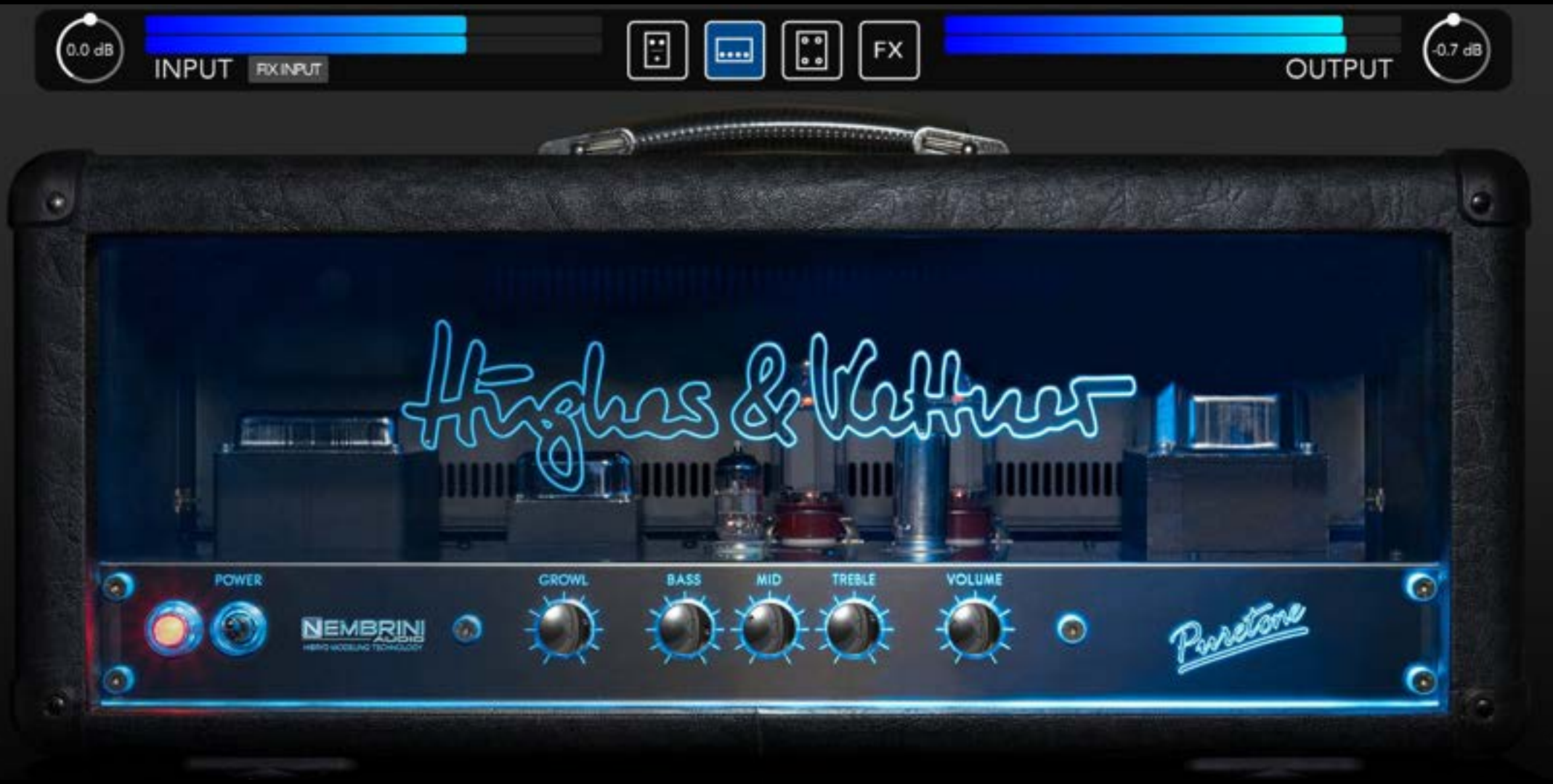
NEMBRINI AUDIO



HUGHES & KETTNER PURETONE

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Congratulations on choosing our **Hughes & Kettner Puretone plugin**.

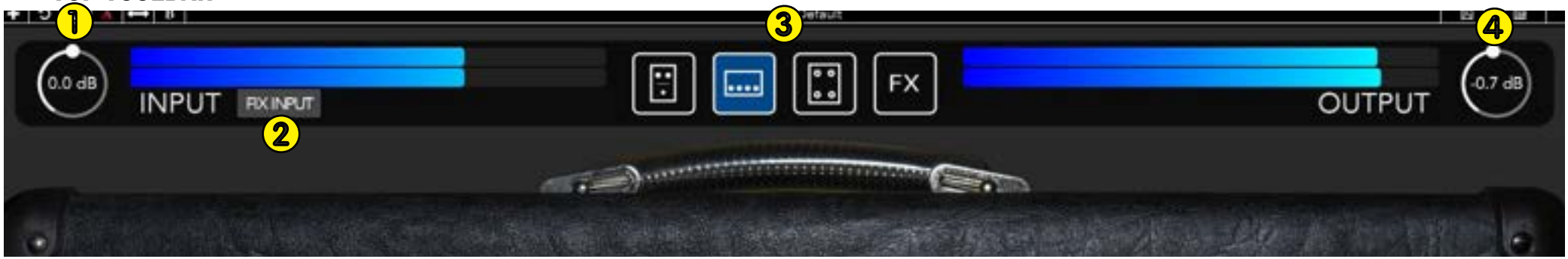
The Hughes & Kettner Puretone plugin is a digital recreation of the original Puretone amp, designed with a distinctive personality for individual expression. Built for tube purists, it is a no-frills, straightforward original. We've faithfully captured its unique personality in this plugin.

The Puretone offers a single channel for pure, stunning sound. You can evoke anything from crystal-clear clean tones to blues crunch and even rough-and-ready overdrive. Every detail is crafted to ensure your guitar signal remains pristine. The GROWL feature allows you to cut the tone stack, delivering an unfiltered and raw guitar sound.

The Puretone plugin delivers the same inspiring tone, reliability, and feel as the original, now with the convenience of a plugin for your recording sessions. Enjoy the pure tone and let it guide your music.

- 6 carefully selected cabinet emulations
- 4 premium microphone emulations used in real recording sessions
- A powerful impulse response (IR) loader to load your favorite IRs
- Selectable microphone positions with volume and pan controls
- Pre-amplifier stomp section featuring noise gate, filters, and overdrive
- Post-amplifier effects section with equalizer, tape delay, and spring reverb

TOP TOOLBAR



1. **INPUT LEVEL**: This knob adjusts the overall input level of the plugin. It helps manage how much signal is fed into the various stages.

2. **FIX INPUT**: Keeps the input level constant when switching through different presets, ensuring consistent signal levels.

TOP TOOLBAR

3. NAVIGATION: These icons allow you to navigate between different sections of the plugin:

- **Stomps**: Opens the stompbox section, where you can access pre-amplifier effects like Noise Gate, Filters, and Overdrive.
- **Amplifier**: Opens the amplifier section, letting you tweak amp settings like tone, volume, and GROWL.
- **Cabinet**: Opens the cabinet section, providing access to built-in cabinets, IR loader, and bypass options.
- **Effect**: Opens the post-amplifier effects section, where you can add effects like equalizer, tape delay, and spring reverb.

4. **OUTPUT LEVEL**: This knob adjusts the overall output level of the plugin. It helps balance the final signal before it leaves the plugin, ensuring an appropriate volume for your mix or performance.

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AMPLIFIER

Amplifier section of the Hughes & Kettner Puertone plugin features the main controls:

1. **POWER:** This switch turns the amplifier on and off. When turned on, the corresponding LED will light up, indicating that the plugin is powered and ready to use.
2. **GROWL:** Cuts the tone controls out of the circuit. When it is set to the far right position, the voicing section is bypassed entirely. The sound of your guitar comes through completely unfiltered.
3. **BASS, MID, TREBLE:** 3-band voicing section. Mid and Treble influence one another, an attribute considered normal and desirable in a tube amp. Boosting treble decreases midrange honk and vice versa: jacking up the mids cuts back on top-end shimmer. You'll find that this feature offers a fairly staggering range of subtle tonal variations.
4. **VOLUME:** Determines the PURETONE plugin output level. At higher levels, the plugin will crank out that trademark Class A grind. You'll find it easy to go from clean to dirty sounds and vice versa by simply manipulating your guitar's volume knob.

AMPLIFIER BOTTOM TOOLBAR

This bottom toolbar provides quick access to key amplifier settings, visible in every section of the plugin for convenient adjustments

PRE - AMPLIFIER STOMP

The pre-amplifier stomp section consists of three effects: Noise Gate, Filters, and Overdrive. Each effect is draggable, allowing you to rearrange the signal chain to achieve the desired tonal characteristics. The routing order can be adjusted by dragging each effect along the arrow path, giving you flexible control over your sound.

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PRE - AMPLIFIER STOMP: NOISE GATE

1. **RANGE**: Controls the level of signal reduction when the gate is closed. Higher values result in more noticeable suppression, helping reduce noise effectively.

2. **GATE**: Adjusts the attack time, determining how quickly the gate responds to the signal. A faster setting will clamp down immediately, while a slower setting allows for a more natural fade.

3. **THRESHOLD**: Sets the level at which the gate activates. Signals below this level are muted, allowing you to control how much noise is filtered without affecting the desired signal.

4. **SWITCH**: Activates or deactivates the Noise Gate. When engaged, the gate will operate based on the set parameters to clean up the signal.

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PRE - AMPLIFIER STOMP: FILTERS

1. **TIGHT**: This knob adjusts the low-end tightness of your sound. Turning it up removes excess low frequencies, creating a more focused and articulate tone, especially useful for high-gain settings or when you want to cut muddiness.

2. **HARSH**: This control adjusts the high-end harshness of your tone. Turning it up smooths out the upper frequencies, reducing brittleness for a warmer, more balanced sound.

3. **SWITCH:** This footswitch activates or bypasses the Filters stomp. When engaged, the set filter adjustments are applied to your signal, helping shape the overall tone before moving through the rest of the effects chain.

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PRE - AMPLIFIER STOMP: OVERDRIVE

1. **TONE**: This knob adjusts the brightness of your overdrive sound. Turning it clockwise will increase the treble response, making the tone sharper and more cutting, while turning it counterclockwise will result in a warmer and more mellow overdrive.

2. **LEVEL**: This control sets the overall output level of the overdrive effect. Use this to adjust how loud the signal is after applying overdrive, which can help balance the effect with your clean tone or add more volume for solos.

3. **DRIVE**: This knob controls the amount of gain or distortion applied to your signal. Turning it up increases the saturation, providing a more aggressive overdrive, while lower settings give you a mild crunch that retains the clarity of your playing dynamics.

4. **SWITCH**: This footswitch activates or bypasses the Overdrive stomp. When engaged, the overdrive effect is applied to your signal, giving you the gritty and saturated tone.

CABINETS MODE - IR LOADER

1. **CABINET:** Selects the built-in cabinet emulations. This option allows you to use the carefully crafted cabinet models included with the plugin, providing a range of tones that emulate classic speaker cabinets.

2. **IMPULSES:** Switches to the IR loader mode, enabling you to load custom impulse responses (IRs). This option is perfect for users who want to use their favorite IRs to create personalized tones.

3. **BYPASS:** Bypasses the cabinet section entirely, allowing you to use an external IR loader or another cabinet emulation in your signal chain. This is useful for players who prefer to use their own external cabinet modeling tools for additional customization.

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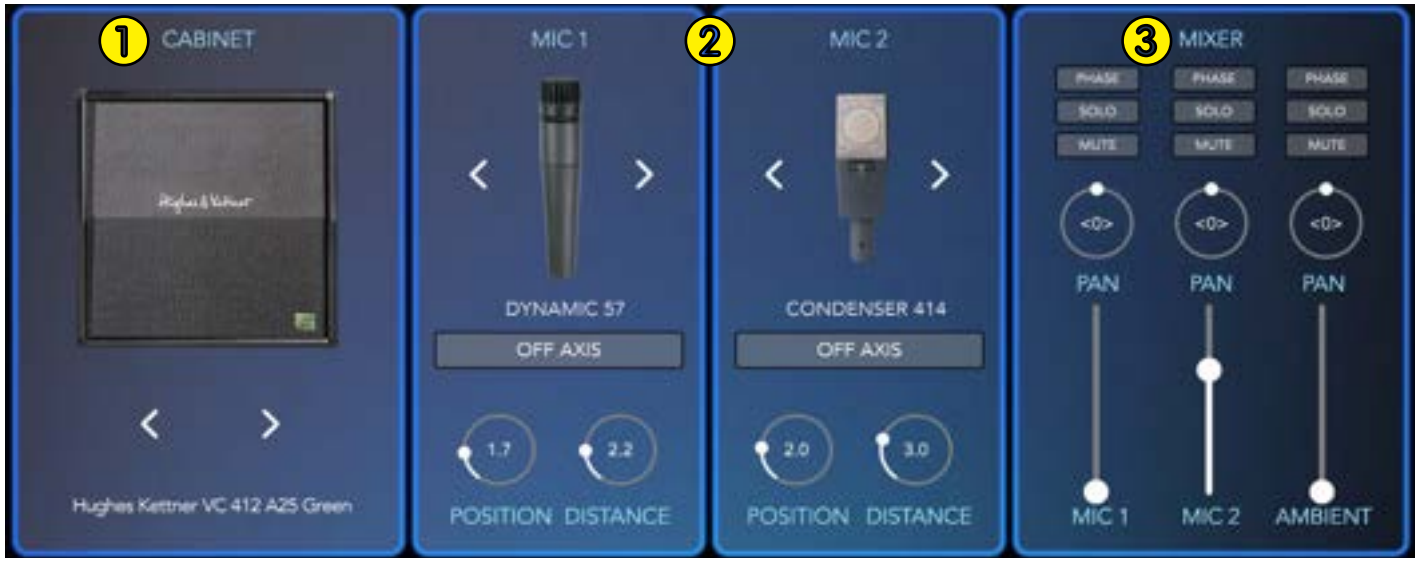
CABINET MODE



1. **Cabinet**: you can choose between six selected cabinet emulation

- Hughes & Kettner VC 412 A25 with Celestion* G12M Greenback speakers
- Hughes & Kettner TC 412 A60 with RockDriver Classic 60 speakers
- Hughes & Kettner TM 212 with Celestion* Vintage 30 speakers
- ORANGE 4x12 V30: based on Orange* 4×12 with Celestion Vintage 30 speakers
- VH 4x12 P50E: based on VHT* 412S 4x12 with Eminence* P50E speakers
- VOICE 2x12 BLUE: based on Vox* 2x12 with Celestion* Blue speakers

2. Mic 1 and Mic 2 settings: This feature allows you to simulate the use of two virtual microphones for your amplifier's recording chain. It provides the flexibility to:

- *Choose from eight different microphone models*, enabling a range of tonal characteristics.
- *Select the microphone's orientation* with options for On-Axis or Off-Axis positions, affecting the color and intensity of the captured sound.
- *Adjust the Position and Distance* of each microphone relative to the speaker, offering control over the depth and spatial effects in your recordings.

  The emulated microphone are:

  1 - Dynamic 57: based on popular Shure* SM-57 dynamic microphone

  2 - Ribbon 121: based on modern Royer* Labs R-121 ribbon microphone

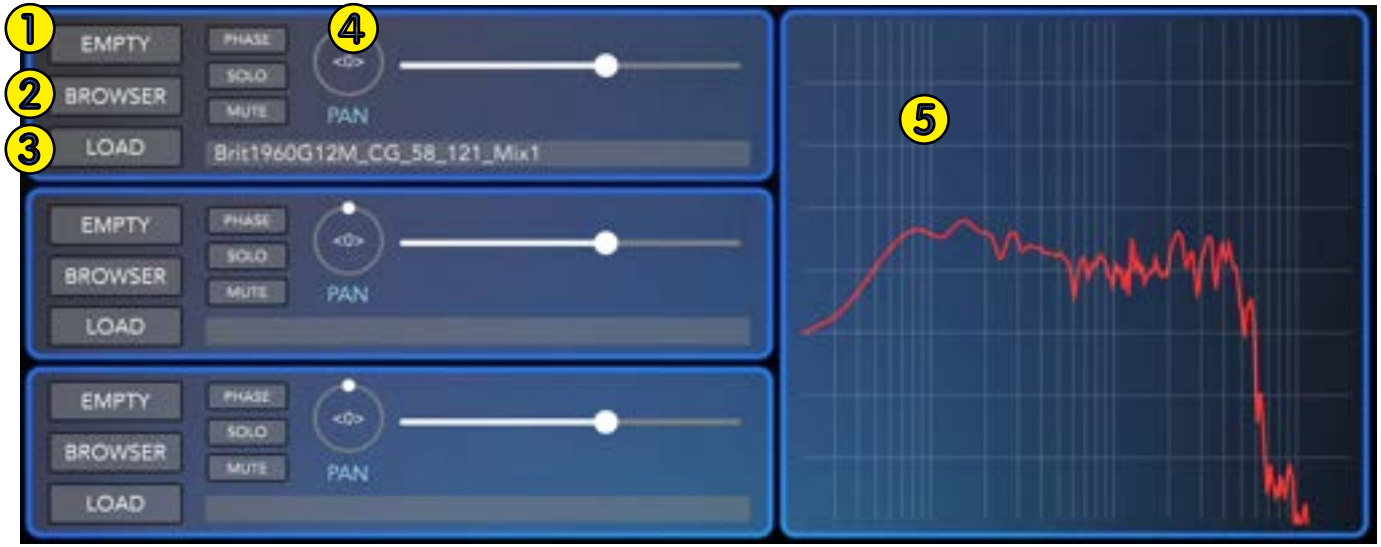
  3 - Condenser 414: based on classic AKG* C 414 condenser microphone

  4 - Dynamic 421: based on vintage Sennheiser* MD-421 dynamic microphone

3. Mixer: This 3 faders controls the volume of the 2 microphones in front of the guitar cabinet and the stereo ambience microphones.

Each channel have a pan control for stereo positions, solo, mute and phase inversion switch.

IMPULSES LOADER MODE



The Puretone Impulses Loader let you load up to three 3rd-parties impulse responses and blend them together. The following settings are available for each of the three loaded IRs:

1. **Empty button**: unload the current IR
2. **Browse button**: open an explorer window that permit you to select a folder and show you the contained wav files in the adjacent display (5).
3. **Load button**: open an explorer window that permit you to load your favorite impulse response.
4. **IR controls**: you can change the volume, pan, phase of each IR and Solo or Mute it
5. **Browse/Preview display**: in this display you can browse your favorite IRs or view a preview

BYPASS MODE

In this mode the whole cabinet / recording chain section and impulses loader are completely bypassed, letting you use your favorite impulse loader or your real power amplifier and speakers system with the Puretone Guitar Amplifier

POST - AMPLIFIER EFFECT

Post Amplifier Effects Section including three main effects: Equalizer, Tape Delay, and Spring Reverb. Each effect is draggable to change the signal routing for flexible sound design.

POST - AMPLIFIER EFFECT: EQUALIZER

1. **POWER SWITCH**: This button activates or deactivates the Equalizer effect. When lit, the Equalizer is engaged, allowing you to shape your tone with the EQ controls.

2. **High-Pass Filter (HP)**: Controls the cutoff frequency for the high-pass filter, ranging from 20 Hz to 5 kHz. This filter removes low frequencies below the set point, allowing you to clean up unwanted bass frequencies.

POST - AMPLIFIER EFFECT: EQUALIZER

1. Frequency Bands (100 Hz - 6.4 kHz): These knobs allow you to adjust the gain of specific frequency bands, with a gain range from -15 dB to +15 dB for each band. Each knob targets a different frequency range, allowing precise tonal adjustments. The bands include:

- 100 Hz: Adjusts the low frequencies for adding or reducing bass.
- 200 Hz, 400 Hz, 800 Hz: Controls the low-mid to midrange frequencies, critical for body and warmth.
- 1.6 kHz, 3.2 kHz, 6.4 kHz: Adjusts the upper-mid to high frequencies for clarity and definition.

2. Low-Pass Filter (LP): Sets the cutoff frequency for the low-pass filter, from 1 kHz to OFF. This filter removes frequencies above the set point, allowing you to smooth out harsh high frequencies.

POST - AMPLIFIER EFFECT: TAPE DELAY

1. **POWER SWITCH**: This button turns the Tape Delay effect on or off. When activated, the effect adds echoes to your signal, emulating the classic tape delay sound.

2. **TIME**: Adjusts the delay time, which is the interval between the original signal and its repetitions. It ranges from short slapback delays to long echoes. The Sync switch allows the delay time to sync with your DAW's tempo.

3. **FEEDBACK**: Controls how many repetitions are heard. Turning it up increases the number of echoes, creating a more pronounced, ongoing effect.

4. **SPREAD**: Sets the stereo spread of the delay. Turning this knob up widens the delay effect across the stereo field, creating a more spacious and immersive sound.

POST - AMPLIFIER EFFECT: TAPE DELAY

1. **TONE**: Adjusts the tonal quality of the delayed signal. Turning it up makes the delayed echoes brighter, while turning it down results in darker, more muffled echoes, simulating the natural degradation of tape delay.

2. **MIX**: Controls the blend between the dry (unaffected) signal and the wet (delayed) signal. At 0%, the signal is completely dry, while at 100%, the signal is fully wet with the delay effect.

POST - AMPLIFIER EFFECT: SPRING REVERB

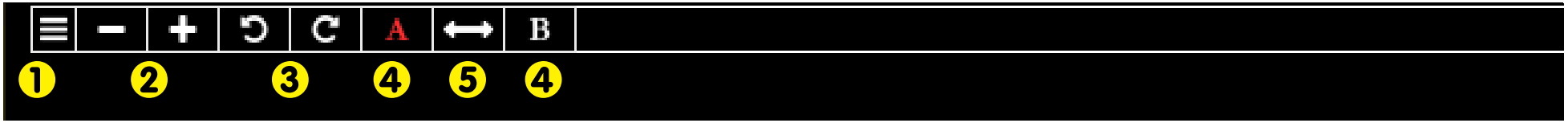
1. **POWER SWITCH**: This button turns the Spring Reverb effect on or off. When activated, it adds a reverb effect, simulating the classic spring reverb sound found in vintage amplifiers.

2. **SIZE**: Controls the size of the reverb space. Turning it up increases the reverb length and creates a larger sense of space, emulating anything from a small room to a spacious hall.

3. **TONE**: Adjusts the brightness of the reverb. Turning it up makes the reverb sound brighter and more present, while turning it down results in a darker and warmer reverb tone.

4. **MIX**: Controls the blend between the dry (unaffected) signal and the wet (reverb) signal. At 0%, the signal is completely dry, and at 100%, the signal is fully wet with the reverb effect, allowing you to set the balance between the original tone and the reverb.

THE TOOLBARS



Top Toolbar

1 - Open the manual and the information about the plugin.

2 - + and - buttons allow you to scroll through the presets.

3 - Undo/Redo changes made to the parameters of the plugin at any time.

4 - With A/B banks, it is possible to compare two different settings in an easy way. It is also possible to compare pre sets by loading them in the two different A/B banks.The red highlight will show the currently selected bank and what you will modify/save.

5 - Copy the settings from a bank to another, so you can make slight changes to the controls and compare the two settings for example.

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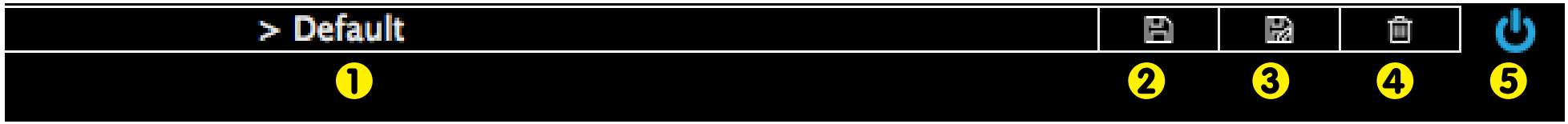

1 - Shows you the active preset. Click on the label to see the preset list.

2 - Allow you to override the current selected preset.

3 - Save the current selected preset as a new preset with a name of your choice.

4 - Delete the selected preset.

5 - Bypass the plugin in order to compare your processed and unprocessed signal.

LEGAL DISCLAIMER

** Please note that all marks and models are all trademarks of their respective owners, which are in no way associated or affiliated with Nembrini Audio. These marks and names are used solely for the purpose of describing certain tones produced using Nembrini Audio's modelling technology.*

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