



Impulse Response Libraries

HEAVY HITTERS COLLECTION VOLUME II

Information Manual

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CABINETS AND SPEAKERS

The "212 ZLFB" is based on a Zilla Fatboy 2x12 cabinet.

- "H75" based on Celestion G12H-75 Creamback speakers.
- "LYN" based on Celestion G12-50GL Lynchback speakers.
- "V30" based on Celestion Vintage 30 speakers.

The "212 ZLSF" is based on a Zilla Super Fatboy 2x12 cabinet.

- "M25" based on 6402 cone Celestion G12M-25 speakers.
- "V30" based on Celestion Vintage 30 speakers.
- "WLV" based on Celestion WH-80 Wolverine speakers.

The "412 EDVH" is based on an EVH 5150 III 4x12 cabinet.

- "EDVH" based on Celestion G12EVH speakers.
- "SHF" based on Sheffield 1230 speakers.
- "V30" based on Celestion Vintage 30 speakers.

The "412 EMPR" is based on an Emperor 4x12 cabinet.

- "C65" based on Weber Ceramic 1265 speakers.
- "H100" based on Celestion G12H-100 speakers.
- "V30" based on Celestion Vintage 30 speakers.

CUSTOM MIXES

EVEN

"EVEN" provides a very balanced and almost ruler and pencil drawn response across the midrange, with both a tidy bottom end and smooth but clear top.

Under the hood: a 50/50 blend of the 212 ZLFB V30 and 212 ZLSF WLV

FIRE

"FIRE" brings the heat, with an aggressive top end and raucous midrange. For those that just want to watch the world burn!

Under the hood: a 50/50 blend of the 412 EDVH SHF and 412 EMPR H100

GAIA

"GAIA" is the Earthly mother of tone in the HHC2 and represents the center point of the sonic spectrum from this collection.

Under the hood: a 50/50 blend of the 212 ZLSF M25 and 412 EMPR V30

SOAP

"SOAP" exudes a warm but clear bell like character for when you need to clean things up, lower the gain, and potentially bring in single or split coil sounds.

Under the hood: a 50/50 blend of the 212 ZLFB H75 and 212 ZLSF V30

THOR

"THOR" is a thunderous behemoth that is going to put the hammer down with a thick low end energy and authority.

Under the hood: a 50/50 blend of the 412 EDVH EDVH and 412 EMPR V30

SINGLE CABS SPEAKER BLENDS

In the Single Cabs section, each of the four cabinets contains mixes of two speakers for all available speaker types within that enclosure. The naming convention is an indication of sonic characteristics regarding the way they are combined and is as follows:

"Speaker 1 + Speaker 2" - where the speaker listed first is the dominant one in the mixture.

SUMMARY

The mix files in the "Summary" folder are based on a 57 + 70 + 121 mic combination. This mix fits somewhere in the middle of the brightness and darkness scale of the OwnHammer pre-made mix types. There is a single file representing each individual cab/speaker combination.

V30 CAB BLENDS

In the V30 Cab Blends section, cabinets are mixed together in pairs using the files from the V30 section of each. The naming convention is an indication of sonic characteristics regarding the way they are combined and is as follows:

"Cabinet 1 + Cabinet 2" - where the cab listed first is the dominant one in the mixture.

THE POWER AMP

This library's captures were driven by a mostly neutral tube power amplifier. While the overall frequency response is largely even like that of a solid state reference amplifier, the common tube amp deviation traits are present that both liven and thicken up the sound ever so slightly. As such they are ideal as-is with accurate modeling platforms and tube amps sent to dummy load + line out devices. For platforms that need the little extra scoop of modestly configured guitar tube amp driven files, this is quickly and easily accomplished by implementing the following simple post processing adjustment:

SOUNDING LIKE GUITAR TUBE AMP DRIVEN IR'S

As aforementioned, the IR's in this library were driven with tonally neutral tube based power amplification. There is a very quick, simple step that can be applied to replicate the sound of IR's that were instead driven by a guitar tube power amp with the Presence and Depth set to 0, which results in a mid scoop.

To simulate this sound, following the cabinet IR loader add an EQ with a parametric bell curve set to -3 dB at 400 Hz. Adjust the Q/bandwidth to roughly where the edges of the curve start to make the initial cut around 100 Hz on the low side and 2 kHz on the high side. If necessary, adjust the Q/bandwidth to taste from here to best suit your sound source and tonal preference.

THE MICS AND MIC MIXES

In this library, the speaker cabinet was sampled with many microphones and capture types.

For microphones with position numbers 00 through 10, these positions represent movement across the face of the speaker along the relative sweet spot from brighter and closer to center (00) to darker and further out on the cap or cone (10). These numbers do not represent any specific unit of measure and are merely sequential arbitrary definitions.

Positions labeled "EDGE" place the microphone near the rim of the speaker cone, but still in a tonally usable area.

Positions labeled "FRED" place the microphone at the very center of the speaker at a 45 degree angle, ala the off axis component in the popular "Studio Fredman 45" technique.

Below are explanations of the mic models and pre-made mix types:

MICS

"57" is based on a modern production Shure SM57 dynamic microphone.

"70" is based on a Microtech Gefell UMT70S condenser microphone.

"121" is based on a Royer R121 ribbon microphone.

"160" is based on a Beyerdynamic M160 ribbon microphone.

"414" is based on an AKG C414 B-ULS condenser microphone.

"421" is based on a vintage Telefunken MD421-5 dynamic microphone.

"MID" is based on a mid field placed AEA R92 ribbon microphone.

"REAR" is based on a vintage Neumann KM84 condenser microphone.

"ROOM" is based on a vintage Neumann KM84 condenser microphone.

MIXES

"CHUNK" is based on a more "fat" sounding version of the BOLD mix.

"BOLD" is a proprietary mix that has a forward midrange with a slightly relaxed top and bottom end.

"CUT" is based on an on-axis 57 and off-axis 57 mic combination.

"CUT+121" is based on a 121 added to the Quick-Start CUT mix.

"JS" is based on a multi-mic configuration created by [Jon Symons](#).

"MDRN" is based on a 57 + 421 mic combination.

"OH1" is based on a 57 + 121 mic combination.

"OH1F" is based on a more "fat" sounding 57 + 121 mic combination.

"OH2" is based on a 421 + 121 mic combination.

"OH2F" is based on a more "fat" sounding 421 + 121 mic combination.

"SP2" is based on a multi-mic configuration created by [Scott Peterson](#).

QUICK START CONTENTS

The Quick Start folder contains the OwnHammer picks for the most universally ideal single mic and mix positions. Though your mileage may vary, this is a great starting point to get an idea of the overall sound of the cab, speaker, mics, and mixes, and discovering which options you may wish to explore further in the auditioning process.

MID BOOST FILES

In the Quick Start folder, all contents have a traditional entry picked from the Mics and Mixes sections, as well a Quick Start contents exclusive feature: the mid boost alternate voicing. The Mid Boost files end with an “M+”, and can be useful in counter balancing bright or scooped amps or amp models, guitars and pickups, bus processing, and/or playback systems – especially PA’s at high volumes. M+ IR’s can also be appropriate for exposed and center panned solo/lead guitar sections in both tonality and feel, or personal/artistic preference to mid heavy tones.

WAVE AUDIO FORMAT FILES

The Wav folders contain files in .wav format for use in any convolution reverb loader, be it DAW hosts or external hardware devices. These files are formatted in 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz sample rates in mono channel count.

For information concerning loading of these files into the host of your choice beyond what is included in this user manual and additional text files in the directory structure, please refer to their website or documentation.

FILE DECAY TAIL AND MINIMUM PHASE TRANSFORMATION

This library contains various configurations of decay (reverb) tail truncation level and minimum phase transformation. These elements can change the sound as well as the compatibility with various platforms or ease of use when mixing IR files.

WAV-200MS

Files in the Wav-200ms folder have had the decay tail truncated to 200 milliseconds. This shorter truncation level may assist in loading platforms that are bound by sample length ceilings. If you use the full 500 millisecond files and your IR loader throws an error stating that you are attempting to use files that exceed the sample length (note, not the sample rate) limitations, use these files. In addition to this scenario, and the 200 millisecond files could potentially help with CPU usage on less powerful systems or where track and instance counts are high.

WAV-500MS

Files in the Wav-500ms folder exhibit the full, uninhibited decay tail. These files will contain all of the reflective information of sound moving around inside the cabinet, and inside the room. In some instances, minimum phase transformed files in this folder may be slightly more quiet in volume level than those in the 200ms directory, however this is just a side effect of the involved math, and is not a quality factor, just output level. This phenomenon is dependent upon the data inside each unique IR, and is not consistent.

MPT

Files in the "Mpt" folder are minimum phase transformed versions of the 'raw' files in the directory above them. Minimum phase transformation destroys all phase information contained within an IR file, and has a sonic result that may work better or worse for a given situation or taste. Above all, minimum phase transformation achieves a global time and phase alignment for IR's from any source or creator. All non-Mpt'd OwnHammer files are universally time aligned to be 1st party compatible for blending, however if blending with 3rd party content, Mpt'd files will likely be required unless significant time is spent in the parallel time and phase alignment process.

ADDITIONAL PLATFORMS

For additional convenience files with the appropriate sample rate, channel count, and time alignment standard are included for popular external hardware systems. These files are no different from those in the Wav directory structure. In these cases and in these subdirectories, additional text files are included for extended information.