DESERT

ACUSTICA


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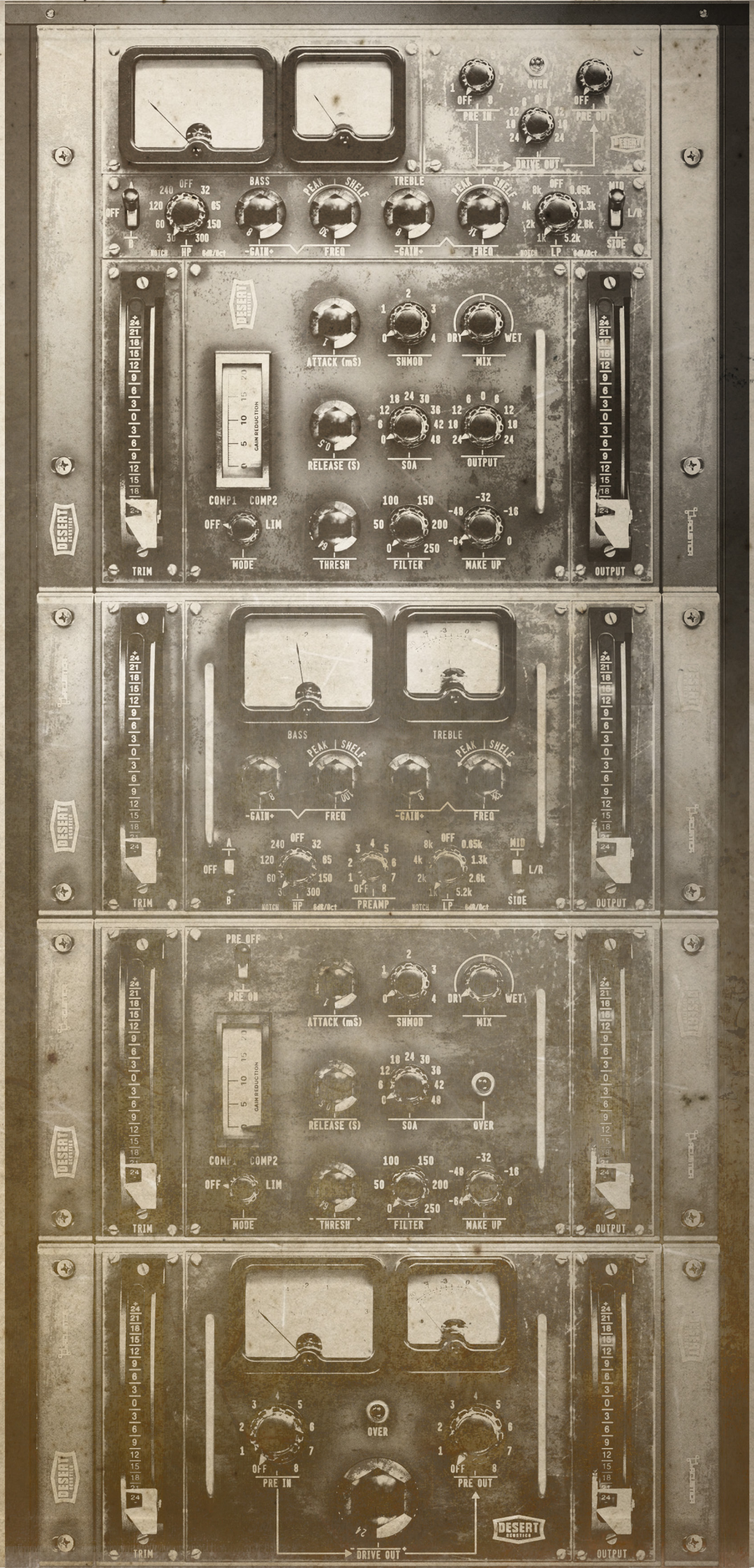
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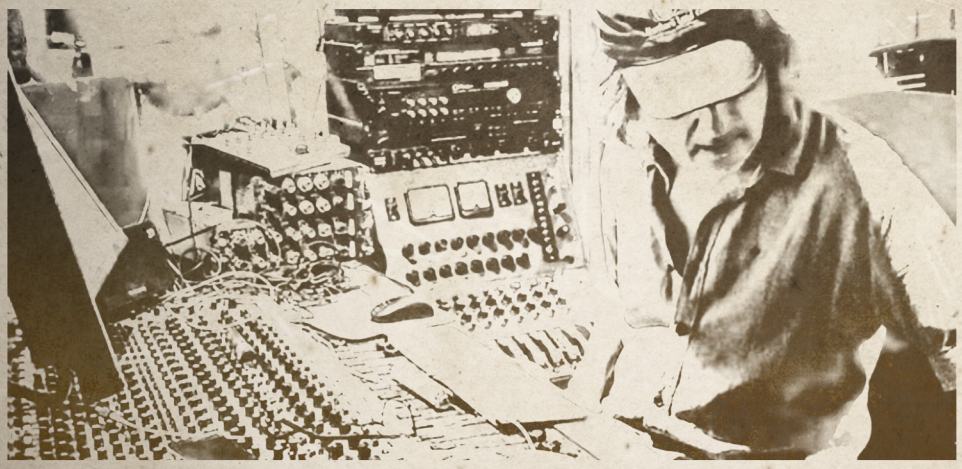
1
INTRODUCTION

Thank you for purchasing Desert. To get the most out of your new plugin suite, please take the time to read this user manual carefully.

1.1
OVERVIEW

Desert is a suite consisting of four different plug-ins embodying a unique, recapped recording/mixing desk from the early 1960s, and other rare gear of the same brand that came from a recording studio located in Lagos, Nigeria, owned by a famous British record label.
Desert is the first in a new series of 'Boutique Collection' Acqua plugins that aims to reproduce the essence of unique gear, those elusive, extremely hard to find devices, of which very few units were ever built and/or whose traces have almost been lost in the mist of time.
The centerpiece of this project is the recreation of an iconic vintage console module assembled with the best elements that British technology offered at the time, sampled thanks to the invaluable contribution of °Zarma Studio (**www.zarmastudio.com**) and music producer, composer and sound engineer Sodi Marciszewer, the owner of this priceless equipment.



1.1.1
DETAILS

The mixing/tracking console carries serial number #100 and was developed at a time when record labels maintained their own recording studios, going as far as designing and building most of their recording equipment. This fairly simple console has eight channels, each delivering a preamp built around early Germanium transistor technology and a passive two-band shelf equalizer. The Desert preamplifier section and the Model A EQ are derived from these circuit blocks.
Despite its fairly rudimentary appearance, the stroke of genius of this machine consists in its modular structure, one that allows you to set up different configurations depending on the intended use of the console. Unlike the current standard for professional audio equipment, this desk is designed with unbalanced connections, as was often the case back then, mostly because in any given recording studio all the components were tightly connected with each other in a perfectly controlled environment and hooking up external gear to this 'ecosystem' was an extremely rare occurrence.

The harmonic content generated by this series of Germanium input and output preamplifiers can reach astonishing levels. For this reason, unlike any other Acqua plugin suites by Acustica, we decided to introduce in Desert the possibility to combine the eight Input amps with the eight different Output amps, plus we added a Drive control. Any engineer and sound creator will immediately be excited by the possibilities when intuitively playing with these various, very simple settings, that allow you to produce the inimitable germanium circuit distortion.

In Sodi's words:

'I was able to acquire this console from a mythical recording studio in Lagos, Nigeria. There, during a session I could notice in a dark and secluded place this monster lurking from ancient times. I was well aware of its potential: I knew that she was quietly waiting for someone who would take care of her! I had the opportunity to work in such studios thanks to my relationship with the Nigerian icons Fela Kuti and Femi Kuti for whom I produced, recorded and mixed many albums. By continuing my musical commitments in these unique places, I also had the deep joy of discovering other elements which employed the same technology... Namely I found some stereo equalizers and opto compressors from another mastering console of the same brand!

After travelling a long road to carry all these units back home, I started a deep investigation with the view to understand their design, trying to track down the original germanium transistors and bring everything back to life, greatly aided in this task by the experience and skills of °POM Audio Design.
After I deciphered the operation and philosophy of this console, equipped with germanium preamps and passive equalizers, I had to go in search of many original components in order to achieve the original sound down to the finest detail. This long treasure hunt was very tedious, but also fun in a way! I met a few collectors that were in possession of these kind of rare items; they agreed to share some of the last existing pieces with other enthusiasts like me, and at the same time they made me understand quite quickly that they didn't even really do this for the money... in the end that simply means that the equipment to be restored must be really worth it! So this is how I found myself describing my quest to experts in old electronic components whose interests are vintage air navigation communication devices and very old submarines.
We were then able to undertake the restoration of this console thanks to the team of technicians and assistants from the Zarma studio.
We had the opportunity to do many tests, which allowed us to also adapt it to "line input" mode and also to be able to add optional attenuators, enabling us to also work with current digital levels! Over the following years, many musical projects that have taken place in my studio www.zarmastudio.com were able to benefit from the exceptional sound these machines can deliver.

Isn't it great that today's technology can now bring these unique colors from the past to everyone?

THE TIME HAS COME TO BE ABLE TO TURN THIS INIMITABLE SOUND INTO A PLUG-IN SUITE!

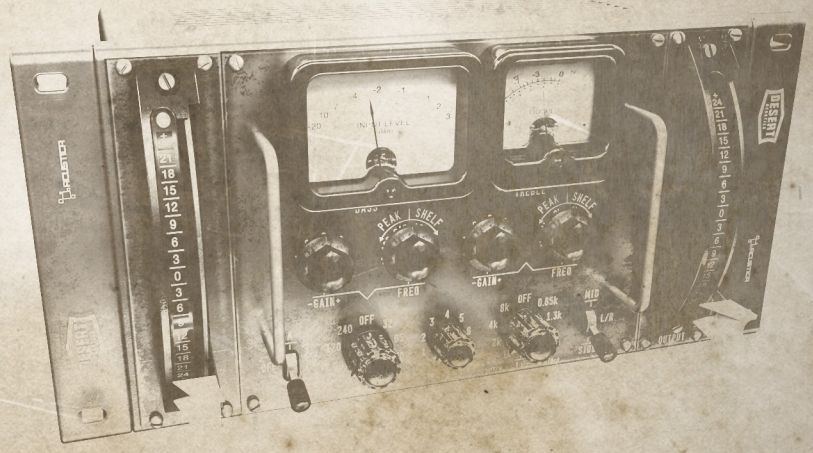
1.1.2 A BIT OF HISTORY

During the 60s/70s, most foreign-owned record companies doing business in Africa considered the continent primarily as an export market. In West Africa, mainly two famous British record labels were strategically interested in releasing records by African musicians. One of the two labels was more active, creating °Afrodisia in Lagos in late 1971, refocusing it from singles to albums in 1973. By the end of the decade, °Afrodisia had released more than 200 albums - from big stars like Fela Kuti to a number of less commercially successful but equally talented artists like Joni Haastrup, Basa Basa Soundz and Afrocult Foundation. The need to create high quality productions and work at their best gave these studios the opportunity to take advantage of the best equipment on the market at the time, employing custom mixing and mastering consoles branded with the same label's name; in the vast majority of cases, to this day there are only very few still in perfect working order.

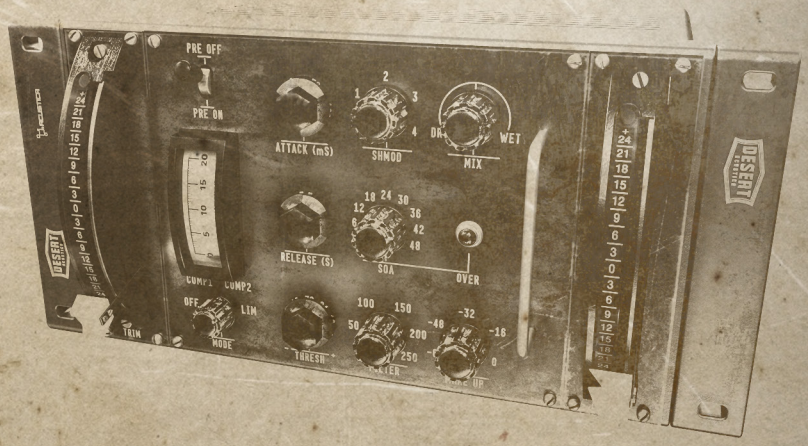
1.2
DESERT SUITE

Desert includes:

- DESERT EQ: Two switchable Equalizers (a 2-band passive EQ derived from an iconic tracking/mixing console from the early 60s and a 2-band passive germanium transistor-based EQ with HP-LP filters originally part of a 60s mastering console) plus eight germanium transistor-based preamps from the eight channels of a unique tracking/mixing console.

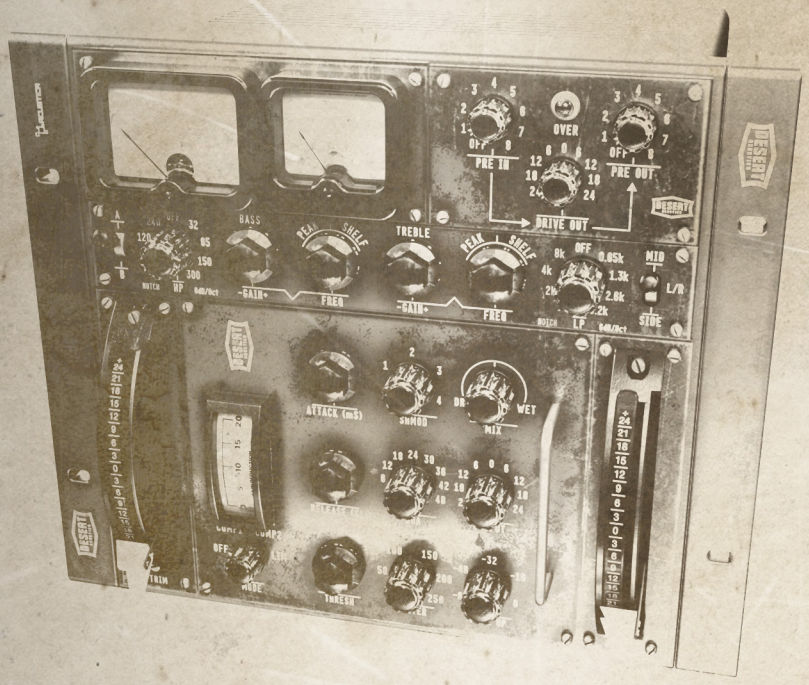


- DESERT COMP: An Opto Compressor / Limiter made in the '60s; featuring 3 different switchable dynamic processor emulations (the original model called COMP 1, a 'Frankenstein mode by Acustica called COMP2 and finally the limiter) with a preamp emulation.



- DESERT PRE: Eight Line-In preamplifiers plus eight Line-Out preamplifiers that can be used individually or in combination to recreate the same sound as the original console, starting from a clear, powerful and colorful sound that can evolve into a range of distortions whose musicality is unmatched.

- DESERT CHANNEL STRIP: Two switchable Passive Equalizers, an Opto Compressor/limiter with 3 different switchable modes, a complete preamp section with a Drive control.



2.1 DOWNLOAD AND AUTHORIZATION

Desert, 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 always 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 (1) (9)	Windows 10 64 bits (1) (9)	macOS 10.13 (1) (9)	macOS 10.15 (1) (9)
CPU	Intel i5 Broadwell 3.1 GHz (2) (8)	Intel i9 Coffee Lake 3.5 GHz (2) (8)	Intel i5 Broadwell 3.1 GHz (2) (8)	Intel i9 Coffee Lake 3.5 GHz (2) (8)
RAM	4 GB of RAM (3)	64 GB of RAM (3)	4 GB of RAM (3)	64 GB of RAM (3)
SSD	It depends on the product (4)	It depends on the product (4)	It depends on the product (4)	It depends on the product (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) Intel i7/i9 X and Xeon processors need CORE 16 or superior. 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
(8) For Apple Silicon (ARM) computers, check compatibility before purchasing. AMD processors are not officially supported.
(9) For other operating systems, check compatibility before purchasing using the trial version.

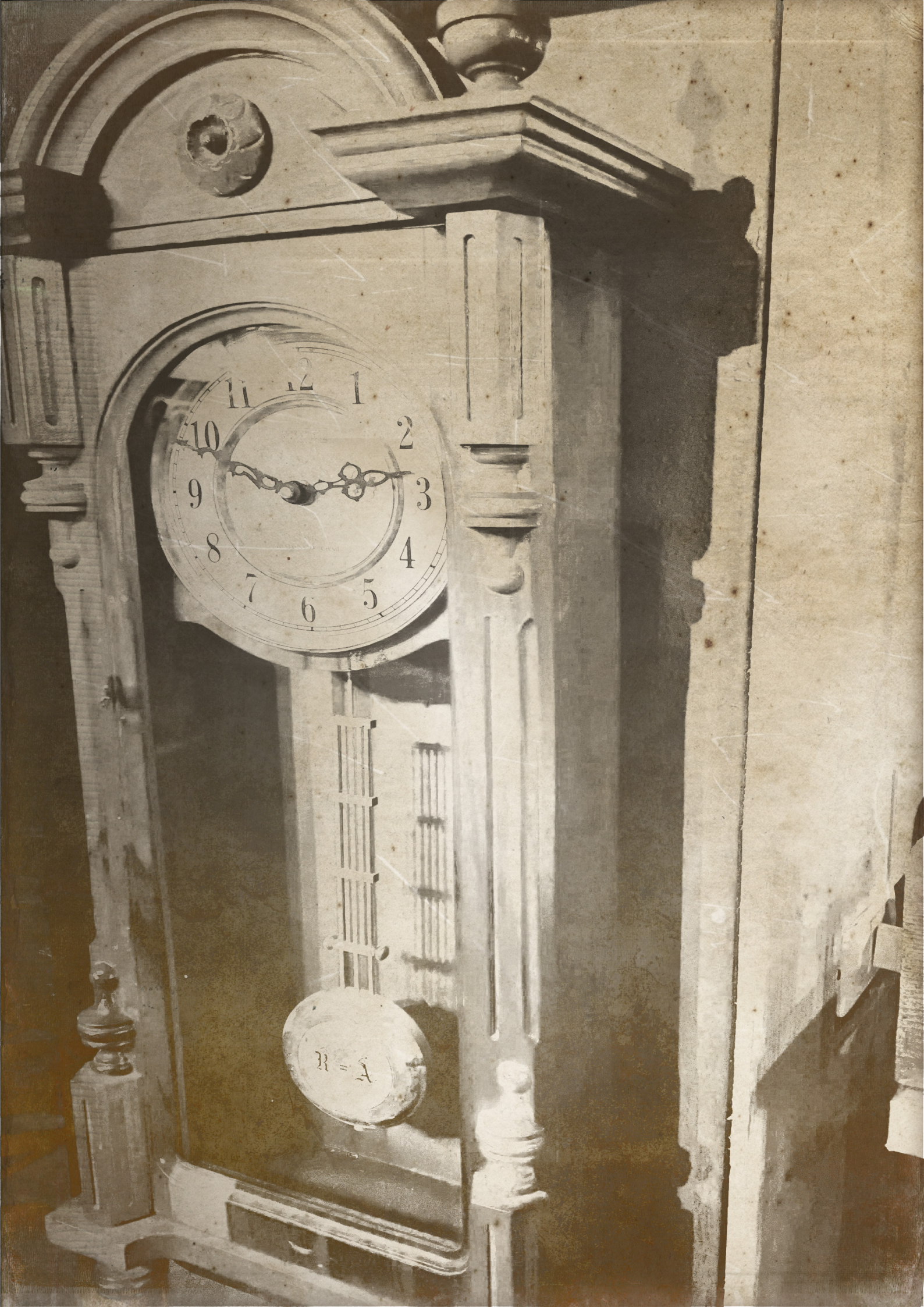
IMPORTANT: Genuine Apple device with a valid serial number or valid volume ID on Windows operating systems is mandatory.
IMPORTANT: It is highly recommended to make a complete backup before making changes to your computer systems.
IMPORTANT: Acustica Audio cannot be held responsible for any loss or damage arising directly or indirectly from any error or omission in this manual.

2.3
WHAT IS A ZL PLUGIN

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 Desert suite we recommend that you calibrate your input levels to: -18dBFS = 0dBu. 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.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3.
OPERATION

Desert brings together an authentic collection of extremely rare emulations of vintage British-made units from the early 1960s, made famous in the Pro Audio world by a well-known British record label that built and branded them specifically for their studios around the world.

The Desert suite packs an authentic sampling collection of these ultra-rare modules from mixing and mastering consoles, highly sought-after by collectors worldwide and from which Acustica derived 4 different plugins: a Channel-strip, an EQ, a dual-mono Compressor and a Preamp module.

NOTE: Please keep in mind that for each plug-in in the Desert suite we recommend that you calibrate your input levels to: -18dBFS = 0dBu. In this way you will avoid any unwanted distortion or unpredictable behavior due to excessive input levels.

Below you will find the explanation of each plugin included in this powerful suite.

3.1.
DESERT EQ

The Desert EQ includes two switchable passive EQs plus eight different preamplifier emulations. It represents a tribute to a prestigious and iconic British-made, high-quality audio desk and outboard processors manufacturer.

IMPORTANT: There's more. Don't forget that these are 'vintage' EQs, so don't be alarmed if you see some slightly strange curves or inaccurate gain values appearing in your analyser! This is 60 year old equipment!

In Sodi's words:

These extremely fine and very rare equalizers are absolutely dazzling, thanks to their passive inductance design. There are all kinds of positions where you can get some really interesting tweaks that are unique to their concept...
They display up to 32k in shelf position and even the possibility of boosting or digging in a notch at 30 Hz in the bass! The old °Gardners input and output transformers also guarantee a special tone color.

Let's take a closer look at the EQ models included in Desert:

EQ Model A:

A Two-band (Bass - Treble) passive equalizer that combines smoothness and efficiency derived from a 60s mixing-tracking vintage console manufactured in England. The Low-shelf filter significantly increases or decreases (approx. +/- 8 dB) the amplitude around 50 Hz, while the High-shelf filter significantly increases or decreases (approx. +/- 8 dB) the amplitude of the frequency range around 20 KHz.

EQ Model B:

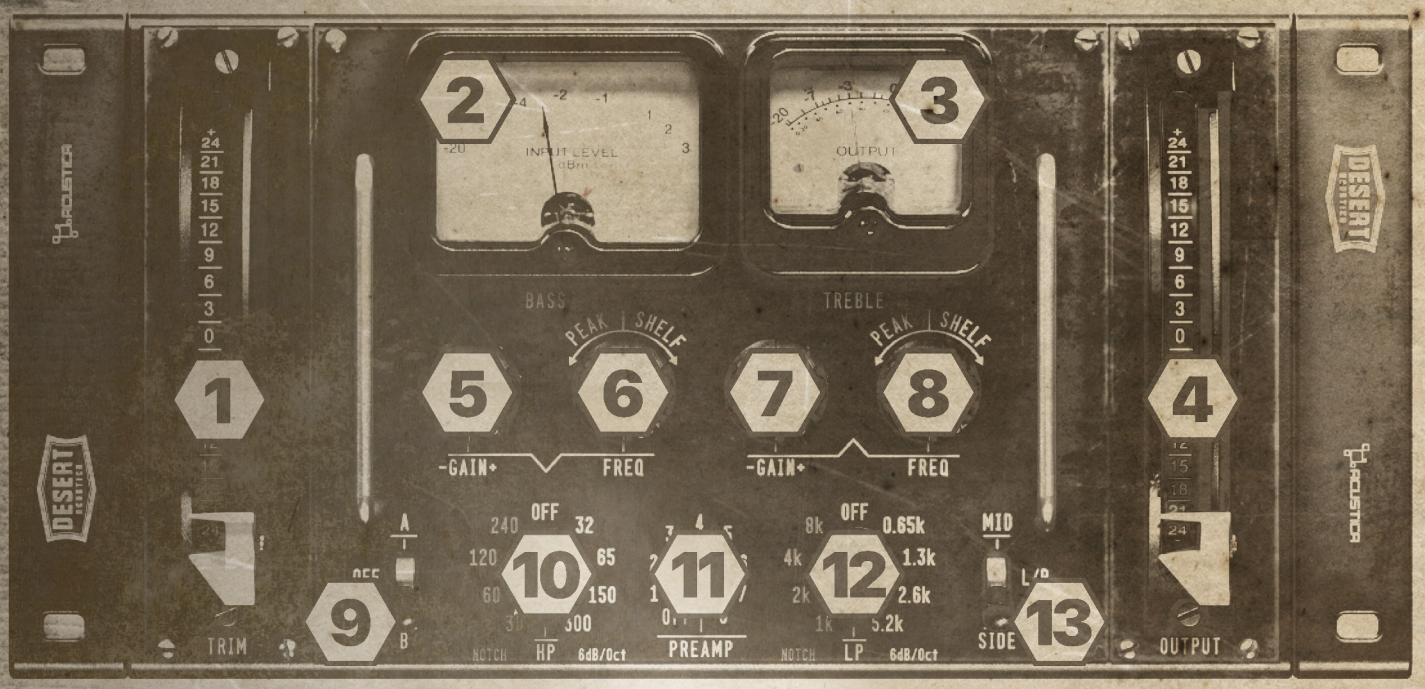
The second Two-band (Bass - Treble) passive equalizer, derived from a 60s Mastering console manufactured in England by the same brand, features different frequency choices and is equipped with a filter section that offers a unique softness and great personality.
NOTE: This version is dual-mono, unlike the original stereo unit.

Filters:

The original Two-band EQ from which we derived EQ B allows you to select different frequencies of high-pass with a roll-off of 6 dB per octave, plus several notches, all within the two Equalization bands. In order to make the plug-in more usable and versatile, Acustica has separated the filter section, which in the plug-in can be operated by two additional knobs; we also introduced a control to switch between L-R, and Mid or Side modes.

Desert EQ includes eight different preamp emulations. More info about preamps at page 23.

3.1.1.
EQ CONTROLS



1- (Input) Trim: A one-slider 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 plugin, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed, the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim slider.

2- Input VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

3- Output VU Meter: Displays the output level of the plugin. Range IN: -20dB to +3dB.

4- Output: This slider is an output gain control of the plugin ranging from -24dB to +24dB.

5- BASS - Gain: This knob is a gain control for the LF band of the EQs A - B ranging from -8dB to +8dB.

6- BASS -Frequency control: Frequency range varies according to the selected EQ model.

Details
-Model A:
50Hz (Fixed Frequency - Shelving filter)
-Model B:
30Hz, 60Hz, 120Hz, 240Hz (Peaking filter)
12Hz, 25Hz, 50Hz, 100 Hz (Shelving filter)

7- TREBLE - Gain: This knob is a gain control for the HF band of the EQs A - B ranging from -8dB to +8dB.

8- TREBLE - Frequency control: Frequency range varies according to the selected EQ model.

Details
-Model A:
20kHz (Fixed Frequency - Shelving Filter)
-Model B:
1kHz, 2kHz, 4kHz, 8kHz (Peaking Filter)
4kHz, 8kHz, 16k kHz 32kHz (Shelving Filter)

9- EQ selector and Bypass: This three-position switch (A-OFF-B) allows you to select the desired EQ model from A (drag it up) to B (drag it down).
The OFF step bypasses the EQ.

10- High-pass filter: The left knob steps from 30 to 240 Hz (notches); the central knob position (OFF) by default bypasses the filter; the right knob steps from 32 to 300 Hz (High-pass filtering) - 6 dB/oct.

11- Preamp selector: Use this knob to select the desired preamp from eight different Line IN emulations. The OFF button bypasses this section.

12- Low-pass filter: The left knob steps from 1 to 8 kHz (notches); the central knob position (OFF) by default bypasses the filter; the right knob steps from 0.65 to 5.2 kHz (High-pass filtering) - 6 dB/oct.

13- L-R /MID/SIDE switch: Left/Right processing is enabled by selecting the center step of this switch (the default processing mode). When this mode is enabled, the input signal to the plugin is split into two processing channels, Left & Right. The signal is then 'summed' back to Stereo at the plugin's output. However, when the MID mode is selected, dragging the switch all up, the EQ processing is applied to the center of your soundstage. When SIDE mode is selected, dragging the switch all down, processing is applied to the edges of your soundstage. NOTE: MID and SIDE buttons are mutually exclusive, this doesn't allow you to make changes to both the Mid and Side channels at the same time.

3.2.
DESERT COMP

The Desert Dual-Mono Comp is derived from an ultra-rare, totally refurbished Opto compressor/limiter unit that was part of a 60s Mastering console. Its main utilization was for cutting vinyl, since one of its tasks was to ensure that the dynamics excess would not pierce the matrix.

In Sodi's words:

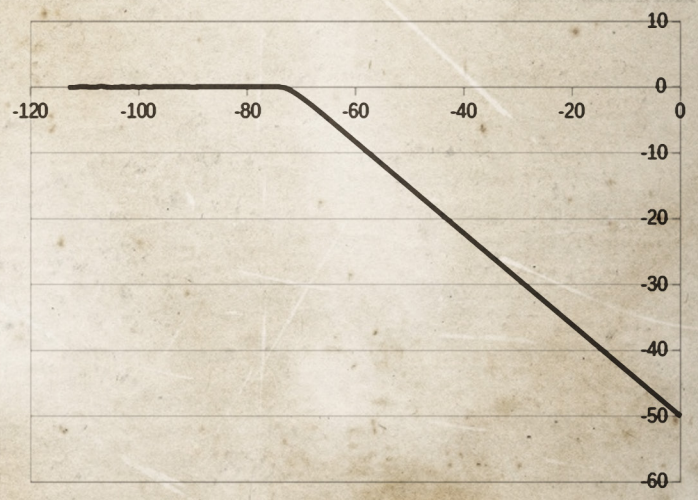
I couldn't believe my eyes when during the re-furbishing, this old meter that hadn't been used for at least 30 years immediately started to move again as soon as it received a signal! A very big difficulty with it was that we didn't know anything about the original supply voltage, so it was necessary to carry out a lot of calibration tests with threshold and ratio values in order to stay as true as possible to the original configuration... The various operating modes allowed by the multiple settings, allows an astonishing versatility for a design of that time! You can also hear a unique sound due to the combination of the original °Gardners transformers and germanium components!

Acustica has kept its spirit and also introduced some improvements to make it even more versatile and usable by creating 3 different emulations (Modes):

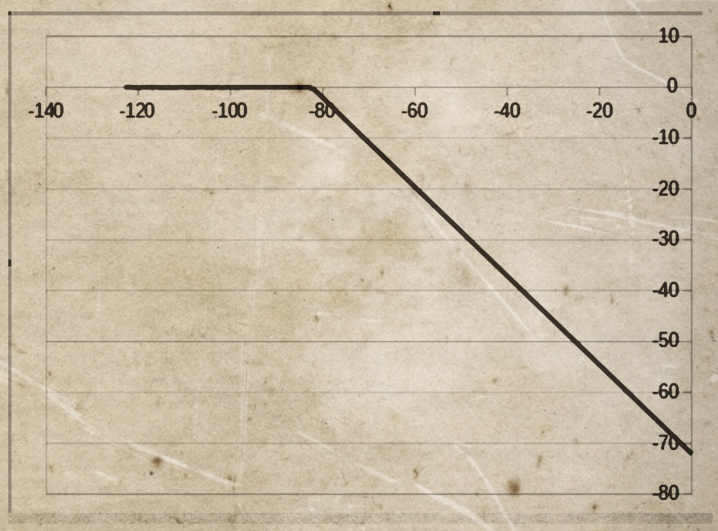
COMP1: A faithful 'digital' copy of the original compressor.

COMP2: Here is where things get fun. A 'Frankenstein' Compressor by Acustica featuring additional attack-release times and ratios (not present in the original gear)

LIMITER: A faithful 'digital' copy of the original limiter.



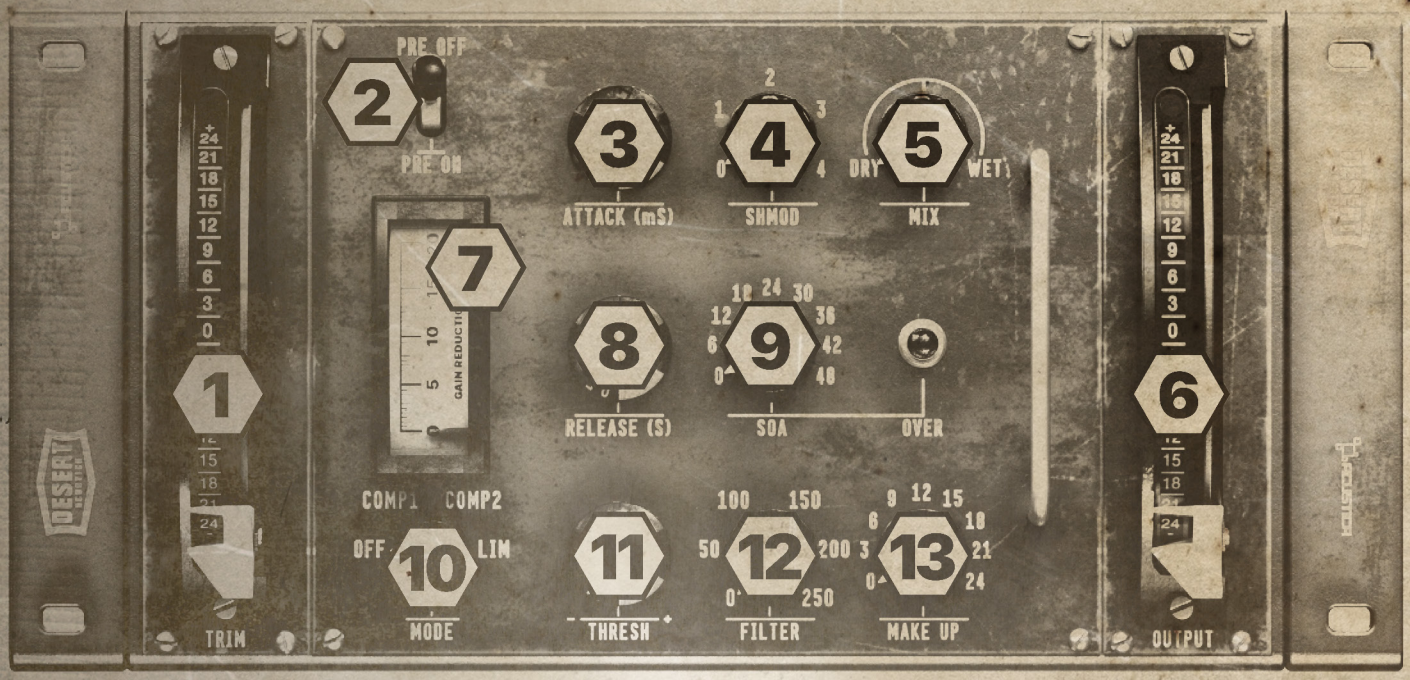
Comp ratio's value



Lim ratio's value

Also, the Desert Comp includes a preamp emulation of the original unit.

3.2.1.
COMP CONTROLS



1- (Input) Trim: A one-slider 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 plugin, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed, the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim slider.

2- Preamp switch: Drag the switch down to enable the Preamp stage. Drag the switch up to bypass the preamp section.

3- Attack: The attack time control of the compressor.

Values
In black the original attack times, in red the additional times by Acustica

Compressor 1
A1 5ms (Original Attack Time of the hardware)
A2 65ms
A3 80ms
A4 120ms
A5 180ms
A6 280ms

Compressor 2
A1 100ms
A2 500ms
A3 600ms
A4 800ms
A5 900ms
A6 1s

Limiter
A1 15ms (Original Attack Time of the hardware)
A2 30ms
A3 45ms
A4 60ms
A5 120ms
A6 200ms

4- 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. NOTE: In compressor mode 2, SHMOD control is not available.

5- 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%.

6- Output: This slider is an output gain control of the plugin ranging from -24dB to +24dB.

7- Gain reduction VU meter: This VU meter displays the gain reduction level applied by the compressor.
Range: -20dB to +0.

8 - Release: Release time control of the compressors.
Values:

COMP1
R0 0.5s
R1 2s
R2 13s

COMP2:
R0 120ms
R1 320ms
R2 500ms
R3 750ms
R4 1.1s
R5 1.5s

LIM
R0 0.7s
R1 2s
R2 25s

9-10 SOA control - OVF LED: 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.

10 - Compressor modes: This control allows you to select between 3 different and mutually exclusive compression modes: COMP1 (a faithful 'digital' copy of the compressor unit) - COMP2 (a 'Frankenstein' Compressor by Acustica) - LIM (a faithful 'digital' copy of the limiter unit). First knob step (OFF) bypasses the compressor.

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

12- 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.

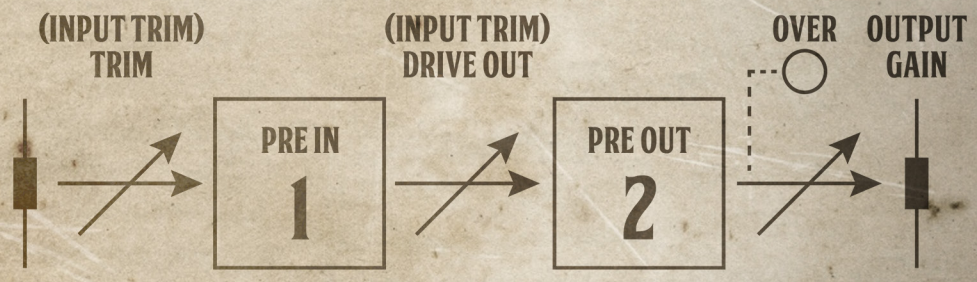
13- Make-up gain: Compensates for the compressor's gain reduction. Gain range: from 0 dB to +24 dB

3.3.
DESERT PRE

The Desert Pre plugin includes eight Line-IN preamps plus eight Line-OUT preamps to recreate the same sound and behavior of the original console from the early 1960s adapted to be used as a 'Channel-strip' addition. As with the hardware, the plugin can also be used to obtain various colors depending on the level setting between the preamps and the faders, starting from a clear, powerful and colorful sound, that can evolve into a range of distortions whose musicality is unmatched. Don't forget the Drive control, especially added in the plugin version to increase the harmonic distortion of the output preamps by providing extra saturation (to be used sparingly!).
You can use the distinct palette of tones in this plug-in as a 'mojo sparkler' for your mix.

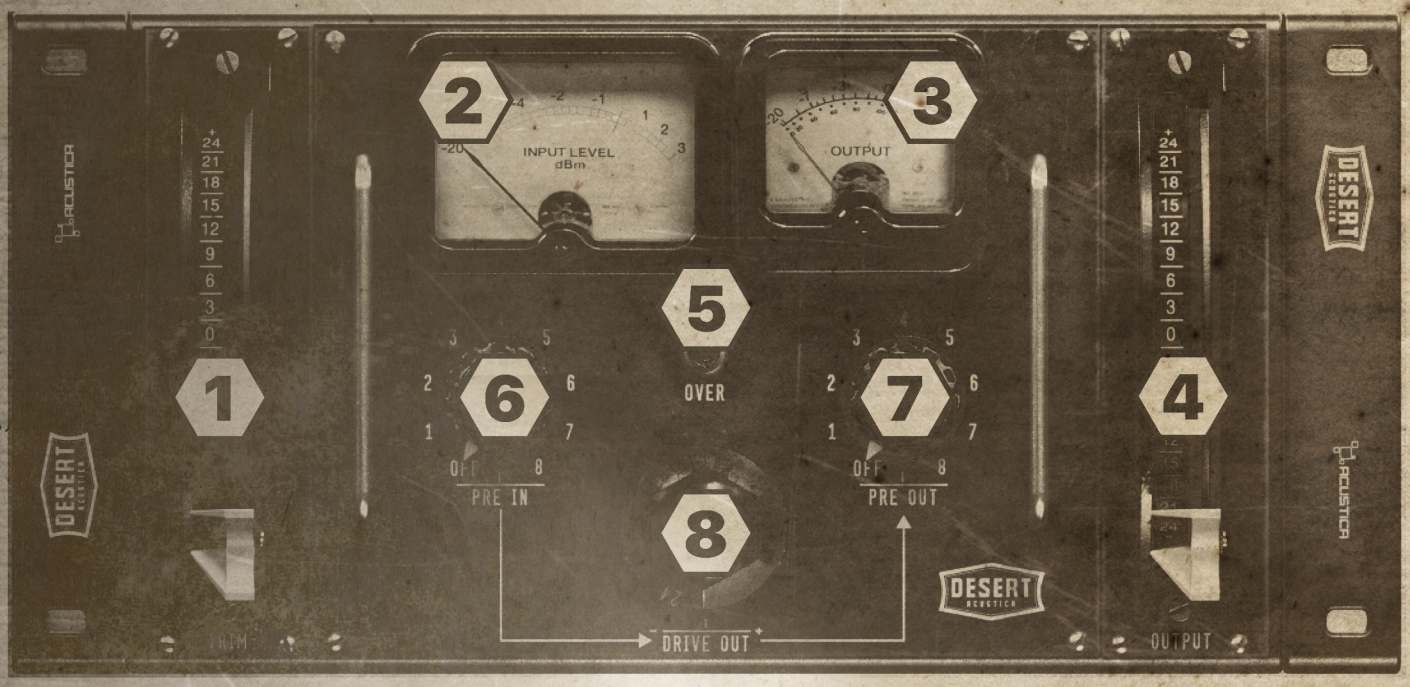
PRE LINE IN: 8 Line-IN preamps (Ch.1 through 8)

PRE LINE OUT: 8 Line-OUT preamps (Ch.1 through 8)



Block diagram of the standalone preamp plugin

3.3.1.
PRE CONTROLS



1- (Input) Trim: A one-slider 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 plugin, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed, the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim slider.

2- Input VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

3- Output VU Meter: Displays the output level of the plugin. Range IN: -20dB to +3dB.

4- Output: This slider is an output gain control of the plugin ranging from -24dB to +24dB.

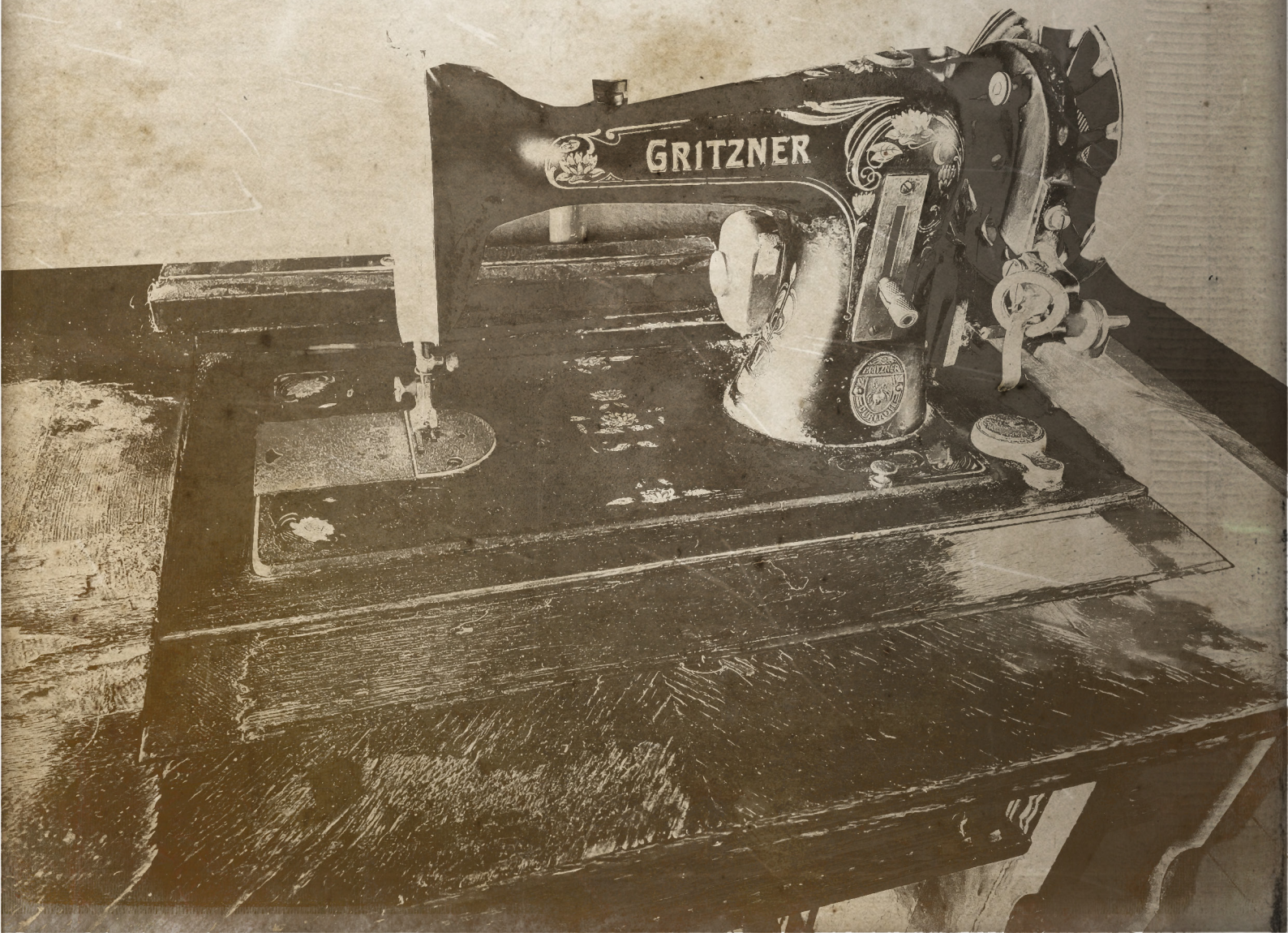
5- Over: This LED signals internal clipping due to too high a Drive out level.

6- Pre - IN selector: Use this knob to select the desired Line IN preamp from eight different choices. The OFF button bypasses this stage.

6- Pre - IN selector: Use this knob to select the desired Line IN preamp from eight different choices. The OFF button bypasses this stage.

7- Pre - OUT selector: Use this knob to select the desired Line OUT preamp from eight different choices. The OFF button bypasses this stage.

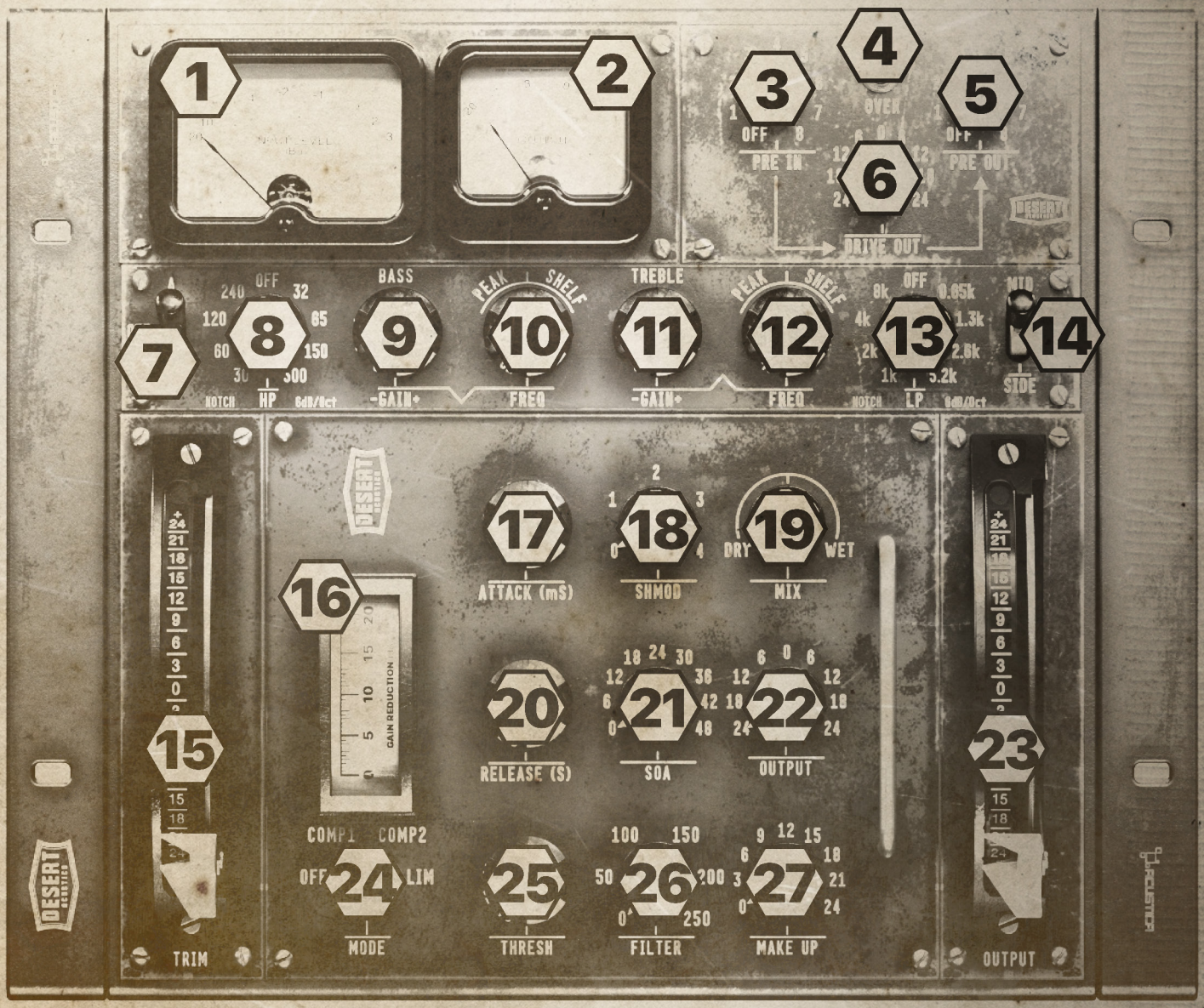
8- Drive Out: this is a second input trim (1) control placed in the chain after the Preamp 1 stage (PRE-IN) and before the Preamp 2 stage (PRE-OUT) and allows additional harmonic distortion to be added by saturating Preamp 2.



3.4. DESERT CHANNELSTRIP

The Desert Channel-strip is the perfect choice that packs all the features of the standalone versions, with a sensational and distinctive sound to enhance and massage your music.

3.4.1. CHANNELSTRIP CONTROLS



1- Input VU Meter: Displays the input level of the plugin. Range IN: -20dB to +3dB.

2- Output VU Meter: Displays the output level of the plugin. Range IN: -20dB to +3dB.

3- Pre - IN selector: Use this knob to select the desired Line IN preamp from eight different choices. The OFF button bypasses this stage.

4- Over: This LED signals internal clipping due to too high a Drive out level.

5- Pre - OUT selector: Use this knob to select the desired Line OUT preamp from eight different choices. The OFF button bypasses this stage.

6- Drive Out: This is a second input trim control (1) placed in the chain after the Preamp 1 stage (PRE-IN) and before the Preamp 2 stage (PRE-OUT) and allows additional harmonic distortion to be added by saturating Preamp 2. Please see the Block diagram at pag. 23.

7- EQ selector and Bypass: This three-position switch (A-OFF-B) allows you to select the desired EQ model from A (drag it up) to B (drag it down).
The OFF step bypasses the EQ.

8- High-pass filter: The left knob steps from 30 to 240 Hz (notches); central knob position (OFF) by default bypasses the filter; The right knob steps from 32 to 300 Hz (High-pass filtering) - 6 dB/oct.

9- BASS - Gain: This knob is a gain control for the LF band of the EQs A - B ranging from -8dB to +8dB.

10- BASS -Frequency control: Frequency range varies according to the selected EQ model.

Details
-Model A:
50Hz (Fixed Frequency - Shelving Filter)
-Model B:
30Hz, 60Hz, 120Hz, 240Hz (Peaking Filter)
12Hz, 25Hz, 50Hz, 100 Hz (Shelving Filter)

11- TREBLE - Gain: This knob is a gain control for the HF band of the EQs A - B ranging from -8dB to +8dB.

12- TREBLE - Frequency control: Frequency range varies according to the selected EQ model.

Details
-Model A:
20kHz (Fixed Frequency - Shelving Filter)
-Model B:
1kHz, 2kHz, 4kHz, 8kHz (Peaking Filter)
4kHz, 8kHz, 16k kHz 32kHz (Shelving Filter)

13- Low-pass filter: The left knob steps from 1 to 8 kHz (notches); central knob position (OFF) by default bypasses the filter; The right knob steps from 0.65 to 5.2 kHz (High-pass filtering) - 6 dB/oct.

14- L-R/MID/SIDE switch: Left/Right processing is enabled by selecting the center step of this switch (the default processing mode). When this mode 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. However, when the MID mode is selected dragging the switch all up, the EQ processing is applied to the center of your soundstage. When SIDE mode is selected, dragging the switch all down, processing is applied to the edges of your soundstage. NOTE: MID and SIDE buttons are mutually exclusive, this doesn't allow you to make changes to both the Mid and Side channels at the same time.

15- (Input) Trim: A one-slider 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 plugin, and it is used to adjust the plugin's internal level. Note: when the preamp stage is bypassed, the 'Input Trim' mode has no effect. It is possible to increase the harmonic saturation with this Input trim slider.

16- Gain reduction VU meter: This VU meter displays the gain reduction level applied by the compressor. Range: -20dB to +0.

17- Attack: The attack time control of the compressor.
In black the original attack times, in red the additional times by Acustica

Values

Compressor 1
A1 5ms (Original Attack Time of the hardware)
A2 65ms
A3 80ms
A4 120ms
A5 180ms
A6 280ms

Compressor 2
A1 100ms
A2 500ms
A3 600ms
A4 800ms
A5 900ms
A6 1s

Limiter
A1 15ms (Original Attack Time of the hardware)
A2 30ms
A3 45ms
A4 60ms
A5 120ms
A6 200ms

18- 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. NOTE: In compressor mode 2, SHMOD control is not available.

19- 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%.

20- Release: Release time control of the compressors. Values:

COMP1
R0 0.5s
R1 2s
R2 13s

COMP2:
R0 120ms
R1 320ms
R2 500ms
R3 750ms
R4 1.1s
R5 1.5s

LIM
R0 0.7s
R1 2s
R2 25s

21- 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.

22- Output knob: This knob is an output gain control of the compressor ranging from -24dB to +24dB.

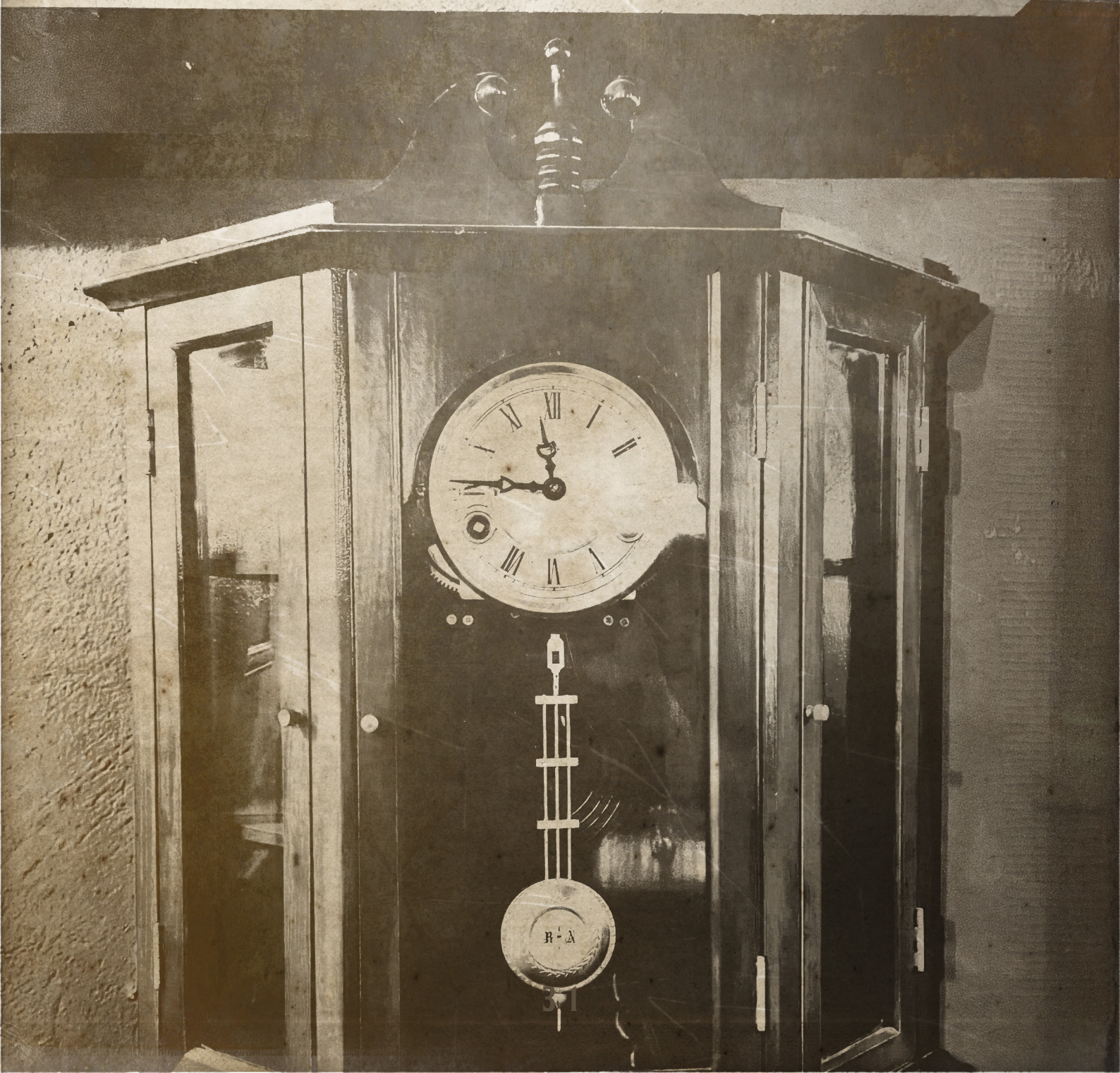
23- Output: This slider is an output gain control of the plugin ranging from -24dB to +24dB.

24- Compressor modes: This control allows you to select between 3 different and mutually exclusive compression modes: COMP1 (a faithful 'digital' copy of the compressor unit) - COMP2 (a 'Frankenstein' Compressor by Acustica) - LIM (a faithful 'digital' copy of the limiter unit). First knob step (OFF) bypasses the compressor.

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

26- 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.

27- Make-up gain: Compensates for the compressor's gain reduction. 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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