



This is the Canvas Re-Amp! The Canvas Re-Amp is a passive studio tool designed to send recorded guitar, drums, vocals, or other recorded tracks from your session through pedals and effects, or different amp combinations. The Re-Amp makes its appearance to facilitate all-new ways to experiment with your songs.

Instead of spending precious studio time trying to find a good sound before recording, you can track your audio first then re-amp later through any amp and pedal combination you choose!

Got questions or need a repair?

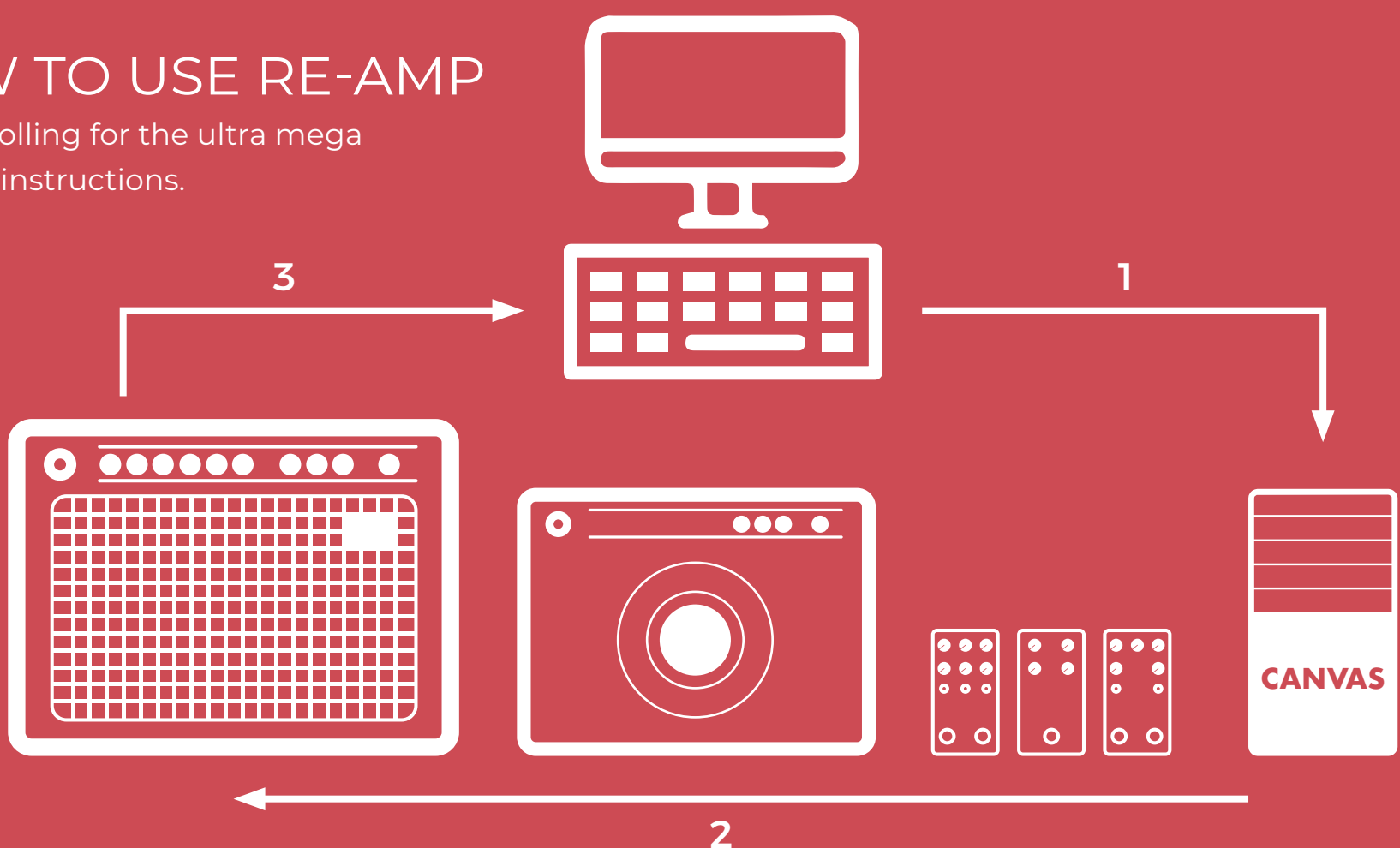
Email [help@walrusaudio.com](mailto:help@walrusaudio.com) to talk with a real live human about your Walrus gear!

This product comes with a limited lifetime warranty.

[Click Here](#) for more info.

## HOW TO USE RE-AMP

Keep scrolling for the ultra mega detailed instructions.



1. From your DAW, audio track goes in to Canvas Re-Amp XLR or 1/4in jack.

2. Out from Re-Amp into pedals and/or amp sim or mic'd guitar amp.

3. Out from pedals/amp back into DAW.



**Volume:** Control the level of the re-amp signal being sent back into your pedalboard/amp.

**Input XLR Jack:** Connect an XLR cable from your audio interface output to the balanced line-level input.

**Input 1/4" Jack:** Connect a 1/4" cable from your audio interface output to the balanced line-level input that operates in parallel with the XLR input.

**Output Jack** - Connect a 1/4" cable to go through your pedalboard or amplifier of choice from the instrument-level transformer isolated output.



**GND Lift:** When pushed in, isolates the GND pin on the XLR input to help reduce hum if present from ground loops. Leave out for normal operation.

Note: Even with the Canvas Reamp's transformer isolation of the input and output signal, there is still a common ground that may result in ground hum. When pushed in, lifting the input ground helps isolate the issue to remove hum from your output.

**MUTE:** When pushed in, mutes the 1/4" output. Leave out for normal operation. Even in a studio setting when tracks are pre-recorded, it can be useful to turn off the audio track playback going to an amp when adjusting mic placement, or adding pedals into your signal chain without having to reach your DAW.

**PHASE:** When pushed in, inverts the polarity of the output signal by 180 degrees. Leave out for normal operation.

**HPF:** When pushed in, applies a gentle high-pass filter at 200 Hz. Leave out for normal flat frequency response operation. Even with well recorded audio tracks, there are certain amp and pedal signal chains where you might need to reduce low frequency rumble in your signal.

#### Phase inversion is useful when:

An amp, pedal or audio track has an inverted signal that needs to be flipped.

Reducing phase cancellation when combined with a mic'd up amp.

Recording with two amps simultaneously using two Re-Amp units, and one amp is out of phase with the other.

Using multiple microphones to record an amp, especially room mics that may capture room modes causing resonance.

## 2-CHANNEL INTERFACE CONNECTIONS - PEDALS ONLY

- Input 1: Connect mono re-amped audio back in to interface
  - This is the output from the last guitar pedal in your signal chain.
- Input 2: Connect mono re-amped audio back into interface, or use as a second input for a stereo re-amp using two Canvas Re-amp's. It is your preference whether you use Input 1 or Input 2 for your re-amp'd signal. You can use both but you will need one Canvas Reamp unit per channel when using pedals.
  - This is the output from the last guitar pedal in your signal chain.
- Output 1: Normally this acts as one of your left monitor output, but for re-amping with only 2 channels on an interface you will need to disconnect your monitor and use this output to connect to your pedals/amp.
- Output 2: Normally this acts as your right monitor output, but for re-amping with only 2 channels on an interface you will need to disconnect your monitor and use this output to connect to your pedals/amp. It is your preference whether you want to use Output 1 or Output 2 when using just 1 channel. You can use both Outputs for Stereo re-amping but you will need one Canvas Reamp unit per channel.

## 2-CHANNEL DAW ROUTING - PEDALS ONLY

- Audio Track 1: This track contains your source audio file you want to re-amp. In your DAW set the input to none, as you do not want to record anything else to this track. Set the output to either Output 1 or Output 2 mono depending on which channel you are using.
- Audio Track 2: This track is where you will record your re-amped signal to. Set the input of this track to either Input 1 or Input 2, depending on which input you select to connect your re-amp'd signal to. Enable record, and then mute the track while you are setting up and while the track is recording. Do not enable input monitoring.
  - If you do not mute this track, you may cause issues where the re-amped signal is then re-amping itself, creating phase and feedback issues.
  - If you enable input monitoring you may hear loud feedback in your DAW.
- Audio Track 3: use extra tracks to follow the same steps as Audio Track 2 with different settings, or to record from a second output from pedals.

## 2-CHANNEL DAW RECORDING

- To record, press record and let the duration of the file on Audio Track 1 play. Ensure that audio track 2 is recording, while muted. In your DAW you should see visual indication on the level meters that signal is passing correctly.
- Press stop recording when done.
- Once you are done recording, disable recording on audio track 2. Audio track 2 will now have your re-amp'd audio. Unmute audio track 2 and mute audio track 1, then press play. You will now hear only your re-amp'd track and no original DI track.
- With only a two output interface you will not be able to monitor your re-amp signal in real-time if the signal is only going through pedals and back into your interface. It is always recommended to use a DAW that allows you to control your input and output routing.

## 2-CHANNEL INTERFACE CONNECTIONS - AMPS & MICS

- Input 1: Connect mono re-amped audio back in to interface
  - This is the output from a microphone placed in front of an amp.
- Input 2: Connect mono re-amped audio back in to interface
  - Use as a second input when using two microphones to record an amp. It is your preference whether you use Input 1 or Input 2 for your re-amped signal when only using 1 mic.
- Output 1: Normally this acts as one of your left monitor output, but for re-amping with only 2 channels on an interface you will need to disconnect your monitor and use this output to connect to your pedals/amp.
- Output 2: Normally this acts as your right monitor output, but for re-amping with only 2 channels on an interface you will need to disconnect your monitor and use this output to connect to your pedals/amp. It is your preference whether you want to use Output 1 or Output 2. You can use both to re-amp stereo but you will need one Canvas Reamp unit per channel.

## 2-CHANNEL INTERFACE DAW ROUTING - AMPS & MICS

- Audio Track 1: This track contains your source audio file you want to re-amp. In your DAW set the input to none, as you do not want to record anything else to this track. Set the output to either Output 1 or Output 2 mono depending on which channel you are using.
- Audio Track 2: This track is where you will record your re-amped signal to. Set the input of this track to either Input 1 or Input 2, depending on which input you select to connect your re-amp'd signal to. Enable record, and then mute the track while you are setting up and while the track is recording. Do not enable input monitoring.
  - If you do not mute this track, you may cause issues where the re-amped signal is then re-amping itself, creating phase and feedback issues.
  - If you enable input monitoring you may hear loud feedback in your DAW.
- Audio Track 3: use extra tracks to follow the same steps as Audio Track 2 with different settings, or to record from a second microphone in Audio Input 2.

## 2-CHANNEL DAW RECORDING - AMPS & MICS

- To record, press record and let the duration of the file on Audio Track 1 play. Ensure that audio track 2 is recording, while muted. In your DAW you should see visual indication on the level meters that signal is passing correctly.
- Press stop recording when done.
- Once you are done recording, disable recording on audio track 2. Audio track 2 will now have you re-amp'd audio. Unmute audio track 2 and mute audio track 1, then press play. You will now hear only your re-amp'd track and no original DI track.
- If you are sending your re-amp signal out to an amplifier, you will be able to hear the audio out of the amp, but you will not be able to real-time monitor the mic'd signal that is going in to your DAW. It is always recommended to use a DAW that allows you to control your input and output routing.

## MULTI-CHANNEL INTERFACE CONNECTIONS

- The steps are similar to the 2-Channel interface, but with multiple outputs you can route signal to different pedal boards or amps and monitor your re-amp'd signal in real-time when using a DAW that allows you to route your input/output signal flow.
- Input 1: Connect mono re-amped audio back in to interface
  - This could be the output from guitar pedals, or the output from a microphone placed in front of an amp.
- Input 2: Connect mono re-amped audio back into interface, or use as a second input for a stereo re-amp using two Canvas Re-amp's.
  - This could be the output from guitar pedals, or the output from a microphone placed in front of an amp.
- Input 3,4,+ : Use these extra channels if you want to record separate pedal chains or use multiple microphones to record an amp.
- Output 1: Use as your standard left monitor output.
- Output 2: Use as your standard right monitor output.
- Output 3: Use as the output send for your DI track that you want re-amp'd.
- Output 4,5,6+ : You can also use these channels as the output send for your DI track that you want re-amp'd.

## MULTI-CHANNEL INTERFACE DAW ROUTINGS

- Follows the same principle as the 2-channel interface, except you are able to select from different inputs and outputs to route multiple microphones, pedal signal chains, etc.
- Audio Track 1: This track contains your source audio file you want to re-amp. In your DAW set the input to none, as you do not want to record anything else to this track. Set the output to either Output 3 or Output 4, make sure you use an output that is not your main monitor outputs which are usually 1 and 2. This will let us enable real-time monitoring of the re-amp'd signal.
- Audio Track 2: This track is where you will record your re-amped signal to. Set the input of this track to the input you select to connect your re-amp'd signal to. Enable record and input monitoring. Set the output of this track to your main monitor outputs, which are usually Channel 1 + 2. This will let you monitor the re-amp'd signal in real-time.
- Audio Track 3+ : repeat the process from Track 2 for using multiple microphones, or pedal signal chains.

## MULTI-CHANNEL INTERFACE RECORDING

- To record, press record and let the duration of the file on Audio Track 1 play. Ensure that audio track 2 is recording, you are seeing visual level meter confirmation that the track is receiving audio, and that you can monitor the re-amp'd sound in real-time.

## Technical Info

**Frequency Response:** 20Hz To 20kHz

**THD+N:** 0.07% @ 20Hz / +4dBu Input  
0.001% @ 1kHz / +4dBu Input

**Maximum Input Level:** +21dBu @ 20Hz

**Noise Floor:** -116dBu

**Signal To Noise Ratio:** 114dB @ 1kHz

**Input:** Balanced Line-Level

**Input Impedance:** 3k Ohms

**Output:** Unbalanced Instrumental-Level

**Output Impedance:** 2.5k Ohms

**Common Mode Rejection Ratio:**

79dB @ 20Hz / +4dBu Input

**Power Requirement:** None - Passive

**Audio Circuit:** Transformer Isolated

**Size:**

Height: 4.8" / 123mm

Width: 3.06" / 77.6mm

Depth: 1.65" / 41.9mm

