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**Resonance Studios, Housing the Largest and Most Comprehensive Collection of Synths, Drum Machines, and Other Electronic Instruments in the U.K., Expands Audio Capabilities with Solid State Logic ORIGIN**

*With 300-plus instruments,*

*"The 16-channel version of ORIGIN ticked all the boxes for us"*

**Stockport, U.K., September 23, 2025 — Currently celebrating its first anniversary, Resonance Studios in Stockport, near Manchester, houses the largest and most comprehensive collection of synthesizers, drum machines, samplers and effects units in the U.K., dating from the 1950s to the present day. Since launching on 808 Day (8 August) in 2024 the facility has evolved and expanded with the installation of a new Solid State Logic ORIGIN 16-channel analogue mixing console and, recently, the addition of a drum, vocal and re-amping room and a live room that was once a venue where Jimi Hendrix famously performed in early 1967.**

Most of the 300-plus instruments are from the personal collection of musician and producer John Pilkington, who previously housed some of them in his private studio. But it was costing money to store the massive collection, he says, “So we decided that it would be a good idea to start a studio.” When it came to finding a mixing console to replace his 30-year-old board, Pilkington and his team did their due diligence, eventually selecting the 16-channel version of SSL’s all-analogue, in-line console, ORIGIN. “We also spoke to a lot of musicians and producers who'd used the desk, and all the feedback was that SSL was doing something very special with ORIGIN,” he reports.

**ORIGIN 16: Classic SSL with hybrid workflows**

“ORIGIN ticked all the boxes for us,” he continues. “It was designed and is manufactured in the U.K., drawing on the history and key features SSL have implemented in previous consoles, such as the black knob ‘242’ E series EQ and G Comp. The metering is unique, especially in the centre section, where it can be dropped down into the console modular centre section, so a screen can be much closer to the operator when comping audio or doing detailed editing.

SSL is the industry standard for fast transient material — and we have a lot of electronic machines. We wanted a hybrid mixing solution that would interface with a DAW ‘inline’ and at the same time offer tracking and the ability to switch between DAW inline and tracked inputs fast. The SSL offered that with path-flip and the short/long fader setup.”

Sessions typically run with the DAW returns on short faders, Pilkington elaborates. “But when mixing we simply flip these to the long fader at the press of a button; this is a very cool function. We use the EQ and the filters to clean up muddy material and outboard processors on inserts, when required. We’ve recently expanded our patching functionality to bring more in-line processing, but having a hybrid setup means we can move tracks across different channels without over-reliance on patchbays.”

**A renewed perspective on electronic music**

Resonance’s collection of new and vintage machines quickly attracted electronic music producers, musicians and aficionados, including in-house producer Tom Sharkett, who reports that ORIGIN has influenced his workflow: “I find spreading the mix across the SSL in a more traditional format — something most producers tend to do in the computer — gives me a totally renewed perspective on producing electronic music. You put more thought into the individual parts as you’re tracking. Then, when it comes to mixing, you use your ears instead of looking at a screen. It sounds obvious, but I feel tracking and mixing on an analogue console opens you to new ideas and possibilities.”

Sharkett continues, “The headroom is remarkable and something I’ve enjoyed a great deal when mixing. The G Comp has almost become a secret weapon — especially for electronic/dance music.” Pilkington adds, “We use the G-Comp as a cross-check when mixing, to assess in particular whether hi-hats are too peaky. When you are mixing, it is very easy to allow hats or cymbals to overshoot. Being able to engage the Bus Comp from the console centre section is very handy.”

**BiG SiX mixer and SSL 2+ MKII interfaces**

Resonance also has an SSL BiG SiX mixer on a roll-around stand as well as a pair of SSL 2+ MKII audio interfaces. The synths, samplers and drum machines are arranged chronologically by era of introduction around the studio and wired to a series of patchbays. “The plug-and-play nature and ease of use of the BiG SiX means we can run multiple instruments in breakout sessions anywhere in the studio. We also have the SSL 2+ MKII interfaces, which have two headphone outputs, for individual instruments,” Pilkington says. “We have also installed SSL 500 Series dynamics modules in ORIGIN’s centre section, instead of in a rack,” an option offered by the console’s flexibly designed ‘modular’ master section.

While focusing on electronic music, Resonance Studios has evolved to embrace all music genres, Pilkington says. The facility has hired additional staff producers specialising in bands and jazz, and is building out new tracking spaces, including in the sandstone cave that once housed the former Sinking Ship club where Hendrix played. “The new areas we are opening will give us more flexibility and allow better recording of guitars, drums and vocals whilst also giving us more space for artists to create,” he says.

**Keeping comms efficient**

ORIGIN’s comms section is very important as the new live recording spaces are located on a lower floor, Sharkett comments. “It’s vital we can communicate with artists with the talk-back function with the push of a button, but also send different feeds back to the artist. For example, we use ORIGIN’s cues to send the artist a mix with some reverb and/or slap effect that doesn't form part of the recording for tracking purposes.”

Some of the first clients to visit Resonance included international touring musicians dropping by to work on tracks and a big rental package for the 2024 BRIT Awards. “The studio also runs a free recording session every second month for unsigned artists,” Pilkington shares. “And we’ve just finished our first collaboration with CDR (Create Define Release) from London, where we invited five local artists in to learn about sampling and synthesis and create content to share in the CDR network.”

*Solid State Logic is the world’s leading manufacturer of analogue and digital audio consoles and provider of creative tools for music, broadcast, live and post production professionals. For more information about our award-winning products, please visit:* [www.solidstatelogic.com](http://www.solidstatelogic.com)*.*

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