

INDIGO



 ACUSTICA

1. INTRODUCTION

Thank you for purchasing Indigo. To get the most out of your new plugin suite, please take the time to read this user manual carefully, to facilitate and ensure a proper understanding of this plugin suite.

1.1. OVERVIEW

Indigo is a five-plugin suite that embodies several 'must have' iconic units from different brands that have earned a reputation as leaders primarily in the field of high-end mastering.

Indigo suite includes:

- **INDIGO STEREO TUBE MASTERING EQUALIZER (EQ1):**
A 6-Band all Tube Stereo Equalizer based on a tube circuit design from the late 60s, handcrafted in Denmark.

- **INDIGO STEREO TUBE EQUALIZER (EQ2):**
A 3-Band Tube Mastering Stereo Equalizer with 'Aggression', made in the USA

- **INDIGO STEREO SHUFFLING PROCESSOR:**
A Stereo image processing tool with High-Pass and Low-pass filters and a Preamp section.

- **INDIGO OPTO-COMPRESSOR (MONO):**
Dual-Mono Opto-compressor; Features 3 different switchable dynamics mastering processors and several preamp emulations.

- **INDIGO STEREO OPTO-COMPRESSOR:**
Stereo Opto-compressor features 3 different switchable dynamics mastering processors and several preamp emulations, plus all the consolidated controls by Acustica

NOTE: Correspondence of the 'Indigo product names' with the 'Indigo plugin names' shown in your DAW:

- INDIGO STEREO TUBE MASTERING EQUALIZER (EQ1): INDIGOEQ

- INDIGO STEREO TUBE EQUALIZER (EQ2): INDIGO TSEQ

- INDIGO STEREO SHUFFLING PROCESSOR: INDIGO SSP

- INDIGO OPTO-COMPRESSOR (MONO): INDIGOCOMP

- INDIGO STEREO OPTO-COMPRESSOR: INDIGOCOMPST

INDIGO

HI BOOST 5+6, HI MID 5+6, HI BOOST 5+6, HI MID 5+6, HI BOOST 5+6, HI MID 5+6, HI BOOST 5+6, HI MID 5+6

INPUT TRIM, 6dB, 12dB, BOOST, CUT, M, AIR, KHz, KHz, KHz, KHz, KHz, KHz, KHz, KHz

LO MID 5+6, LO BOOST 5+6, LO MID 5+6, LO BOOST 5+6, LO MID 5+6, LO BOOST 5+6, LO MID 5+6, LO BOOST 5+6

LO CUT / Hz, M, BOOST, CUT, 6dB, 12dB, BOOST, CUT, M, AIR, Hz, Hz, Hz, Hz, Hz, Hz, Hz, Hz

OUTPUT, KHz, KHz, KHz, KHz, KHz, KHz, KHz, KHz

STEREO TUBE MASTERING EQUALIZER

INDIGO

INPUT TRIM, AGGRESSION, EQ BYP, SPREAD, OUTPUT

LOW, MID, HIGH, M, STEREO, S, VINTAGE, STEREO TUBE EQUALIZER

INDIGO

HPF, STEREO, PRE A, OFF, PRE B, STEREO, LP1, LP2

HP, BPF, LP, OFF, HP, LP, OFF

STEREO FIELD MANIPULATOR

INPUT TRIM, M, SPEAD, OUTPUT

STEREO SHUFFLING PROCESSOR

INDIGO

INPUT TRIM, MODE, FILTER, OUTPUT

RATIO, SHMOD, A1, A2, B1, B2, B3, PREAMP, THRESHOLD, DRY, WET, MIX

FAST, SLOW, ATTACK, RELEASE, OPTO COMPRESSOR

INDIGO

COMP LEFT, COMP RIGHT

FAST, SLOW, ATTACK, RELEASE, RATIO, SHMOD, THRESHOLD, DRY, WET, MIX, MAKE UP

MID, FULL, STEREO LINK, OVER - FLOW, SHMOD, SOA, FILTER, PREAMP

STEREO OPTO-COMPRESSOR

2.1. DOWNLOAD AND AUTHORIZATION

Indigo, and all Acustica Audio products, can be downloaded, installed, and authorized using the Aquarius desktop application, our dedicated free app for macOS and Windows. When you purchase a product on the Acustica store, the registration is automatic. For more information, please visit our website.

Please note: make sure Aquarius is constantly updated to the latest version. If you experience any issues during the authorization of your products, uninstall the plugin(s) and then re-install them using the latest version of Aquarius.

2.2. SYSTEM REQUIREMENTS

Modern computers are powerful enough to run many plugins at once. However, our technology requires more resources than algorithm-based software. Please, consider optimizing your system to work with high CPU loads and low audio latency.

All technical specifications of Acustica Audio products provided are intended to be estimates or approximations. Due to numerous variables, no guarantees of compatibility or performance can be made. The end-user is solely responsible for, prior to purchase, ensuring that the end-user's devices are compatible and meet the system requirements for Acustica Audio products.

	PC Windows		Apple macOS	
	MINIMUM	RECOMMENDED	MINIMUM	RECOMMENDED
OPERATING SYSTEM	Windows 10 64 bits	Windows 10 64 bits	macOS 10.9 ⁽¹⁾	macOS 10.14 ⁽¹⁾
CPU	Intel i5 Broadwell 3.1 GHz ⁽²⁾	Intel i9 Coffee Lake 3.5 GHz ⁽²⁾	Intel i5 Broadwell 3.1 GHz ⁽²⁾	Intel i9 Coffee Lake 3.5 GHz ⁽²⁾
RAM	4 GB of RAM ⁽³⁾	64 GB of RAM ⁽³⁾	4 GB of RAM ⁽³⁾	64 GB of RAM ⁽³⁾
SSD	3000 MB ⁽⁴⁾	3000 MB ⁽⁴⁾	3000 MB ⁽⁴⁾	3000 MB ⁽⁴⁾
SCREEN RESOLUTION	FHD (1920x1080)	UHD (3840x2160)	FHD (1920x1080)	UHD (3840x2160)
PLUG-IN FORMAT	VST & AAX	VST & AAX	VST, AAX & AU	VST, AAX & AU
PLUG-IN ARCHITECTURE	64-bits		64-bits	
TRIAL / DEMO	30 Days ⁽⁵⁾		30 Days ⁽⁵⁾	
SUPPORTED DAW / NLE	Cubase 64-bits & Pro Tools 64-bits ⁽⁶⁾		Cubase 64-bits & Pro Tools 64-bits & Logic Pro X 64-bits ⁽⁶⁾	
AQUARIUS APPLICATION	YES & Mandatory		YES & Mandatory	
INTERNET CONNECTION	YES & Mandatory ⁽⁷⁾		YES & Mandatory ⁽⁷⁾	

(1) Case sensitive file systems are not supported.

(2) AMD and ARM processors are not officially supported. Intel i7/i9 X and Xeon processors must use CORE 16. The CPU speed is more important than the number of CPU cores.

(3) In order to run more plug-ins instances it is always necessary to increase the amount of RAM.

(4) Each format needs three times more space than what the product is in order to download and decompress the installation files.

(5) Trial settings cannot be transferred from the trial to the commercial version.

(6) For others DAWs or NLEs, try trial before buy

(7) TCP/UDP ports 8080 and 443 should be open. Reliable and fast internet connection is recommended

IMPORTANT: It is highly recommended to make a complete backup before making changes to your computer systems.

IMPORTANT: Acustica Audio cannot be held responsible for any loss or damage arising directly or indirectly from any error or omission in this manual.

2.3. WHAT IS A “ZL” PLUG-IN

Acustica plugins come in two versions: ZL (zero latency) and a regular version. While the ZL version does not introduce any latency to your system, the standard version does. This buffer varies in size for each plugin and helps reduce the CPU and system load of your computer significantly.

We recommend that you use a ZL instance when tracking. Basically, both plugin instances are identical, but the current Acqua engine can work either with or without an audio buffer. The idea behind a ZL instance is to give you the option to run an Acqua Effect with minimal latency, which is helpful for tracking or direct monitoring.

NOTE: Please keep in mind that for each plug-in in the Indigo suite we recommend that you calibrate your input levels to: $-18\text{dBFS} = 0\text{dBu}$. We suggest that you do not overload the input. This way you will avoid any unwanted distortion or unpredictable behavior due to excessive input levels.

3. OPERATION

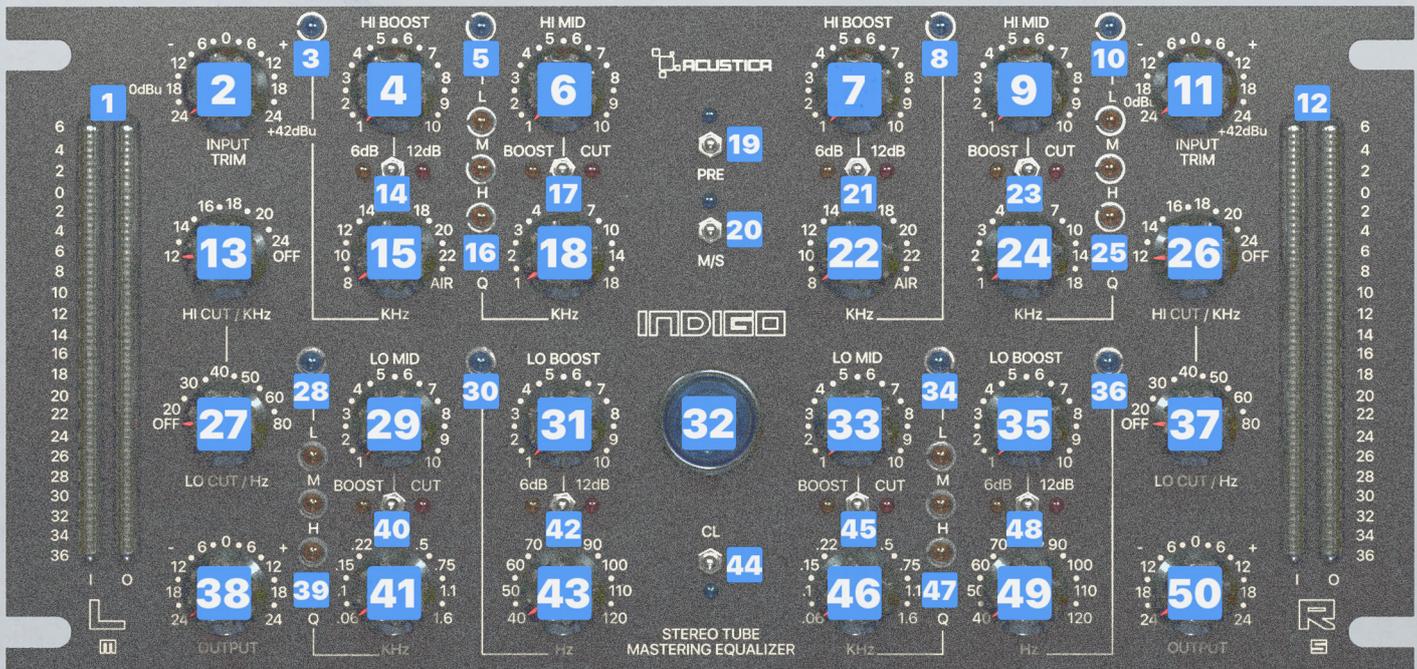
Indigo is packed with an authentic collection of esoteric mastering unit emulations, highly sought-after by collectors from all over the world. It includes two Stereo Equalizers, a dual-mono Compressor, a Stereo Compressor-Limiter, and a Stereo image processing tool.

3.1. INDIGO STEREO TUBE MASTERING EQUALIZER (EQ1)

The Indigo EQ features a 6-band Stereo Parametric EQ derived from a rare, all-tube Stereo Mastering Equalizer, hand build in Denmark. Probably the most sought-after unit included in this collection. It is based on a tube circuit designed in the 1960s.

The operating principle is that of frequency-controlled amplifiers, a topology that allows a better global phase linearity. It is a state-of-the-art equalizer built using only the highest quality components. Equipped with 22 valves, this equalizer shines on any instrument, but mastering is its specialty.

3.1.1. STEREO TUBE MASTERING EQUALIZER - Controls



1- Left/Mid Input-Output Meters: Displays the input-output levels (Left/Mid) of the plugin. Range IN-OUT: -36dB to +0dB.

2- Input Trim (Left Channel): A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB of the Left Channel, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (Lamp= OFF), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

3- High Boost band activation button (Left Channel): Activates (Led On) the High Boost band of the Left Channel.

4- High Boost band – Gain (Left Channel): Approx 1 to +10 dB, according to the selected gain range (14)

5- High Mid band activation button (Left Channel): Activates (Led On) the High Mid band of the Left Channel.

- 6- High Mid band – Gain (Left Channel):** Approx 1 to -/+10 dB, according to the selected Boost/Cut Switch mode (17)
- 7- High Boost band – Gain (Right Channel):** Approx 1 to +10 dB, according to the selected gain range (21)
- 8- High Boost band activation button (RightChannel):** Activates (Led On) the High Boost band of the Left Channel.
- 9- High Mid band – Gain (Right Channel):** Approx 1 to -/+10 dB, according to the selected Boost/Cut Switch mode (23)
- 10- High Mid band activation button (Right Channel):** Activates (Led On) the High Mid band of the Left Channel.
- 11- Input Trim (Right Channel) :** A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB of the Right Channel, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (Lamp= OFF), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.
- 12- Right/Side Input-Output Meters:** Displays the input-output levels (Right/Side) of the plugin. Range IN-OUT: -36dB to +0dB.
- 13- Hi-Cut Frequency range (Left Channel):** From 12 to 24 kHz, the first knob step (OFF) bypasses the filter.
- 14- Hi Boost Gain range switch (Left Channel):** To change the gain range/excursion of the Hi Boost (Left) band, from approx 6dB to 12dB and vice versa.
- 15- Hi Boost Frequency range (Left Channel):** From 8kHz to 24kHz - 6dB or 12dB/Oct ; first knob step (OFF) bypasses the band.
- 16- Hi Mid Q buttons (Left Channel):** These buttons (H - M - L) modify the bandwidth and allows to change the Hi Mid Q; H=High Q 18dB/Oct, M=medium Q 12dB/Oct, L=low Q 6dB/Oct;
- 17- High Mid Boost/Cut Switch (Left Channel):** This switch changes from boost to cut (and vice-versa) applied to the indicated center frequency of the High Mid band.
- 18- Hi Mid Frequency range (Left Channel):** From 1KHz - 18KHz; first knob step (OFF) bypasses the band.
- 19- Pre:** Activates the preamp stage emulation of the plugin.
- 20- M/S:** This button allows you to enable the MID-SIDE configuration of the plug-in; when bypassed, the plug-in operates in LEFT-RIGHT mode (default).
- 21- Hi Boost Gain range switch (Right Channel):** To change the gain range/excursion of the Hi Boost (Left) band, from approx 6dB to 12dB and vice versa.
- 22- Hi Boost Frequency range (Right Channel):** From 8kHz to 24kHz - 6dB or 12dB/Oct ; first knob step (OFF) bypasses the band.
- 23- High Mid Boost/Cut Switch (Right Channel):** This switch changes from boost to cut (and vice-versa) applied to the indicated center frequency of the High Mid band.
- 24- Hi Mid Frequency range (Right Channel):** From 1KHz - 18KHz; first knob step (OFF) bypasses the band.
- 25- Hi Mid Q buttons (Right Channel):** These buttons (H - M - L) modify the bandwidth and allows to change the Hi Mid Q; H=High Q 18dB/Oct, M=medium Q 12dB/Oct, L=low Q 6dB/Oct;
- 26- Hi-Cut Frequency range (Right Channel):** From 12 to 24 kHz, the first knob step (OFF) bypasses the filter.
- 27- Lo-Cut Frequency range (Left Channel):** From 20 to 80 Hz, the first knob step (OFF) bypasses the filter.
- 28- Lo Mid band activation button (Left Channel):** Activates (Led On) the Lo Mid band of the Left Channel.
- 29- Lo Mid band – Gain (Left Channel):** Approx 1 to -/+10 dB, according to the selected Boost/Cut Switch mode (40)
- 30- Lo Boost band activation button (Left Channel):** Activates (Led On) the Lo Boost band of the Left Channel.
- 31- Lo Boost band – Gain (Left Channel):** Approx 1 to +10 dB, according to the selected gain range (42)
- 32- Indigo LED:** Shows the INPUT signal level of the plugin.
- 33- Lo Mid band – Gain (Right Channel):** Approx 1 to -/+10 dB, according to the selected Boost/Cut Switch mode (45)
- 34- Lo Mid band activation button (Right Channel):** Activates (Led On) the Lo Mid band of the Right Channel.
- 35- Lo Boost band – Gain (Right Channel):** Approx 1 to +10 dB, according to the selected gain range (48)

- 36- Lo Boost band activation button (Right Channel):** Activates (Led On) the Lo Boost band of the Right Channel.
- 37- Lo-Cut Frequency range (Right Channel):** from 20 to 80 Hz, the first knob step (OFF) bypasses the filter.
- 38- Output (Left Channel):** This knob is an output gain control of the Left Channel ranging from -24dB to +24dB.
- 39- Lo Mid Q buttons (Left Channel):** these buttons (H - M - L) modify the bandwidth and allows to change the Lo Mid Q; H=High Q 18dB/Oct, M=medium Q 12dB/Oct, L=low Q 6dB/Oct;
- 40- Lo Mid Boost/Cut Switch (Left Channel):** this switch changes from boost to cut (and vice-versa) applied to the indicated center frequency of the Lo Mid band.
- 41- Lo Mid Frequency range (Left Channel):** from 60Hz to 1.6KHz; first knob step (OFF) bypasses the band.
- 42- Lo Boost Gain range switch (Left Channel):** to change the gain range/excursion of the Lo Boost (Left) band, from approx 6dB to 12dB and vice versa.
- 43- Lo Boost Frequency range (Left Channel):** from 40Hz to 120Hz - 6dB or 12dB/Oct ; first knob step (OFF) bypasses the band.
- 44- CL:** This switch links the controls of left and right channels. Note: The automations only work using the controls on the left-hand side.
- 45- Lo Mid Boost/Cut Switch (Right Channel):** this switch changes from boost to cut (and vice-versa) applied to the indicated center frequency of the Lo Mid band.
- 46- Lo Mid Frequency range (Right Channel):** from 60Hz to 1.6KHz; first knob step (OFF) bypasses the band.
- 47- Lo Mid Q buttons (Right Channel):** these buttons (H - M - L) modify the bandwidth and allows to change the Lo Mid Q; H=High Q 18dB/Oct, M=medium Q 12dB/Oct, L=low Q 6dB/Oct;
- 48- Lo Boost Gain range switch (Right Channel):** to change the gain range/excursion of the Lo Boost (Right) band, from approx 6dB to 12dB and vice versa.
- 49- Lo Boost Frequency range (Right Channel):** from 40Hz to 120Hz - 6dB or 12dB/Oct ; first knob step (OFF) bypasses the band.
- 50- Output (Right Channel):** This knob is an output gain control of the Right Channel ranging from -24dB to +24dB.

3.2. INDIGO STEREO TUBE EQUALIZER (EQ2)

Indigo Stereo Tube EQ 2 is a 3-band Stereo EQ derived from a modern, discrete, class-A tube stereo EQ, with input and output Jensen transformers.

This is a one-of-a-kind, wide-range EQ, so to speak, that focuses on broad-frequency brush strokes rather than honing in on specific frequencies. Thanks to its 'Aggression' control, it can heat up your sound considerably by generating very musical harmonics.

Indigo Stereo Tube EQ2 is geared more towards mastering, but its versatility and sonic 'beauty' make it an ideal tone-shaping machine during the production phase.

3.2.1. STEREO TUBE EQUALIZER - Controls



1-Left/Mid Input-Output Meters: Displays the input-output levels (Left/Mid) of the plugin. Range IN-OUT: -36dB to +0dB.

2-Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB of the Left Channel, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (Lamp=OFF), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

3-Agression: Acustica interpretation of the original unit's Agression control; Global boost of the harmonic content (as a Drive control) and linear material allowing you to push the tubes for a significantly saturation. Range: 0-100.

4-Pre: Activates the preamp stage emulation of the plugin.

5- EQ BYP: bypasses (Led on) the EQ section of the plugin.

6- Spread: This knob controls the balance between the full MONO (M) and SIDE (S) signal.

7- Output: This knob is an output gain control ranging from -24dB to +24dB.

8-Right/Side Input-Output Meters: Displays the input-output levels (Right/Side) of the plugin. Range IN-OUT: -36dB to +0dB.

9-11-15 Low/Mid/High Frequency: The Low, Mid, and High controls manipulate the three EQ bands, but in a way that adds more dynamic, harmonic content the higher the EQ is set. NOTE: the Mid control covers a massive amount of territory while the Low and High controls are much narrower in comparison.

10-Mid Shift: alters the response of the Low and Mid controls, essentially assigning the low mids to either control.

NOTE: M and S buttons are mutually exclusive, this doesn't allow you to make changes to both the Mid and Side channels at the same time.

12- M button: when the MID button is selected, EQ processing is applied to the center of your soundstage.

13- Stereo button: When this button is enabled, the input signal to the plugin is split into two processing channels, Left & Right. The signal is 'summed' back to Stereo at the plugin's output.

14-S button: when the SIDE button is selected, processing is applied to the edges of your soundstage.

NOTE: M and S buttons are mutually exclusive, this doesn't allow you to make changes to both the Mid and Side channels at the same time.

16- Vintage switch: toggles between a "modern" mode (more hifi sound), and a "vintage" mode (an old school sound, more darker)

17- Air: boosts the 'ultra' high frequencies

3.3. INDIGO STEREO SHUFFLING PROCESSOR

Indigo Stereo Shuffling Processor is a Stereo image processing tool characterized by switchable High-Pass and Low-pass filters with a 3 or 12 dB/oct slope and a Tube Preamp section equipped with two different emulations.

This is an ambitious and unusual plugin that pays homage to two different units, dusting off some concepts and techniques that are perhaps a bit outdated today but are part of the history and evolution of the recording world.

1) The first unit we sampled for this plugin is made entirely in Italy, designed and built by Marco Bosisio for Tesla Audio Laboratories (<http://www.teslaeng.it>). It is a high-pass and low-pass tube LC filter (inductor-capacitor) with buffered output.

Both HP and LP filters normally affect the stereo program, but they can also be routed on the Mid or Side components of the signal. In particular, used in this mode the HP filters operates as a very effective passive elliptical LC filter that comes in handy in both its 3 and 12dB/oct slopes. In order to provide maximum versatility to the user, we added a low-pass version of the same filter as well. TIP: if you're mastering for vinyl, these types of filters definitely come in useful.

2) The second unit is our take on a transformer-based, valve-buffered stereo processor designed to correct the typical issues of certain stereo mic techniques. Usually, this concept is often associated with the term 'shuffling' invented by Alan Blumlein in the early 1930s; hence the name Stereo 'Shuffling' Processor.

Its 10-step Stereo Field Manipulator allows you to exploit an emulation of the original Blumlein's shuffler processor, the notable 'Spreader' circuit developed for popular '60s British tube consoles, plus the emulation of an entirely new stereo correction technique for crossed cardioids, ORTF, and NOS arrays.

NOTE: The technique of spreading low frequencies across the stereo field is completely at odds with the way mastering for vinyl generally works: use with care!

Moreover, we have complemented the original four modes with six intermediate ones (1,2,4,6,7,9) to allow a smooth transition from one to the other.

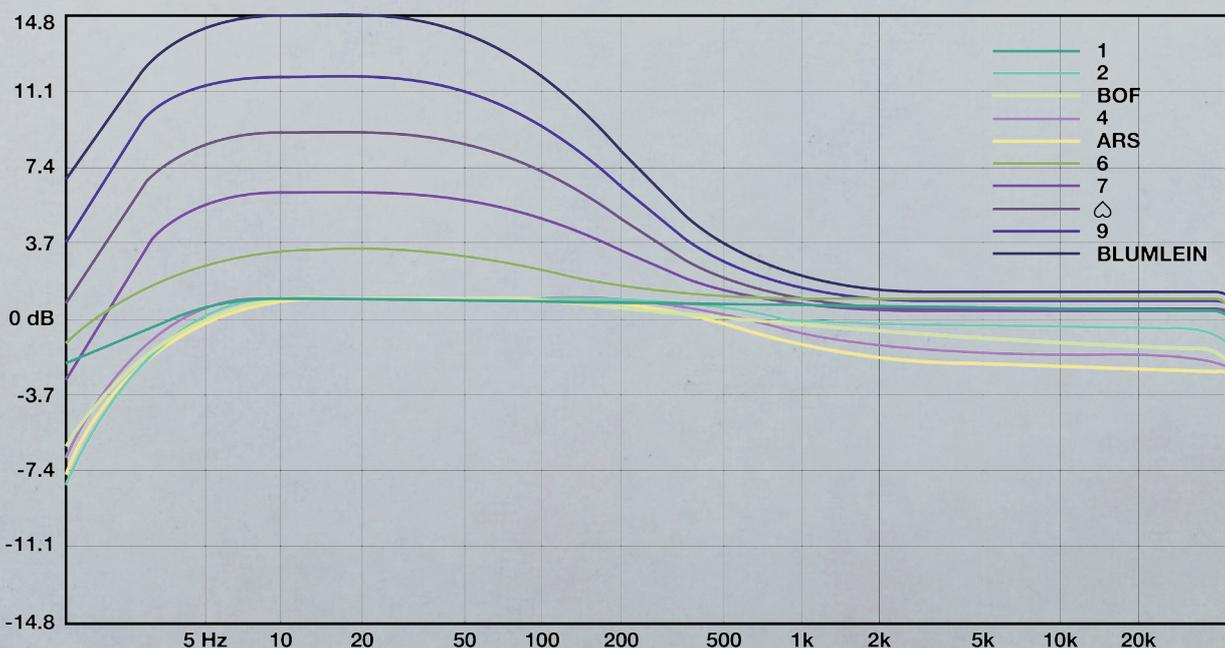


Fig.1
The ten modes of the Stereo Field manipulator control

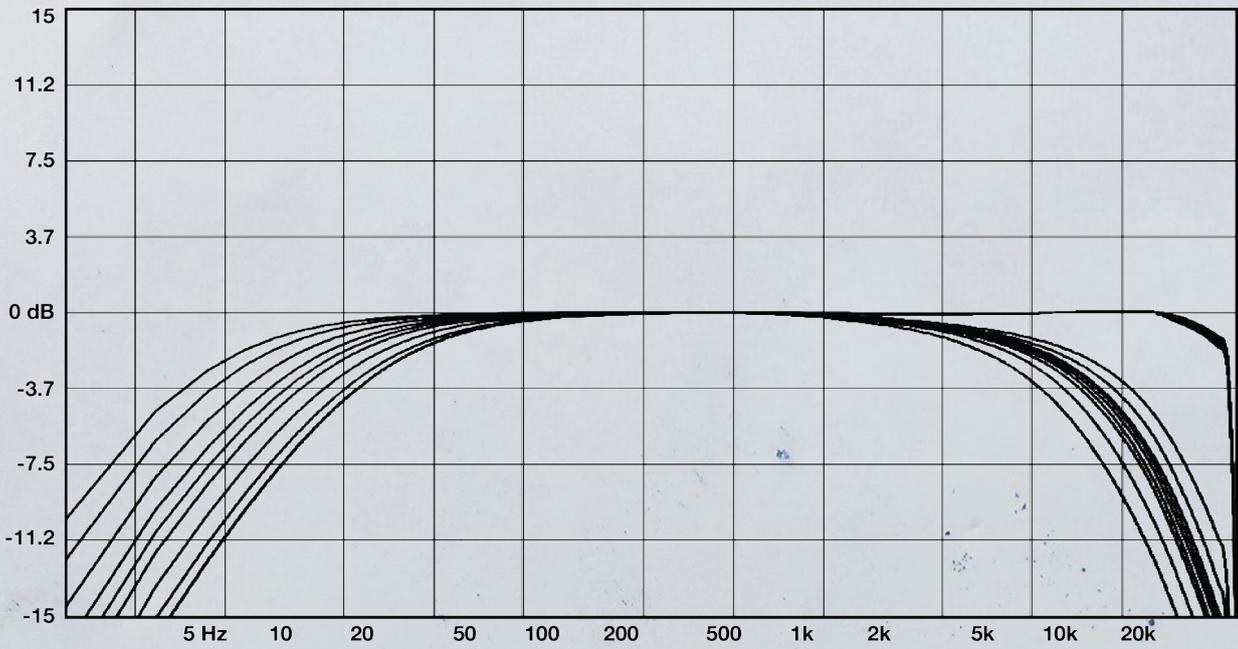


Fig.2
hp1-lp1
12 dB oct

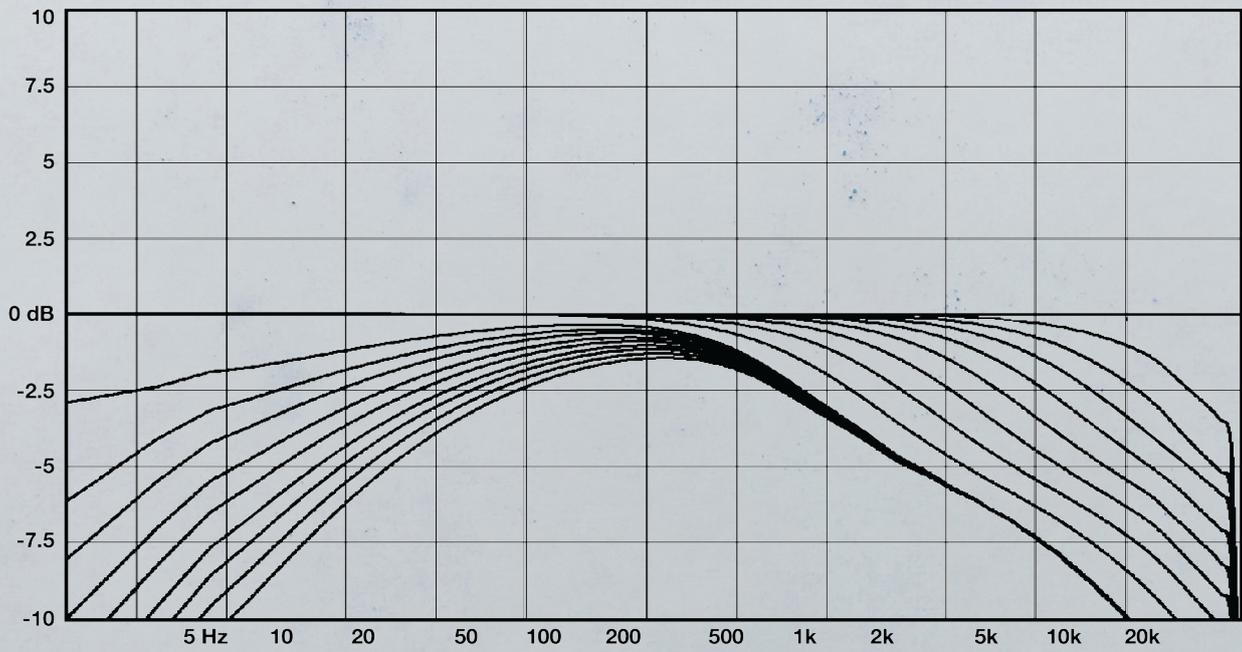


Fig.3
hp2-lp2
3dB oct

3.3.1. STEREO SHUFFLING PROCESSOR - Controls



1-Left/Right Output Meters: Displays the output levels (Left-Right) of the plugin. Range OUT: -36dB to +0dB.

2-HP1/HP2 Activation buttons: These are mutually exclusive buttons; Activate (Led On) the Highpass filter HP1 with a 12 dB/oct slope or the Highpass filter HP2 with a 3 dB/oct slope.

3- M button (Highpass filters): When this M (MID) button is selected, HP1/HP2 processing is applied to the center of your soundstage.

4- Stereo button (Highpass filters): When this button is enabled, HP1/HP2 processing is split into two processing channels, Left & Right. The signal is 'summed' back to Stereo at the filters plugin's output.

5- S button (Highpass filters): When the S (SIDE) button is selected, HP1/HP2 processing is applied to the edges of your soundstage.

6- PreA/OFF/PreB: These are mutually exclusive buttons; The Pre A activates (Led On) the Tube preamp emulation derived from the first emulated unit. The Pre B activates (Led On) the second Tube preamp emulation. The button in the middle bypasses (Led On) the preamp section.

7- Stereo Field Manipulator button: Activates the Stereo Field Manipulator control.

8- M button (Lowpass filters): When this M (MID) button is selected, LP1/LP2 processing is applied to the center of your soundstage.

9- Stereo button (Lowpass filters): When this button is enabled, LP1/LP2 processing is split into two processing channels, Left & Right. The signal is 'summed' back to Stereo at the filters plugin's output.

10- S button (Lowpass filters): when the S (SIDE) button is selected, LP1/LP2 processing is applied to the edges of your soundstage.

11-LP1/LP2 Activation buttons: mutually exclusive buttons; Activate (Led On) the Lowpass filter LP1 with a 12 dB/oct slope or the Lowpass filter LP2 with a 3 dB/oct slope.

12-Mid/Side Output Meters: Displays the output levels (Mid-Side) of the plugin. Range OUT: -36dB to +0dB.

13- High Pass Filters Frequency range (Hz):

HP1: 17 to 65 Hz (12 dB/oct), Off (the first knob step bypasses the HP1 filter).

HP2: 5 to 120 Hz (3 dB/oct), Off (the first knob step bypasses the HP2 filter).

14- Stereo Field Manipulator: 10-step control to manipulate the stereo image, each mode included in this powerful control offers interesting solutions originally used to correct inherent weaknesses in a variety of conventional stereo systems and mic techniques. Details (knob steps):

1: This is the softer version (+0.5dB) of the Mode 3 (BOF) EQ curve.

2: This is the intermediate version (+1 dB) of the Mode 3 (BOF) EQ curve.

3 (BOF): This processing mode is an evolution of a shuffling technique developed from an original circuit launched on the market in the 1990s, recommended as one of the best options when compensating for image errors in pan-potted stereo mixes.

4: This is the intermediate version (approx +2dB) of the Mode 5 (ARS) EQ curve.

5 (ARS): A 'Spreader' circuit mode developed for the popular British valve consoles of the 1960s. Based on a completely different processing scheme from those devised by Blumlein (although it used quite similar technology) it was designed to correct and improve the imaging on stereo speaker systems.

6: This is the softer version (+3.5dB) of the Mode 8 (♡) EQ curve.

7: This is the intermediate version (approx +7dB) of the Mode 8 (Symbol) EQ curve.

8 (♡): This mode activates a 'new' shuffling technique included in the original sampled unit, this is intended to compensate for various shortcomings in crossed-cardioid recordings which are usually accused of lacking "spaciousness". It's a Low-Frequency Equalisation at approx 20 Hz with 8 dB of boost on the Side.

9: This is the intermediate version (approx +12dB) of the Mode 10 (Blumlein) EQ curve.

10: This Blumlein mode is intended for use with closely spaced omni mics.

NOTE: Please refer to PIC1 for more details

15-Low Pass Filters Frequency range (kHz):

LP1: 18.2 to 9.3 kHz (12 dB/oct), Off (the first knob step bypasses the LP1 filter).

LP2: 40 to 1.8 kHz (3 dB/oct), Off (the first knob step bypasses the LP2 filter).

16-Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB of the Left Channel, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (Lamp=OFF), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

17- Spread: This knob controls the balance between the full MONO (M) and SIDE (S) signal.

18- Output: This knob is an output gain control ranging from -24dB to +24dB.

3.4. INDIGO OPTO-COMPRESSOR (MONO) INDIGO STEREO OPTO-COMPRESSOR

The Indigo Opto Comp dual-Mono and Stereo versions are equipped with 3 different dynamics processors (Mode):

A: derives from the mastering edition of a 'vintage style' Stereo analog optical compressor (manufactured by a renowned Canadian company) hand-made in the '70s using Class A discrete transistor circuitry and classic input and output transformers.

B: derives from a modern optical mastering limiter/compressor, handcrafted in California and based on classic designs of the early '60s. Simply put, it's thick, warm, and it packs a huge tube-y character, and could make a mix that's as flat as a board feel ultra-deep and three dimensional. In short, it's a must-have if you need versatility and solid frequency response during mastering, mixing, or post production.

C: here is where things get fun. This is a 'Frankenstein' compressor we created by merging the main characteristics of the previous two models into a single, on-steroids, hefty emulation.

3.4.1. OPTO-COMPRESSOR (MONO) CONTROLS



1- Input-Output Meters: Displays the Input-Output levels of the plugin. Range IN-OUT: -38dB to +0dB.

2- Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

3- Compressor modes: This control allows you to select between 3 different and mutually exclusive compression modes; First knob step (OFF) bypasses the compressor.

4- Indigo LED: Shows the INPUT signal level of the plugin.

5- Filter: This control sets the cut frequency of a very gentle 1-pole high-pass filter inserted in the side-chain path. Generally, the higher the frequency, the smaller the amount of gain reduction, since less of the low frequencies will be affecting the Compressor action. In the leftmost position (labeled '0'), the filter is bypassed.

6- Output: This knob is an output gain control ranging from -24dB to +24dB.

7- Gain reduction meter: this meter displays the gain reduction level applied by the compressor. Range : -46dB to +0dB

8- Ratio: This knob sets the compression ratio according to the selected compressor model (A/B/C).

A: S – 1.5:1 – 2:1 – 4:1 – 8:1 – 20:1(LIM);

B: S – 3:1 – 10:1(LIM);

C: S – 3:1 – 10:1(LIM);

NOTE: S means smooth, it is the default and unique compressor ratio of one of the most famous tube dynamic processors by Acustica...this compression ratio is characterized by an extremely musical, gentle and very characteristic curve.

9- Shmod: This alters the shape of the attack envelope, allowing you to fine-tune the attack behavior to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives you the fastest setting. Going from 1 down to 0, a lookahead function is enabled. The global range of the lookahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

10- Preamp selector: Use this to select the desired preamp; A1-A2 (from model A compressor) B1-B2-B3 (from model B compressor)

11- SOA control: An acronym derived from 'safe operating area'; This is a gain control added to find the sweetspot of the compressor (comfort zone) so that the attack and release times always work properly and consistently even with 'weak' signals. An Overflow LED has been added to this control, this warns about possible clipping and unpredictable behavior due to excessive input levels to the compressor.

12- Mix: This controls the proportion between the original (dry) and 'effected' (wet) signal. In other words, it lets you balance the compressed with the uncompressed signal. Range: 0% to 100%.

13- Attack: The attack time control of the compressors.

Values:

- A: 17mS 21mS 30mS 60mmS 63mS

- B: 45mS

- C: 17mS 21mS 30mS 60mmS 63mS

14- Release: Release time control of the compressors.

Values:

- A: 40mS 50mS 1.389S 2.349S 9S

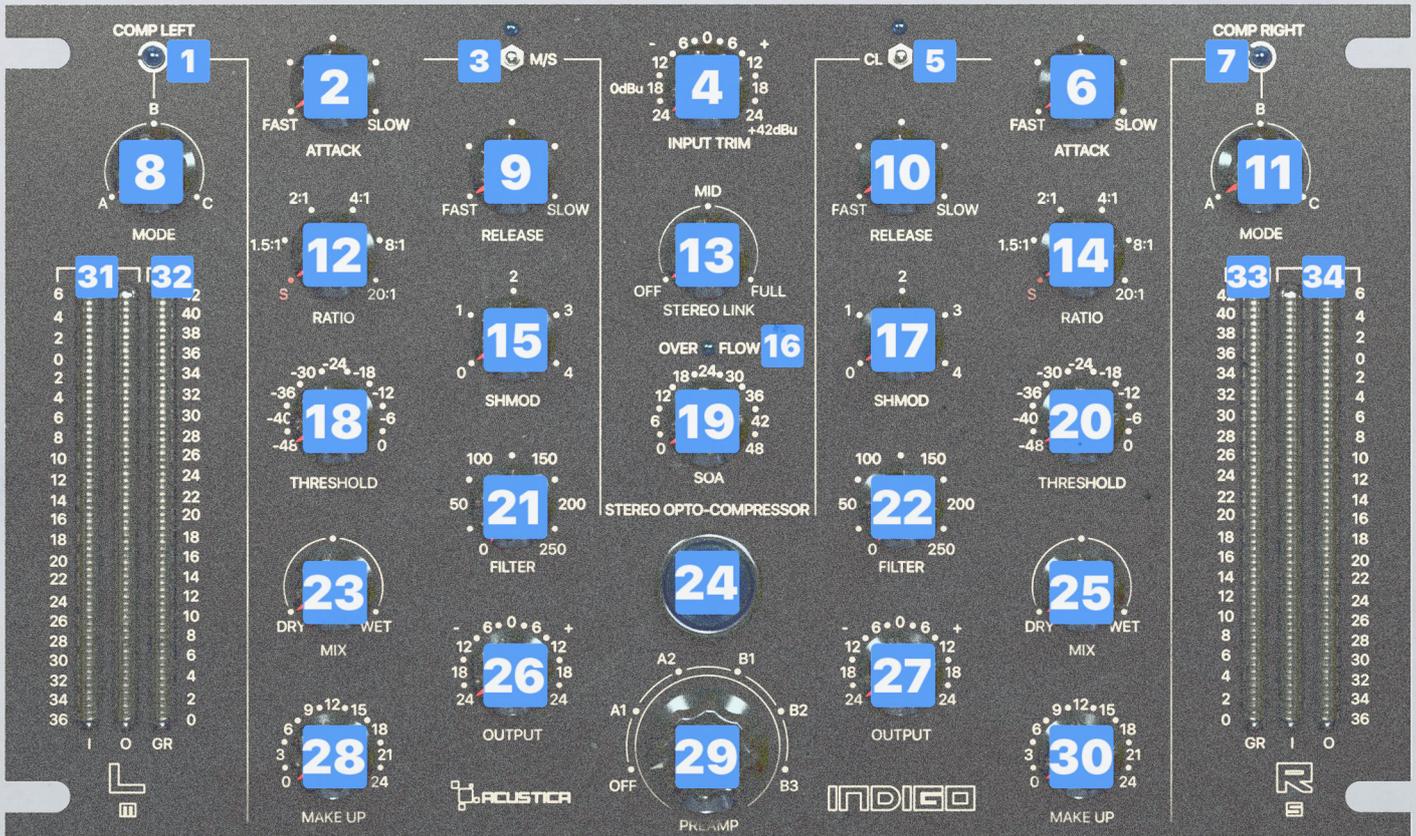
- B: 250mS

- C: 40mS 50mS 1.389S 2.349S 9S

15- Threshold: Sets the threshold of the compressor (range: -48 dB to + 0 dB).

16- Make-up gain: Compensates for the compressor's gain reduction. Gain range: from 0 dB to +24 dB.

3.4.2. STEREO OPTO-COMPRESSOR CONTROLS



1- Comp Left: Activates the compressor on the Left Channel

2- Attack (Left Channel): The attack time control of the compressor (Left Channel).

Values:

- A: 17mS 21mS 30mS 60mmS 63mS

- B: 45mS

- C: 17mS 21mS 30mS 60mmS 63mS

3-M/S: This button allows you to enable the MID-SIDE configuration of the plug-in; when bypassed, the plug-in operates in LEFT-RIGHT mode (default).

4- Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. The control sets the input level from -24dB to +24dB, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed (OFF), the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim knob.

5-CL: This switch links the controls of left and right channels.

6- Attack (Right Channel): The attack time control of the compressor (Right Channel).

Values:

- A: 17mS 21mS 30mS 60mmS 63mS

- B: 45mS

- C: 17mS 21mS 30mS 60mmS 63mS

7- Comp Right: Activates the compressor on the Right Channel

8- Compressor modes (Left Channel): This control allows you to select between 3 different and mutually exclusive compression modes in the Left Channel; First knob step (OFF) bypasses the compressor.

9- Release (Left Channel): release time control of the compressors on the Left Channel.

Values:

- A: 40mS 50mS 1.389S 2.349S 9S

- B: 250mS

- C: 40mS 50mS 1.389S 2.349S 9S

10- Release (Right Channel): release time control of the compressors on the Left Channel.

Values:

- A: 40mS 50mS 1.389S 2.349S 9S

- B: 250mS

- C: 40mS 50mS 1.389S 2.349S 9S

11- Compressor modes (Right Channel): This control allows you to select between 3 different and mutually exclusive compression modes in the Right Channel; First knob step (OFF) bypasses the compressor.

12- Ratio (Left Channel): This knob sets the compression ratio according to the selected compressor model (A/B/C).

A: S – 1.5:1 – 2:1 – 4:1 – 8:1 – 20:1(LIM);

B: S – 3:1 – 10:1(LIM);

C: S – 3:1 – 10:1(LIM);

NOTE: S means smooth, is the default and unique compressor ratio of one of the most famous tube dynamic processors by Acustica...this compression ratio is characterized by an extremely musical, gentle and very characteristic curve.

13- Stereo Link: Use this control to link or unlink the response of the left/right channels when working on a stereo source (from OFF to Full).

14- Ratio (Right Channel): This knob sets the compression ratio according to the selected compressor model (A/B/C).

A: S – 1.5:1 – 2:1 – 4:1 – 8:1 – 20:1(LIM);

B: S – 3:1 – 10:1(LIM);

C: S – 3:1 – 10:1(LIM);

NOTE: S means smooth, is the default and unique compressor ratio of one of the most famous tube dynamic processors by Acustica...this compression ratio is characterized by an extremely musical, gentle and very characteristic curve.

15- Shmod (Left Channel): This alters the shape of the attack envelope, allowing you to fine-tune the attack behavior to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives you the fastest setting. Going from 1 down to 0, a lookahead function is enabled. The global range of the lookahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

16- Over Flow led: The SOA Overflow LED; This led warns about possible clipping and unpredictable behavior due to excessive input levels to the compressor using SOA control (19).

17- Shmod (Right Channel): This alters the shape of the attack envelope, allowing you to fine-tune the attack behavior to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives you the fastest setting. Going from 1 down to 0, a lookahead function is enabled. The global range of the lookahead goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

18- Threshold (Left Channel): Sets the threshold of the compressor in the Left Channel (range: -48 dB to + 0 dB).

19- SOA control: An acronym derived from 'safe operating area'; This is a gain control added to find the sweet spot of the compressor (comfort zone) so that the attack and release times always work properly and consistently even with 'weak' signals. An Overflow LED (16) has been added to this control, this warns about possible clipping and unpredictable behavior due to excessive input levels to the compressor.

20- Threshold (Right Channel): Sets the threshold of the compressor in the Right Channel (range: -48 dB to + 0 dB).

21 – Filter (Left Channel): This control sets the cut frequency of a very gentle 1-pole high-pass filter inserted in the side-chain path. Generally, the higher the frequency, the smaller the amount of gain reduction, since less of the low frequencies will be affecting the Compressor action. In the leftmost position (labeled '0'), the filter is bypassed.

22 – Filter (Right Channel): This control sets the cut frequency of a very gentle 1-pole high-pass filter inserted in the side-chain path. Generally, the higher the frequency, the smaller the amount of gain reduction, since less of the low frequencies will be affecting the Compressor action. In the leftmost position (labeled '0'), the filter is bypassed.

23- Mix (Left Channel): This controls the proportion between the original (dry) and 'effected' (wet) signal. In other words, it lets you balance the compressed with the uncompressed signal.

Range: 0% to 100%.

24- Indigo LED: shows the INPUT signal level of the plugin.

25- Mix (Right Channel): This controls the proportion between the original (dry) and 'effected' (wet) signal. In other words, it lets you balance the compressed with the uncompressed signal.

Range: 0% to 100%.

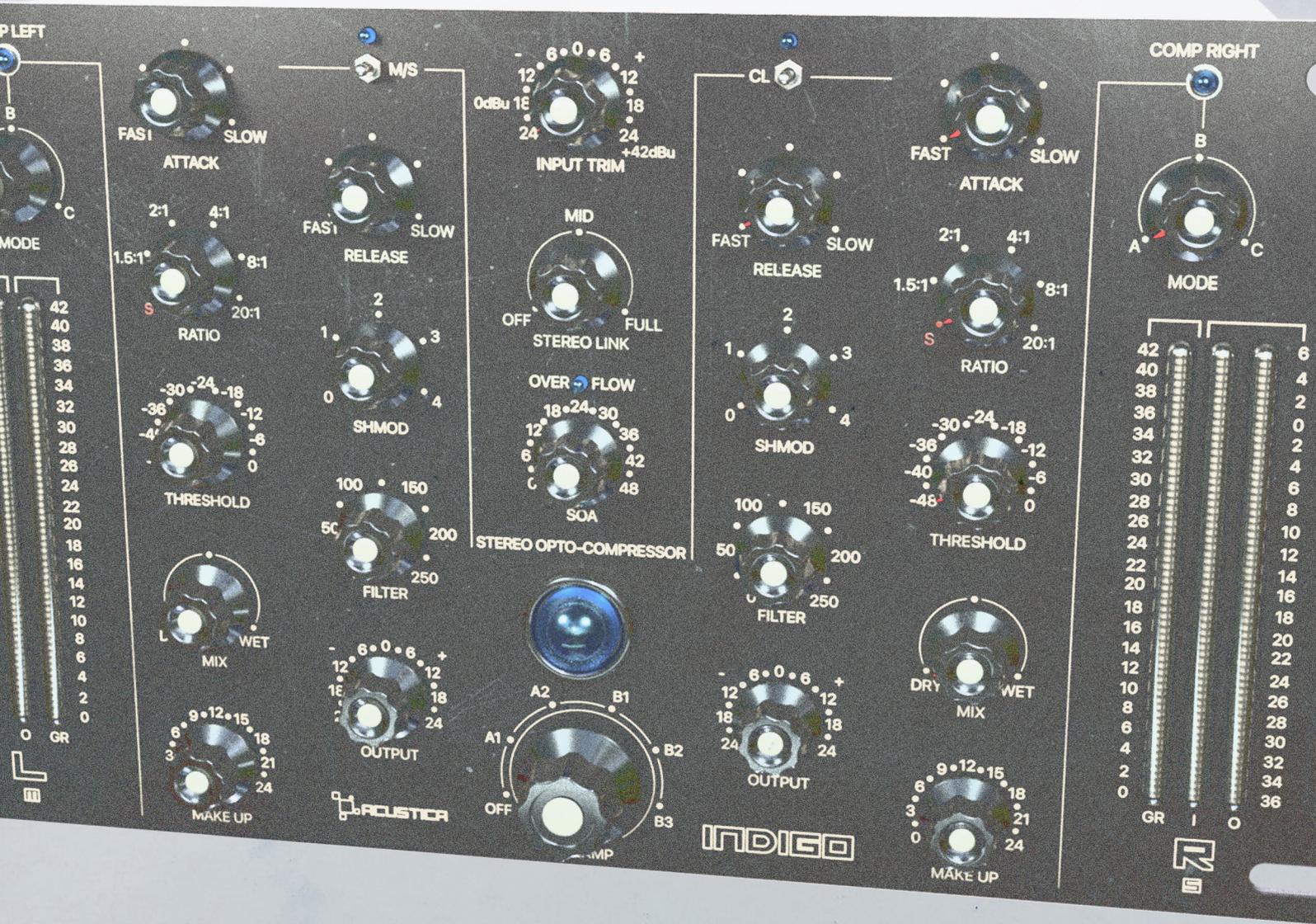
26- Output (Left Channel): This knob is an output gain control of the Left compressor ranging from -24dB to +24dB.

27- Output (Right Channel): This knob is an output gain control of the Right compressor ranging from -24dB to +24dB.

28- Make-up gain (Left Channel): Compensates for the compressor's gain reduction in the Left Channel. Gain range: from 0 dB to +24 dB.

29 - Preamp selector: Use this to select the desired preamp; A1-A2 (from model A compressor) B1-B2-B3 (from model B compressor)

30- Make-up gain (Right Channel): Compensates for the compressor's gain reduction in the Right Channel. Gain range: from 0 dB to +24 dB.



4.1. TECHNICAL SUPPORT

Technical support is exclusively provided via our dedicated 'Freshdesk' platform. Please visit our website to learn more.

4.2. TROUBLESHOOTING AND BUG REPORT

We are constantly improving our products and adding new features. On-going issues, bugs, and rare crashes can still be possible. If you are experiencing problems with your product, please head over to our website and visit the dedicated knowledge base section. Many answers have already been answered, and ready-to-use solutions can be found there.

4.3. COPYRIGHTS AND CREDITS

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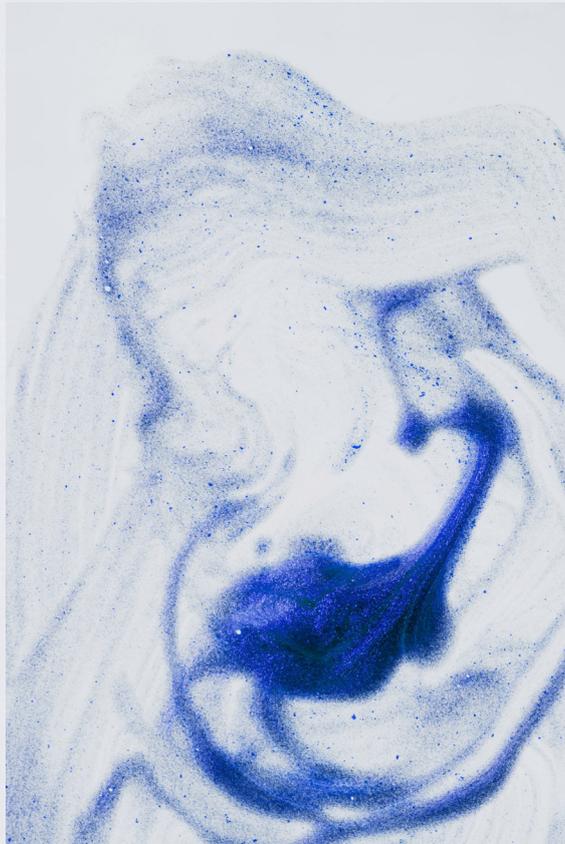


Indigo is a deep color, close to the color wheel blue (a primary color in the RGB color space), as well as to some variants of ultramarine, based on the ancient dye of the same name.

The word “indigo” comes from the Latin for Indian as the dye was originally exported to Europe from India.

It is traditionally regarded as a color in the visible spectrum, as well as one of the seven colors of the rainbow: the color between blue and violet; however, sources differ as to its actual position in the electromagnetic spectrum.

The first known recorded use of indigo as a color name in English was in 1289.



Indigofera tinctoria and related species were cultivated in **East Asia, Egypt, India, and Peru** in antiquity.

The **Ancient Greek** term for the dye was “Indian dye”, which, adopted to Latin (second declension case) as *indicum* or *indico* and via Portuguese, gave rise to the modern word indigo.

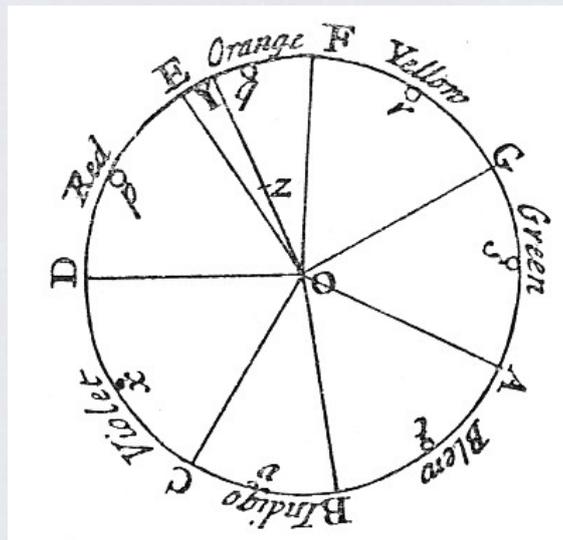
Spanish explorers discovered an American species of indigo and began to cultivate the product in **Guatemala**. The **English** and **French** subsequently began to encourage indigo cultivation in their colonies in the West Indies.

In **North America**, indigo was introduced by Eliza Lucas into colonial South Carolina, where it became the colony’s second-most important cash crop (after rice).

Blue dye can be made from two different types of plants: the indigo plant, which produces the best results, and from the woad plant *Isatis tinctoria*, also known as pastel.

The Early Modern English word indigo referred to the dye, not to the color (hue) itself, and indigo is not traditionally part of the basic color-naming system.

Isaac Newton introduced indigo as one of the seven base colors of his work. In the mid-1660s, when Newton bought a pair of prisms at a fair near Cambridge, the East India Company had begun importing indigo dye into England, supplanting the homegrown woad as the source of blue dye. In a pivotal experiment in the history of optics, the young Newton shone a narrow beam of sunlight through a prism to produce a rainbow-like band of colors on the wall. In describing this optical spectrum, Newton acknowledged that the spectrum had a continuum of colors, but named seven: "The original or primary colours are Red, yellow, Green, Blue, & a violet purple; together with Orange, Indico, & an indefinite variety of intermediate gradations." He linked the seven prismatic colors to the seven notes of a western major scale, as shown in his color wheel, with orange and indigo as the semitones.





Like many other colors (orange, rose, and violet are the best-known), indigo gets its name from an object in the natural world—the plant named indigo once used for dyeing cloth (see also Indigo dye).

The color “**electric indigo**” is a bright and saturated color between the traditional indigo and violet. This is the brightest color indigo that can be approximated on a computer screen; it is a color located between the (primary) blue and the color violet of the RGB color wheel.

The web color blue violet or **deep indigo** is a tone of indigo brighter than pigment indigo, but not as bright as electric indigo.

The color pigment indigo is equivalent to the **web color indigo** and approximates the color indigo that is usually reproduced in pigments and colored pencils.

The color of **indigo dye** is a different color from either spectrum indigo or pigment indigo. This is the actual color of the dye. A vat full of this dye is a darker color, approximating the web color midnight blue.

