

CAMEL



CAMEL

CAMEL B-2882

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ACUSTICA

1. Introduction

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

1.1 Overview

Camel is a plugin suite incarnating two iconic British brands that have earned a reputation as industry leaders for their innovation and technological achievements. Camel includes four plugins replicating the best hardware units as manufactured by these renowned companies.

2. Camel

2.1 About The Suite

The Camel suite consists of:

- Camel Channel-strip B-2882 (two switchable 4-Band Equalizers with High-pass and Low-pass Filters, two switchable Compressors and a Limiter and sixteen Line Preamp emulations).
- Camel EQ B-785 (two switchable 4-Band Equalizers with High-pass and Low-pass Filters, sixteen Line and sixteen Mic Preamp emulations, plus four 'custom' preamps).
- Camel Comp B-656 (three switchable Compressors and two Limiter, plus two preamp emulations).
- Camel Pre B-1441 (sixteen Line Preamps, sixteen Mic Preamps and 4 Custom Preamps for a total of thirty-six preamp emulations).



Camel Channel-strip **B-2882**



Camel EQ **B-785**



Camel Comp **B-656**



Camel Pre **B-1441**

2.2

Product Download and authorization

When you purchase a product from our web shop, the registration is automatic. Your newly purchased product can be downloaded via Aquarius, our dedicated free app for macOS and Windows. For more details please visit our website. Make sure Aquarius is always updated to the latest version available. If you experience any issues during the authorization of your products uninstall the plug-in(s) and then re-install them using the latest version of Aquarius.

2.3

System Requirements

Modern computers are powerful enough to run many plug-ins at once. However our technology requires more resources than algorithm-based software so we recommend optimizing your system to work with high CPU loads and low audio latency.

2.4 What is a "ZL" Plug-In

Acustica plug-ins 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 plug-in and helps reduce the CPU and system load of your computer significantly. For this reason we recommend that you use a ZL instance when tracking. Basically both plug-in 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

With the Camel suite, you get a Filter section (Highpass - Lowpass), two equalizers (A - B), five dynamic processors, (COMP1=compressor model A - COMP2= compressor model B, LIM=limiter model A, plus two extra emulations in the Camel Comp - B-656 called: SUPER-COMP= compressor model A with different ratios compared to COMP1 derived from a compressor included in the Jade plugin suite and finally the SUPERLIM=limiter derived from the limiter included in the Jade plugin suite) and a total of thirty-six Preamps (sixteen LINE Preamps, sixteen MIC Preamps and 4 CUST Preamps).

NOTE:

In the CAMEL EQ and CAMEL PRE standalone plugins you can use all thirty-six switchable preamplifiers, while in the Channel-strip version you only have sixteen Line preamplifiers available.

In the following sections (3.1-3.3), you will learn how the various standalone plugins work.

To simplify things and avoid repetition, we will not discuss the Camel Channel-strip plugin (B-2882), which already includes all the sections and controls of the standalone plugins (except for the preamp section, which only contains 16 line preamps).

The next three sections are divided as follows:

- **EQUALIZER SECTION:** explains the models included in Camel B-785 and its controls.
- **COMPRESSOR SECTION:** explains the models included in Camel B-656 and its controls.
- **PREAMPS SECTION:** explains the models included in Camel B-1441 and its controls.

You will find a brief explanation of the Camel B-2882 Channel-strip in Chapter 3.4.

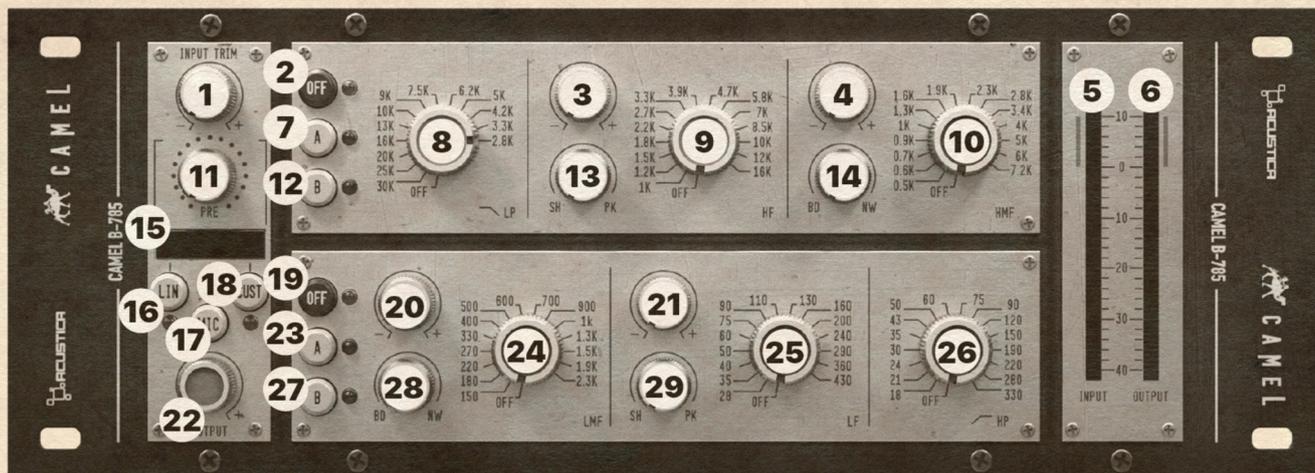
3.1 Equalizer section

- **Model A** is derived from a vintage British EQ/Pre module with balanced Mic/Line inputs (featuring Lundahl balanced transformers), Variable High/Low pass filters plus a four-band parametric EQ. The high and low shelving filters can be switched to peak, and vice versa. Likewise, the two mid bands (low and high) have a switchable Q from Narrow to Broad and vice versa.

- **Model B** is based on a rare, discrete-component Class A console, introduced in 1973 by one of the most famous recording facilities in the UK (in the Soho District), which shortly afterward officially formed as a manufacturing company.

This specific console spent its early life in London, and played a critical role in the recording of legendary albums such as Queen's "A Night at the Opera" and David Bowie's "Diamond Dogs".

With the invaluable help of producer and sound engineer Antonio Aki Chindamo (co-founder of Auditoria Records - Recording Studio in Italy), we managed to get our hands on this beauty and sampled the 16 line preamps, 16 mic preamps plus the stereo output preamplifier of the console (included in the CUST preamp module of the plugin) as well as the whole EQ module and its high-pass filter.



Camel Eq **B-785** / A mode

CONTROLS (Model A)

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 internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume. Note: when the preamp stage is bypassed, the 'Input Trim' mode has no effect.

2 - OFF: bypasses (Led on) the Low-Pass filter, High Frequency and High-Mid Frequency bands of the plugin.

3 - HF band - Gain: approx -16 to +16 dB.

4 - HMF band - Gain: approx -16 to +16 dB.

5 - Input Meters (L-R): they display the input levels (L-R) entering the plug-in. Range IN (L-R): -40dB to +10dB.

6 - Output Meters (L-R): they display the output levels (L-R) entering the plug-in. Range OUT (L-R): -40dB to +10dB.

7- Activation button (Model A): activates (Led On) the EQ Model A (LP filter and HF-HMF bands).

8- Low-Pass Frequency range (Model A): from 2.8. to 30 kHz: first knob step (OFF) bypasses the filter.

9- HF band range: from 1 to 16 kHz; first knob step (OFF) bypasses the band.

10- HMF band range: from 0.5 to 7.2 kHz; first knob step (OFF) bypasses the band.

11- PRE selector: This stepped control allows you to select from the different preamps according to the selected BANK (LINE-MIC-CUST). First knob step (OFF) bypasses the preamp section.

12- Activation button (Model B): activates (Led On) the EQ Model B (HF-HMF bands).

13- HF Q: modifies the response of HF frequency band. It toggles between Shelf (off) and Bell (on).

14- HMF bandwidth: modifies the bandwidth of HMF frequency band. It toggles between Broad and Narrow.

15- Preamp model display: This display, below the preamp selector shows the selected preamp model according to the selected BANK (LINE-MIC-CUST). If the preamps section is bypassed, the display shows OFF.

16-17-18 LINE-MIC-CUST buttons: In the Camel suite the preamplifier emulations are divided into 3 different and mutually exclusive BANKS.

Each of them includes different types of preamps with their own frequency response and harmonic content (Line preamp; Mic preamp; Cust preamp). To select a bank simply press the corresponding button: LINE or MIC or CUST.

19 - OFF: bypasses (Led on) the High-Pass filter, Low Frequency and Low-Mid Frequency bands of the plugin.

20 - LMF band - Gain: approx -16 to +16 dB.

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

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

23 - Activation button (Model A): activates (Led On) the EQ Model A (LF-LMF bands).

24 - LMF band range: from 150 to 2.3k Hz; first knob step (OFF) bypasses the band.

25 - LF band range: from 28 to 430 Hz; first knob step (OFF) bypasses the band.

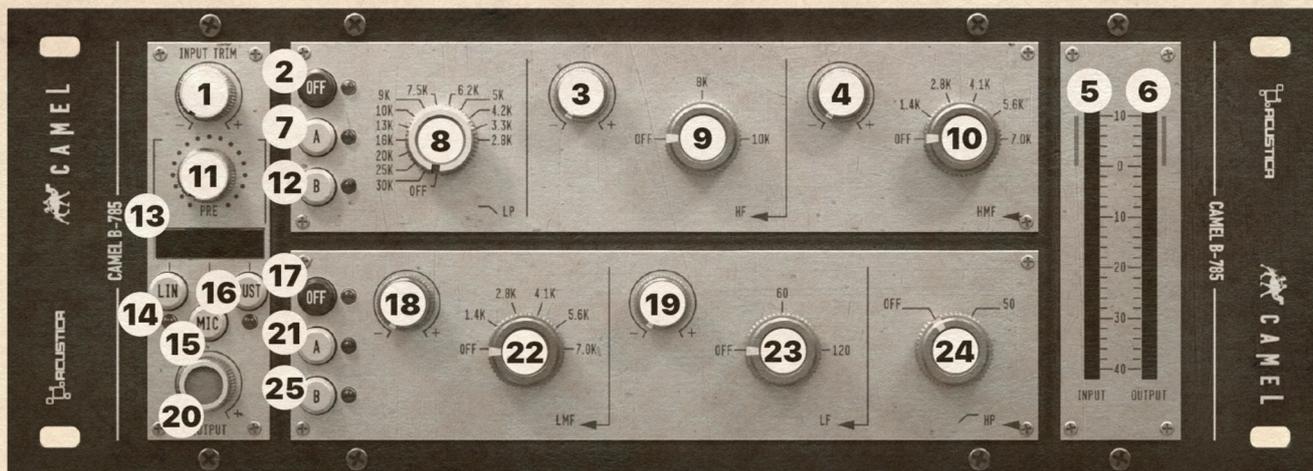
26 - High-Pass Frequency range (Model A): from 18 to 330 Hz; first knob step (OFF) bypasses the filter.

27 - Activation button (Model B): activates (Led On) the EQ Model B (LF-LMF bands).

28 - LMF bandwidth: modifies the bandwidth of LMF frequency band. It toggles between Broad and Narrow.

29 - LF Q: modifies the response of LF frequency band. It toggles between Shelf (off) and Bell (on).





Camel Eq **B-785** / B mode

CONTROLS (Model B)

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 internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume. NOTE: when the preamp stage is bypassed, the 'Input Trim' mode has no effect.

2 - OFF: bypasses (Led on) the Low-Pass filter, High Frequency and High-Mid Frequency bands of the plug-in.

3 - HF band - Gain: approx -19 to +19 dB.

4 - MF2 band - Gain: approx -15 to +15 dB.

5 - Input Meters (L-R): they display the input levels (L-R) entering the plug-in. Range IN (L-R): -40dB to +10dB.

6 - Output Meters (L-R): they display the output levels (L-R) entering the plug-in. Range OUT (L-R): -40dB to +10dB.

7- Activation button (Model A): activates (Led On) the EQ Model A (HF-HMF bands). NOTE: the original unit from which model B is derived does not have a Low-pass filter, so it was decided to include the filter derived from model A.

8- Low-Pass Frequency range (Model A): from 2.8 to 30 kHz: first knob step (OFF) bypasses the filter.

NOTE: the original unit from which model B is derived does not have a Low-pass filter, so it was decided to include the filter derived from model A.

9 - HF band range (Model B): 8, 10 kHz; first knob step (OFF) bypasses the band.

10- MF2 band range: from 1.4 to 7 kHz; first knob step (OFF) bypasses the band.

11- PRE selector: This stepped control allows you to select from the different preamps according to the selected BANK (LINE-MIC-CUST). The first knob step (OFF) bypasses the preamp section.

12- Activation button (Model B): activates (Led On) the EQ Model B (HF-HMF bands)

13- Preamp model display: This display, below the preamp selector shows the selected preamp model according to the selected BANK (LINE-MIC-CUST). If the preamps section is bypassed, the display shows OFF.

18 - MF1 band - Gain: approx -15 to +15 dB.

19 - LF band - Gain: approx -19 to +19 dB.

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

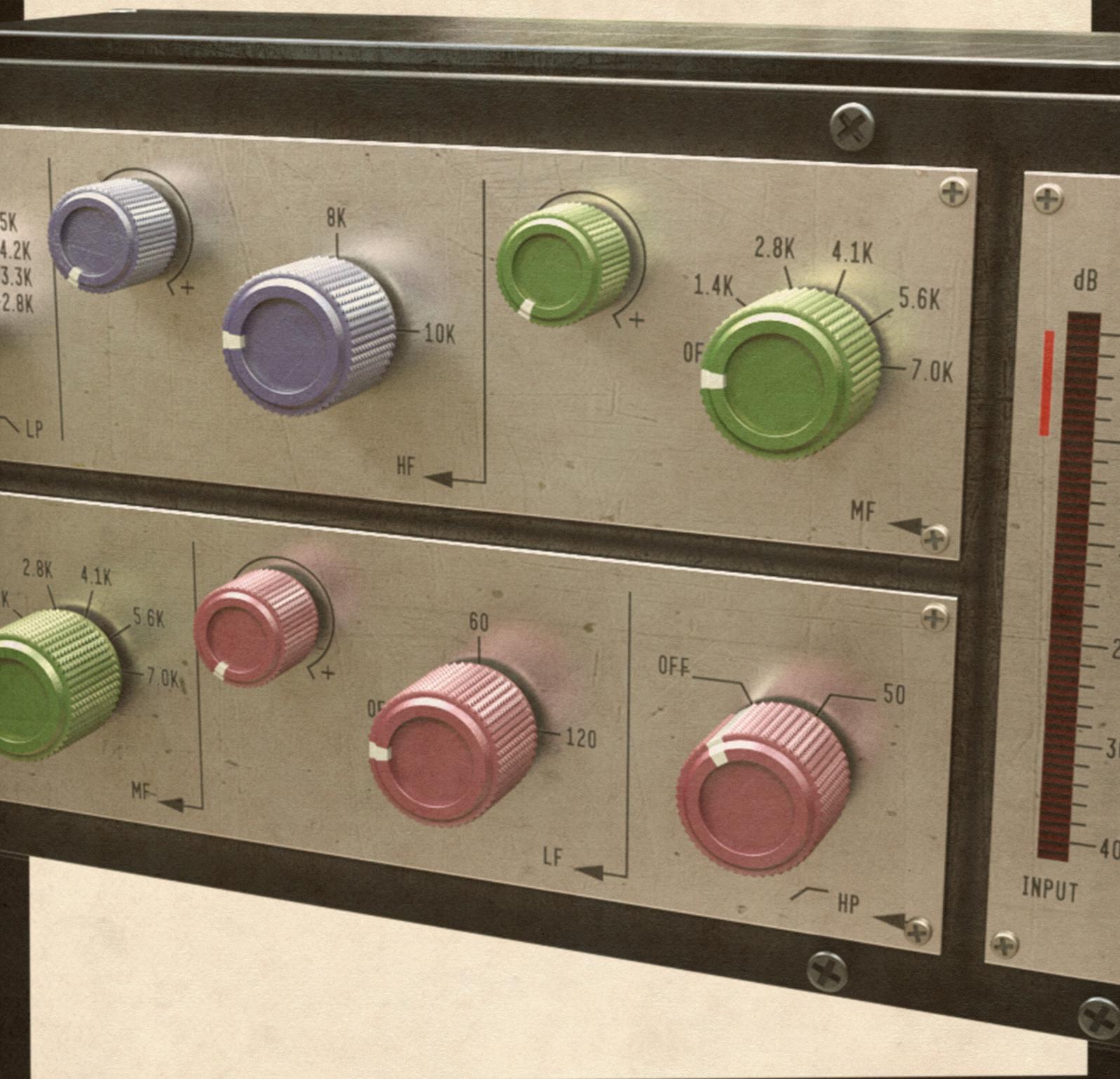
21 - Activation button (Model A): activates (Led On) the EQ Model A (LF-LMF bands).

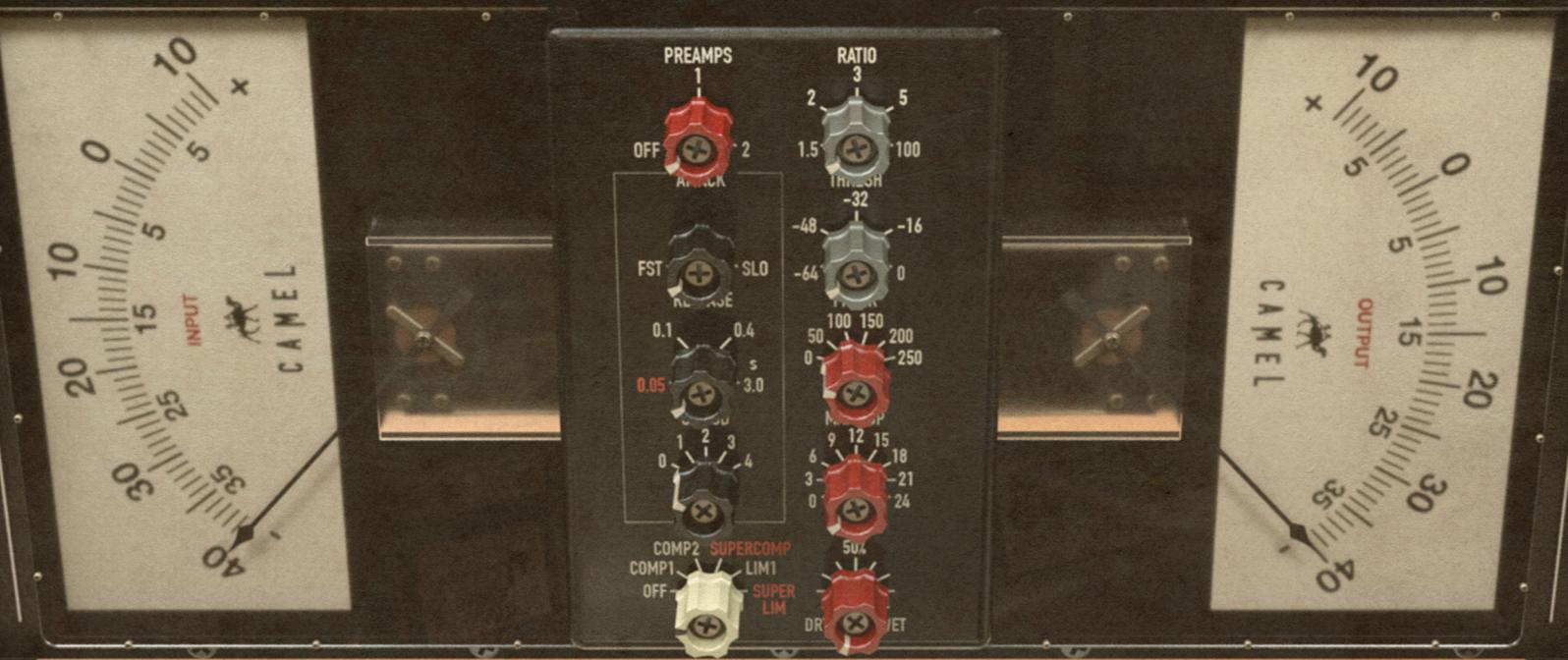
22 - MF1 band range: from 1.4 to 7k Hz; first knob step (OFF) bypasses the band.

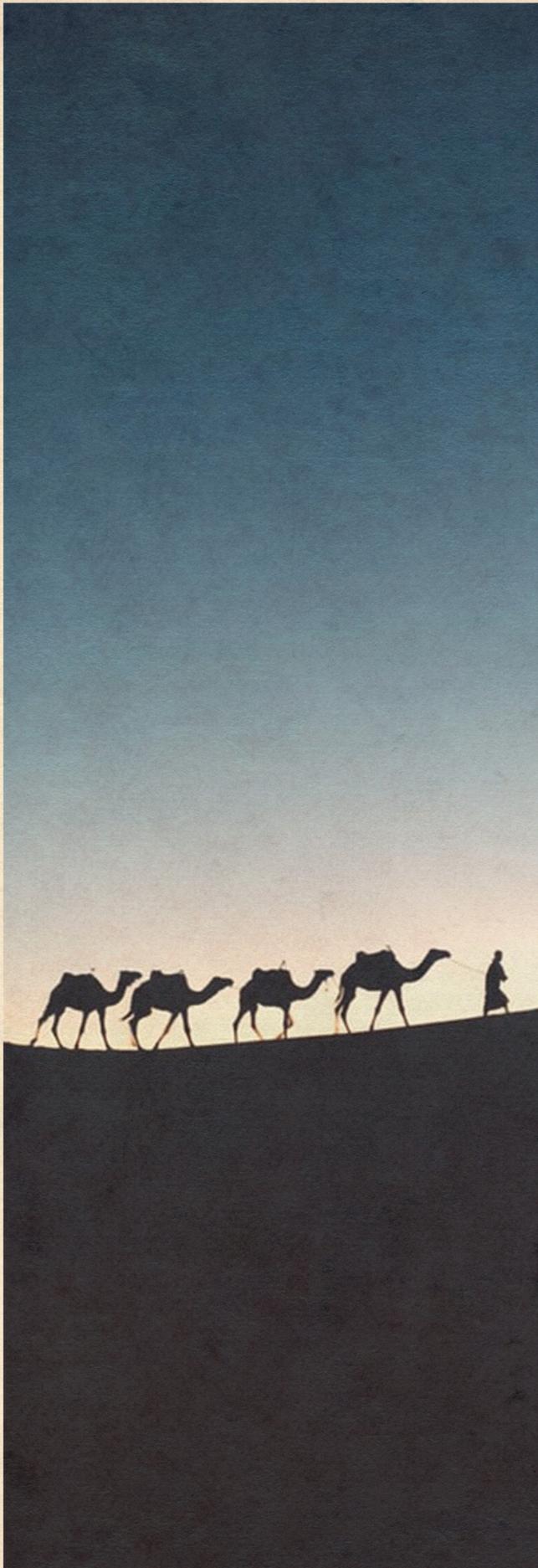
23 - LF band range: 60,120 Hz; first knob step (OFF) bypasses the band.

24 - High-Pass Frequency range (Model B): 50 Hz (fixed); first knob step (OFF) bypasses the filter.

25 - Activation button (Model B): activates (Led On) the EQ Model B (LF-LMF bands).







3.2

Compressor section

The Camel standalone plugin (Camel Comp - B-656) is equipped with five dynamics processors:

'Comp1' and 'Lim' both derive from the same vintage British VCA broadcast compressor/limiter unit, and works wonders on the mix bus. This dynamics processor shares the same brand name as Camel EQ A model (B-785) and Strip version (B-2882) and can be historically traced back to the same period as the equalizer was built in.

'SuperComp' derive from the same compressor model of COMP1 but is characterized by different ratios curves (from Jade Acqua plugin compressor emulation)

'SuperLim' is derived from Jade's limiter emulation and it's the perfect tool for fast, snappy and transient-chopping action.

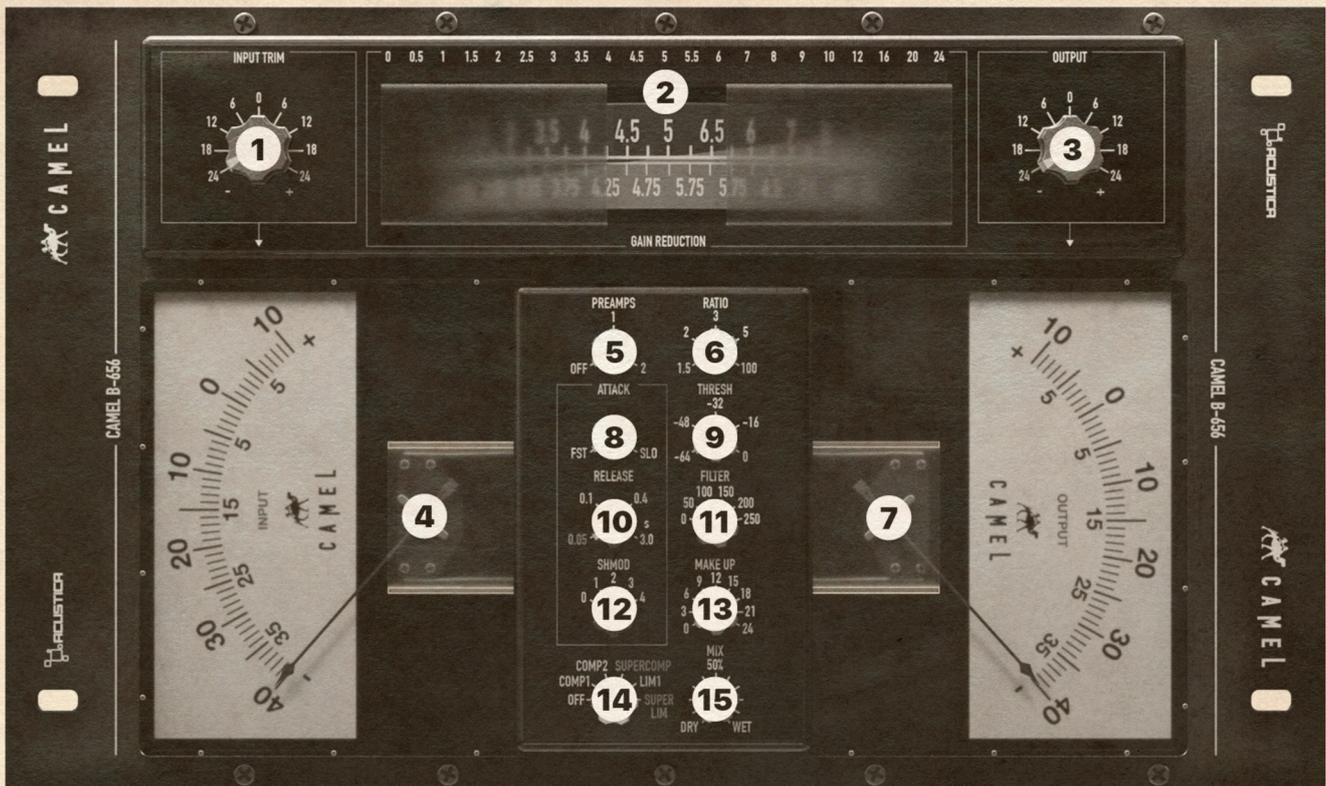
'Comp2' is sampled from a classic British FET compressor from the late '70s and '80s, and is characterized by a very aggressive and punchy sound.

Great on drums and rock guitars, this is probably the fattest and warmest compressor plugin in the Acustica family.

This dynamics processor shares the same brand name as the Camel EQ B model in the Camel EQ (B-785) and Strip version (B-2882) and is historically traceable to the same construction period as the equalizer.

Please note: Comp1, Comp2, SuperComp, Lim and SuperLim cannot be used in series, but are independent from each other.

More info in Chapter 5.2



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 $+24\text{dB}$, and it is used to adjust the internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume. NOTE: when the preamp stage is bypassed, the 'Input Trim' mode has no effect.

2 - Gain reduction meter: the Gain Reduction meter measures the gain reduction level applied by the compressor. The meters indicate '0' in the absence of an input signal or any gain reduction. If the signal exceeds the compression threshold or limit level, the amount of gain reduction is displayed. The meter consists of a LED part and a sliding analog part, both of which indicate the same measured value.

3 - Output: This knob is an output gain control ranging from -24dB to $+24\text{dB}$.

4 - Input Meter: this VU meter displays the input level entering the plug-in. Range IN: -40dB to $+0\text{dB}$.

5 - Preamps selector: This stepped control allows you to select from two preamps. The first model is the preamp emulation of COMP1; The second is the emulation of COMP2. The first knob step bypasses the preamp stage.

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

-COMP1 ratio: Available values range from 1.5:1 to 100:1.

-LIM: In LIM mode the ratio knob disappears from the GUI as there is only one mode available.

-COMP2: 2:1, 3:1, 5:1

-SUPERCOMP: 5:1, 10:1, 25:1

-In LIM and SUPERLIM mode the ratio knob disappears from the GUI as there is only one mode available. Graphs in the Chapter 5.2

7 - Output Meter: this VU meter displays the output level of the plug-in. Range OUT: -40dB to +0dB.

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

NOTE: The attack knob is continuous, so intermediate times, compared to the attack times sampled from the original compressor are the result of interpolation by our engine.

Values:

-COMP1: from 1 to 5ms.

-COMP2: 1ms, 5ms, 15ms, 30ms, 35ms, 45ms, 50ms.

-LIM: from 1 to 5ms.

-SUPERCOMP: from 1 to 5ms.

-SUPERLIM: from 1 to 5ms.

9 - Threshold: sets the threshold of the compressor (range: -64 dB to + 0 dB).

10 - Release: release time control of the compressors.

NOTE: The release knob is continuous, so intermediate times, compared to the release times sampled from the original compressor are the result of interpolation by our engine.

Values;

-COMP1: 0.5, 0.1, 0.4, 3s.

-COMP2: 50, 60, 70, 120, 175, 200, 250, 300 ms

-LIM: 0.1, 0.4, 3s.

-SUPERCOMP: 0.5, 0.1, 0.4, 3s.

-SUPERLIM: 0.5, 0.1, 0.4, 3s.

11 - 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. The leftmost position (labelled 0) of this knob bypasses the filter.

12 - SHmod: this alters the shape of the attack envelope, allowing you to fine-tune the attack behavior in order to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives the fastest setting. Going from 1 down to 0, a further look-ahead function is enabled. The global range of the look-ahead zone goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

13 - Make Up: It sets the output gain compensation of the compressor, in order to match the level of the compressed signal with the original. Make-up gain range: from 0 dB to +24 dB.

14 - Comp selector: This stepped control allows you to select from five different dynamic processors: COMP1-COMP2-SUPERCOMP-LIM-SUPERLIM. The first knob step bypasses the compressor section.

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





INPUT LEVEL

-30 -20 -10

6 0 6
12 12
18 18
24 24
- +

INPUT TRIM

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
LINE PREAMPS
AMPs

LIN

1 2 3 4
PREAMPS
CUSTOM
AMPs

CST

1 2 3 4 5 6 7 8 9
PREAMPS
MIC
AMPs

MIC

3.3 Preamps section

Camel's preamp section is based on a collection of various hardware units for a total of 36 different mic and line preamps to choose from. You can sequentially or randomly strip many preamps across your tracks to immediately hear their summing effect.

As you will see, Camel Pre (B-1441) is very easy to use. Three switchable BANKS are available to you:

LINE: 1-16: 16 line channels (line input to output). The frequency response of each preamp is derived from 16 different Line channels of the same console we sampled EQ model B from. Built with Discrete class A components, plus input and output transformers, its sound is smooth and warm, colored, and creamy.

Please note: The harmonic content of each preamp is derived from a single sampled channel.

MIC: 1-16: 16 Mic channels (Mic input to output). The frequency response of each preamp is derived from 16 different Mic channels of the same desk.

CUST: This bank includes 4 different preamp emulations. We use the term 'CUSTOM' to identify this bank which includes different types of preamp emulations.

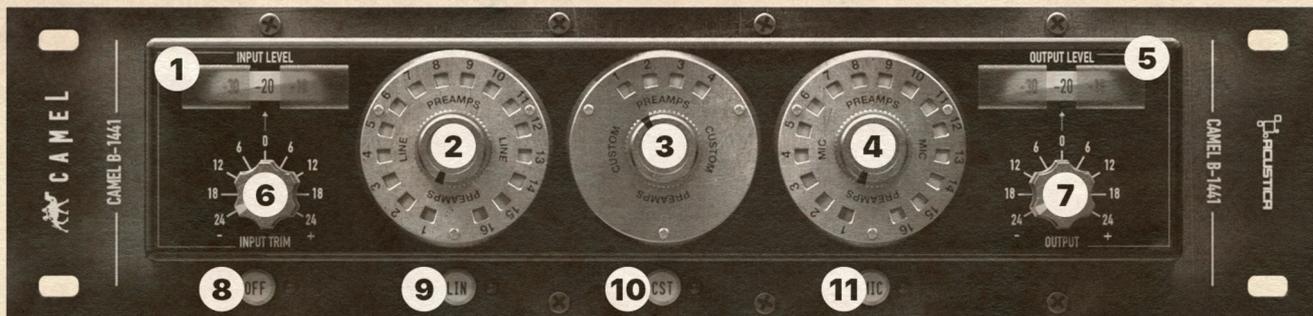
Details:

- 1: Preamp emulation of EQ B;
- 2: MIC IN (1-2) to OUT L-R (Stereo preamp);
- 3: Preamp emulation of COMP2 (Stereo preamp);
- 4: Preamp emulation of COMP1/LIM (Stereo preamp);

NOTE:

- The Camel EQ B-785 (as the Camel PRE B-1441) is equipped with all the preamp BANKS: LINE, MIC and CUSTOM. For a total of 36 switchable preamplifier emulations.
- Camel Channel-strip B-2882 is equipped with only one LINE bank, for a total of 16 switchable preamplifier emulations.





CONTROLS

1 - Input Meter: this meter displays the input level of the plug-in. Range OUT: -50dB to +0dB.

2 - Line Preamp selector: This stepped control allows you to select from 16 different Line preamps. The crown around the selection knob shows the preamp models available for each bank. To select a specific preamp, simply position the knob at the label of the desired preamplifier (the corresponding box will turn red).

3 - Custom Preamps selector: This stepped control allows you to select from 4 different Custom preamps. NOTE: We use the term 'CUSTOM' to identify this bank which is made up of different types of preamp emulations. The crown around the selection knob shows the preamp models available for each bank. To select a specific preamp, simply position the knob at the label of the desired preamplifier (the corresponding box will turn red).

4 - Mic Preamps selector: This stepped control allows you to select from 16 different Mic preamps. The crown around the selection knob shows the preamp models available for each bank. To select a specific preamp, simply position the knob at the label of the desired preamplifier (the corresponding box will turn red).

5 - Output Meter: this meter displays the input level of the plug-in. Range OUT: -50dB to +0dB.

6 - 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 internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume.

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

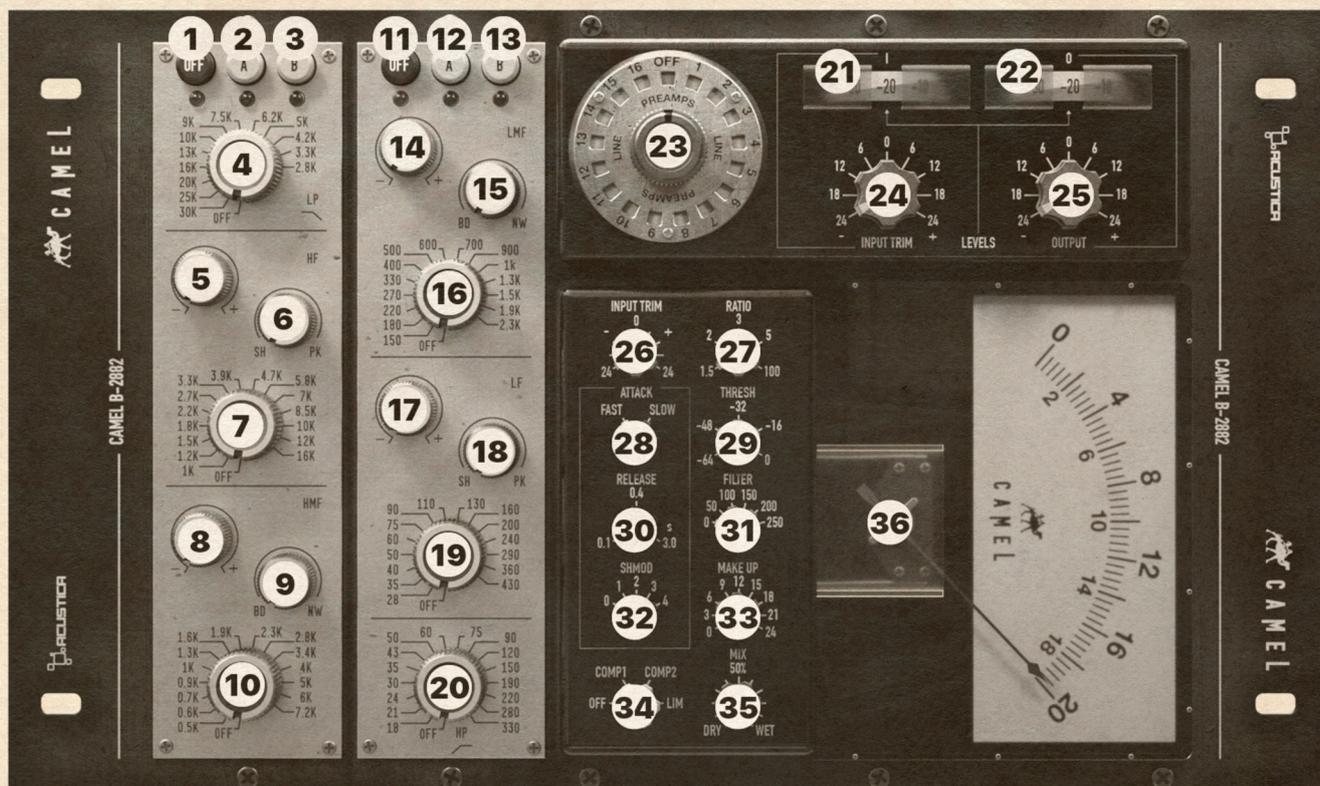
8 - OFF: bypasses (Led on) the Preamp.

9-10-11 LINE-MIC-CST buttons: In the Camel suite the preamplifier emulations are divided into 3 different and mutually exclusive BANKS. Each of them includes different types of preamps with their own frequency response and harmonic content (Line preamp emulations; Mic preamp emulations; Cust preamp emulations). To select a bank simply press the corresponding button: LINE or MIC or CUST.



3.4

Channelstrip Controls



CHANNELSTRIP - EQ A CONTROLS

1 - OFF: bypasses (Led on) the Low-Pass filter, High Frequency and High-Mid Frequency bands of the plugin.

2- Activation button (Model A): activates (Led On) the EQ Model A (LP filter and HF-HMF bands).

3- Activation button (Model B): activates (Led On) the EQ Model B (LP filter and HF-HMF bands).

4- Low-Pass Frequency range (Model A): from 2.8. to 30 kHz: first knob step (OFF) bypasses the filter.

5 - HF band - Gain: approx -16 to +16 dB.

6- HF Q: modifies the response of HF frequency band. It toggles between Shelf and Bell.

7- HF band range: from 1 to 16 kHz; first knob step (OFF) bypasses the band.

8 - HMF band - Gain: approx -16 to +16 dB.

9- HMF bandwidth: modifies the bandwidth of HMF frequency band. It toggles between Broad and Narrow.

10- HMF band range: from 0.5 to 7.2 kHz; first knob step (OFF) bypasses the band.

11 - OFF: bypasses (Led on) the High-Pass filter, Low Frequency and Low-Mid Frequency bands of the plugin.

12 - Activation button (Model A): activates (Led On) the EQ Model A (HP filter and LF-LMF bands).

13 - Activation button (Model B): activates (Led On) the EQ Model B (HP filter and LF-LMF bands).

14 - LMF band - Gain: approx -16 to +16 dB.

15 - HMF bandwidth: modifies the bandwidth of LMF frequency band. It toggles between Broad and Narrow

16 - LMF band range: from 150 to 2.3k Hz; first knob step (OFF) bypasses the band.

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

18 - HF Q: modifies the response of HF frequency band. It toggles between Shelf and Bell.

19 - LF band range: from 28 to 430 Hz; first knob step (OFF) bypasses the band.

20 - High-Pass Frequency range (Model A): from 18 to 330 Hz: first knob step (OFF) bypasses the filter.

21 - Input Meters (L-R): they display the input levels (L-R) entering the plug-in. Range IN (L-R): -40dB to +10dB.

22 - Output Meters (L-R): they display the output levels (L-R) entering the plug-in. Range OUT (L-R): -40dB to +10dB.

23 - Line Preamps selector: This stepped control allows you to select from 16 different Line preamps. The crown around the selection knob shows the preamp models available for each bank. To select a specific preamp, simply position the knob at the label of the desired preamplifier (the corresponding box will turn red).

24 - 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 internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume.

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

26 - Compressor 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 of the compressor/limiter from -24dB to +24dB, and it is used to adjust the internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume.

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

-COMP1 ratio: Available values range from 1.5:1 to 100:1.

-LIM: In LIM mode the ratio knob disappears from the GUI as there is only one mode available.

-COMP2: 2:1,3:1,5:1

Graphs in Chapter 5.2

NOTE: (SUPERCOMP and SUPERLIM emulations aren't included in the Channel-strip version).

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

NOTE: The attack knob is continuous, so intermediate times, compared to the attack times sampled from the original compressor are the result of interpolation by our engine.

Values:

-COMP1: from 1 to 5ms.

-COMP2: 1ms, 5ms, 15ms, 30ms, 35ms, 45ms, 50ms.

-LIM: from 1 to 5ms.

29 - Threshold: sets the threshold of the compressor (range: -64 dB to + 0 dB).

30 - Release: release time control of the compressors.

NOTE: The release knob is continuous, so intermediate times, compared to the release times sampled from the original compressor are the result of interpolation by our engine.

Values:

-COMP1:

0.5, 0.1, 0.4, 3s.

-COMP2:

60, 70, 120, 175, 200, 250, 300 ms

-LIM:

0.1, 0.4, 3s.

31 - 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. The leftmost position (labelled 0) of this knob bypasses the filter.

32 - SHmod: this alters the shape of the attack envelope, allowing you to fine-tune the attack behavior in order to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives the fastest setting. Going from 1 down to 0, a further look-ahead function is enabled. The global range of the look-ahead zone goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

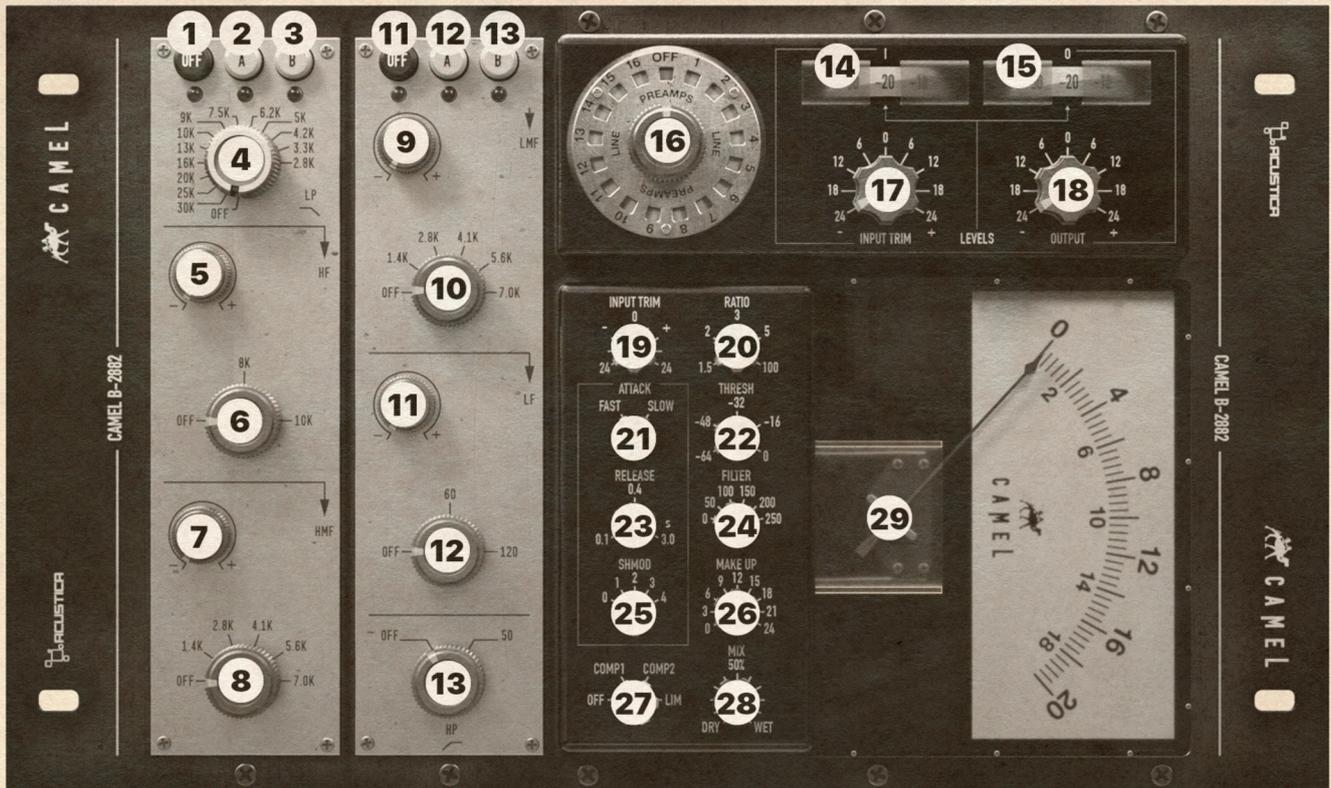
33 - Make Up: It sets the output gain compensation of the compressor, in order to match the level of the compressed signal with the original. Make-up gain range: from 0 dB to +24 dB.

34 - Comp selector: This stepped control allows you to select from five different dynamic processors: COMP1-COMP2-SUPERCOMP-LIM-SUPERLIM. The first knob step bypasses the compressor section.

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

36 - Gain reduction meter: the Gain Reduction meter measures the gain reduction level applied by the compressor. The meters indicate '0' in the absence of an input signal or any gain reduction. If the signal exceeds the compression threshold or limit level, the amount of gain reduction is displayed.





CHANNELSTRIP - EQ B CONTROLS

1 - OFF: bypasses (Led on) the Low-Pass filter, High Frequency and High-Mid Frequency bands of the plugin.

2- Activation button (Model A): activates (Led On) the EQ Model A (LP filter and HF-HMF bands).

3- Activation button (Model B): activates (Led On) the EQ Model B (LP filter and HF-MF2 bands).

4- Low-Pass Frequency range (Model A): from 2.8 to 30 kHz: first knob step (OFF) bypasses the filter.

5 - HF band - Gain: approx -19 to +19 dB.

6 - HF band range (Model B): 8, 10 kHz; first knob step (OFF) bypasses the band.

7 - MF2 band - Gain: approx -15 to +15 dB.

8 - MF2 band range: from 1.4 to 7 kHz; first knob step (OFF) bypasses the band.

9 - MF1 band - Gain: approx -15 to +15 dB.

10 - MF1band range: from 1.4 to 7 k Hz; first knob step (OFF) bypasses the band.

11 - LF band - Gain: approx -19 to +19 dB.

12- LF band range: 60,120 Hz; first knob step (OFF) bypasses the band.

13 - High-Pass Frequency range (Model B): 50 Hz (fixed); first knob step (OFF) bypasses the filter.

11 - OFF: bypasses (Led on) the High-Pass filter, Low Frequency and Low-Mid Frequency bands of the plugin.

12- Activation button (Model A): activates (Led On) the EQ Model A (HP filter and LF-LMF bands).

13- Activation button (Model B): activates (Led On) the EQ Model B (HP filter and LF-MF1 bands).

14 - Input Meters (L-R): they display the input levels (L-R) entering the plug-in. Range IN (L-R): -40dB to +10dB.

15 - Output Meters (L-R): they display the output levels (L-R) entering the plug-in. Range OUT (L-R): -40dB to +10dB.

16 - Line Preamps selector: This stepped control allows you to select from 16 different Line preamps. The crown around the selection knob shows the preamp models available for each bank. To select a specific preamp, simply position the knob at the label of the desired preamplifier (the corresponding box will turn red).

17 - 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 internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume.

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

19 - Compressor 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 of the compressor/limiter from -24dB to +24dB, and it is used to adjust the internal level of the plug-in. Note that this is different from a standard input gain control and always ensures that whatever gain change is introduced at the input, the output level is automatically compensated so that there is no perceived change in volume.

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

-COMP1 ratio: Available values range from 1.5:1 to 100:1.

-LIM: In LIM mode the ratio knob disappears from the GUI as there is only one mode available.

-COMP2: 2:1,3:1,5:1

Graphs in the Chapter 5.2

NOTE: (SUPERCAMP and SUPERLIM emulations aren't included in the Channel-strip version).

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

NOTE: The attack knob is continuous, so intermediate times, compared to the attack times sampled from the original compressor are the result of interpolation by our engine.

Values:

-COMP1: from 1 to 5ms.

-COMP2: 1ms, 5ms, 15ms, 30ms, 35ms, 45ms, 50ms.

-LIM: from 1 to 5ms.

22 - Threshold: sets the threshold of the compressor (range: -64 dB to + 0 dB).

23 - Release: release time control of the compressors.

NOTE: The release knob is continuous, so intermediate times, compared to the release times actually sampled from the original compressor is the result of interpolation by our engine.

Values:

-COMP1: 0.5, 0.1, 0.4, 3s.

-COMP2: 60, 70, 120, 175, 200, 250, 300 ms

-LIM: 0.1, 0.4, 3s.

24 - 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. The leftmost position (labelled 0) of this knob bypasses the filter.

25 - SHmod: this alters the shape of the attack envelope, allowing you to fine-tune the attack behavior in order to adapt it to any audio source. Position 2 gives the original attack time of the modeled compressor. Position 1 gives the fastest setting. Going from 1 down to 0, a further look-ahead function is enabled. The global range of the look-ahead zone goes from 0 to 4 milliseconds. Values above 2 will slow down the attack time.

26 - Make Up: It sets the output gain compensation of the compressor, in order to match the level of the compressed signal with the original. Make-up gain range: from 0 dB to +24 dB.

27 - Comp selector: This stepped control allows you to select from five different dynamic processors: COMP1-COMP2-SUPERCOMP-LIM-SUPERLIM. The first knob step bypasses the compressor section.

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

29 - Gain reduction meter: the Gain Reduction meter measures the gain reduction level applied by the compressor. The meters indicate '0' in the absence of an input signal or any gain reduction. If the signal exceeds the compression threshold or limit level, the amount of gain reduction is displayed.



4. Contents

4.1

Technical Support

Technical support is exclusively provided via our dedicated Freshdesk platform. Please consult 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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CAMEL B-882

PRESTON

CAMEL

OFF A B
 9K 7.5K 6.2K 5K 4.2K 3.3K 2.8K
 10K 13K 16K 20K 25K 30K
 LP

OFF A B
 2.8K 4.1K 5.6K 7.0K
 1.4K
 MF

15 10 5 0 5 10 15
 LINE PREAMPS LINE
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

0 20
 12 6 0 6 12
 18 24
 INPUT TRIM LEVELS OUTPUT

3.3K 3.9K 4.7K 5.8K 7K 8.5K 10K 12K 16K
 2.2K 2.7K 3.3K 4.2K 5K
 1.5K 1.8K 2.2K
 1K
 OFF
 HMF

1.6K 1.9K 2.3K 2.8K 3.4K 4K 5K 6K 7.2K
 1K 0.9K 0.7K 0.6K
 OFF
 BO NW
 BO

60 120 50
 LF HP

INPUT TRIM 24 24
 RATIO 2 5
 1.5 100
 ATTACK 24 24
 FAST SLOW
 THRESH -32
 -48 -16
 RELEASE 0.4
 0.1 5 2.0
 SHMOD 0 1 2 3 4
 FILTER 100 150 200 250
 MAKE UP 9 12 15 18 21 24
 0 3 6 9
 COMP1 COMP2 LIM
 OFF
 MIX 50%
 DRY WET

0 2 4 6 8 10 12 14 16 18 20

CAMEL B-785

PRESTON

CAMEL

OFF A B
 9K 7.5K 6.2K 5K 4.2K 3.3K 2.8K
 10K 13K 16K 20K 25K 30K
 LP

OFF A B
 2.8K 4.1K 5.6K 7.0K
 1.4K
 MF

3.3K 3.9K 4.7K 5.8K 7K 8.5K 10K 12K 16K
 2.2K 2.7K 3.3K 4.2K 5K
 1.5K 1.8K 2.2K
 1K
 OFF
 HF

1.6K 1.9K 2.3K 2.8K 3.4K 4K 5K 6K 7.2K
 1K 0.9K 0.7K 0.6K
 OFF
 BO NW
 BO

60 120 50
 LF HP

INPUT TRIM 24 24
 PHE
 LINE 16
 LIN MIC CUST
 OUTPUT

1.6K 1.9K 2.3K 2.8K 3.4K 4K 5K 6K 7.2K
 1K 0.9K 0.7K 0.6K
 OFF
 HF

60 120 50
 LF HP

0dB 10dB 20dB 30dB 40dB
 INPUT OUTPUT

CAMEL B-458

PRESTON

CAMEL

INPUT TRIM 24 24
 12 6 0 6 12
 18 24

0 0.5 1 1.5 2 2.5 3 3.5 4 4.5 5 5.5 6 7 8 9 10 12 16 20 24

0dB 10dB 20dB 30dB 40dB
 INPUT OUTPUT

10 5 0 5 10 15 20 25 30 35 40
 INPUT
 CAMEL

10 5 0 5 10 15 20 25 30 35 40
 OUTPUT
 CAMEL

PREAMPS 2 5
 1.5 100
 RATIO 2 5
 1.5 100
 ATTACK 24 24
 FAST SLOW
 THRESH -32
 -48 -16
 RELEASE 0.4
 0.1 5 2.0
 SHMOD 0 1 2 3 4
 FILTER 100 150 200 250
 MAKE UP 9 12 15 18 21 24
 0 3 6 9
 COMP1 SUPERCOMP LIM1 SUPER LIM
 OFF
 MIX 50%
 DRY WET

CAMEL B-1441

PRESTON

CAMEL

INPUT LEVEL 0 20
 12 6 0 6 12
 18 24
 INPUT TRIM

0 2 4 6 8 10 12 14 16 18 20 22 24
 LINE PREAMPS LINE
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

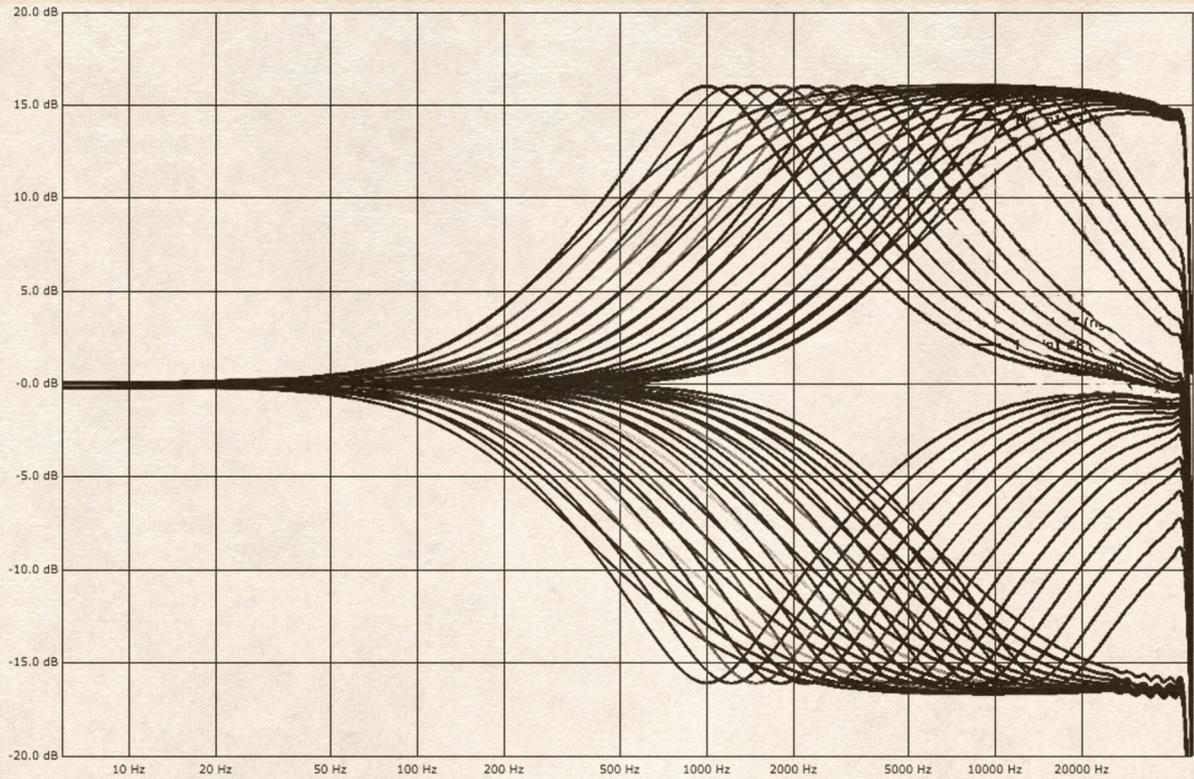
CUSTOM PREAMPS
 0 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

0 20
 12 6 0 6 12
 18 24
 OUTPUT LEVEL OUTPUT

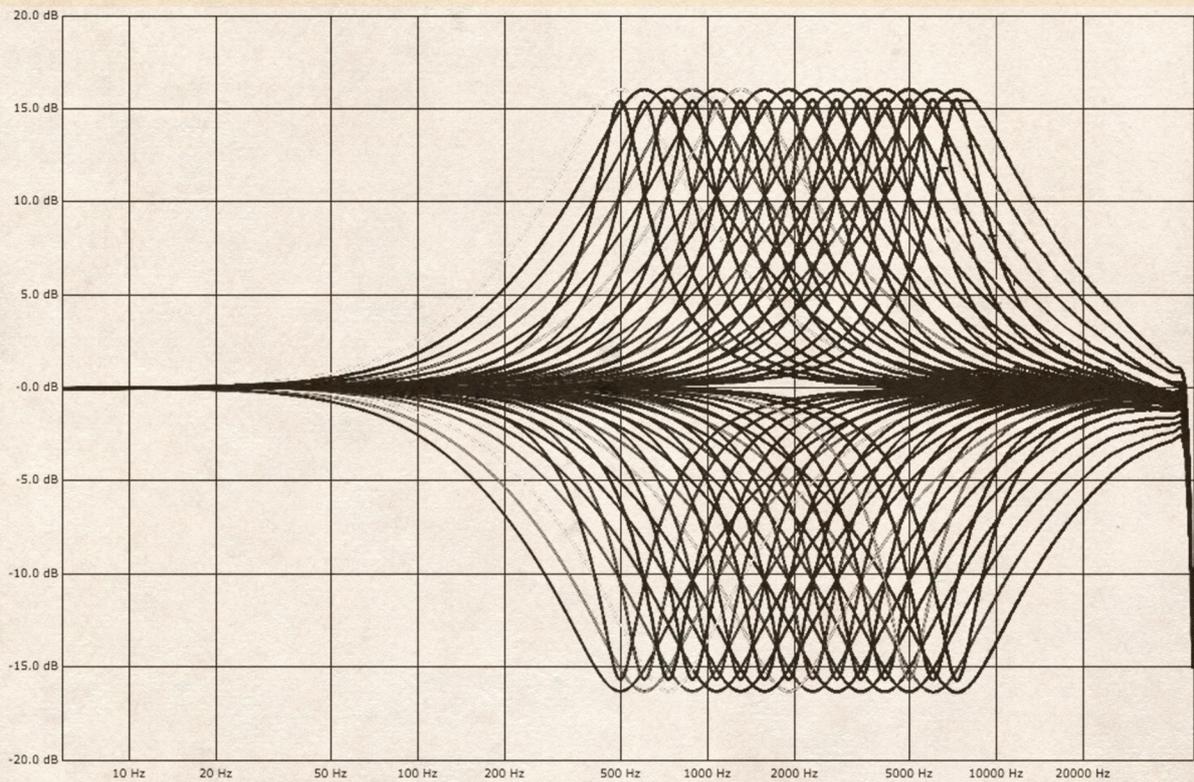
OFF LIN CUST MIC

5. Graphs

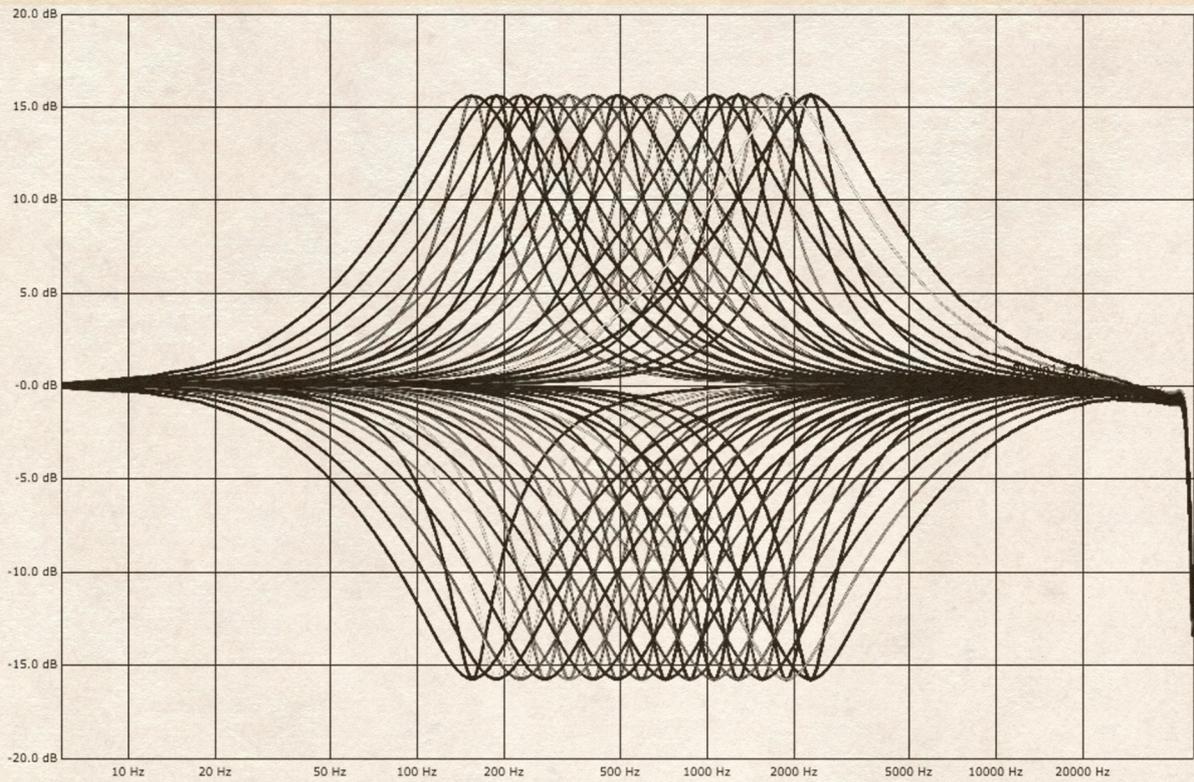
5.1 EQ Graphs



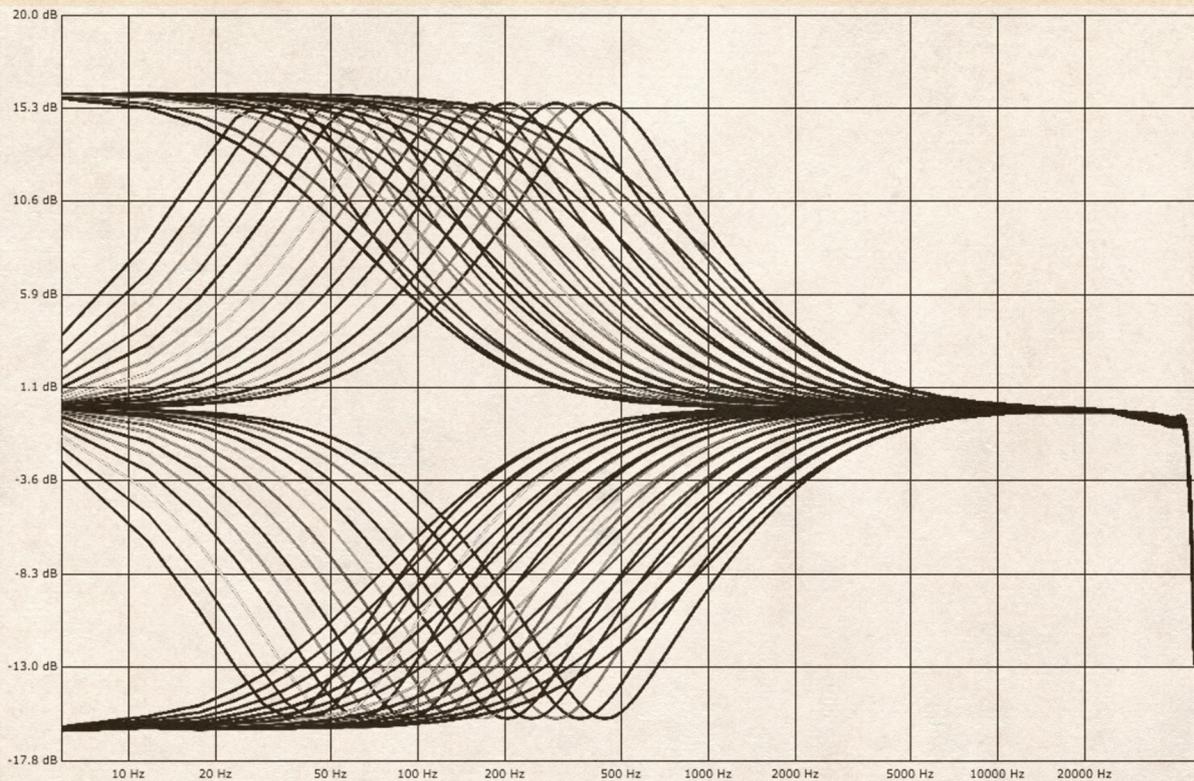
Equalizer mode A - HF band curves



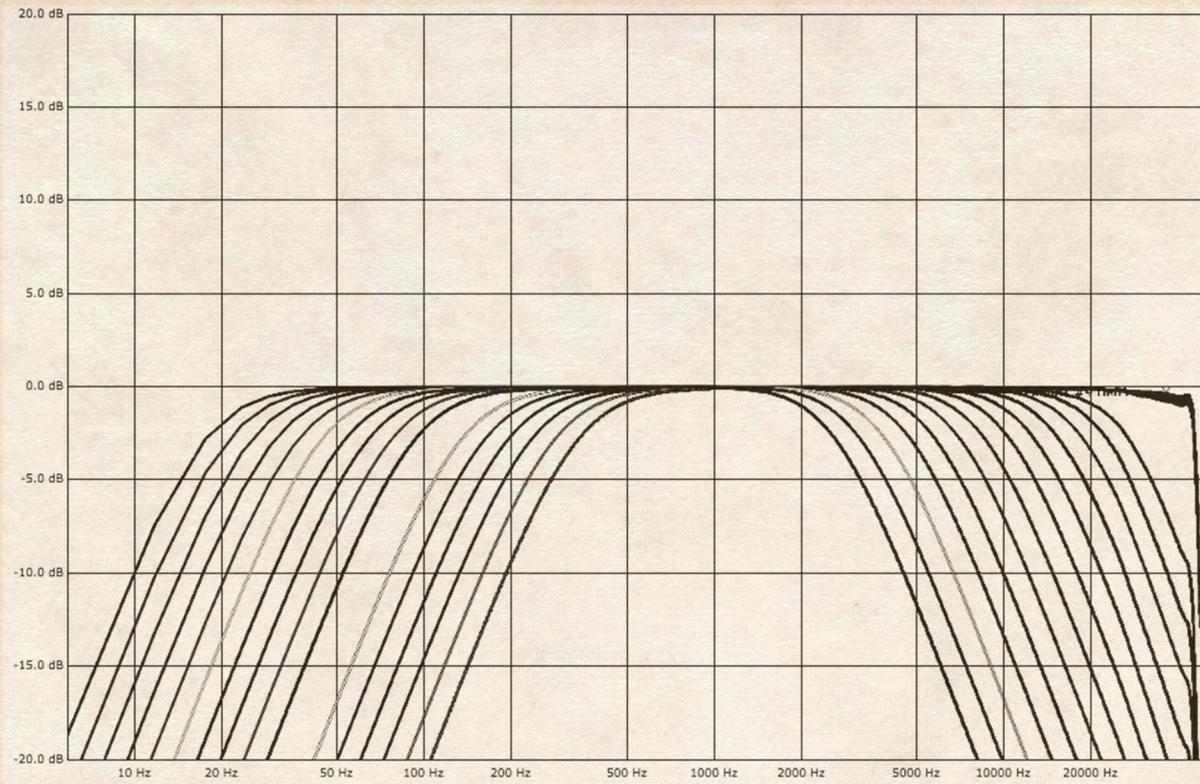
Equalizer mode A - HMF band curves



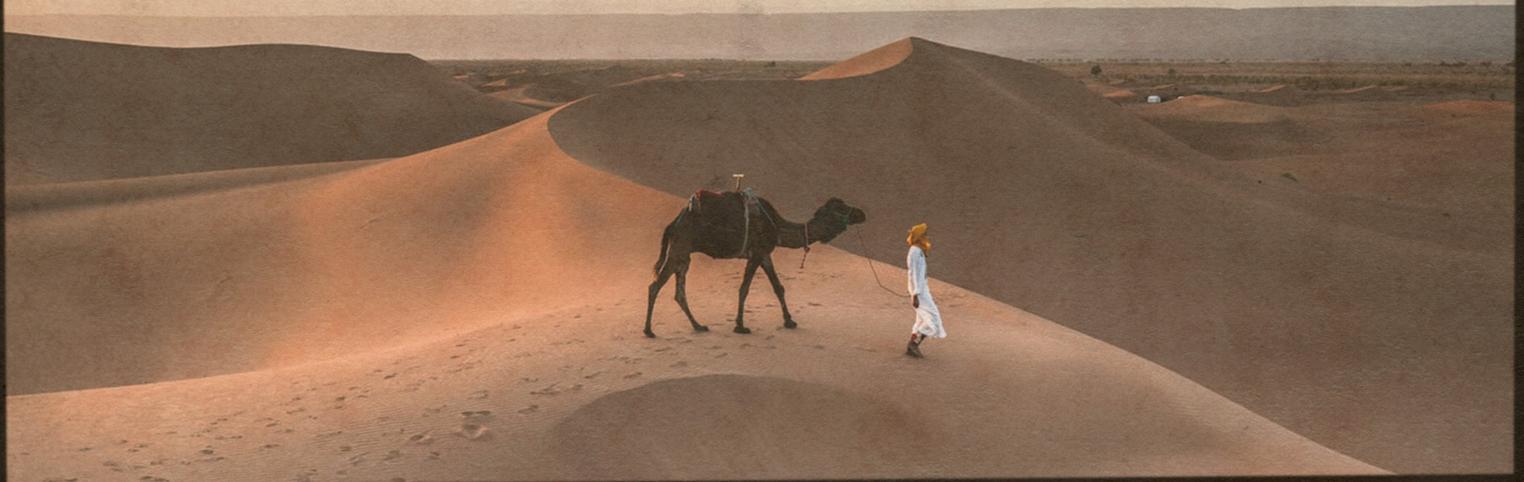
Equalizer mode A - LMF band curves

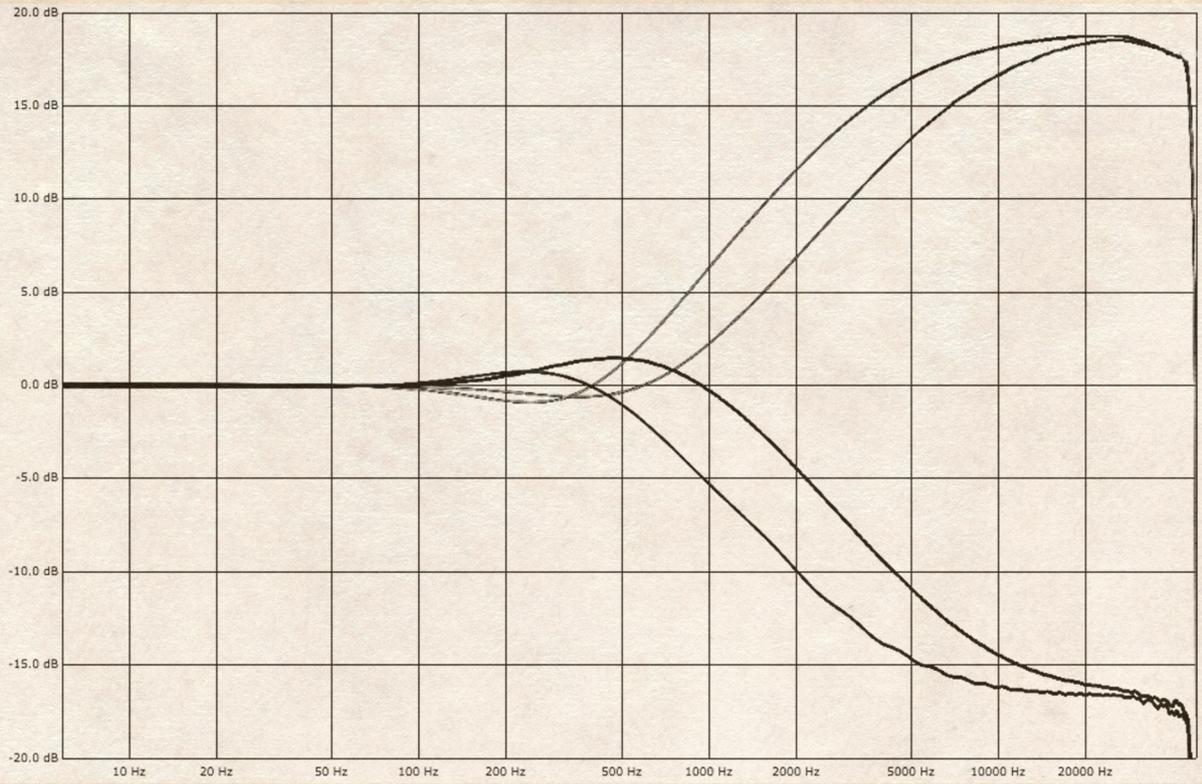


Equalizer mode A - LF band curves

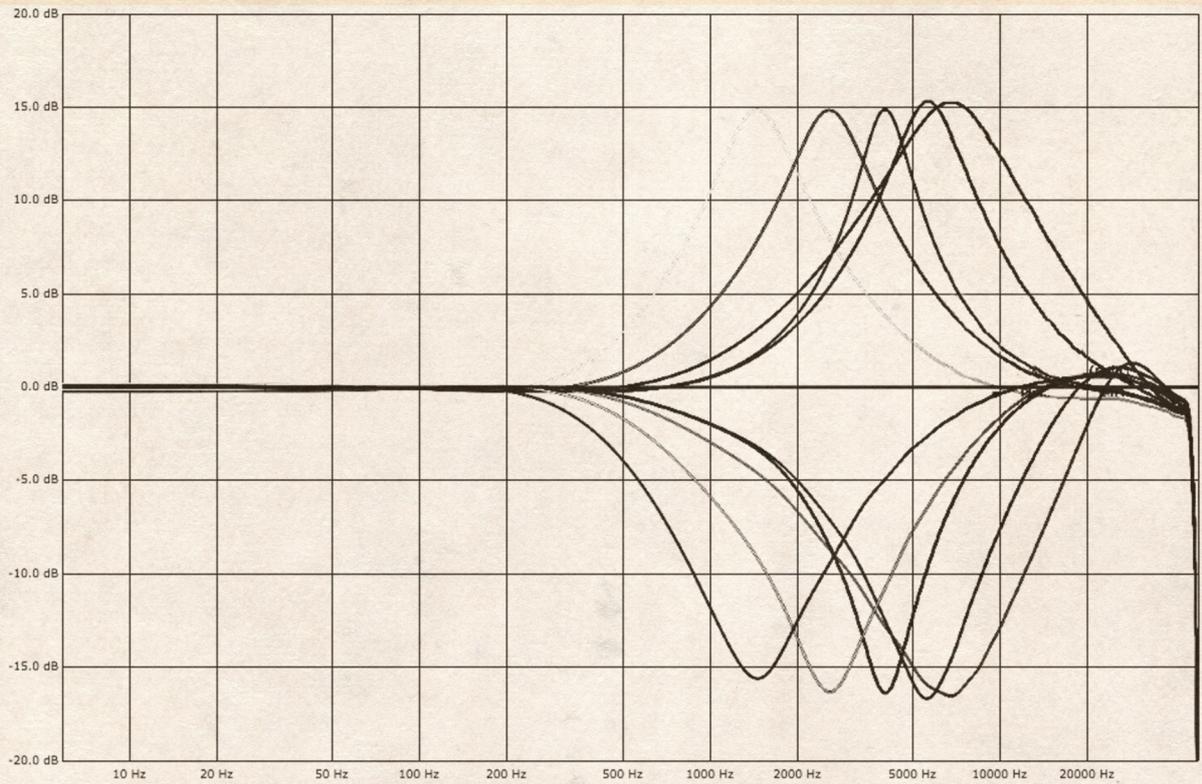


Equalizer mode A - Filters

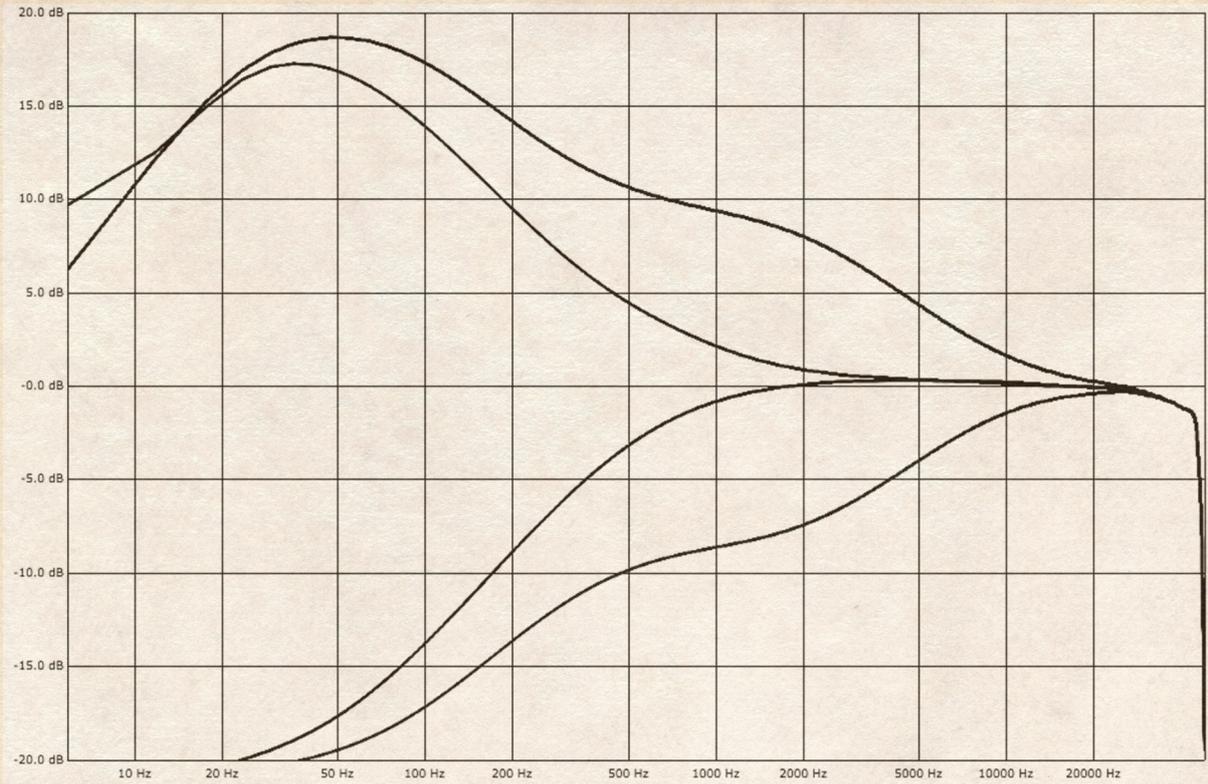




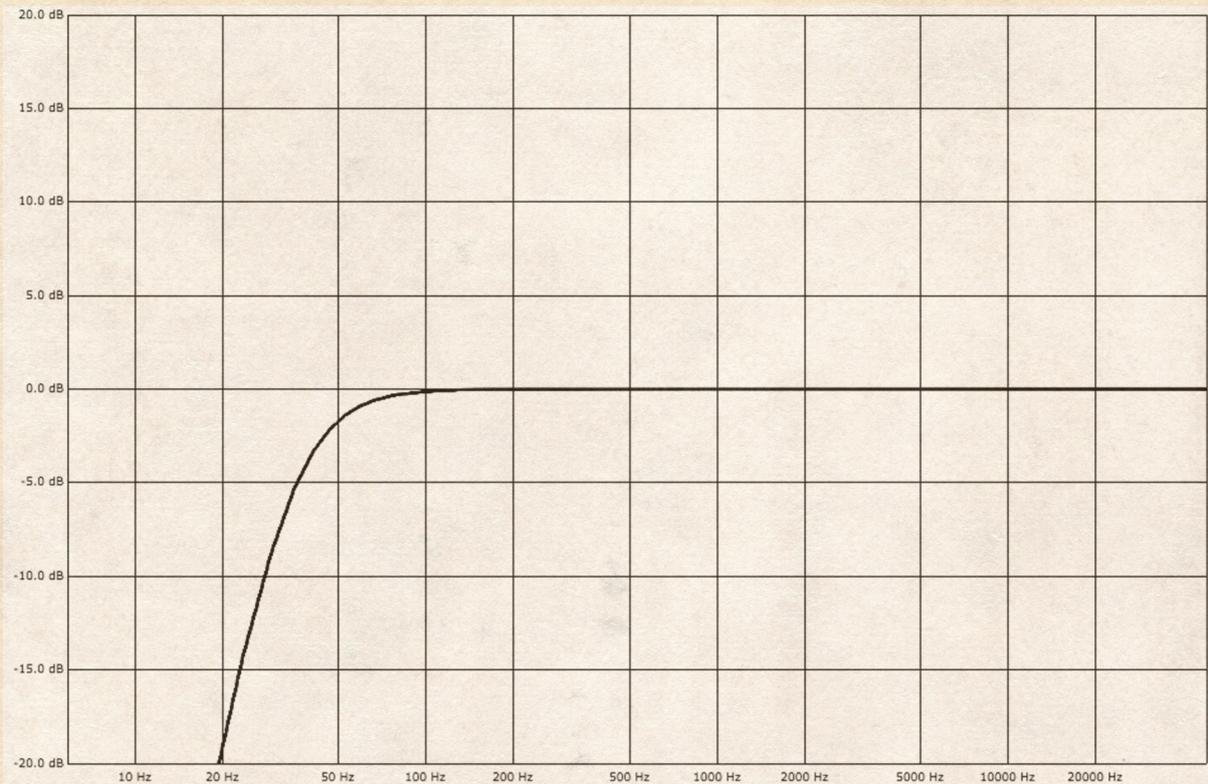
Equalizer mode B - HF band curves



Equalizer mode B - MF band curves

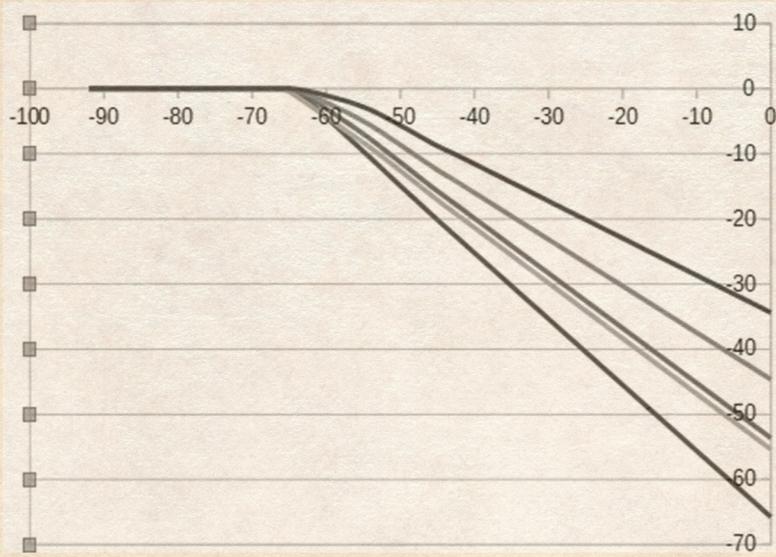


Equalizer mode B - LF band curves

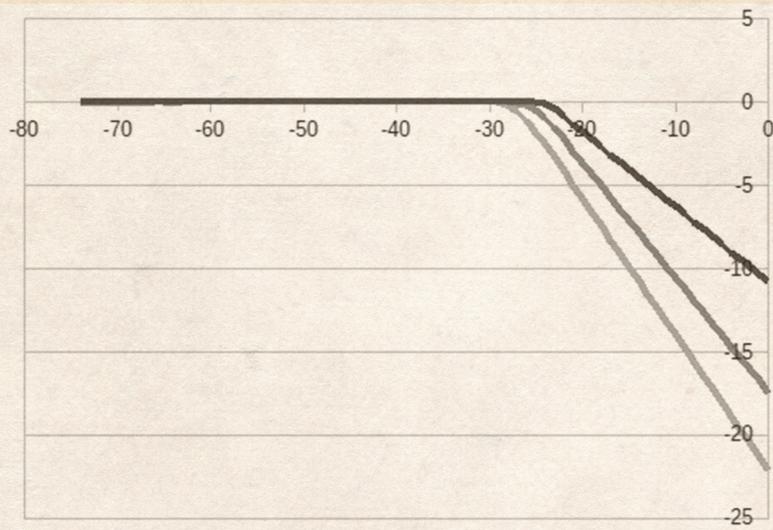


Equalizer mode B - HP filter

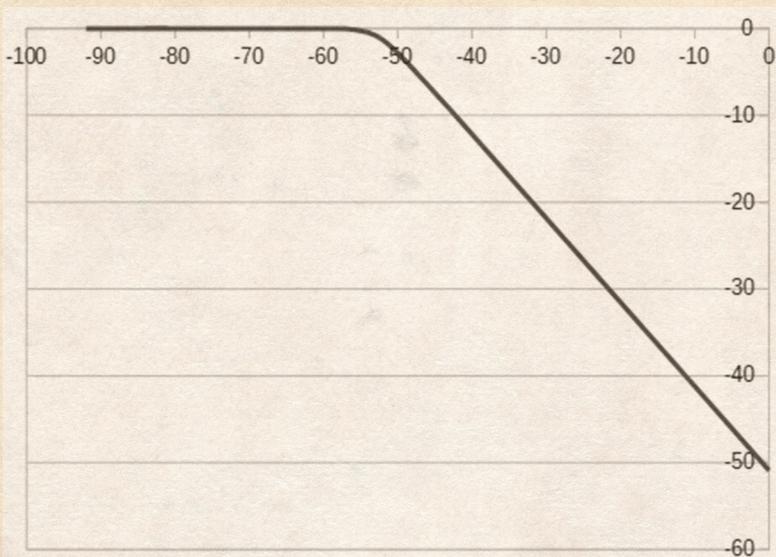
5.2 Comp Graphs



Comp1 Ratios



Comp2 Ratios



Limiter Ratios



6. AI Presets

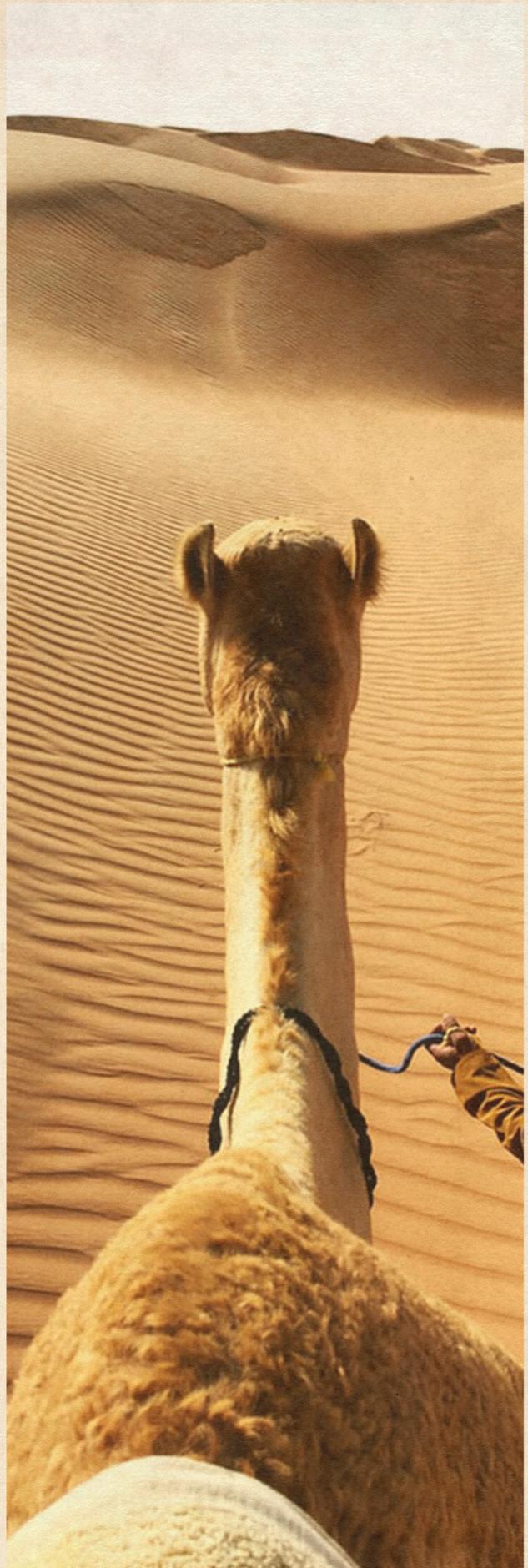
6.1

Preset Management

Camel includes AI (Artificial Intelligence) Presets. By clicking on the 'Preset' drop down menu on the left hand side of Camel B-785 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.



6.2

Preset List

01 - Amiel Reuven

Grammy®-winning Mixer Reuven Amiel is an eclectic and versatile Mixing Engineer/ Producer/ Sound Designer. He has worked with Israeli/Scottish underground Rock Band Mushroom Symphony, PVRIS, Cadaver Exquisito, Canadian electronic band NOIA, Prime Ministers, Ricardo Arjona, Shaila Durcal, and received a Latin Grammy® for his mixing work for Felipe Pelaez.

02 - Marco Vannucci

Marco Vannucci is the founder of Spitfire Mastering Studio. 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.

03 - Matthias Fleischmann

Matthias Fleischmann, works as recording, mixing and mastering engineer for folk, blues, jazz, rock, classical, and experimental electronic music. He is also a distributor and product specialist for Fuchs Audio Technology guitar amplifiers, high-end recording microphones and studio gear.

04 - 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, Black Metal and Hip-Hop. Oleg is also editor for Future Music Russia magazine.

05 - Mark Linett

Mark Linett is a famous record producer and audio engineer who has done significant work with The Beach Boys, Brian Wilson, Red Hot Chili Peppers, Jane's Addiction, Los Lobos, Rickie Lee Jones and Randy Newman. His honors include three Grammy® Awards.

06 - Alex Trecarichi

Alex Trecarichi is one of Italy's most sought-after producers. He has worked with a plethora of artists including Paola Turci, Federica Carta, Cristina D'Avena, Ghemon, Elodie, Loredana Bertè, Nek, Max Pezzali, Francesco Renga, The Kolors.



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