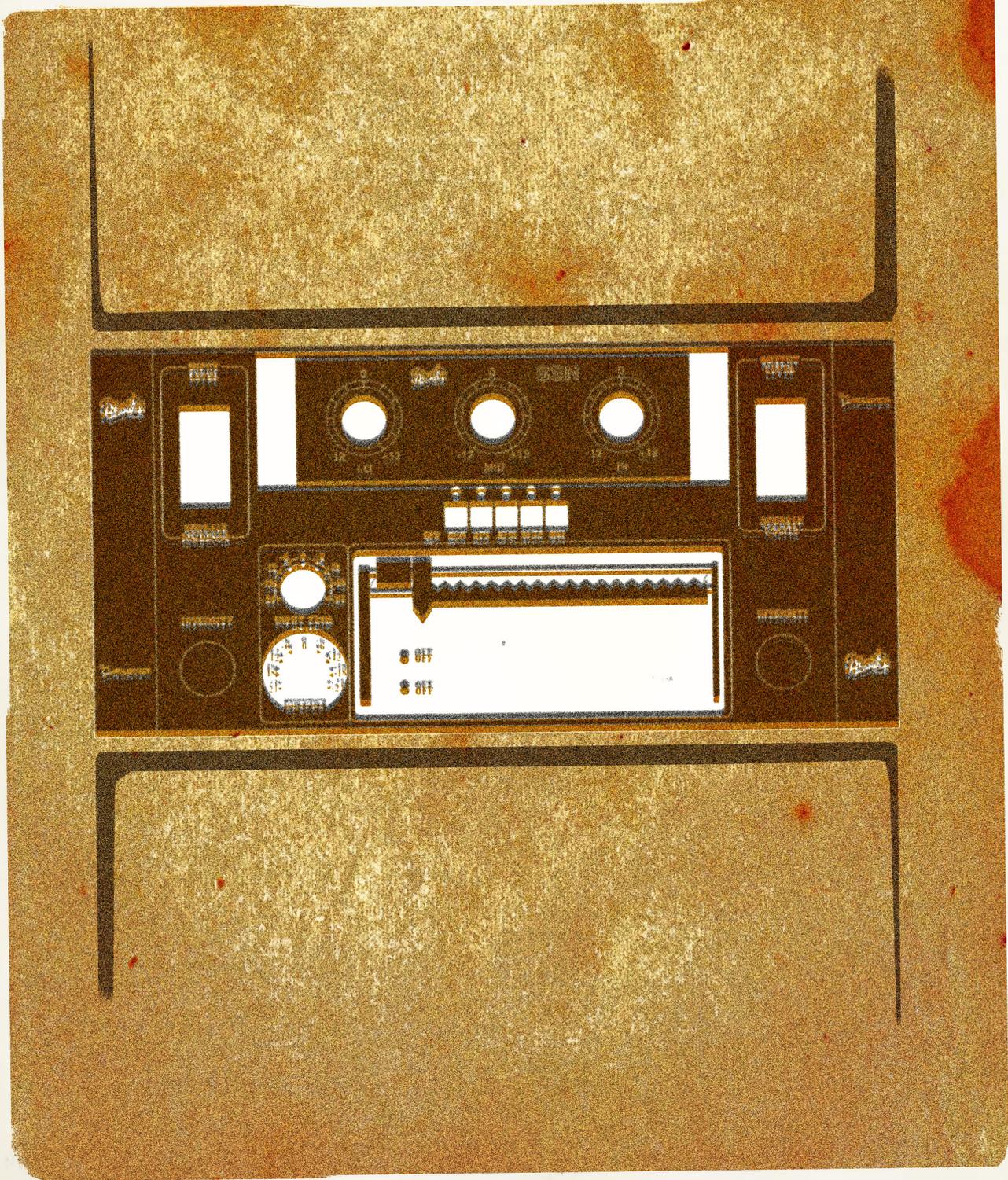


Blond

Blond



ACUSTICA

1. INTRODUCTION

Thank you for purchasing Blond. To get the most out of your new plugin suite, make sure you read this user manual carefully.

1.1. Overview

Blond is a plugin suite that contains unbelievably rare vintage units manufactured in Italy from up to 60 years ago.

Some of these have earned an excellent reputation in the pro audio industry over time, while others have become real 'sleepers' and acquired 'collectible' status. As rare and obscure as they might be, we have sourced them to give you sonic options not available elsewhere and that you can use to make your mixes sound stunning.

2. BLOND

2.1. About the suite

Blond includes:

BLOND EQ: 2 switchable 4-Band Equalizers with High-pass and Low-pass Filters, 24 Line and Mic Preamps for a total of 48 preamp emulations. Even though Blond's equalizers are mainly intended for use during mixing, they can also be used successfully during mastering.

Did you know?

Model A (EP600) comes from a professional mixing desk hand-built expressly for the Italian national broadcasting company! Very few were produced, and they are almost impossible to find.

BLOND PRE MIXER: 5 switchable Equalizers, 18 Line preamps, plus 6 Custom preamps sampled from a 1958 tube unit, for a total of 24 preamp emulations.

BLOND PRE: includes all preamp models plus 2 extra line pre's from Blond EQ B, for a total of 74 succulent preamplifiers for you to choose from.

BLOND COMP: packs 5 different dynamics processors, including 2 FET compressors, an optical compressor, plus a custom tube compressor and limiter finely tuned by us. Way to make those tracks jump out of the speakers!

IMPORTANT: There is more. We decided to include a few lesser-known Italian-made processors in the suite to give you even more tonal possibilities. Some of them are pretty unusual, so don't freak out if you see some weird curves showing up in your analyzer!

NOTE: Please keep in mind that for each plug-in in the Blond suite we recommend that you calibrate your input levels to: $-18\text{dBFS} = 0\text{dBu}$.

We suggest not to overload the input trim knob of your music.

This way you will avoid any unwanted distortion or unpredictable behavior due to excessive input levels.



Blond EQ



Blond Pre Mixer



Blond Pre



Blond Comp

2.2. Product download, installation, and authorization

When you purchase a product from our webshop, the registration is automatic. Your newly purchased product can be downloaded via the Aquarius application, our dedicated application for macOS and Windows. For more information, please visit our website. Make sure the Aquarius application is always updated to the latest version available. If you experience any issues during your product authorization, uninstall the product, and then re-install it using the latest version of Aquarius application from Acustica Audio website.

2.3. 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	Plugin-dependant ⁽⁴⁾	Plugin-dependant ⁽⁴⁾	Plugin-dependant ⁽⁴⁾	Plugin-dependant ⁽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.

(See <https://app.box.com/v/AASYSTEMREQUIREMENTS>) You should warn about new architectures as M1 Silicon or Windows 10X.

2.4. 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 useful for tracking or direct monitoring.



3. OPERATION

Blond packs an authentic collection of Italian-made hardware units manufactured between the late '50s and early '80s, plus modern processors that are still available for sale. As an Italian developer, we couldn't miss the opportunity to create a collection representing the entrepreneurial spirit that made these businesses famous in the pro audio world.

3.1 BLOND EQ

Let's take a closer look at the EQ models contained in Blond.

EQ Model A is an extremely transparent 4-band EQ, with 24 Line-Mic preamps that faithfully recreate the '70s console experience as intended by one of the greatest Italian designers ever.

We sampled this historical desk at L'Amor Mio Non Muore, a boutique studio near Forlì, a beautiful and picturesque medieval town in the heart of Italy.

Details:

Low Frequency

Frequencies: 40-78 Hz;
Gain Range: approx +/- 12 dB;
Q: Bell, 40 Hz Wide/ 78 Hz Narrow

Low-mid Frequency

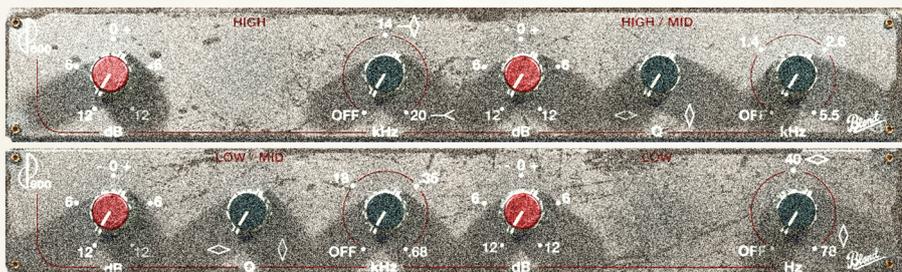
Frequencies: 0.18-0.35-0.68 kHz;
Gain Range: approx +/- 12 dB;
Q: Bell, Wide/Narrow

High-mid Frequency

Frequencies: 1.4-2.6-5.5 kHz;
Gain Range: approx +/- 12 dB;
Q: Bell, Wide/Narrow

High Frequency

Frequencies: 14-20 kHz;
Gain Range: approx +/- 12 dB;
Q: 15 KHz in Bell/ 20 KHZ in Shelf



EQ Model B is a transparent 'Sontec-style', 4-band Parametric EQ from the '80s that works wonders in mastering. Its transformer-based, juicy preamp gives you tons of sonic character to play with.

Details:

Low Frequency

Frequency Range: from 17 to 500 Hz (14 steps);

Gain Range: approx +/- 18 dB;

Q: Bell, Wide/Narrow

Low-mid Frequency

Frequency Range: from 0.85 to 2.4 kHz (14 steps);

Gain Range: approx +/- 18 dB;

Q: Bell, Wide/Narrow

High-mid Frequency

Frequency Range: from 0.23 to 7.8 kHz (14 steps)

Gain Range: approx +/- 18 dB;

Q: Bell, Wide/Narrow

High Frequency

Frequency Range: from 0.65 to 20 kHz (14 steps)

Gain Range: approx +/- 18 dB;

Q: Bell, Wide/Narrow



Preamplifier section.

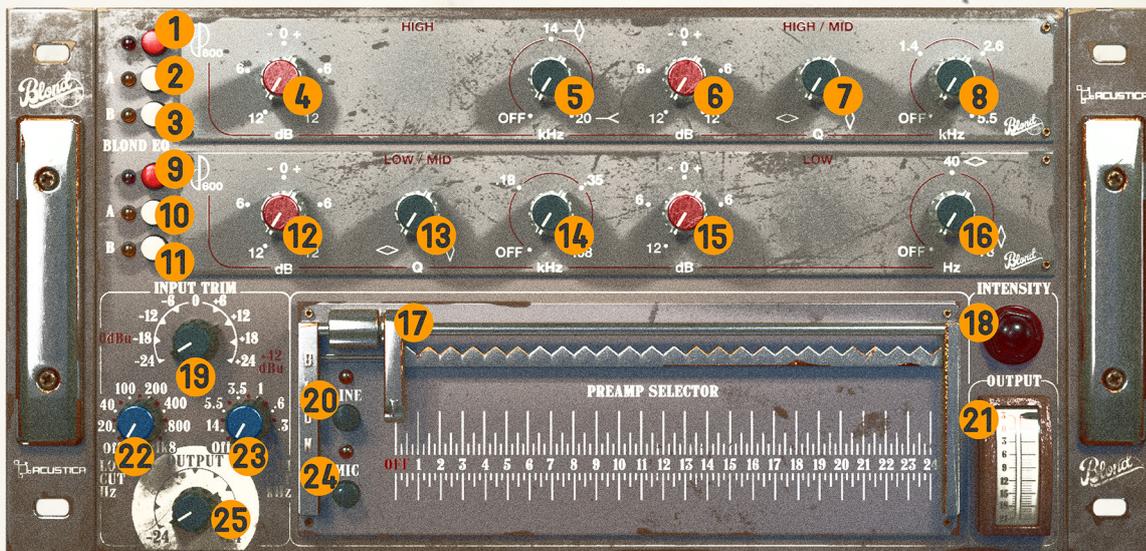
The line preamp section includes 23 Line preamps from EQ A, plus an extra preamp from Model B (ch. 24).

The mic preamp section comprises 24 mic preamps from EQ A, plus an extra mic preamp from EQ B (ch. 24).

Filter section

The plugin features a Hi-cut (25-0.2 kHz) and Lo-cut (16-1k8 Hz) filter.

3.1.1 Controls Model A

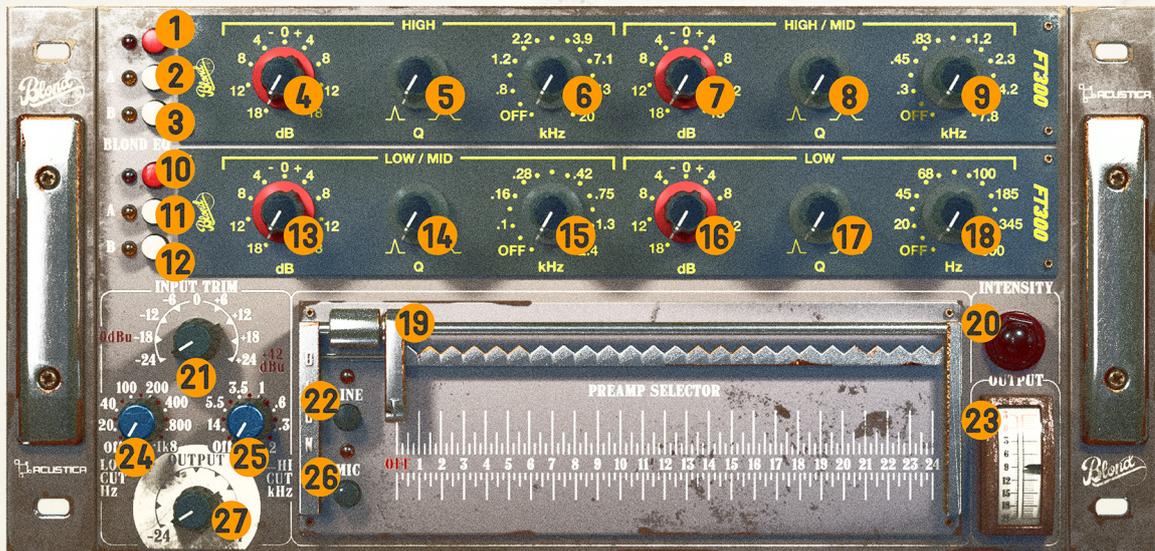


- 1- **Bypass button (High-HighMid):** to bypass (Led On) the upper EQ module (HF-HMF bands).
- 2- **Activation button (EQA):** selects EQ Model A for the upper EQ module (HF-HMF bands).
- 3- **Activation button (EQB):** selects EQ Model B from the upper EQ module (HF-HMF bands).
- 4- **HF band - Gain:** approx -12 to +12 dB.
- 5- **HF band:** 14 KHz Q Bell/ 20 kHz Q Shelf; first knob step (OFF) bypasses the band.
- 6- **HMF band - Gain:** approx -12 to +12 dB.
- 7- **HMF Q:** Bell - modifies the response of the HMF frequency band. It toggles between Broad and Narrow.
- 8- **HMF band:** 1.4-2.6-5.5 kHz; first knob step (OFF) bypasses the band.
- 9- **Bypass button (Low - Low Mid):** to bypass (Led On) the lower EQ module (LF-LMF bands).
- 10- **Activation button (EQA):** selects EQ Model A for the lower EQ module (LF-LMF bands).
- 11- **Activation button (EQB):** selects EQ Model B for the lower EQ module (LF-LMF bands).
- 12- **LMF band - Gain:** approx -12 to +12 dB.
- 13- **HMF Q:** Bell - modifies the response of the LMF frequency band. It toggles between Broad to Narrow.
- 14- **LMF band:** 0.18-0.35-0.68 kHz; first knob step (OFF) bypasses the band
- 15- **LF band - Gain:** approx -12 to +12 dB.
- 16- **LF band:** 40 Hz - Q Wide/ 78 Hz - Q Narrow; first knob step (OFF) bypasses the band.
- 17- **Preamp selector:** drag the selector along the bar to select the desired preamp (for each BANK: LINE-MIC); the first knob step (OFF) bypasses the preamp.
- 18- **Intensity LED (Overled):** This LED shows the input signal level (light off = -80dB, light dimmed= -30 dB, light intense= -5dB).
- 19- **Input Trim:** A one-knob internal gain structure control linking the input and output gain stages with an inverse law. This 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.
- 20- **Line button:** activates the Line preamps bank, use the Preamp Selector (17) to choose the desired preamp emulation.
- 21- **Output meter:** displays the output level of the plugin. Range IN: -21dB to +3dB.
- 22- **Lo-Cut filter:** 16 -1K8 Hz; first knob step (OFF) bypasses the filter.
- 23- **Hi-Cut filter:** 25-0.2 kHz; first knob step (OFF) bypasses the filter.

24- Mic button: activates the Mic preamps bank, use the Preamp Selector (17) to choose the desired preamp emulation.

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

3.1.2 Controls Model B



1- Bypass button (High-HighMid): to bypass (Led On) the upper EQ module (HF-HMF bands).

2- Activation button (EQA): selects EQ Model A for the upper EQ module (HF-HMF bands).

3- Activation button (EQB): selects EQ Model B for the upper EQ module (HF-HMF bands).

4- HF band - Gain: approx -18 to +18 dB.

5- HF Q: Bell - modifies the response of the HF frequency band. It toggles between Broad to Narrow.

6- HF band: from 0.65 to 20 kHz (14 steps); the first knob step (OFF) bypasses the band.

7- HMF band - Gain: approx -18 to +18 dB.

8- HMF Q: Bell - modifies the response of the HMF frequency band. It toggles between Broad to Narrow.

9- HMF band: from 0.23 to 7.8 kHz (14 steps); first knob step (OFF) bypasses the band.

10- Bypass button (Low-LowMid): to bypass (Led On) the lower EQ module (LF-LMF bands).

11- Activation button (EQA): selects EQ Model A for the lower EQ module (LF-LMF bands).

12- Activation button (EQB): selects EQ Model B for the lower EQ module (LF-LMF bands).

13- LMF band - Gain: approx -18 to +18 dB.

14- LMF Q: Bell - modifies the response of the LMF frequency band. It toggles between Broad and Narrow.

15- LMF band: from 0.85 to 2.4 kHz (14 steps); first knob step (OFF) bypasses the band.

16- LF band - Gain: approx -18 to +18 dB.

17- LF Q: Bell - modifies the response of the LF frequency band. It toggles between Broad and Narrow.

18- LF band: from 17 to 500 Hz (14 steps); the first knob step (OFF) bypasses the band.

19- Preamp selector: drag the selector along the bar to select the desired preamp (for each BANK: LINE-MIC); the first knob step (OFF) bypasses the preamp.

20- Intensity LED (Overled): This LED shows the input signal level (light off = -80dB, light dimmed= -30 dB, light intense= -5dB).

21- Input Trim: A one-knob internal gain structure control linking the input and output gain stages with an inverse law. This 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.

22- Line button: activates the Line preamps bank, use the Preamp Selector (17) to choose the desired preamp emulation.

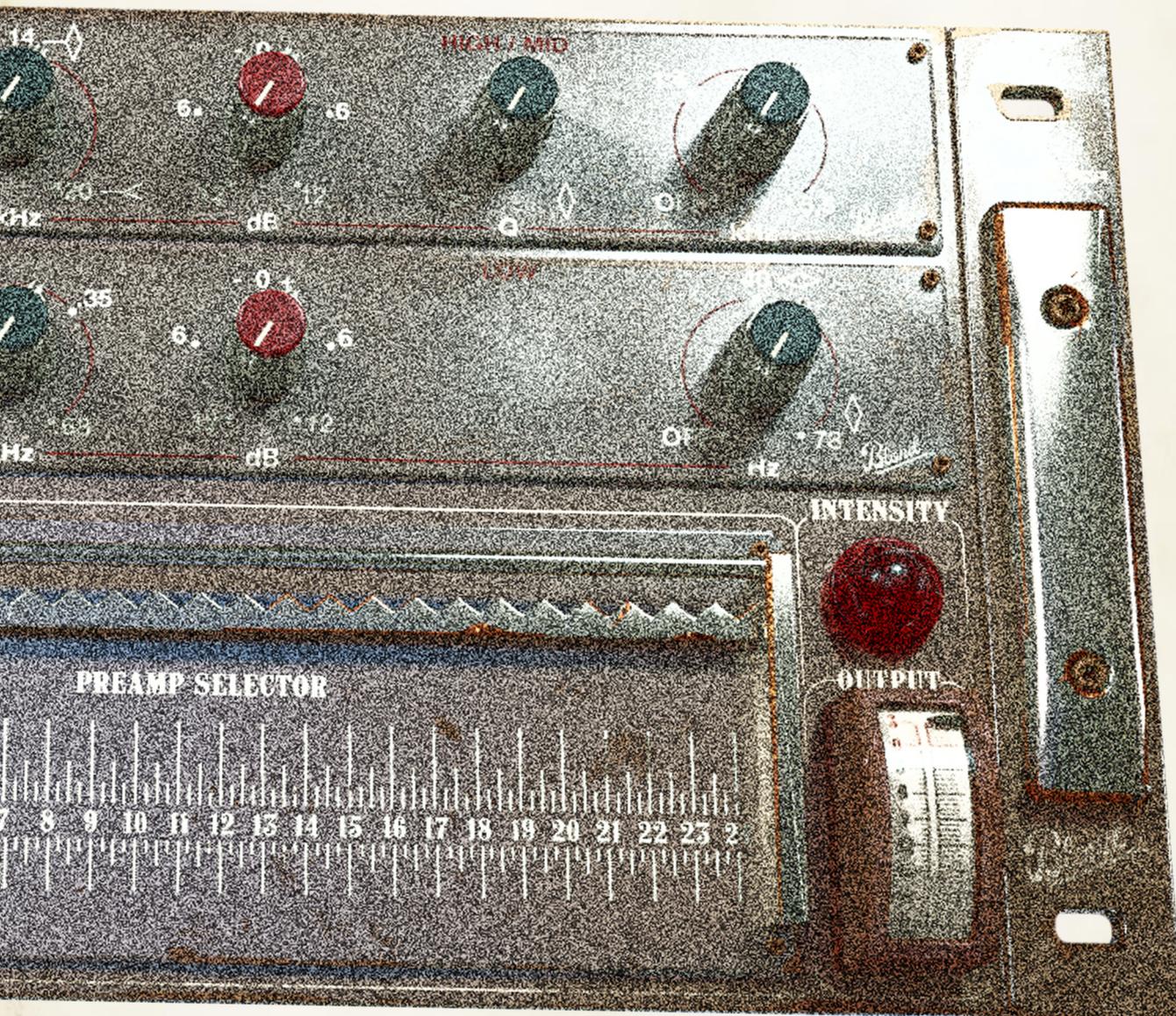
23- Output meter: displays the output level of the plugin. Range: -21dB to +3dB.

24- Lo-Cut filter: 16 -1K8 Hz; first knob step (OFF) bypasses the filter.

25- Hi-Cut filter: 25-0.2 kHz; first knob step (OFF) bypasses the filter.

26- Mic button: activates the Mic preamps bank, use the Preamp Selector (17) to choose the desired preamp emulation.

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



3.2 BLOND PRE MIXER

It would be an understatement to call this particular plugin an EQ. We feel that 'Pre Mixer' better describes the creative potential of this processor.

Based on pretty unusual Italian-made studio units from the '60s, '70s, and '80s, you can use and abuse its distinct palette of tones as a 'mojo booster' for your mix. We are speaking about fairly basic solid-state, tube, or FET units that show heavy non linear responses! Again, don't jump out of your skin if your analyzer goes haywire.

NOTE: for each EQ model included in Blond Premixer, the dB range of the gain shown in the manual differs from that on the plugin GUI! We have reproduced exactly what is written on the front of each hardware as a tribute to the original gear.

EQ Model BSN is our take on an 18-channel ultra-rare Italian console that we sampled at Nost Studio in Vobarno, Italy. This boutique desk is quite unlike anything we have ever come across in our sampling trips. Yet, despite the reputation of its manufacturer, it has never become widespread.

Did you know?

The manufacturer of this desk began operations in the '40s, building tube radios. In the '50s, the introduction on the market of his iconic tape echo marked a turning point for this Italian entrepreneur. From that moment, Rock legends like David Gilmour, Jimmy Page, and many other artists started using his tape echo to shape their tones and the rest, as they say, is history.

Details*:

Low Frequency*

Frequency: between 30 and 100 Hz. Fixed.

Gain Range: approx +15/-15;

Q: Bell (positive), Shelf (negative). Fixed.

Mid Frequency*

Frequency Range: 1.3 kHz (Fixed);

Gain Range: approx 0/+9;

Q: Bell;

High Frequency*

Frequency Range: 20 kHz

Gain Range: approx 0/+20;

Q: Bell (positive), Shelf (negative). Fixed

***Please note: gain values for each band may not be totally accurate. Vintage units often exhibit these discrepancies, which we consider tolerable.**

About frequencies...this is a pretty unusual processor, so don't freak out if you see some weird curves showing up in your analyzer!

*Take these values as general guidelines only! As already stated, these machines can be quite unpredictable. Let your ears be the ultimate judge.



EQ Model APX is a 2-band EQ and was sampled at Casemate Recording studio in Italy. It derives from a very rare Italian-made solid-state amplifier presumably manufactured in the early '70s.

The APX features unconventional response curves. When used in conjunction with its preamp (APX, from the CUST bank), it shows its aggressive nature fully.

Details:

Low Frequency (Bass)*
Frequency Range: 30 Hz (Fixed);
Gain Range: approx +/- 10 dB;
Q: Bell;

High Frequency (Treble)*
Frequency Range: 20 kHz (Fixed);
Gain Range: approx +/- 12 dB;
Q: Shelf;

***Please note: gain values for each band may not be totally accurate. Vintage units often exhibit these discrepancies, which we consider tolerable.**

About frequencies...this is a pretty unusual processor, so don't freak out if you see some weird curves showing up in your analyzer!



EQ Models AVX 1 and AVX 2 both derive from a vintage tube Pre-Mixer unit that we sampled at Nost Studio in Vobarno, Italy.

Each of its 8 channels features a 2-band EQ and two different tubes at its heart. Because they had such a distinct sound, we decided to include two separate EQ emulations.

The AVX1 and AVX2 equalizers couldn't be less linear. Try them out together with their preamps to experience some serious mojo.

Details:

Low Frequency (Bass)*
Frequency Range: 130 Hz (Fixed);
Gain Range: approx -20/+8 dB;
Q: Bell (positive), Shelf (negative). Fixed

High Frequency (Treble)*
Frequency Range: 30 kHz (Fixed);
Gain Range: approx -20/+13 dB;
Q: Bell (positive), Shelf (negative). Fixed

***Please note: gain values for each band may not be totally accurate. Vintage units often exhibit these discrepancies, which we consider tolerable.**

About frequencies...this is a pretty unusual processor, so don't freak out if you see some weird curves showing up in your analyzer!



EQ Model MZI is a 2-band EQ with fixed frequency bands and Q deriving from an Italian all-transistor mixer from the '60s. The original company that manufactured this unit was founded in 1946. It produced a wide range of instruments and processors for the pro audio industry before ceasing operations in the early '90s.

Details:

Low Frequency (Bass)*

Frequency Range: between 13 and 23 Hz (Fixed);

Gain Range: approx - 8 /+ 10 dB;

Q: Bell (Fixed);

High-Mid Frequency (Treble-Presence)*

Frequency Range: approx between 2.6 KHz to 20KHz (Fixed);

Gain Range: approx -20/+ 3 dB;

Q: Bell (positive), Shelf (negative). Fixed

***Please note: gain values for each band may not be totally accurate. Vintage units often exhibit these discrepancies, which we consider tolerable.**

About frequencies...this is a pretty unusual processor, so don't freak out if you see some weird curves showing up in your analyzer!



Blond's Pre Mixer section comprises two separate banks packing a total of 26 preamps.

BSN: 18 line preamps (Ch. 1 through 18) derived from the rare 'BSN' console.

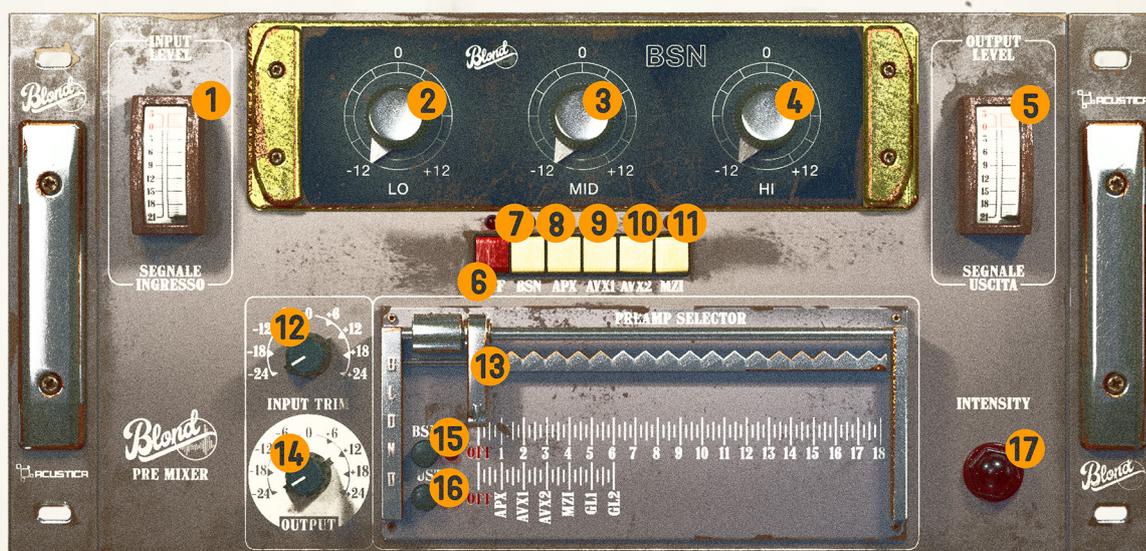
CUST: 6 preamps from the EQ section (APX-AVX1-AVX2-MZI) plus 2 tube preamps from a 1958 Italian-made unit.

Controls

Please note: gain values for each band may not be totally accurate. Vintage units often exhibit these discrepancies, which we consider tolerable.

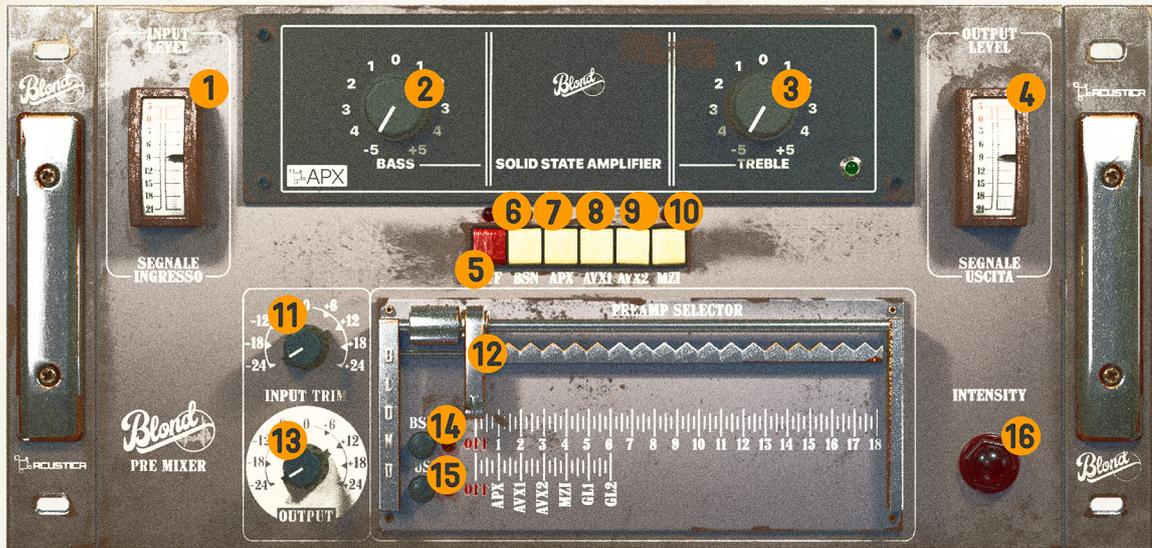
INSTRUCTION MANUAL
INSTRUCTION MANUAL

3.2.1 Controls Model BSN



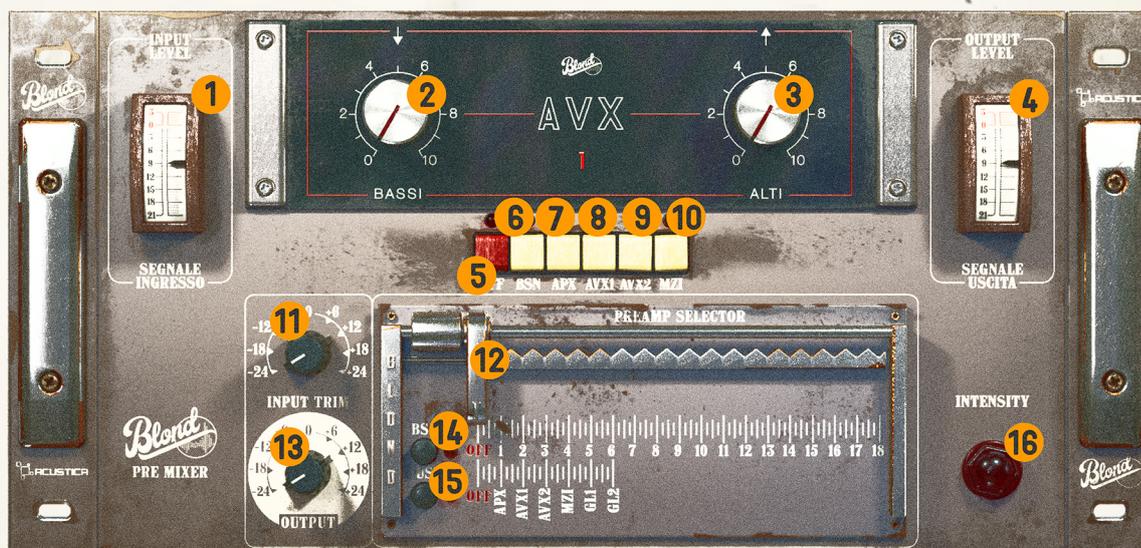
- 1- **Input Meter:** displays the input level entering the plugin. Range IN: -21dB to +3dB.
 - 2- **LF band - Gain:** approx -12 to +12 dB (Fixed frequency - between 30 and 100 Hz according to the set gain);
 - 3- **MF band - Gain:** approx -12 to +12 dB (Fixed frequency - 1.3 kHz);
 - 4- **HF band - Gain:** approx -12 to +12 dB (Fixed frequency - 20 kHz)
 - 5- **Output meter:** displays the output level of the plug-in. Range IN: -21dB to +3dB.
 - 6- **OFF button:** bypasses (Led on) the EQ module of the plugin.
 - 7- **BSN button:** activates (Led On) the EQ Model BSN.
 - 8- **APX button:** activates (Led On) the EQ Model APX.
 - 9- **AVX1 button:** activates (Led On) the EQ Model AVX1.
 - 10- **AVX2 button:** activates (Led On) the EQ Model AVX2.
 - 11- **MZI button:** activates (Led On) the EQ Model MZI.
 - 12- **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.
 - 13- **Preamp selector:** drag the selector along the bar to select the desired preamp (for each BANK: BSN-CUST). The first knob step (OFF) bypasses the preamp.
 - 14- **Output:** This knob is an output gain control ranging from -24dB to +24dB
 - 15- **BSN (Preamp) button:** activates the BSN preamps Bank, use the Preamp Selector (13) to choose the desired preamp between 18 different emulations (1Ch-18Ch)
 - 16- **CUST (Preamp) button:** activates the Custom preamps Bank, use the Preamp Selector (13) to choose the desired preamp between 6 different emulations.
- Please Note: in this bank, you will find all the preamps of the corresponding EQ models plus 2 additional emulations (GL1-GL2) derived from an Italian 1958 'Tube' preamplifier.
- 17- **Intensity LED (Overload):** This LED shows the input signal level (light off = -80dB, dim= -30 dB, bright= -5dB)

3.2.2 Controls Model APX



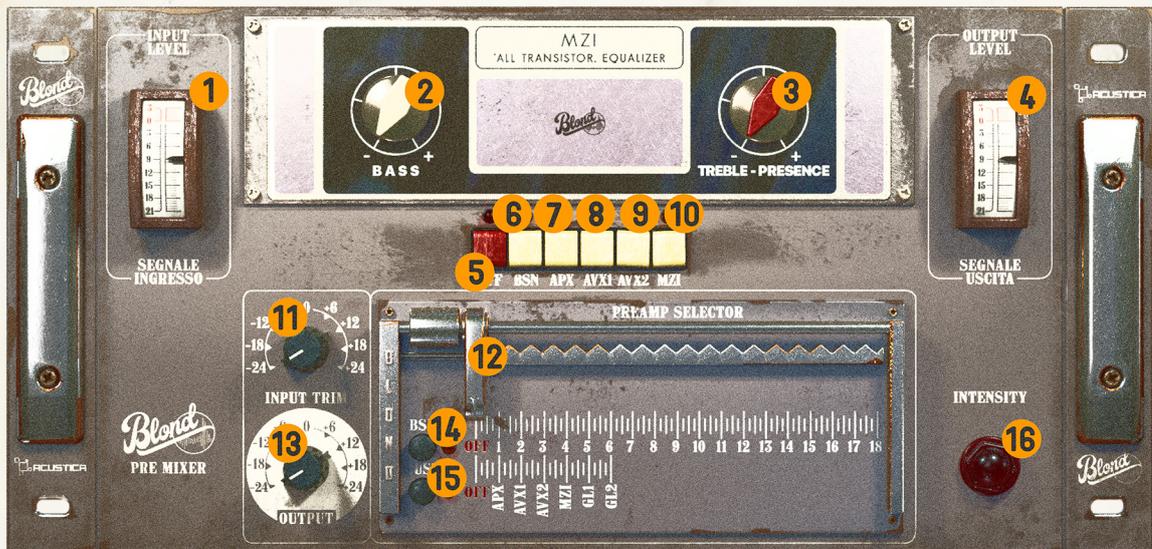
- 1- **Input Meter:** displays the input level entering the plugin. Range IN: -21dB to +3dB.
 - 2- **LF band – Gain (BASS):** approx -5 to +5 dB (Fixed frequency - 30 Hz);
 - 3- **HF band – Gain (TREBLE):** approx -5 to +5 dB (Fixed frequency - 20 kHz)
 - 4- **Output meter:** displays the output level of the plug-in. Range OUT: -21dB to +3dB.
 - 5- **OFF button:** bypasses (Led on) the EQ module of the plugin.
 - 6- **BSN button:** activates (Led On) the EQ Model BSN.
 - 7- **APX button:** activates (Led On) the EQ Model APX.
 - 8- **AVX1 button:** activates (Led On) the EQ Model AVX1.
 - 9- **AVX2 button:** activates (Led On) the EQ Model AVX2.
 - 10- **MZI button:** activates (Led On) the EQ Model MZI.
 - 11- **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.
 - 12- **Preamp selector:** drag the selector along the bar to select the desired preamp (for each BANK: BSN-CUST). The First knob step (OFF) bypasses the preamp.
 - 13- **Output:** This knob is an output gain control ranging from -24dB to +24dB
 - 14- **BSN (Preamp) button:** activates the BSN preamps Bank, use the Preamp Selector (12) to choose the desired preamp between 18 different emulations (1Ch-18Ch).
 - 15- **CUST (Preamp) button:** activates the Custom preamps Bank, use the Preamp Selector (12) to choose the desired preamp between 6 different emulations.
- Please note: this bank includes all the preamps of the corresponding EQ models plus 2 additional emulations (GL1-GL2) derived from an iconic Italian 1958 tube preamplifier.
- 16- **Intensity LED (Overload):** This LED shows the input signal level (light off = -80dB, dim= -30 dB, bright= -5dB).

3.2.3 Controls Model AVX1 - AVX2



- 1- **Input Meter:** displays the input level entering the plugin. Range IN: -21dB to +3dB.
 - 2- **LF band – Gain (BASSI):** approx 0 to +10 dB (Fixed frequency - 130 Hz);
 - 3- **HF band – Gain (ALTI):** approx 0 to +10 dB (Fixed frequency - 30 kHz);
 - 4- **Output meter:** displays the output level of the plug-in. Range OUT: -21dB to +3dB.
 - 5- **OFF button:** bypasses (Led on) the EQ module of the plugin.
 - 6- **BSN button:** activates (Led On) the EQ Model BSN.
 - 7- **APX button:** activates (Led On) the EQ Model APX.
 - 8- **AVX1 button:** activates (Led On) the EQ Model AVX1.
 - 9- **AVX2 button:** activates (Led On) the EQ Model AVX2.
 - 10- **MZI button:** activates (Led On) the EQ Model MZI.
 - 11- **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.
 - 12- **Preamp selector:** drag the selector along the bar to select the desired preamp (for each BANK: BSN-CUST). The first knob step (OFF) bypasses the preamp.
 - 13- **Output:** This knob is an output gain control ranging from -24dB to +24dB
 - 14- **BSN (Preamp) button:** activates the BSN preamps Bank, use the Preamp Selector (12) to choose the desired preamp between 18 different emulations (1Ch-18Ch).
 - 15- **CUST (Preamp) button:** activates the Custom preamps Bank, use the Preamp Selector (12) to choose the desired preamp between 6 different emulations.
- Please note: this bank includes all the preamps of the corresponding EQ models plus 2 additional emulations (GL1-GL2) derived from an iconic Italian 1958 tube preamplifier.
- 16- **Intensity LED (Overload):** This LED shows the input signal level (light off = -80dB, light dimmed = -30 dB, light intense = -5dB)

3.2.4 Controls Model MZI



- 1- **Input Meter:** displays the input level entering the plugin. Range IN: -21dB to +3dB.
 - 2- **LF band – Gain (BASS):** approx -8 to +10 dB (Fixed frequency - between 13 and 23 Hz according to the set gain);
 - 3- **HF-HMF band – Gain (TREBLE-PRESENCE):** approx -20 to +3 dB (Fixed frequency - 2.6 kHz to 20 kHz according to the set gain);
 - 4- **Output meter:** displays the output level of the plugin. Range OUT: -21dB to +3dB.
 - 5- **OFF button:** bypasses (Led on) the EQ module of the plugin.
 - 6- **BSN button:** activates (Led On) the EQ Model BSN.
 - 7- **APX button:** activates (Led On) the EQ Model APX.
 - 8- **AVX1 button:** activates (Led On) the EQ Model AVX1.
 - 9- **AVX2 button:** activates (Led On) the EQ Model AVX2.
 - 10- **MZI button:** activates (Led On) the EQ Model MZI.
 - 11- **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.
 - 12- **Preamp selector:** drag the selector along the bar to select the desired preamp (for each BANK: BSN-CUST). The first knob step (OFF) bypasses the preamp.
 - 13- **Output:** This knob is an output gain control ranging from -24dB to +24dB
 - 14- **BSN (Preamp) button:** activates the BSN preamps Bank, use the Preamp Selector (12) to choose the desired preamp between 18 different emulations (1Ch-18Ch).
 - 15- **CUST (Preamp) button:** activates the Custom preamps Bank, use the Preamp Selector (12) to choose the desired preamp between 6 different emulations.
- Please note: this bank includes all the preamps of the corresponding Eq models plus two additional emulations (GL1-GL2) derived from an iconic Italian 1958 tube preamplifier.
- 16- **Intensity LED (Overload):** This LED shows the input signal level (light off = -80dB, dim= -30 dB, bright= -5dB).

3.3 BLOND PRE

Blond Pre includes all the preamps we sampled for Blond divided into 4 banks (except for the 5 Blond Comp preamps).

LINE EP: 24 line preamps (Ch.1 through 24) from a '70s console built by one of Italy's most respected designers. All channels exhibit a slightly different response, which you can use to recreate the original desk experience in the box.

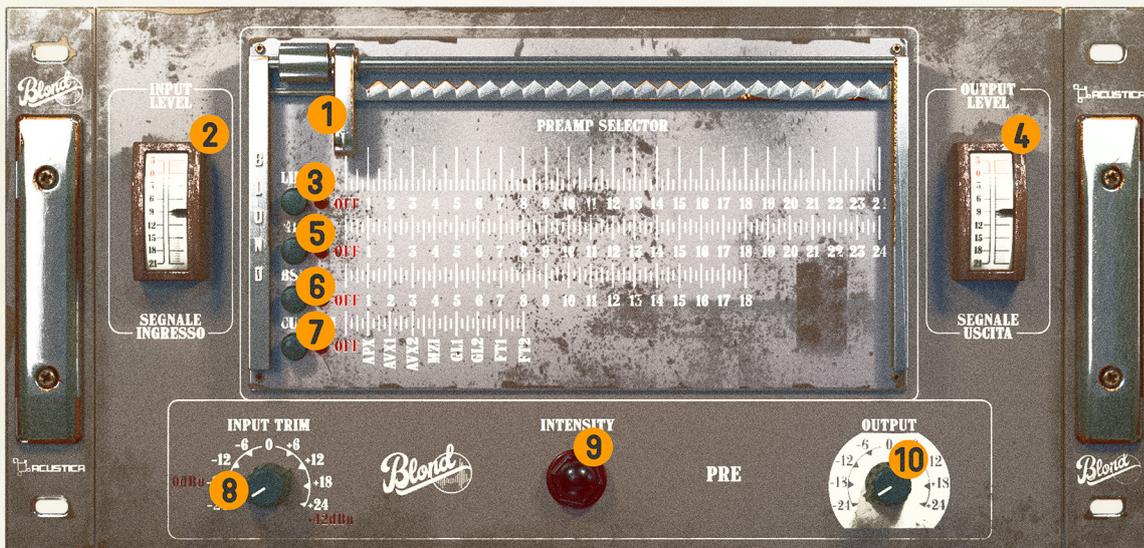
MIC EP: 24 mic preamps (Ch.1 through 24) derived from the same console.

BSN: 18 Line preamps derived from channels 1 through 18 of BSN EQ's console.

CUSTOM: 6 preamps derived from the Blond Pre Mixer, plus 2 transformer-based, definitely 'colored' preamps.

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

3.3.1 Controls



1- Preamp selector: drag the selector along the bar to select the desired preamp. In the first position, the preamp is bypassed.

2- Input Meter: displays the input level entering the plugin. Range IN: -21dB to $+3\text{dB}$.

3- Line EP: activates the EP Line preamps bank (Line preamps of the Model A in Blond EQ), use the Preamp Selector (17) to choose the desired preamp emulation (1Ch-24Ch).

4- Output meter: displays the output level of the plugin. Range IN: -21dB to $+3\text{dB}$.

5- Mic EP: activates the EP Mic preamps bank (Line preamps of the Model A in Blond EQ), use the Preamp Selector (17) to choose the desired preamp emulation (1Ch-24Ch).

6- BSN (Preamp) button: activates the BSN preamps Bank, use the Preamp Selector (17) to choose between 18 different emulations (Ch.1 through 18).

7- CUST (Preamp) button: activates the Custom preamps Bank. Use the Preamp Selector (17) to choose between 8 different preamp emulations.

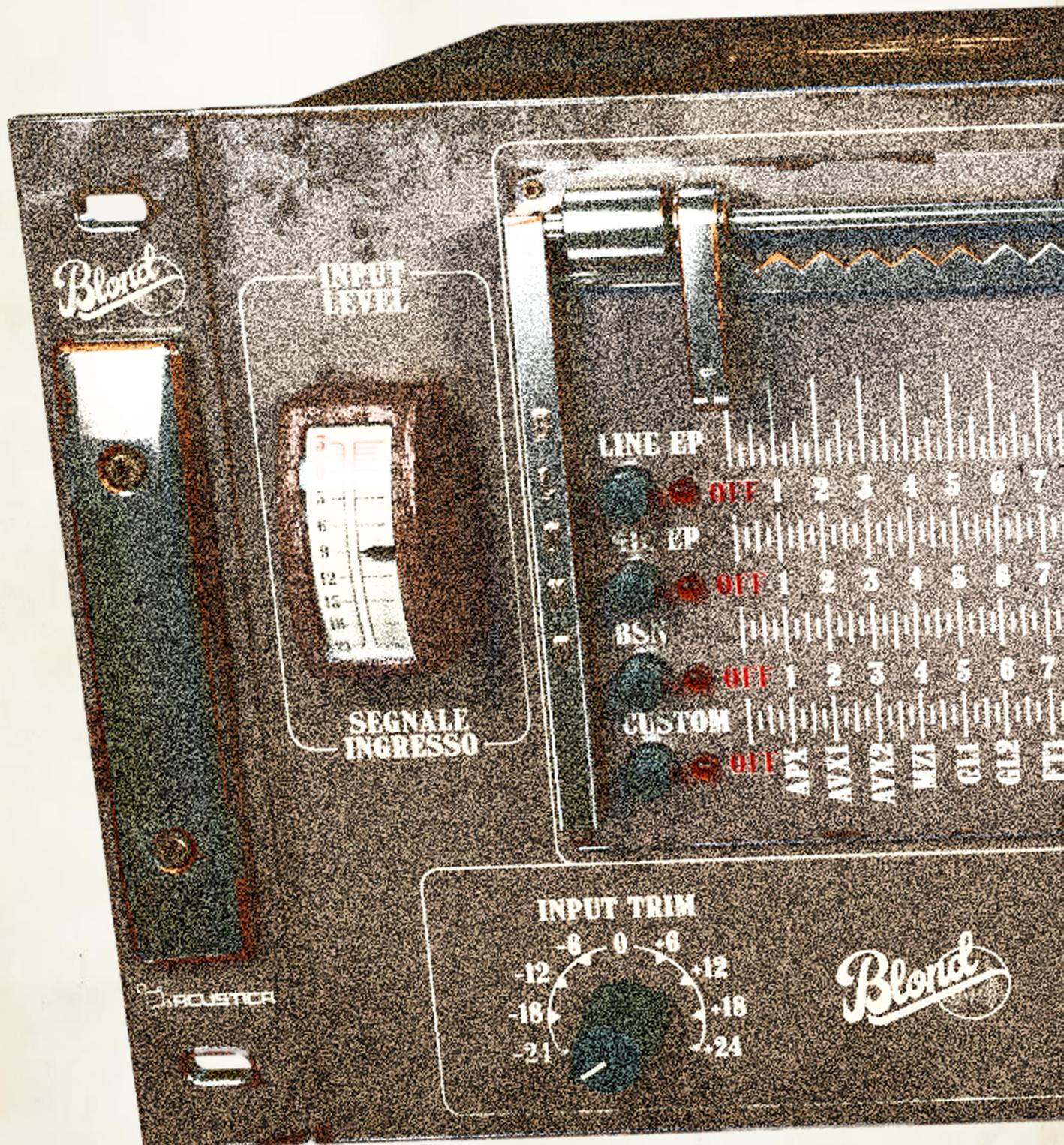
This bank includes all preamps from the BLOND PRE MIXER plus 2 extra emulations (FT1-FT2) derived from EQ Model B.

8- 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.

9- Intensity LED (Overload): This LED shows the input signal level (light off = -80dB, light dimmed = -30 dB, light intense = -5dB)

10- Output: output gain control ranging from -24dB to +24dB



3.4 BLOND COMP

The Blond Comp plugin is equipped with 5 different dynamics processors:

CM2: derives from a vintage FET compressor manufactured by a small Italian company with over 40 years of experience in the field of broadcasting.

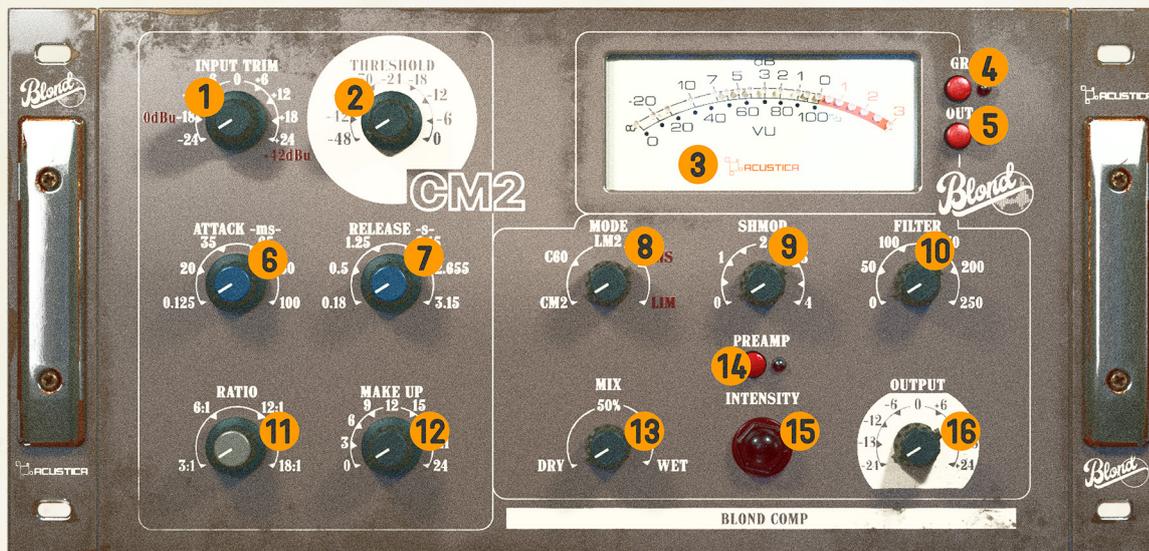
C60: derives from a rare 'Vintage' FET compressor, produced in minimal quantities, and inspired by a more famous American dynamics processor from the 1970s. We made this model even more versatile than the original by including extra attack and release times.

LM22: derives from a modern stereo optical compressor manufactured by a renowned, family-run Italian company that began its business in the 1960s. We added extra attack and release times to this processor as well, to make it even more versatile than the original.

CMS: is a vintage tube compressor characterized by a single ratio (1.5:1), as derived from a powerful compressor of the Acqua plugin family. We further tuned it with additional attack and release times from a FET compressor called CM2 and a hot tube preamp.

LIM: a limiter characterized by a single compression ratio (30:1) and a tube preamp stage.

3.4.1 Controls



1- 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.

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

3- Output/Gain reduction meter: this LED VU meter displays the plugin's output level when the OUT button (5) is engaged (lamp ON).

Range OUT: -30dB to +3dB or gain reduction level applied by the compressor when the GR button (4) is engaged (Lamp ON).

In this case, the meters indicate '0' in the absence of an input signal or any gain reduction. If the signal exceeds the threshold or limit level, the amount of gain reduction is displayed.

4- GR button: by pressing this button, the VU meter becomes a Gain Reduction meter.

5- OUT button: by pressing this button, the VU meter becomes an Output meter.

6- Attack: the attack time control of the compressors.

Values:

-COMP CM2: 0.125ms, 20ms, 35ms, 65ms, 80ms, 100ms;

-COMP C60: 0.25ms, 8.8ms, 42ms, 234ms, 517ms;

-COMP LM2: 0.25ms, 29ms, 35ms, 59ms, 64ms, 96ms;

-COMP CMS: 0.125ms, 20ms, 35ms, 65ms, 80ms, 100ms;

-LIM: 0.125ms, 20ms, 35ms, 65ms, 80ms, 100ms;

7- Release: release time control of the compressors.

Values:

-COMP CM2: 0.18s, 0.5s, 1.25s, 2.15s, 2.655s, 3.15s;

-COMP C60: 260ms, 300ms, 550ms, 1.53s, 1.95s;

-COMP LM2: 398ms, 941ms, 2.45s, 4.2s, 5.8s;

-COMP CMS: 0.18s, 0.5s, 1.25s, 2.15s, 2.655s, 3.15s;

-LIM: 0.18s, 0.5s, 1.25s, 2.15s, 2.655s, 3.15s;

8- MODE (Comp selector): This stepped knob allows you to select from five different dynamic processors: CM2-C60-LM2-CMS-LIM. The first knob step (OFF) bypasses the compressor section.

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- 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.

11- Ratio: This knob sets the compression ratio according to the selected compressor model.

COMP CM2: 3:1 - 6:1 - 12:1 - 18:1;

COMP C60: 2:1 - 4:1 - 10:1 - 20:1;

COMP LM2: 2:1 - 4:1 - 8:1 - 20:1;

COMP CM2: 1.5:1 (fixed), in this mode, the knob disappears;

LIM: fixed (30:1). In this mode, the knob disappears;

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

13 - Mix: 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%.

14- Preamp: this button allows you to activate the compressor (LED=ON);

TIP: When switching between compressor modes, the preamp emulation changes based on the compressor mode you choose.

15- Intensity LED (Overload): This LED shows the input signal level (light off = -80dB, dim= -30 dB, bright= -5dB).

16- Output: output gain control. Range: -24dB to +24dB.

4. CONTENTS

4.1 Technical Support

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

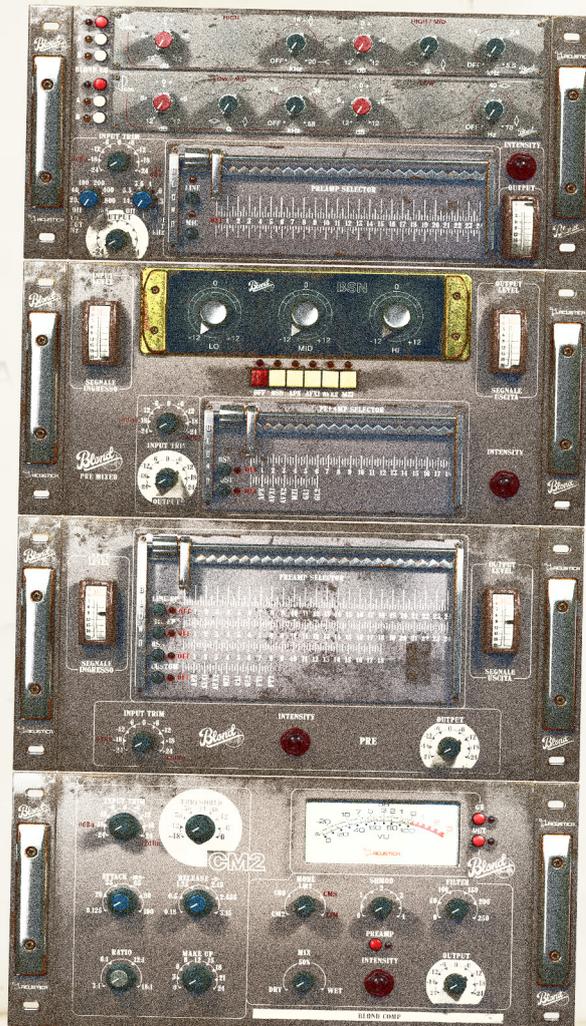
4.2 Troubleshooting and Bug Report

Acustica Audio is constantly improving its products and adding new features. On-going issues, bugs and rare crashes can still be possible. If you are experiencing issues 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.

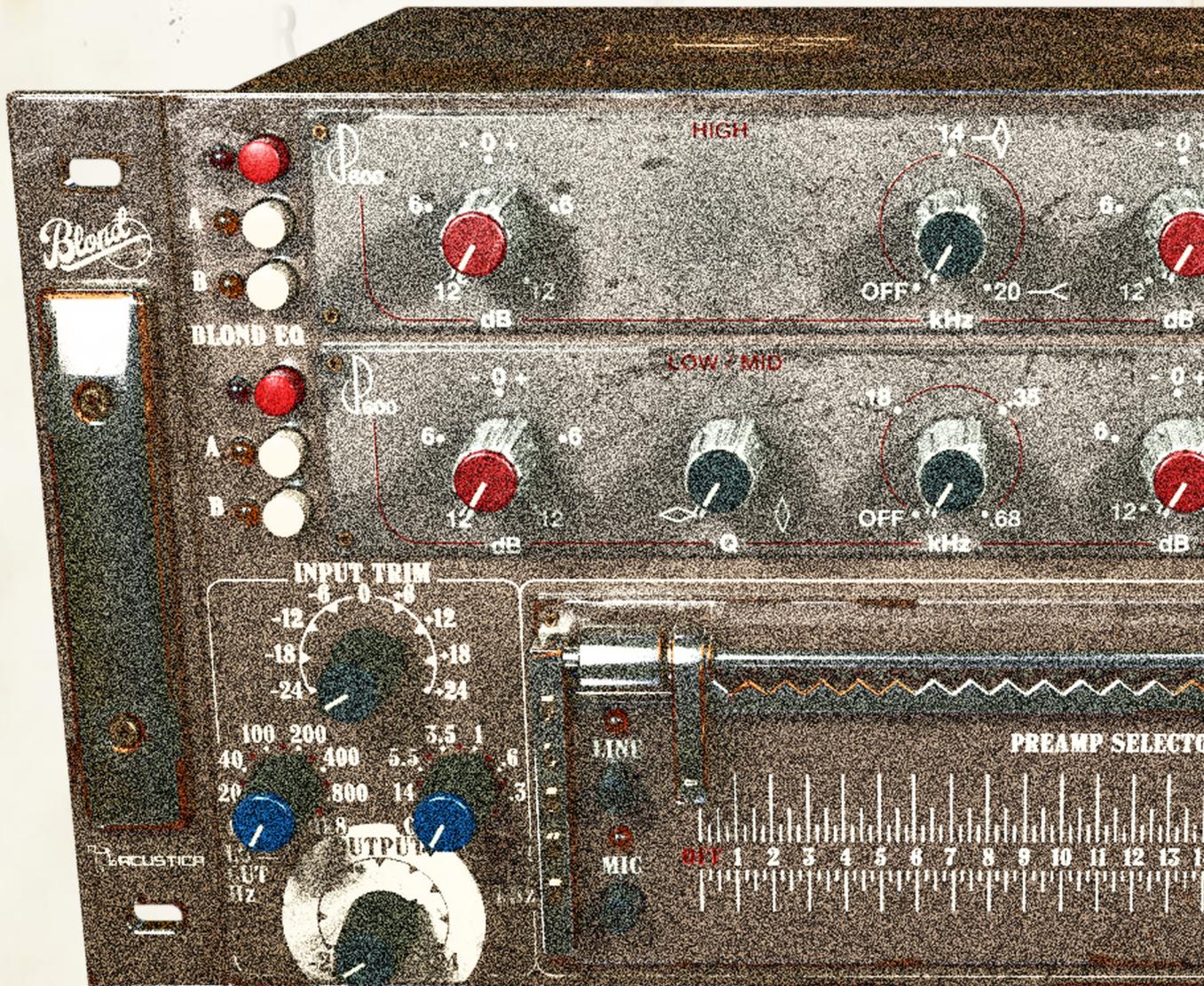
4.3 Copyrights and Credits

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5. AI PRESETS



5.1 Preset Management

Blond includes AI (Artificial Intelligence) Presets. By clicking on the 'Preset' drop down menu on the left hand side of Blond EQ you can select a preset from the displayed list. Learn more about the included presets in the 'AI Preset list and credits' below. Our AI Presets are based on a large amount of data 'sampled' from real - life mixing sessions by renowned engineers. Any AI Preset will assess the audio being fed into the plug-in and then, based on the data stored in its memory , will automatically modify the EQ settings, emulating what the referenced engineer would have done in the same situation. Here's how you can get the best results:

- loop a short section of audio that you think is most significant for the AI evaluation. The analyzed time frame is quite short (only a couple of seconds) so different points in the audio will obviously produce different results;
- click the preset you would like to use;
- sit back and watch as the eq settings change. This brand new technology works very well on individual tracks and groups, where as results on the masterbus may vary. Don't be afraid to experiment.

5.2 Preset List

01 - MAX PAPARELLA

Born in 1975, is a Hammond organist with a great passion for vintage musical instruments. For over 20 years in the music industry he has collaborated over the years both in Europe and in the USA, working on the creation of numerous albums as a composer, musician, remixer and ghost producer.

In 2010 he founded the Groove Sound Design studio, starting a solid partnership with the guitarist and producer Valerio Fuiano (member of Mind Music Labs in Sweden), working for singers, artists and record labels on productions as a mixing & mastering engineer.

In 2011 he became a member of AES (Audio Engineering Society). In 2014, as part of his professional training, he took two courses for mastering engineering at the SAE Institute in the UK, passing both with full marks (100/100). He has been working as a mastering engineer and musician with many record labels such as BMG Production Music (UK), Good Looking Records (UK), Cabana Recordings (USA), Selekt Records (USA), IRMA Records (IT).

Groove Sound Design

www.groovesounddesign.com

02 - AMIEL REUVEN

Grammy Winning Mixer Reuven Amiel is an eclectic and versatile Mixing Engineer/ Producer/Sound Designer.

He applies his modern, edgy and vibey sound to Indie Music, Modern Rock, Electro-Pop as well as Latin Pop moving thru World Music and everything in between.

Reuven is also a sound designer and programmer for many prestigious audio software and electronic music software/loops companies.

He has worked with a Kaleidoscope of Artists and genres as his life is eclectic, having lived in many hemispheres of the world. From his beginnings, studying under the wings of Yoav Gera (Ofra Haza, Yehudit Ravitz) and moving all the way to Canada to receive knowledge from Top Producer Bob Ezrin (Pink Floyd, Peter Dinklage, Kiss etc.) to working with Israeli/Scottish underground Rock Band Mushroom Symphony, Cult Indie artists as Rouckfour to his upcoming project with European Rock Band, Pony Asteroid.

He has also worked with acts like, PVRIS, Cadaver Exquisito, Canadian Electronic Band NOIA, Prime Ministers among many others.

He also has worked with Top Latin Grammy Winning/Nominees such as Ricardo Arjona, Shaila Durcal, Gian Marco, Susana Baca, Cristian Castro among others. He received a Latin Grammy for his mixing of Artist Felipe Pelaez and several other awards in different territories.

AmielMix

www.amielmix.com

03 - MARCO VANNUCCI

He is the founder of Spitfire Mastering Studio, where he specializes mainly in audio mastering and digital audio restoration. He has worked with many international artists from the USA, UK, as well as international record labels such as Universal USA, Sony USA, Sony ATV, Ultra Music, Ultraviolet, Artist First and more. He is also a professional reviewer and writer for Computer Music & Project Studio, Audiofader, Smap pro audio, and product specialist for Midi Music and Sound Performance Lab.

04 - MATTEO NOLLI

Matteo Nolli has been working as a self-taught sound engineer and producer since 2007, specializing in Rap and Urban music. He has a deep passion for vintage samplers and has mixed and produced over a thousand songs in his studio.

05 - MATTHIAS FLEISCHMANN

Matt Fleischmann, born in 1968 in Germany, started playing piano and guitar at the age of 6. A relative introduced him to sound technology at the early age of 14 by taking him to his studio on a regular basis. At the age of 19 Matt left for Ireland and the UK where he worked as a musician and live-sound technician for more than 10 years while studying studio sound engineering in the UK. This gave him the chance to work with some notable folk and rock artists from Ireland and the UK, both live and in his first own studio.

After moving back to Germany in the late 90's he worked as a musician and freelance sound engineer. At the time he was primarily involved in live recordings. He reopened his own recording studio which is now located near Stuttgart and Ulm, Germany. Matt's widespread musical interests include the recording, mixing and mastering of hand made folk, blues, jazz, rock and also classical music in the same way as world music and experimental electronic music. His studio services also include audio restoration.

Today Matt is mainly running his own studio while still maintaining the live side of things on the side. He never lost his passion for live mixing and recording, plays in a couple of bands himself and enjoys supporting new talents. He's also distributor and product specialist for Fuchs Audio Technology guitar amplifiers as well as some high-end recording microphones and outboard gear. On top of that he's beta-tester for some DAW and plugin makers, gives classes in audio engineering and workshops in guitar technology and guitar recording.

www.pro-suite-audio.de

06 - FRANCESCO DONADEL CAMPBELL

Francesco Donadel Campbell was born in Padua, Italy, on 17 July 1972. In his early teens he developed a clear interest in music and began playing the guitar and the electric bass. In later years his passion for the world of music and its more modern genres pushed his own interests towards high fidelity, digital audio and video. In particular, computer-related music, CD-R burning and the digitization of his extensive VHS cassettes archive. Not being allowed to listen to music at high volumes until late at night, he started to share his love of the world of hi-fi and especially professional headphones using various brands and models over the years.

Francesco's love of Japanese cartoons led him in 2002 to assume the role of quality control supervisor and DVD project technical coordinator at Shin Vision, a company specialized in the commercialization of products related to Japanese animation.

From 2005 to 2013 he covered the role of coordinator and quality control supervisor at SoundnVision, a company based in Milan well placed in the field of video post-production. His love for precision and his natural understanding of issues related to the quality of the video masters for broadcasting and for marketing on DVD led him to become head of the department of digitization and digital video restoration using the Archangel Real-time HD & SD Video Restoration software by Snell & Wilcox. He has also been an audio mastering engineer since 2004. From 2014 to the present day he is the senior audio and video mastering engineer for Yamato Video Srl, the most important company in Italy that publishes and sells Japanese animation on Dvd and Blu-Ray.

HDPHONIC

www.hdphonic.com

07 - OLEG YORSHOFF

Oleg "Yorshoff" Yershov is a mixing and mastering engineer, pro audio journalist and respected audio mentor and educator from Ukraine. Former classical piano player, and heavy metal vocalist, Oleg now focuses on studio work producing different genres ranging from synth-pop and indie to EDM, atmospheric black metal and hip-hop. In 2013 Oleg launched his own Youtube channel 'Yorshoff Mix', with the aim of helping Russian-speaking audio engineers to become better at music production, mixing and mastering. In addition, Oleg writes for Future Music Russia magazine.

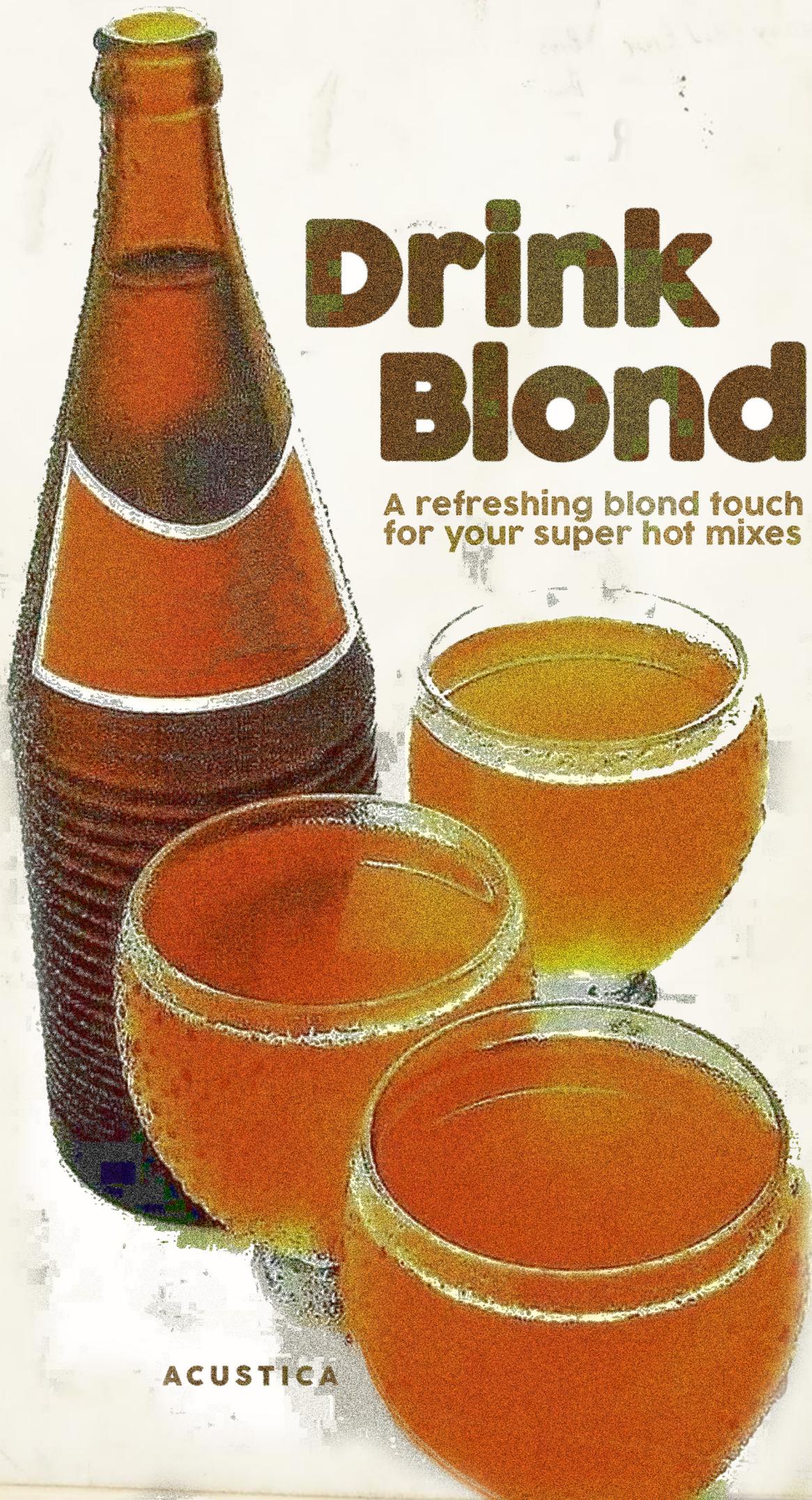
Presets description:

For this particular project I focused on corrective EQ on drums, percussion, kicks, snares, claps, hihats, cymbals, overheads, rooms, shakers, tambourines, a wide variety of acoustic and electric guitars, piano, keyboards, synths, orchestral instruments and vocals. In addition to individual instruments, I worked on mastering presets for Hip-Hop, R'n'B, EDM, Country, Pop, Rock and Metal recordings. So, generally speaking, you can use my presets on every track, every bus and every master you have in your project folder.



Drink Blond

A refreshing blond touch
for your super hot mixes



ACUSTICA