channel, Structure switch = 'V' (Vintage).
95		Euro Blue Mdrn	10.12	G3 Bogner Ecstasy (Blue)	Blue channel, Structure switch = 'M' (Modern).
96		Euro Red	G3	Bogner Ecstasy (Red)	Red channel, Structure switch = 'V' (Vintage).
97		Euro Red Mdrn	10.12	G3 Bogner Ecstasy (Red)	Red channel, Structure switch = 'M' (Modern).
98		Euro Uber	G3	Bogner Überschall	120w, EL34High Gain channelHeavy grinding lows and insane gainSweep Presence for a wide variety of tones.
99		FAS 6160	4.0	G3 Peavey EVH 5150	Alternative version of the PVH 6160, more open and less fizzy than the original ampAlso, a virtual choke has replaced the resistor found on the original's power supply filterThis results in a bouncier feel.
100		FAS Bass	13.0	G3 n/a	Custom Fractal bass modelThis amp uses an active tone stack so the Fat switch will have no effect.
101	 	FAS Brootalz	14.0	G3 ENGL Savage 120 / SLO 100	ENGL Savage model with the input stage (and possibly power amp) from an SLO100.
102	 	FAS Brown	1.05	G3 Van Halen's Marshall	Original BROWN model from the Axe-Fx Standard/Ultra.
103		FAS Class-A	12.03	G3 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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104		FAS Crunch	9.0	G3 ultimate British amp	More dynamic and open than a Plexi, but with more gain.
105		FAS Lead 1		G3 Mesa Boogie TriAxis (presumed)	Neutral high-gain lead with a tight midrange.
106		FAS Lead 2		G3 Mesa Boogie TriAxis (presumed)	Hot-rodded British lead sound with a tonestack by Bob Bradshaw (Custom Audio Electronics).
107		FAS Modern		G3 high gain rhythm + lead hybrid	High-gain hybrid Equally well-suited to modern rhythm or lead work Loosely based on a Recto with tighter bass.
108		FAS Modern II	10.06	G3 high gain rhythm + lead hybrid	Tighter version of the popular FAS Modern model with a 5150-style bass boost in the tone stack.
109		FAS Modern III	17.0	G3 high gain rhythm + lead hybrid	Similar to a Recto, but with tighter bass and a cathode-based power amp.
110		FAS Rhythm		G3 British + USA crunch	Combines the best features of the British and USA crunch models.
111		FAS Wreck	3.0	G3 Trainwreck Express	Original WRECKER 1 model from the Axe-Fx Ultra.
112		Fox ODS	+	9.0 G3 Fuchs Overdrive Supreme-50	Dumble clone Overdrive channel, 50w, 6L6 tubes Preamp Bypass (PAB) active.
113		Fox ODS Deep	+	10.0 G3 Fuchs Overdrive Supreme-50	Deep switch ON.
114		Friedman BE		G3 Friedman Brown Eye	50w or 100w, EL34 What many call "the ultimate modded Plexi" by Dave Friedman (Rack Systems).
115		Friedman HBE		G3 Friedman Hairy Brown Eye	BE amp's alternate voicing with a gain boost A killer hi-gain tone in your arsenal.
116		Friedman Sm Box	18.03	G3 Friedman Small Box (Ch 2)	50W, EL34 Channel 2 is the modern/high gain channel.

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117		Fryette D60 L	+	Fryette D60 (Less)	60w, KT88 or 6550 tubes "Deliverance Sixty" "Less" mode.
118		Fryette D60 M	+	Fryette D60 (More)	"More" mode.
119		Gibtone Scout	✂	9.0 Gibson Scout	1964 GA17RVT Scout, 17w, vintage clean tones No tone controls on the real amp.
120		Herbie Ch2+	7.0	G3 Diezel Herbert (Ch 2+)	3-channel 180w, called "looser" and "more "familiar" than the VH4 Channel 2+ gets you into Diezel VH4 territory.
121		Herbie Ch2-		G3 Diezel Herbert (Ch 2-)	Set Ch 2- at 35% gain for a cranked Plexi tone, 60% for a JCM800 tone.
122		Herbie Ch3		G3 Diezel Herbert (Ch 3)	Channel 3.
123		Hipower Brillnt		Hiwatt DR103 (Brilliant)	1974 Harry Joyce/Hylight model Medium-gain, full sound with unique tone-stack and chimey, grinding tone.
124		Hipower Jumped	11.0	Hiwatt DR103 (Normal/Brilliant)	Emulates "jumpering the inputs" on a 4-hole amp.
125		Hipower Normal		Hiwatt DR103 (Normal)	Normal channel.
126		Hot Kitty	✂	9.0 Bad Cat Hot Cat 30r (Ch 2)	30w, EL34, cathode bias, Channel 2 Voted by Guitar Player as "the second best combo of all time."
127		Jazz 120		Roland JC-120	120w (stereo: 2x 60w) The only solid-state-based model in the collection, a quintessential clean tone.

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128		JR Blues		G3 Fender Blues Jr.	15wA gutsy little classic with dual EL84s To get the tone of an Egnater Rebel 20, set the Neg Fdbk to zero.
129		JR Blues Fat	15.0	G3 Fender Blues	FAT switch engaged.
130		Matchbox D-30	 12.03	G3 Matchless DC-30	Matchless DC-30, 30w, Class-A, EL84sA "better sounding" AC-30.
131		Mr Z Hwy 66	17.02	G3 DrZ Route 66	32w, KT66, EF86 and 12AX7.
132		Mr Z MZ-38		DrZ MAZ 38 SR	38w, EL84 tubes Popular with country and roots players The quintessential country amp.
133		Mr Z MZ-8	12.03	DrZ MAZ 8	8w, EL84 tube A popular low-wattage, single-ended amp The actual amp can be run in Pentode or Triode mode.
134		Nuclear-Tone	  10.0	G3 Swart Atomic Space Tone	20w, 6V6As with the actual amp, the bias tremolo is particularly effective.

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Nbr	PHOTOS	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
135		ODS-100 Clean		G3 Dumble OD Special (Clean)	100w "HRM" (Hot Rod Marshall) version, Clean channelA coveted but rare amp made famous by Robben Ford.
136		ODS-100 Ford 1 	11.04	G3 Dumble OD Special (OD)	"Non-HRM" versionPreamp Bypass ONThe default tone stack is neutral (with B/M/T at noon the response is flat.)
137		ODS-100 Ford 2 	12.0	G3 Dumble OD Special (OD)	"Non-HRM" versionPreamp Bypass OFF.
138		ODS-100 Ford Md 	17.0	G3 Dumble OD Special (OD)	The same as ODS-100 Ford 1 with the Mid switch engaged.
139		ODS-100 HRM 	10.11	G3 Dumble OD Special (OD)	Lead channel matched with the preamp bypass (PAB) engaged (which bypasses the input tone stack) and the Drive control at approximately 7.0Played by the great Larry Carlton and many others!
140		ODS-100 HRM Mid 		G3 Dumble OD Special (OD)	Lead channel with the "Mid" switch engaged (this switch is sometimes labeled "Deep").
141		Plexi 100w High		G3 Marshall Super Lead 1959	1968 modelClassic amp head that gave rise to "the stack." Great for crunchy rhythm workAs with the real amp, don't be afraid to turn the bass all the way down or the treble
142		Plexi 100w Jump	11.0	G3 Marshall Super Lead 1959	Emulates "jumpering the inputs" on a 4-hole amp.
143		Plexi 100w Nrm	10.02	G3 Marshall Super Lead 1959	Normal channel.
144		Plexi 50w High		G3 Marshall Super Lead 1959	1972 modelTreble channel.
145		Plexi 50w Jump	11.0	G3 Marshall Super Lead 1959	Emulates "jumpering the inputs" on a 4-hole amp.
146		Plexi 50w Nrm		G3 Marshall Super Lead 1959	Normal channel.
147		Prince Tone 	3.0	Fender Princeton (Tweed)	Class A, 5w5F2-A, AA964 circuitsModeled after early CBS "Silverface" model, pre-CBS design and components.
148		Prince Tone NR 		G3 Fender Princeton (no reverb)	No reverb.
149		Prince Tone Rev 	10.06	G3 Fender Princeton (reverb)	1966 reverb.
150		PVH 6160 Block		G3 Peavey EVH 5150 (Lead)	120w, 6L6An original block letter Peavey EVH 5150Lead channelIt 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.

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 Includes this 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	PHOTOS	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
151		PVH 6160 II	10.0	G3 Peavey 6505+	120w, 6L6Identical to the EVH II.
152		Recto1 Org Mdrn ✂	14.0	G3 Mesa Boogie 2 ch Dual Rectifier	Orange channel, Modern modePresence control now operates like the actual amp in all Recto modelsFor those models where there is no negative feedback, the Presence control is part of the tone stack (not a Hi Cut control.)
153		Recto1 Org Norm	11.04	G3 Mesa Boogie 2 ch Dual Rectifier	Orange channel, Normal modeWarmer and less fizzy than the 3 channel model.
154		Recto1 Red Mdrn ✂	11.04	G3 Mesa Boogie 2 ch Dual Rectifier	Red channel, Modern mode.
155		Recto2 Org Mdrn ✂	2.0	G3 Mesa Boogie 3 ch Dual Rectifier	Orange channel, Modern mode.
156		Recto2 Org Vntg	6.0	G3 Mesa Boogie 3 ch Dual Rectifier	Orange channel , Vintage mode.
157		Recto2 Red Mdrn ✂	6.0	G3 Mesa Boogie 3 ch Dual Rectifier	Red channel , Modern mode.
158		Recto2 Red	6.0	G3 Mesa Boogie 3 ch Dual Rectifier	Red channel , Vintage mode.
159		Ruby Rocket	10.06	G3 Paul Ruby Rocket	Paul Ruby Rocket is based on a Trainwreck Rocket but with some notable differences (also similar to a Vox AC30).
160		Shiver Cln		G3 Bogner Shiva (Clean)	90w, KT8820th annivClean channel, powerful shimmering cleansDark amp, turn up Presence or engage Bright.
161		Shiver Ld		G3 Bogner Shiva (Lead)	Lead channel, sweet, rich-sounding amp with aggressive, English-style midrange punch.
162		Solo 100 Clean	10.0	G3 Soldano SLO-100 (Nrml/Clean)	SLO = Super Lead Overdrive, 100wNormal channel, Clean gain selector.
163		Solo 100 Lead		G3 Soldano SLO-100 (Lead)	Snarling Lead channelThis 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.
164		Solo 100 Rhy		G3 Soldano SLO-100 (Nrml/Crunch)	Normal channel, Crunch gain selectorAggressive rhythm.
165		Solo 88 Lead		G3 Soldano X88R preamp (Rhythm)	Lead resrhythm channel of a Soldano X88R preamp, 6L6
166		Solo 88 Rhythm		G3 Soldano X88R preamp (Rhythm)	Rhythm channel.
167		Solo 99 Clean		Soldano X99 preamp (Clean)	Soldano/Caswell midi-motorized X99 preamp Clean channel.
168		Solo 99 Lead	2.0	Soldano X99 preamp (Lead)	Lead channel.

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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	PHOTOS	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
169		Spawn Nitrous	9.0	Splawn Nitro (OD)	100w, KT-88, OD channel Splawn tone with more saturation and voiced for a bigger low end and low mids.
170		Spawn Rod OD1-1	7.0	G3 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".
171		Spawn Rod OD1-2		G3 Splawn Quick Rod (2nd gear)	2nd gear, "Hot Rod JCM 800".
172		Spawn Rod OD1-3		G3 Splawn Quick Rod (3rd gear)	3rd gear, "Super Hot Rod 800".
173		Spawn Rod OD2-1		G3 Splawn Quick Rod (1st gear)	1st gear OD2 switches in a cathode bypass cap which increases the gain of that stage.
174		Spawn Rod OD2-2		G3 Splawn Quick Rod (2nd gear)	2nd gear same as above.
175		Spawn Rod OD2-3		G3 Splawn Quick Rod (3rd gear)	3rd gear same as above.
176		Suhr Badger 18 	7.0	G3 Suhr Badger 18w	18w version of this EL84-powered tube rectifier classic Master Volume is VERY powerful at altering the tone.
177		Suhr Badger 30 		G3 Suhr Badger 30w	In comparison to the 18w, the 30w features a solid state rectifier.
178		Super 6G4	17.02	G3 Fender Super 6G4	1960-1963 2x10 brownface, 40w.
179		Super Verb	9.0	G3 Fender Super Reverb	Pre-CBS 1964 Blackface version of this 40w amp, AB763 circuit, Vibrato 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.
180		Supertweed		G3 Fender Tweed series	Original SUPERTWEED model from the Axe-Fx Ultra "Like a vintage Tweed amplifier on steroids."

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181		Supremo Trem	✂ 8.0	G3 Supro 1964T	Supro 1964T.
182		SV Bass		G3 Ampex SVT	300w, Super Vacuum Tube bass amp Used for decades by famous bassists the world over.
183		Thordendal Mdrn	✂ 10.10	G3 n/a	Based on Fredrik Thordendal's specifications.
184		Thordendal Vint	10.10	G3 n/a	Based on Fredrik Thordendal's specifications.
185		Tremolo Lux	13.0	G3 Fender AA763 Tremolux	6L6, high and low inputs, Normal and Vibrato channels.
186		Tube Pre		G3 generic tube preamp	Completely neutral, low-gain tube preamp useful for "warming up" various sources.
187		Two Stone J35 1	+	G3 Two-Rock Jet 35	35w, 6L6 Lead mode, Preamp Bypass ON, which bypasses the input tone stack for a more focused lead sound.
188		Two Stone J35 2	+	G3 Two-Rock Jet 35	Lead mode, Preamp Bypass OFF.

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Nbr	PHOTOS	AXE-FX AMP		FirmW	BASED ON	DESCRIPTION	
189		TX Star Clean		G3	Mesa Lone Star (Clean)	Clean channel, 50/100w, 6L6Try with a BB Pre drive block.	
190		TX Star Lead	+	3.0	G3 Mesa Lone Star (Lead)	Lead channel.	
191		USA Bass 400 1		13.0	G3 Mesa Bass 400	Bass Shift OFF.	
192		USA Bass 400 2		13.0	G3 Mesa Bass 400	Bass Shift ON.	
193		USA Clean 1		G3	Mesa Boogie Mark IV (Rhy 1)	Somewhat neutral, clean-sounding model that can pushed into warm clippingRhythm 1 channel.	
194		USA IIC+	+	G3	Mesa B. Mark IIC+ (Lead)	Famous for its smooth overdrive sound. Pull Bright OFF, Pull Deep OFF. Pull Bright on the amp's Volume knob = Axe-Fx Bright Switch. Pull Shift on the amp's Treble knob = Axe-Fx	
195		USA IIC+ Bright	+	G3	Mesa B. Mark IIC+ (Lead)	Pull Bright ON, Pull Deep OFF.	
196		USA IIC+ Deep	+	18.08	G3	Mesa B. Mark IIC+ (Lead)	Pull Bright OFF, Pull Deep ON.
197		USA IIC+ Brt/Dp	+	18.08	G3	Mesa B. Mark IIC+ (Lead)	Pull Bright ON, Pull Deep ON.
198		USA Lead	+	G3	Mesa Boogie Mark IV (Lead)	Tight, focused, hi-gain soundGreat for fusion and rock leadsBright OFF, Mid Gain OFF.	
199		USA Lead +	+	6.0	G3	Mesa Boogie Mark IV (Lead)	Bright OFF, Mid Gain ON.
200		USA Lead Brt	+	G3	Mesa Boogie Mark IV (Lead)	Bright ON, Mid Gain OFF.	
201		USA Lead Brt +	+	6.0	G3	Mesa Boogie Mark IV (Lead)	Bright ON, Mid Gain ON.
202		USA Pre Clean		G3	Mesa Boogie TriAxis preamp	Rhythm Green channel ("Vintage Fat Rhythm" or "old Black Face"), 6L6.	
203		USA Pre Ld1 Red	+	14.0	G3	Mesa Boogie TriAxis preamp	Lead 1 Red mode (TX-4 board.)
204		USA Pre Ld2 Grn	+	10.0	G3	Mesa Boogie TriAxis preamp	Lead 2 Green mode (Mid Gain Mark IV Lead.)
205		USA Pre Ld2 Red	+	14.0	G3	Mesa Boogie TriAxis preamp	Lead 2 Red mode (shred.)
206		USA Pre Ld2 Ylw	+	10.0	G3	Mesa Boogie TriAxis preamp	Lead 2 Yellow mode (Classic MKII Lead.)
207		USA Rhythm		G3	Mesa Boogie Mark IV (Rhy 2)	THE California crunch rhythm soundRhythm Channel 2 with Fat switch OFF.	

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208		USA Sub Blues	12.03	G3 Mesa Subway Blues	20w, EL84.
209		Vibra-King	9.0	G3 Fender Vibro-King	Fender Vibro-King, famous for crystal cleans and powerful overdrive.
210		Vibra-King Fat	17.03	G3 Fender Vibro-Fat	switch ON.
211		Vibrato Lux	10.0	G3 Fender Vibrolux Reverb	1963 Blackface model, 6L6Early Dire Straits tone.
212		Vibrato Verb		G3 Fender Vibroverb	40w combo that's great for clear or grinding cleans and gutsy blues6G16 circuit, Brownface era.
213		Vibrato Verb AA	14.01	G3 Fender Vibroverb	AA763 circuit.
214		Vibrato Verb AB	14.01	G3 Fender Vibroverb	AB763 circuit.
215		Wrecker Express	12.0	G3 Trainwreck Express	Trainwreck Express.
216		Wrecker Lvrpool	12.03	G3 Trainwreck Liverpool	Trainwreck Express preamp with a Trainwreck Rocket power ampEL84 tubes.

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Nbr	PHOTOS	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
217		Wrecker Rocket		G3 Trainwreck Rocket	Trainwreck Rocket.

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