



Unofficial Acustica Audio Acqua Master Plugins List

The Acustica Audio community's best guesses at what hardware was sampled.

Unofficial Acustica Master List

Created by doom64

Last updated July 29, 2025: Added Blizzard and Mahogany

Previously added MickE-Q and Expanse.

The Brands/Colors section too.

Other recent updates/additions: Teal and Magenta. Added TH2, Thing, Corn, AZero, Teal and Fire the Dither.

Numbers in parenthesis indicate their Core engine version. For those aquas without version numbers, assume Core6 or below.

Want more detailed descriptions of all the different Acustica plugins? Visit <https://justpaste.it/AcquaRecommendations>

The following acqua plugins are using Hyper technology (thanks Mariano for the original list):

Arctic, Ash, Aquamarine5 "Comp", Cola 2 "Comp",
Diamond Dynamic Saturator, Erin "Comp"
Fire the Bus+, Fire the Exp, Fire the Gold, Fire the Pump,
Gold 5 "Pre and Comp", Frost, Jam, Olive "Comp, Saturation, Filters, & Pre"
Tan 2, Tiger, Tulip, Water 3 "Comp & Pre", Sunray, Ocean, Straw, El Rey, Fire the Dees,
Diamond Lift, Cherry (first Hyper EQ), Mystic, Cardinal, Salt, Opal Comp, Pumpkin, Ash Ultra,
Pumpkin Pro, Midnight, Grey/Grey Pro, Amber4 Ultra, Lace, Dove, Green 5, Sand 4, Wine,
Sunglow, Zaffre, Fire the LP8, Fire the Delay, Sonic, Secret, Teal, Fire the Dither, AZero, Corn,
Thing, Rice, Daisy, Lime3, Latte, Aubergine, Alice9, Purple4, Space Control 2 and Taupe
Studio, Expanse, MickE-Q, Mahogany and Blizzard.

Brands and Colors - A quick key to which brand name gear matches to acqua plugins.

(work in progress as of February 2025, left off at Sienna)

Due to the enormity of their hardware samplings, the following are not fully listed: Daisy, Jam, Jet, Lava, Lemon, Fire the Delay, Ocean, Sienna, Tiger and Taupe.

adt-audio - Latte

Airfield Audio - Indigo

Aiwa - Taupe

Akai - AZero

Alesis - Fire the Delay

Altec - Eminence, Teal

Amek - Amethyst, Jet, Lace

Antelope - Howie Weinberg Mastering Console

api - Pink, Salt

Apogee - Ash/Onyx

Ampex - Straw, Taupe Studio

AMS Neve - Navy, Lime, Salt, Jet, Fire the Delay, Silver

Antelope Audio - Daisy

Argentini - Blond, Jet

Arrel Audio - Cherry

Audio & Design Recording/Reading (ADR) - Secret

Auditronics - Straw

Avalon Design - Amber

Berlant-Concerton - Straw

Bettermaker - Ash, Lace

Binson - Lemon, Fire the Delay

Black Box Analog Design - Diamond Dynamic Saturator (HG-2)

Burl Audio - Daisy

Buzz Audio - Fire the Dees

CAPi - Pink

Cello Audio - Cherry

Chandler Limited - Coffee, Jam, Lace, Midnight, Teal

CharterOak - Diamond Color EQ (PEQ-1)

Crane Song - Jade

Crystal Industries - Secret

Dangerous Music - Coral Baxter, Jet

Davoli Krundaal - Lemon, Fire the Delay

dbx - Grey, Fire the Exp, Secret

dCS Audio - Howie Weinberg Mastering Console

Digital Audio Denmark - Daisy
DigiTech - Lemon, Fire the Delay
Decca - Desert
D.W. Fearn - Ruby
Echoplex (Maestro) - Lemon, Fire the Delay
Electrodyne - Brown
Electro-Harmonix - Jam
elysia - Jam
EMI - Cream, Eminence, Jet, Sunglow
Empirical Labs - Jam
EMT - Ebony, Secret, Silver
E-mu Systems - AZero
Ensoniq - AZero
Esoteric Audio Research (EAR) - Erin, Lace
Euphonix - Daisy
Eventide: Silver
Evol Audio - Jam
Fairlight - AZero
Fairman - Indigo
Fairchild Semiconductor International - Ultramarine, Midnight (clones), Lace, Tiger
Federal Television Corporation - Brown
Fender - Lemon, Fire the Delay
Flickinger - Cardinal
Focusrite - Ceil/Big Ceil, Zaffre, Jade, Jet
Forssell Technologies - Daisy
George Massenburg Labs - Green
GR Bass - Graphite
Gyraf Audio - Wine
Harrison - Honey, Jet
Helios - Viridian
Hendy Amps - Indigo
Heritage Audio - Rust, Jet, Midnight
Hermida Audio - Jam
IGS Audio - Tan
Jad Freer Audio - Jam
Joemeek - Red
Klark-Teknik - Lemon, Fire the Delay, Silver
Klein & Hummel - Emerald

Knif Audio - Azure
Korg - Lemon, Fire the Delay
KURZWEIL - Lemon, Fire the Delay
Kush Audio - Jade
Langevin - Aquamarine
Lavry Engineering - Ash, Jam, Ocean
Lexicon - Silver
Lindell - Jade
Lombardi - Lemon, Fire the Delay
Lomo - Teal
Looptrotter - Jam
Luca Martegani - Cobalt
Maag Audio - Jade
Malcolm Toft - Aubergine
Manley Labs - Magenta, Lace, Tiger
Manultec - Purple
Markbass - Maize
Maselec - Ivory
MCI - Taupe
MESA/Boogie - Jam
Montarbo - Lemon, Fire the Delay
Moog - Mahogany
MXR - Lemon, Fire the Delay
Mytek - Howie Weinberg Mastering Console
Nagra - Lemon, Fire the Delay
Neve (vintage) - Gold, Lace
Olive Electroynamics - Olive
Oram Sonics - Opal
Orban - Orange
Otari - Taupe
Overstayer - Jam
Pendulum Audio - Lace
Philips - Tulip, Lace
Presto - Arctic
Prism Sound - Gray, included in Ash
Pultec AKA Pulse Techniques - Purple, Cobalt (clone), Coffee the PUn (clone), Smoke (clone),
Diamond Lift (clone), White (solid state clone), Wine

PYE TVT Limited (or PYE for short) - Viridian
Quad Eight - Brown, Jet
RCA - El Rey (BA-6B)
Requisite Audio Engineering - Indigo, Lace
Retro Instruments - Smoke, Jam
ReVox - Mint, Taupe, Taupe Studio
Roland - Thing, Fire the LP8, Corn, Silver
Rupert Neve Designs - Snow, Cerise, Jet, Blizzard
Scientific Audio Electronics - Ochre
Semprini - Lemon, Fire the Delay
Sequential Circuits - Expanse
Shadow Hills Industries - Aquamarine
Side-b Studio - Teal
Siemens - Pearl, Water
Smart Research - Sunglow
Solid State Logic - Sand, Celestial, Frost, Salt, Wine
Sontec - Scarlet, Howie Weinberg Mastering Console
Sound Workshop - Pink
Soundcraft - Taupe
Spectra Sonics - Straw
Sphere Electronics - Straw
SPL Electronics - Coral, Howie Weinberg Mastering Console

Stam Audio - Midnight
Studer - Mint, Howie Weinberg Mastering Console, Taupe
Summit Audio - Sunray
TEAC - Lemon, Fire the Delay, Taupe
Telefunken - Viridian
Teletronix Engineering Company - Teal (clone)
TC Electronic - Silver, Lace
Thermionic Culture Limited - Violet, Jam, Teal
Tree Audio - Mystic
Trident - Sunglow, Camel (EQ B, Comp 2) and Aubergine
Tube-Tech - Titanium
UnderTone Audio - Midnight
Unicord - Silver
Universal Audio - Nickel

UREI (United Recording Electronics Industries) - Nickel, Lace
Vertigo Sound - Crimson, Jam
Viking - Taupe Studio
Weiss - Lace
Western Electric - Tiger
WSW - Water
Yamaha - Lemon, Fire the Delay, Silver

Note: The makes and models of microphones that were modeled in Lava are named inside of the plugin. These include AKG, Beyerdynamic, Brauner, ELA, Neumann, Ribera Audio, Schoeps, Sennheiser, Shure, and Telefunken among other brands/models.

Sienna is a speaker/room emulation plugin that features a laundry list of makes/models. Among them: ADAM Audio, Amphion, ATC, Avantone, Barefoot Sound, Bowers & Wilkin, Focal, PMC, Quedstedt and Yamaha.

Miscellaneous Italian Companies - Blond

Ocean and Pumpkin will be added to the list soon.

Aero (18) - Acustica's guitar amp and effects pedal collection (thank you Schelotto for this tremendous list)

-PEDALS:

Boost/Drive:

- 808 Again II: Ibanez Tubescreamer modern
- American Classic Drive: Electro-Harmonix Double Muff Nano
- American Yellow Dragon (E y D): Bogner Wessex
- Carbon Fiber: Browne Amplification The Carbon
- Danish Cinderella: DOD Overdrive 250 (i think)
- Fried Fish (I y II): Friedman BE-OD
- Full Driver: Mosfet Full-Drive
- Japanese 80s amp Screamer: Ibanez tubescreamer
- Japanese BoXX - EverGreen : [Boss GT-1\[OD/DS TYPE - T-SCREAM\(Ibanez TS-808 modeling.\)\]](#)
- Japanese BoXX - Natural Driving : [Boss GT-1\[OD/DS TYPE - NATURAL OD\]](#)
- Japanese BoXX - Overdrive : [Boss GT-1\[OD/DS TYPE - WARM OD\]](#)

- Japanese Custom plexiglass: [One Control Purple Plexifier](#)
- Japanese Divine Distortion: [Providence STAMPEDE DT SDT-2](#)
- Japanese Super Drive: Boss SD-1

- Kansas Charlie: JHS Angry Charlie
- Marcus Drive, Sold drive, Thermionic Pentode burning II, triode (burning, heating): Image f Farfird circuitry delay, maybe is one of their overdrives
- Minotaur II: Klon Centaur
- Not-A-Clone Cheaper: Klon KTR
- PopCorn Drive (I y II)
- Voxy Boost (y top boost): Vox Big Ben overdrive
- Z-Dexter's Mammouth II: Zvex Woolly Mammoth

Unknown:

- American Synth Master Drive (Max and mid)
- Box of Rock I y II
- Canadian BaBy
- Straight Driver

Distortion:

- American La Rata: ProCo RAT
- Japanese BoXX - Cat : [Boss GT-1\[OD/DS TYPE - RAT\(Proco RAT modeling.\)\]](#)
- Japanese BoXX - Fat Distortion : Boss GT-1[OD/DS TYPE - Fat DS]
- Japanese GTA5 - Crunchy : Boss GT-5 [OVERDRIVE/DISTORTION Section- Crunch]
- Japanese GTA5 - Vintage Driver : Boss GT-5 [OVERDRIVE/DISTORTION Section- Vintage OD]

Fuzz:

- Big Box Electro Tribute: Tonetuga Prysm
- Box of fuzz: Vox Tone Bender?
- Electro Double (double y single): electro-harmonix double muff
- Italian SoundDrop (Germanium max y mid, med fuxx, Neon (I y II)): Dallas Arbiter
- Not The Beess: TMR Bumble Buzz
- Sidekick fuzz special: Shin-Ei Super Fuzz 2
- Small Box Electro Tribute: Wren and Cuff The White Elk
- Voxy Fuzz 69 (Hi y Max): Vox Tone Bender
- Z-Dexter's Funk: ZVex Fuzz Factory

Unknown:

- American Dallas Face
- Beehive Fuzz (normal and octave)
- Navy Fuzz

(Unwritten ones are from FXpedals)

-AMPS:

American Boutique:

- Artemus Combo: Carr Artemus combo 30w
- Blank Car: Puede ser G&A Head Boutique RED JTM 45 de 50w
- Bubinga KF50: Komet KF50. 100w
- Chieftain of Match: Matchless Chieftain. 40w
- Chubby Sound: Louis Electric - Popa Chubby Tremverb V12 212
- Custom Amp (I,II y III): Custom Audio OD100 or PT100 (Plexi type) 100w
- Divided Sound (I y II): Divided by 13 amplification JRT 9/15. 9/15w (fender tweed type)
- Forge Custom Shop: Toneforge vst?
- Maserati Racing: Dr. Z Maserati GT Anniversary 38w
- Metropolis: Bogner Metropolis 30 Reverb. 30w
- Naughty Kitty (Ch1 y 2): Bad Cat - Hot Cat 15 15w
- Power Play 3:
- Renegade (Ch1 y 2): Egnater Renegade. 65w

American Classic:

- American (muchos presets) y Mexican in woodstock: Tech 21 SansAmp PSA-1 (Pre)
- Cali Atlantic: Jackson Ampworks Atlantic. 12/25/50w.
- Cali Film (I y II): Jackson Ampworks Britain 30. 30w
- California Recti Sound Lead: Mesa boogie classic (I don't know)
- Champion of 2523: Hilgen model 2523 "the champion"
- Delux Vibrations (I y II): Fender Vibrolux 35w
- John Badge
- John Bell
- Junior Sound: Fender Blues Junior 15w
- King of the Sky (Lead y rhytm): Tone King - Sky King 35w
- Master of Band (Clean y Drive): Fender Bandmaster 40w
- Reverb Pro: Fender Pro Reverb 40w or 70w
- Rock Classic (y lead): Two-rock Classic Reverb 50/100w
- Rock Custom (y lead): Two-rock Custom Reverb 35/50w o 70/100w
- Rock Merch: Two-rock Onyx 50w

- Rock Opal (y lead): Two-rock Opal. 50w
- Rock Studio: Two-rock Studio Pro 15/50w, 22/35 o 50/100w
- Rock TS1 (y OD): Two-rock TS1 50/100w
- Show Master (normal y vibrato): Fender Showman 85w
- The King of vibrato: Fender Vibro-king 60w

Italian Boutique:

- Italian Guru 5015: Gurus Amps 5015 50w
- Italian Guru Thrill (Clean, Crunch, Lead): Gurus Amps Brivido 100w

Italian Classic Amp:

- Italian Beard (clean, crunch, lead): Mezzabarba Skill 30/50w
- Italian zero beard (I y II): Mezzabarba MZero 100w

UK Boutique:

- Corn MK50 (Crunch y OD): Cornford MK50 50w

UK Classic Amp:

- Mars 800 (Lead y Nrm): Marshall JCM 800 100w
- Slash Iron (I y II): Marshall 2555SL Slash Signature 50/100w
- Watt 50 (Bright y Nrm): Hiwatt Custom 50 DR504 50w
- Watt MKII: Hiwatt Custom LRD MKII 20w

USA Bass maestro:

- Bass Maestro (Come on 1-4): Fender Bassman 50w

-CABINETS (these are the stock speakers of each cabinet, but the exact speakers that have been sampled in Aero cannot be determined). FR = frequency resonance, NOT frequency response):

American Boutique:

- Artemus Combo 1x12: Carr Artemus combo Open Back (stock celestion G12M-65 creamback 65w ceramic FR 75Hz, 2010)
- Blank car 1x12: G&A 1x12 RED Big Size VETERAN 30 Closed Back (Stock Celestion vintage 30 60w FR 75Hz 2009).
- Doctor 2x12: Dr. Z 2x12" Open Back (Stock Z12 (eminence) 50W ceramic 2009)

American classic:

- Bass maestro 2x15: Fender Bassman Closed back (Stock JBL D140F 140w Alnico 1966)
- Cali traveler 2x12: Jackson Ampworks Dual Ported 2x12 75w Closed back with bass reflex (Stock celestion alnico gold 50w 2008 (FR 85 Hz) and G12M-25 greenback 25w ceramic (FR 75 Hz) 2009)
- Cali Vine Basket 1x12: Jackson Ampworks Dual Ported 1x12 Closed back with bass reflex (Stock Celestion G12H-30. FR 85 Hz. Ceramic. 2001)
- John 1x12:
- John Peter:
- Junior 1x12: Fender Blues Junior 50w open back (Stock Celestion A-Type(ceramic), Jensen C12N (ceramic) or Jensen P12R (alnico).
- Missisipi 4x12:
- Pug nose 1x10:
- Rock 2x12: Two rock. open back. (Stock speaker TR series 12-65B (custom celestion G12-65. Ceramic. FR 100Hz. 65w. 2007)
- THV 1x12: VHT (Stock Speaker VHT ChromeBack. Ceramic 60-75W)
- Twin 2x12: Fender Twin Reverb. 1968. Open Back (Stock JBL (Fender) D120F. Alnico. Very low FR. 100w.)
- The Combo: Fender.

Italian Boutique:

- Archimedes 1x12: Archimede amplification reproduction of Tweed Deluxe stay 5E3 Open Back. (Stock Celestion greenback 65w 2010 or vintage 30 60w 2009. Ceramic)
- Tonewood Regular 1x12: Brunetti?
- Tonewood small 1x12: Brunetti?

Italian Classic Amp:

- Vintage 4x12: Brunetti?
- Zero Beard 1x12: Mezzabarba StreetFighter. Closed cab w bass reflex (Stock Celestion greenback G12M 20 Heritage 20w (75Hz) (ceramic) 2010 or vintage 30 60w 2009 (ceramic)).

UK Boutique:

- Corn 2x12: Cornford MK50 Cabinet Closed Back. (Stock Celestion vintage 30 60w 2009 (ceramic)

UK Classic Amp:

- Mandarin 1x12: Orange PPC112. Closed back (Stock Celestion 30).
- Mandarin 4x12: Orange PPC412. Closed back (Stock Celestion 30).
- Mars 2X12: Marshall. Closed back.

- Mars 4X12: Marshall. Closed back.
 - Mars Vintage 2x10: Marshall. Open Back.
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Amber (19.5) - Avalon AD2055 equalizer and Avalon AD2044 optical compressor.

Amber PRE (channel-strip version)

OFF) preamp bypass

PRE1) AD2055 - EQ preamp stage (STEREO)

PRE2) AD2055 - EQ preamp stage (MONO)

PRE3) AD2044 - COMP preamp stage (STEREO)

PRE4) AD2044 - COMP preamp stage (MONO)

Amber PRE (stand-alone version)

1) Avalon AD2022 (Discrete Pure Class A - Stereo Mic Preamp) - Mic IN-OUT

2) Avalon M5 (Discrete Pure Class A - Mono Mic Preamp) - Mic IN-OUT

3) Avalon AD2044 - Stereo Pre - Line IN-OUT

4) Avalon AD2044 - Mono Pre - Line IN-OUT

5) Avalon VT-737SP (Pure Class A Vacuum tube microphone Pre-amp stage) - Mono Pre - Mic IN-OUT

6) Avalon VT-737SP (Pure Class A Vacuum tube line input Pre-amp stage) - Mono Pre - Line IN-OUT

7) Avalon V5 (Discrete solid state mic preamp stage).

8) Avalon U5 (Discrete solid state DI preamp).

Note: Amber Ultra does not contain a channel strip plugin.

Amber version 4 enhanced the quality of the original compressor and preamps.

Alice9 (19) - Acustica's second synthesizer.

Alice is a hodgepodge of 1990s era synth sounds.

Amethyst (17) - EQ A: Amek clone EQ, EQ B: Amek 9098r + Amek 9098 compressor + Amek 2500 & 9098 preamp options. Rupert Neve designed gear. 9098 has a smooth RND - 33609'ish flavor. (thanks @[Will The Weirdo](#))

Aquamarine (19) - Shadow Hills Mastering Compressor (formerly the Murano) and Langevin

258-A program EQ.

Preamps

Digital - Taken from Fire the Clip

Bronze - (most colored, SHMC STEEL)

Silver - (colored, SHMC IRON)

Gold - (cleanest, SHMC NICKEL)

P1A - Pultec EQP-1A

LGV - Langevin 258-A input and output

Arctic (18.5) - A compressor, limiter and saturator. Christmas freebie that features Hyper technology.

[Presto 41-A](#) (Vintage Tube [Compressor Limiter](#))

Ash (18.5) - Mastering/high end converter clipper collection. Hyper tech.

Gray 8x - Prism Sound ADA-8XR

Gray d2 - Prism Sound DREAM AD-2

Onyx Ens - Apogee Ensemble (Thunderbolt2 Black Version)

Platinum maker - Bettermaker Mastering Limiter

Yellow K3 - Lavry Engineering AD122-96 MK3

Yellow X - Lavry Engineering AD122-96 MX

Yellow S - Lavry Engineering AD-24-200 Savitr

In a June 2023 update, three soft clipping modes were [added to Ash and Jam](#).

Yellow K3 Extended +6, Yellow S Extended +6 and Yellow S Extended Smoothed +6.

Tips: For mixes, generally aim for 1 to 2 dB of gain reduction. That's it!

Make use of the Delta feature to hear how your audio is being affected.

Stedal Preset Notes:

"All of them have been sampled from real hardware objects, namely some simple (or sometimes not so simple) clipper circuits that I had lying around or made up for this specific occasion. And all of them exploit the behaviour of different electronic components when pushed to their limits.

The LED preset, for instance, takes advantage of the rather sharp clipping that a red light emitting diode produces whenever the input signal rises above its forward voltage (about 1.6 volt, in this case).

The way a FET (field effect transistor) clips is somewhat softer than the former, and even more

so the clipper based on a pair of Germanium diodes. Actually, this preset (the infamous Stedal Diode) is maybe the smoothest of them all, even coming closer to a saturator rather than a pure clipper.

The two 'Trafo' presets were created by overdriving a smallish input transformer. In this regard, please note that in Ash you won't get any particular frequency response in any preset.

Therefore these two 'Trafo' presets won't give you the classic low frequency saturation of an iron core; they are just meant to apply the clipping shape of an overdriven transformer to the whole frequency range.

Stedal Neon: In this case, the clipping element is a small neon lamp, which usually takes at least about 60 V to conduct. I had built a very aggressive sounding fuzz box based on this principle, so we thought that it could have been a good candidate for some extreme analog clipping. The 'Neon' preset you find in Ash has been sampled from that fuzz box, which, by the way, makes a fine show of itself also in the Aero fuzzbox collection. "

Ash Ultra (19.5) - Updated version of the Ash mastering/high end converter clipper collection. Hyper 3 technology.

Same hardware models as Ash, but with a new interface (codename Aria) that helps users visualize in real time what is happening with their processing.

New features include dither and bit depth options, advanced anti-aliasing oversampling, Ceiling options and more. From the user manual:

- TPDF 2 is a TPDF derived from the differentiation of an RPDF. The key distinction between TPDF and TPDF 2 is that TPDF 2 features a 6dB/octave slope towards high frequencies.
- Psychoacoustic is a highly conservative option.
- Psychoacoustic 2 is somewhat similar but less conservative.
- Entropic employs rather aggressive noise shaping curves.
- Smoother resembles a more restrained version of a renowned dithering product on the market, introducing slightly more noise in the ~8-15kHz range.
- Smoother 2 adopts a steeper design with a similar concept, closely resembling a well-known

dithering algorithm celebrated for enhancing resolution while maintaining a smooth, natural sound and avoiding extreme high-frequency peaks.

Aubergine (20, Hyper 3) - The Malcolm Toft Collection

Lead designer behind the famous Trident consoles.

Toft 70's Strip: Malcolm Toft [MICMIX](#) + [EQUATE](#) or Toft Audio ATB24 or Trident Series 70.

From the hardware sampler himself:

"[The Strip] is an amalgamation of a variety of designs chosen to create a classic Toft EQ. Some are vintage, others recreated on a circuit level by Malcolm specifically for the purpose of sampling...The mids aren't particularly narrow, so don't think surgical cuts here. Instead, the magic of the EQ is in its workflow, the way the bands interact with each other and the different character of each section.

There are also two sets of identical very smooth filters. These interact in specific way with the shelves in the EQ and also affect in a logical way the saturation behaviour. Think Shelf + Filter = something like a flat top peak. They are also very useful for controlling the boosts in the EQ Colour preamp."

[Read more here.](#)

Punishr Saturator: [Malcolm Toft PUNISHR](#) analogue harmonic saturation module

AZero (20, Hyper 3) - Absolute Zero...the Vintage Digital to Analog Converter Collection

1. Pendragon-S950 (Akai S950, released in 1986)

Known for its sharp, clean sound, perfect for drum hits and detailed audio processing with 12-bit resolution. Maximum 48,000 Hz (48 kHz) sample rate, variable down to 7.5 kHz (7,500 Hz).

2. Caliburn-SP1200 (E-mu SP1200, released in 1987)

Offers a warm, gritty sound with punchy transients, ideal for adding texture to beats. Hardware sampled at 12-bit and 26.04 kHz (26,040 Hz).

3. Merlin-EM2 (E-mu Emulator II, released in 1984)

Famous for its lush, warm tones, offering 8-bit at 27.7 kHz (27,777 Hz to be exact) sampling resolution for atmospheric soundscapes.

4. Merlin-EM3 (E-mu Emulator III, released in 1987)

An evolution of Merlin-EM2, featuring higher fidelity and greater flexibility for complex samples with 16-bit resolution with a 33.3 kHz (33,300 HZ) or 44.1 kHz (44,100 Hz) sample rate.

5. Fairy Morgana-DMS8 (Ensoniq Mirage, released in 1984)

Known for its 8-bit sampling (variable 10, 21.7, 24, 29.95 and 32 kHz sample rates) and gritty, lo-fi charm, ideal for vintage sounds with raw digital artifacts. An option Ensoniq Input Sampling Filter ISF-1 enabled a 50 kHz sample rate.

6. Clarent-CMI2 (Fairlight CMI Series II, released in 1982)

Features pristine 16-bit sampling (at a 32 kHz rate) with digital synthesis, perfect for complex compositions and orchestral sounds. Trivia: Only around 300 of the Series I and Series II Fairlight CMIs were manufactured.

Azure (13) - Knif Soma Mastering EQ. Preamp is mastering engineer Zino Mikorey's signal path with the Soma hardware.

Black (17) - Acustica's preamp collection.

Volume A (Thanks @excelcruz for most of these)

- 1) Big Ceil - Ivy 828 (Focusrite ISA 828)
- 2) Brown - Cade BC-7A (RCA BC-7A)
- 3) Camel - Flax Lily (Trident Fleximix)
- 4) Cobalt - Lombardy Poplar 1 (Xelius custom tube microphone preamp)
- 5) Coffee - Arabica (Chandler Limited Mini Rack Mixer)
- 6) Navy – Germanium (AMS Neve Genesys, freebie that comes with Black)
- 7) Pimelea White Solitaire (Soundtracs Solitaire)
- 8) Taupe - Starwort 3200 (Soundcraft 3200)
- 9) Taupe - Starwort GP1 (Soundcraft GP1)
- 10) Taupe - Swiss Chard 69 (Studer 169)

Volume B (thanks again @excelcruz)

- 1) Aubrieta 024 (Audient ASP 8024)
- 2) Blond - Azalea NT-83

AUSO (Subsidiary of Siemens, Italian telecommunications division) - NT4/83 (Compact 4-channel solid state mixer specially made for RADIO TELEVISIONE ITALIANA.) (pics: <https://imgur.com/a/60FSI9g>)

- 3) Cobalt - Lombardy Poplar 2 (Xelius custom solid state preamps)
- 4) Honey - Liverwort (Harrison Alive Console)

This is a U.S.A mixing console from the late 1970s early 1980s - from web searches it would appear that only 15 were made.

This is the same circuitry as the 'flagship' console of this renowned American manufacturer, made famous for being used by the late, great Sound Engineer Bruce Swedien.

Harrison 24 Channel 8 Buss Alive Console

There were only 15 Alive consoles built in 79'-80' so it's a rare find. I've been at Harrison for 30 years and I've never seen one.

Harrison Consoles 'Alive' 32 Channel Console, circa 1979

<https://www.sweetwater.com/used/listings/31926-used-harrison-consoles-harrison-consoles-alive-32-channel-console-circa-1979> but the basics are: Only 15 of these were made

5) Phormium Joker (Mitec The Joker)

6) Pink - Jasmine 08 (API 1608)

7) Rain Lily LN2 (Raindirk Symphony LN1)

8) Taupe - Japanese Tea 3 (TEAC Model 3)

9) Taupe - Japanese Tea M208 (Tascam M208)

10) Taupe - Tulip 636 (MCI JH-636)

Volume C (thanks @patrick81 for most of these)

1) Loofah Pro (Lafont 40 channel console)

This rare truly high quality analog console was manufactured by a company that bears the name of its designer, who has been developing audio equipment for the music and TV/film post-production industry.

This console shows quality of design and construction, attention to detail and sound...clean and transparent.

Sampling location

Pongo Recording Studio

<https://www.pongo.it/>

Lafont Audio Labs - Producer Console

<https://en.audiofanzine.com/analog-mixer/lafont-audio-labs/Producer/>

Lafont Audio Labs

<http://www.lafontaudio.com/home.htm>

2) Cobalt - Lombardy Poplar 3 (more custom tube preamps from Xelius)

3) Blond - Montbretia 737 mk1

(pics: <https://imgur.com/a/Nt19tbe>)

4) Sand - Cherry 72-G (SSL 6072-G 72 channels)

5) Blond - Bidens (Binson Vintage Pre 6 ch)

Sampling location

Elfo Recording Studio

Studio Uno - Binson Vintage Pre (6 ch)

<https://www.elfostudio.com/studio-1/>

Binson Pre-Mixer Echo

https://en.audionfzine.com/tube-preamp/binson/pre-mixer-echo/user_reviews/

Preamp and mixer, 6 channel all-tube 60s.

Binson was part of the rack formed by the pre-mixer, the ECHOREC legendary amplifiers.

6) Brown - Cade '74 (RCA/CADAC 1974 custom 24/16 desk, custom made by RCA Italia in 1974 for RAI Studio 1)

7) Blond - Sotol

A custom unit built by an italian manufacturer (STATEC) that re-created the line/mic preamp sound of a famous 'Model 69' UK console. The desk is equipped with 8 channels capable of giving presence to the sound and a texture that gains character and a slight, pleasant harmonic distortion.

Sampling location

Elfo Recording Studio

<https://www.elfostudio.com/studio-1/>

https://www.instagram.com/p/CMz_2jvHMR3/

Statec He-569

<https://www.instagram.com/p/CFC0V2Gq0Oo/>

<https://www.instagram.com/p/CHdnPlzh6wx/>

<https://www.instagram.com/p/CMrfCN5B17A/>

8) Neoregelia Se2 - Neotek Series II console

A vintage Recording Console, USA-made, from the late 80s in mint condition and currently

in use. It combines outstanding sonic performance, high technical standards, and solid construction.

This specific desk model was used by many artists including Jackson Browne, Rodaidd McDonald and more.

<https://www.soulshoprecording.com/gear/consoles/neotek>

8 Neotek Series II channel strips and 8 P&G faders for sale

<https://reverb.com/item/970952-8-neo...aders-for-sale>

9) Million Bells HV8 (Millenia HV-3D-8)

The original unit has eight channels, with very clean and transparent preamplifiers of uncompromising sonic quality.

Sampling location

Elfo Recording Studio

Studio Uno - Millenia HV-3D-8 (8 ch)

<https://www.elfostudio.com/studio-1/>

<https://www.mil-media.com/HV-3D-8.html>

10) Autumn Sage - Akai MG614

An incredible sounding rare Mixer/Recorder in great condition from a Japanese company, built in the '80s. It's not every day you see a gear of this calibre, for this reason Acustica couldn't pass up the opportunity to sample this desk!

The original unit has 6 Channels which became 8 in total thanks to the combination of different samplings.

Akai Professional - MG614 (6 channel Mixer 4 track recorder)

<https://fr.audiofanzine.com/studio-analogique/akai/MG614/>

Akai MG614 Demonstration

https://www.youtube.com/watch?v=Ms_A4UhjDDM

Volume D (thanks @patrick81 for most of these too and to "N" for corrections)

D01 FORSYTHIA ES400 - Faylon ES400

A high quality 8-channel analog console made in Belgium, in good storage condition. There is

very little information about this model, which increases its rarity even more.

<https://www.facesound.nl/the-vintage-collection/faylon-sound-mixer-es4009r-belgi-1976.html>

Sampling location

Studio Nost recording in Vobarno

<https://www.studionost.it/index.php>

Studio Nost recording - Faylon ES400

<https://www.instagram.com/p/CVAsZN7oZJa/>

D02 TAUPE JAPANESE TEA M600 - Tascam M-600

D03

JAPANESE ANEMONE ELITE - Otari Concept Elite 64 canali con patchbay integrata w/total recall

D04 ALCEA & HOLLYHOCK S8 - Allen&Heath System8 ahb (1980)

D05 - Camel - Tatsoi

TOFT AUDIO

Trident series Toft preamp EQ

Sampling location

[Macwavestudio in Brescia - Italy](#)

D06 - GREENROSE 8304 - GML 8304 Transformerless Microphone Preamp

D07 - DAHLIA IV - Daking IV (thanks Bleu)

D08 BLOND - ARTEMISIA 3800 - ARGENTINI EP3800 modulare

Extremely transparent vintage console featuring

8 Line/Mic preamps that faithfully recreate the

70s console experience as intended by one of

the greatest Italian designers ever.

<https://picclick.it/STUDIO-Mixer-analogico-ARGENTINI-EP3800-modulare-16-canali-184493872995.html>

Livio Argentini

<https://www.musicoff.com/musica-e-cultura/artisti-special/livio-argentini/>

<https://www.livioargentini.com/>

D09 BLOND - SUTERA STARLIGHT

A custom unit built from an Italian manufacturer

featuring eight different preamplifiers of uncompromising sonic quality.

Sampling location

Le Dune Recording Studio

<https://www.ledunerecording.com/schedatecnica/>

Le Dune Recording Studio's Mic Preamp list

Neve 33135

Anthony DeMaria V72a Tube Mic Preamp

Api 512c

GML 4Ch Transformerless Mic Preamp

Ridge Farm – Gas Cooker Mk II

D09 could be a combination of these preamps.

D10 AMETHYST HYACINTH 98 - Rupert Neve's 9098i 56Ch

Blizzard (20) - Rupert Neve Designs Master Bus Transformer with a few other RND processors mixed in. More details to come in the future. Speculation/guesses over on Gearspace are welcome!

Blond (16) - Amplyvox PA591, Meazzi Factotum All Transistor, Geloso G-290-V, Davoli C.L. 600, EFT P300, ARGENTINI EP6000, Binson M18-4, Amavox PRE-MIX, ERI CM2014 and a Lombardi LComp2 (thank you [Audiofader.com](https://www.audiodfader.com/))

Additional info (thanks "N"):

Blond EQ

EQ Model A : ARGENTINI - EP6000 [24ch Console]

EQ Model B : EFT - P300 [Parametric Equalizer]

Blond EQ - Preamp section

LINE PREAMP SELECTOR

LINE 1ch - Line23ch : ARGENTINI - EP6000 LINE Pre

LINE 24ch : EFT - P300 Pre

MIC PREAMP SELECTOR

MIC 1ch - Line23ch : ARGENTINI - EP6000 MIC Pre

MIC 24ch : EFT - P300 Pre

Blond Pre Mixer

EQ Model Button

OFF : Bypass EQ module

BSN : BINSON - M18-4 [18ch Console]

APX : AMPLYVOX - PA591 [5ch Solid-State Mic amplifier]

AVX1 & AVX 2 : AMAVOX - PRE MIX REGIA [8ch Tube Pre-Mixer]

MZI : MEAZZI - 440 FACTOTUM ALL TRANSISTOR [8ch all-transistor Tape Echo Pre-Mixer]

BSN PREAMP SELECTOR

BSN 1ch - 18ch : BINSON - M18-4

CUST PREAMP SELECTOR

APX : AMPLYVOX - PA591

AVX1 & AVX 2 : AMAVOX - PRE MIX REGIA

MZI : MEAZZI - 440 FACTOTUM ALL TRANSISTOR

GL1&GL2 : Geloso - G-290-V [5ch Tube preamps from a 1958 Italian-made unit]

Blond Pre

LINE EP 1ch - Line24ch : ARGENTINI - EP6000 LINE Pre

MIC EP 1ch - Line24ch : ARGENTINI - EP6000 MIC Pre

BSN 1ch - 18ch : BINSON - M18-4

CUSTOM

APX : AMPLYVOX - PA591

AVX1 & AVX 2 : AMAVOX - PRE MIX REGIA

MZI : MEAZZI - 440 FACTOTUM ALL TRANSISTOR

GL1&GL2 : Geloso - G-290-V

FT1&FT2 : EFT - P300 Pre

Blond Comp

CM2 : eri - CM2014 [FET Compressor/Limiter]

C60 : DAVOLI - C.L. 600 [FET Compressor/Limiter] (including extra attack and release times)

LM22 : LOMBARDI - LCOMP2 [Stereo Optical compressor] (added extra attack and release times)

CMS : eri - CM2014 single ratio (1.5:1) additional attack and release times + Hot tube preamp

LIM : eri - CM2014 single compression ratio (30:1) + Tube preamp

Blue - Chandler Germanium Tone Control

Brown (17) - Various obscure/rare vintage gear

Brown EQ

EQ Model 444 = Quad Eight EQ 444

EQ Model 312 = Quad Eight 312C EQ

EQ Model 511 = Electrodyne 511

Brown COMP = Federal AM-864/U

COMP1 = Custom mode

COMP2 = Original model

COMP3 = Frankenstein mode by Acustica

Brown Preamp

MIC&LINE = Quad Eight 248 Console

CUST1 = MAXSON CA-1589A (MONO Preamp stage)

CUST2 = Federal AM-864/U (Sotto il Mare recording studio' in Italy and customized by Luca Tacconi)

CUST3 = ? Gates Sta-Level ? (MONO Preamp stage of a vintage All-Tube unit.)

CUST4 = Collins 12Z ch1

CUST5 = Collins 12Z ch2

CUST6 = Collins 12Z ch3

CUST7 = Gates MO-3689

CUST8 = Quad Eight 248 Console - First STEREO Bus

CUST9 = Quad Eight 248 Console - Second STEREO Bus

CUST10 = STEREO – Preamp emulation of the EQ Model 444

CUST11 = MONO - Preamp emulation of the EQ Model 312

CUST12 = MONO - Preamp emulation of the EQ Model 511

Camel (16) - Calrec PQ1785 (EQ A), Calrec DL1656 (Comp1 and Lim), Trident B Range (EQ B) and Trident CB 9146 (Comp2). Thanks noriokun for the Comp2 correction.

Preamps: 16 Trident B Range console line inputs, 16 Trident B Range microphone preamps plus :

Custom Preamps Trident B Range EQ (Custom 1), Stereo Preamp Mic 1 & 2 to Stereo Outputs L and R (Custom 2), Trident CB 9146 stereo (Custom 3) and Calrec DL1756 stereo (Custom 4).

Cardinal (19) - The Flickinger Collection

Custom built Flickinger console at Cinderella Sound in rural Nashville, Tennessee.

The Flickinger 226-9 tube limiter/compressor is included.

Preamp:

- Line 1-16: 15 different channel paths (from line input to output) plus the 16th representing the IN-OUT (stereo SUM) channel path.

- Mic 1-16: 16 different channel paths (Microphone input to output).

CUST preamp in the equalizer is the console bus.

"from a channel Insert to a bus output. The signal passes through the output transformer. Designed as a mono sub-mix or master-mix bus emulation which causes pronounced time domain distortions."

Ceil/Big Ceil (13) - Heavily modified Focusrite ISA 430 channel strip.

Celestial (14) - Solid State Logic Fusion.

MX: The Mix Processor (intended for tracks and group busses) plugin has a sidechain filter on the dynamics section.

MB: The Bus Processor (intended for the mix buss and mastering duties) replaces the dynamics sidechain with a crossover and adds a Dimension control (fixed frequency low shelf filter inside of the mid/side matrix) to replace the pan knob.

ME: Mastering Edition. Released [a few months after](#) the original by user requests. Cleaner frequency response than the hardware and summed signal controls.

Cerise (16) - Rupert Neve Designs Shelford Channel with added functions.

Cherry (19) - A combination of the [Cello Audio Palette](#) and [Arrel Audio ML-117](#). Both are mastering grade/audiophile equalizers that are very transparent and precise. (thanks synesthetic)

Or, Cherry could be the [LA-117 "Studio DMI edition" Mastering EQ](#). (thanks wagz)

Cobalt (16) -Acustica's first dynamic equalizer. Dynamic function is switchable. Officially endorsed by the hardware maker, Luca Martegani. LM 9736 equalizer (improvement upon the Pultec EQP-1a) and the LM 9804 Compressor (Altec Lansing Feedback Compressor improvement).

Coffee (15) - The Chandler Collection

- EQs: (A) Chandler Limited TG12345 Curve Bender and (B) Chandler Limited Germanium Tone Control.

- Compressors: (1) , (2) and (ULTRA) are a Chandler Limited RS124. (MODE 3/LIM) is a Chandler Limited TG12413 Zener Limiter

- Preamps: 31 in total.

LINE:

1-24: 24 channel paths (line input to output). The frequency response (of each preamp) is derived from 24 different channels of a transistor-based solid-state console. The harmonic content (of each preamp) is derived from a recreation of a celebrated vintage Mic Amplifier (valve line amplifier) used in one of the most famous recording Studios in UK in the '60s.

EMI TG12428?

CUST

A: EQ Model A's line preamp.

C25: REDD.47? "a tube microphone pre-amplifier emulation, the recreation of the original valve line amplifiers used in one of the best British recording studios in the '60s."

E: line preamp of the TG12413.

F: line preamp of the RS124.

G: Little Devil Pre Amp (doesn't include the Feedback control).

FEED:

B: EQ - Model B's line preamp emulation of

D: a preamp emulation of a Germanium based Mono Microphone Preamp/ DI 500 series unit. (The B and D emulations that are part of the FEED bank give the user the possibility to use the FEEDBACK control/knob.)

Coffee The PUn (15) - A portion of the Chandler Limited Germanium Tone Control. Freebie.

Cola (15) - (C-228) Cadac G228 EQ, (C-1671) Astronic 1671 9 band graphic EQ, (C-415) Vortexion Mixer and (C-505) Cadac A505 VCA (an ultra rare limiter/compressor, thanks AA Facebook Group).

Coral (13.5) - A hybrid mastering strip featuring an elliptical filter, transparent equalizer and a soft clipping compressor. SPL Iron mastering compressor and SPL PQ mastering equalizer inspired. Baxter is the freebie and is sampled from a Dangerous Music BAX EQ (thanks Andy McGroarty).

Corn (20/Hyper 3) - A recreation of the Roland JUNO-60's chorus effect.

Cream (13) - EMI TG12345 solid state EQ (gray plate), "homebrew" tube EQ (green plate),

EMI RS124 (tube), EMI TG12345 MKIV Compressor (solid state), EMI TG12345 MKII and MKIV consoles, EMI TR-50 and EMI TR-90. First acqua to feature a large assortment of line input and microphone preamp choices.

Crimson (11) - Vertigo Sound VSM-2 harmonics generator. Also Vertigo Sound VSC-2 compressor with added Asym (even harmonics) feature. This is Acustica's first featured dynamic saturation/distortion plugin.

D361A - Dolby D361A, AlexB sampling. (*discontinued*)

Daisy (Hyper 3) - The Mastering Converter collection

Primarily used for mastering scenarios to add saturation and "depth" to a mix.

12 Digital to Analog and 6 Analog to Digital converters. Everything from sparkling clean transformerless designs to tubes are in the package.

12 Digital to Analog and 6 Analog to Digital converters. Everything from sparkling clean transformerless designs to tubes are in the package.

- FRS-02A: Forssell Technologies MADA-2a, An American 2-channel solid-state converter, offering exceptionally transparent and uncolored sound, perfect for capturing pure and pristine audio.

Transparent, huge, wide, and uncoloured sound. Audiophile quality **Particularly nice for jazz or orchestral music**, where the music demands nuances and fine detail. One user described it as similar to 30 IPS 2" tape.

"At the time I had the Lavry Gold AD12296-MkIII the Pacific Microsonic HD CD Model II and the HEDD. Out of all these tests to my ears and my engineering friends, we all picked the Forssell blind as sounding the best."

The sound is large, open, sweet and extremely detailed/accurate, with a three-dimensional soundstage that other converters at twice its price cannot match. Goes on the used market for around \$2,500.

- DEN-X32: Digital Audio Denmark AX32, A solid-state multi-track converter designed in Denmark, known for its immaculate clarity and detail, widely used in professional studios for its precision and reliability.

Retails for \$4,000. Described as pristine/audiophile grade. Usually referred to as the DAD AX32. Neutral/uncolored...sounds like what's coming out of the console before recording.

- BMB-0B2: Burl Audio - B2 Bomber ADC, A 2-channel solid-state unit made in the USA, adding rich, colored tones with subtle harmonic saturation, ideal for injecting warmth and character into recordings.

Now we're getting into the colored converter territory. Designed to have the warmth and feel of analog tape recordings. "Everything sounds bigger and less processing will be needed". Released in the year 2010.

Depth/weight/analog vibe. Vocals chain, find the saturation sweet spot.

- RNM-002: Rupert Neve Designs Master Buss Converter, A 2-channel solid-state design from the USA, delivering warm, musical tones with a vintage-inspired analog character, enhancing the richness of mixes.

The hardware can either be transformerless if transparency is desired or users can choose to add transformers to the path. Then, manually drive harmonic saturation with the Silk control. One of the newer converters in Daisy's collection, released in the year 2020.

- EPX-073: Euphonix AM713, This multi-track solid-state converter from the USA ensures clean and accurate signal conversion, offering transparency and precision for professional results.

It appears to have been primarily used for obtaining an uncolored sound from analog consoles and multi-track tapes to the MADI professional digital format. It's a "vintage multi-track converter", compared to the GAX-032 which is a modern design.

The AM713 was built in the late 1990s/early 2000s for the Avid System 5 digital audio mixing system and R1 recorder. Euphonix were allegedly right there in contention with better known brands like Lavry, Benchmark and Apogee. Retailed brand new for about \$8,000. The guy who runs Lindell Audio and GRAMMY award winning engineer Michael Wagener really liked them back in the day:

- GAX-032: Antelope Audio Galaxy 32, A modern European multi-track solid-state converter, praised for its pristine fidelity and accuracy, perfect for high-resolution recording projects. Debuted in the year 2021.

Modern multi-track converters that work with the newer digital standards. Currently retails for about \$6,000.

Advertised as "mastering grade converters". In a word, they are "honest" quality. As transparent as modern technology allows.

DACs

- FRS-02A: Forssell Technologies MADA-2a, An American 2-channel (for mixdown and mastering) solid-state converter that matches its ADC counterpart with transparent, neutral output, ensuring critical accuracy for mastering.

Circuit design includes Class A JFET and no integrated circuit (IC) opamps in the signal path.

On more than one occasion, I read reviews that stated the Forssell adding a little "enhancement", which fits pop/electronic/hip-hop and rock music better than a classical or jazz recording.

Sells for about \$3,000-4,500 on the used market.

- BRI-01M: Bricasti Design M1,

This 2-channel solid-state DAC from the USA provides rich, detailed, and dynamic sound, enhancing depth and resolution in mixes. Released in the year 2011 for the high end consumer audio market. Designed and built entirely in the USA. Uses the Analog Devices Inc. AD1955 converter.

Retail price when new: \$8,700. Features a choice of 15 digital reconstruction filters. All PCM audio is internally upsampled to 5.6 MHz. Based on the M7 reverb converters. The M1 is a "no expenses spared" product.

"Smooths out the treble region a little, making it more forgiving of less than ideal digital sources."

This could be beneficial to engineers who are processing tracks that were recorded on low end audio interfaces.

- DEN-X32: Digital Audio Denmark AX32 (also known as DAD AX32), A multi-track solid-state unit designed in Denmark, delivering ultra-clean and detailed output, ideal for workflows requiring precision and neutrality.

Year 2014 technology.

A great choice when you want a "straight wire" professional grade digital to analog converter. As stated before with the ADC, a lot of famous GRAMMY winning engineers swear by it. **For Jazz/orchestral/film scoring multi-track mixing emulation, it would be a good choice.**

- VIV-001: dCS Puccini or possibly the Vivaldi, A 2-channel solid-state DAC from the UK, renowned for its analytical precision, making it perfect for revealing fine details in audio. Released in the year 2007.

Consumer grade audiophile equipment, similar to the Bricasti M1. More expensive than the Bricasti, however, at \$18,000 when new. Currently selling on the used market for around \$7,000 with its U-Clock accessory. Great "liquid" sounding midrange. Low grain/edginess[URL] on transients.

Possesses a "background" sound to it as opposed to "forward" presentation. Instrumental separation. Pristine but never cold/clinical.

- DEL-001: dCS Delius, This 2-channel solid-state unit from the UK offers accurate reproduction with exceptional balance and clarity, suitable for critical listening. Released in the year 1999.

Clarity but with tube-like warmth. Similar to the Bricasti M1, it enhances lesser quality digital source material. Adds "mass" to music playback. "Effortless, holographic, elegant and realistic".

- MCS-D10: McIntosh Labs D1100

A 2-channel solid-state DAC from the USA that adds a warm, inviting tone, ideal for mastering tracks with musical richness and smoothness. A consumer audiophile grade preamp and DAC, first manufactured in the year 2016. Uses the ESS Sabre ES9018 DAC chip.

An iconic American made audio brand. The Grateful Dead used McIntosh amps while on tour. They were one of the first companies to sell a media server (Music Streamer) to consumers back in the year 2007. "Sometimes seems to over emphasize details, but in a pleasing way." "Euphonic in a tube sort of way...puts air around instruments".

- COM-543: Computer Audio Design 1543 MKII DAC

A 2-channel non-oversampling resistor-ladder DAC from a UK-based company, delivering organic, natural sound with unique warmth, cherished by audiophiles. Uses 16 "vintage" Philips TDA1543/N2 resistor-ladder chips.

Released in the year 2015, in order to "get the best possible sound out of a computer". Design goal was to use as few components as possible. No switches in the digital signal. Very minimalist engineering design choices. Unlike other DACs, no digital interpolation filters or oversampling is present in the 1543 design.

"The key reason why we use Resistor Ladder DAC technology in our 1543 MKII DAC is due to the excellent time domain response that a Resistor Ladder DAC offers. This is best explained with two graphs.

Impulse response is when we apply a digital input to a DAC that consists of a short impulse (~5usec) of maximum level (~0dB) and then look at the analogue output of the DAC. CAD believes the analogue output impulse response of a DAC is one of the key attributes of DAC architecture that relates to sound quality."

- ACP-770: Accuphase DP-770

A hybrid 2-channel DAC from Japan that combines solid-state precision with analog warmth, providing detailed and musical output. Released in the year 2023, with the ESS Sabre Audiophile ES9028PRO 32bit Hyper Stream II DAC as the centerpiece.

A \$17,000 Beautiful gold face plate and top wood panel SuperAudio CD/DVD player. Also accepts auxillary digital inputs.

"The digital processor section consists of a unique "8MDSD (DSD signal)/8MDS++ (PCM signal)" D/A converter driven by eight ESS Technology ES9028PRO circuits in parallel, and a unique ANCC in the IV conversion circuit for improved performance, resulting in extremely high This enables extremely high conversion accuracy, low distortion and low noise."

- PRL-100: PrimaLuna EVO 100 Tube DAC, Year 2019 production. Two chipsets. The Texas Instruments SRC4192 for upconversion and a Burr Brown PCM1792A DAC.

This tube-based 2-channel DAC from the Netherlands delivers lush, smooth audio with harmonic richness and depth.

Unlike most of the others, does not market itself as reference/mastering grade. It has plenty of detail but it's not boring.

It's got tubes! Including the clock. EL34 stock but I'm not sure what kind Acustica sampled. It's also got transformers! If a colored DAC is what you're after, the PRL-100 is a good place to start. **The rock and big band music DAC?** Perhaps...but it's not limited to those genres.

- AAT-002: Accustic Arts Tube DAC II, A 2-channel tube DAC from Germany that produces a rich, colored sound with warm, immersive tones, ideal for emotionally engaging playback. First introduced in the year 2007. Two ECC83 triode tubes, ten OPA627 op-amps contribute to its sound.

"Creates a great sonic illusion that the musicians are in the room with you." Can be a bit too bright on some music.

- EPX-073: Euphonix MA703, a multi-track solid-state converter from the USA, ensuring clean and precise output with a transparent character to complement its ADC counterpart.

I don't have anything to add that wasn't already described in [the ADC section](#). Use this model for multi-tracks/mixing to emulate a large format console setup.

- GAX-032: Antelope Audio Galaxy 32,

A European solid-state multi-track DAC that offers modern, transparent output, designed for high-resolution mastering and playback.

Another multi-track digital to analog converter emulator that is used for mixing, primarily but can obviously be used for mixdown and mastering too. This is the most modern of all Daisy's sampled models.

Additional Daisy information: <https://gearspace.com/board/showpost.php?p=17331479&postcount=166> , <https://gearspace.com/board/showpost.php?p=17345701&postcount=521> and <https://gearspace.com/board/showpost.php?p=17346671&postcount=527>

Desert (17) - 1960's Decca Germanium 8 channel mixer from Zarma Studio. Features a Decca passive channel equalizer (EQ A), Decca Mastering equalizer (EQ B), opto compressor and a limiter.

Diamond Color EQ (14) - Endorsed by Luca Pretolesi. Based on a CharterOak PEQ-1 and some other hardware. (thanks @Viking4)

Diamond Dynamic Saturator (18.5) - Endorsed by Luca Pretolesi. Features Hyper technology and two saturation modules. Possibly a Black Box Analog Design HG-2 and Manley Vari-Mu.

Diamond Lift (19) - Endorsed by Luca Pretolesi. Saturator, equalizer, compressor and clipper channel strip. Combines a number of rack hardware including the Danger Music BAX EQ, Dangerous Music Compressor, Pendulum PL-2 (clipper), Bettermaker Mastering Limiter (clipper) & Bettermaker EQ 232P Mastering EQ. (thanks E Artsy Moods via GearSpace)

Saturation is a combination of two preamps.

New for version 19, New clipping mode and saturation in Hyper technology.

Diamond Transient (16) - Endorsed Luca Pretolesi, once again! It's his dynamic enhancement/transient designer chain. If you want loudness that still sounds punchy/dynamic, this is the one to get. Part of the chain is a dbx 3BX III.

Compressor Modes 1 Thick vacuum tube, 2 Glue-like, 3. Snappy/aggressive
Clipper Modes 1, Mix of soft/hard clipping. 2, Softer knee than Mode 1. 3, Unfolding, hardware-like hard clipping.

Thanks @PhelixK and YouTube for the info.

Dove (19.5) - Dove is not a specific hardware sampling/emulation, but the "reduction styles" are derived from the following devices:

Sand (SSL buss compressor), El Rey (RCA BA-6B), Gold (Neve 2254), Magenta (Manley Labs) and Nickel (UREI 1176).

Druma (19) - Endorsed by Salvatore Addeo of Improve Your Mix fame. An easy to use tool that improves drum tracks. A combination of sampled EQ, compression and saturation set for specific musical genres.

Ebony (10) - Elektromesstechnik (EMT) 140 Plate Reverb.

- E111 equalizer: EMT 111 console EQ
- E411 equalizer: EMT 411 console EQ
- E82 equalizer: Eela broadcast 82 console EQ
- D112: EMT 111 console compressor (emulation of the compressor module included in a rare mixing console built in '70 by German company. The original design of the desk was simple (in a good way), making it easier to maintain / modify.)
- D277: EMT compressor/limiter 277 (a rare compressor, fairly transparent sound of many '70s and early '80s records. It's characterized by a good line preamp inside.) Also includes an expander. (*thanks, Magnus_N*)
- D473: Neumann U473 or U473a compressor.
- D82: Eela broadcast 82 console EQ (Compressor module emulation of a rare/vintage Dutch "heavy duty" mixing desk. The company founded in 1975 is recognized as one of the companies who has been dedicated to developing, manufacturing and supplying professional

audio products to the Radio Broadcast Industry.)

- Filters E118 are recreated and modeled after EMT filters 118
- Preamps: E111, E411, D112, D277, D82/S (stereo), D473/S Thank you Will the Weirdo for filling in the Ebony gaps...this one was tough!

El Rey (18) - Producer Greg Wells' [RCA BA-6B](#) limiting amplifier ([compressor](#)). Hyperized in version 2 (but listed as a Core 18 plugin). The BA-6B is [similar to the BA-6A and BA-6C](#).

Emerald (14) - Custom built hardware, loosely inspired by the Klein & Hummel UE 1000 equalizer. The curves practically have the same unique slope as the UE-1000, but the center frequencies are different and the active part of the circuit is more modern/cleaner.

The new (for version 2) E200 is a homebrew clone sampling of the Klein & Hummel UE-200. (thanks swartzfeger)

Eminence (17) - EMI/Altec freebie sampling!

EQ920 : EMI 920 (60s British 3-band EQ)

DYN591-612 : Altec 1591 (Optical Compressor) and Altec 1612 (FET Limiter) 'Frankenstein' compressor

Preamp - 920 : EMI 920 Pre

Preamp - 591 : Altec 1591 Pre

Preamp - 612 : ALTEC 1612 Pre

(thank you to "N" for the list)

Erin (15) - The Esoteric Audio Research (EAR) collection (thanks denork for the details)

- ERIN EQ ST - EAR 825Q
- ERIN EQ MID - EAR 823
- ERINHYCOMP (Erin Mono Hyper Comp)
- ERIN COMP ST - EAR 660
- ULTRACOMP - EAR 660
- ULTRALIM - EAR 660
- BRICKWALL1 - ???
- BRICKWALL2 - Neumann U473

Expanse5 / XP5 - Acustica's third virtual instrument. A modeling of the Sequential Circuits Prophet-5, revision 3.

The Fire Series

Fire The Bass (19) - Harmonics generator that aids in getting bass centric tracks to sound audible on weak speakers. Similar to Waves Renaissance Bass, Klevgrand Knorr and Tone Projects BassLane Pro.

Fire The Bus+ (19) - Buss compressor collection, featuring four different hardware models. Makes use of Hyper compressor sampling technology.

O - Vintage vari-mu compressor. Huge tube character.

□ - BS7 - Modern American Class A Tube Compressor. DW Fearn VT-7?

△ VIO - British Vari-mu soft knee tube compressor. Besides the mix buss, try it on vocals and bass!

+ MAG - American tube compressor. Probably the Manley Vari-mu.

Fire The Clip (19) - Loudness with less artifacts.

Fire the Delay (20/Hyper 3) - A simplified version of Lemon with updated hyper 3 technology.

Fire The Dees (19) - Acustica's first de-esser plugin. Based on the [Buzzaudio REQ-2.2](#)

Fire the Dither (20/Hyper 3) - Various dithering options, primarily for those mastering for the 16-bit compact disc (CD) format. Nice high quality true peak limiter algorithm thrown in as a big bonus! Use it after your preferred brickwall mastering limiter.

Fire The Exp (19) - Acustica's first expander. The GUI is based on a dbx 119 with lots of different compressor-based curves.

Fire Filters (19) - 13 high and low pass filters. The first fire series plugin.

Fire The Gold (19.5) - The first Hyper engine preamp with an Ultra toggle switch, based on vintage Neve hardware. Possibly a 1073. Freebie acqua plugin.

Fire the LP8 (20/Hyper 3) - the [Roland Jupiter-8](#) resonant low pass filter. Adds "motion" and

"feel" to your tracks that may be missing such characteristics. Similar to Cytomic The Drop.

Fire The Pan (19) - A stereo panning plugin sampled from real hardware, as usual. Five categories and 60 models. The 3D ambisonics category is something unique.

Fire the Pump (19.5) - Free saturation plugin based on Hyper engine technology.

Fire The Tilt (19) - a tilt equalizer, which allows for quick balancing between bass and treble frequencies. Also has "smile" EQ curves plus mid/side functionality.

Frost (18.5) - Solid State Logic Collection #2 (maybe)

- EQ: Fixed Q, two shelves and two sweepable mid-bands. Based on SSL curves.
- Compressor: VCA Buss Compressor from SSL The Bus+
- Dynamic Equalizer from SSL The Bus+
- Two brickwall limiters by Acustica (not "Sand")
- Vari-mu (tube) preamp/saturator/clipper

Gainstation (17) - Acustica's distortion box. If you find that other Acustica preamps are boring/imperceptible (except Diamond Lift), you need to try this one!

A combination of different modified saturation hardware. A Studio DMI/producer Mike Dean release. Features six preamps, four clippers and a Pultec style equalizer. Gainstation Boost is a simplified but still powerful version of Gainstation.

New for version 2, two new frequencies for the equalizer, new texture circuits (orange and black),

With Gainstation2 BOOST, an oversampling feature (at first for Acustica) has been added. Not included with the standard Gainstation2 plugin.

Gainstation2 VSM is a series of hardware gear. It breathes "life" into the duller tracks. Not included with the standard Gainstation2 plugin.

Gold (19) - The Neve collection....now Hyperized (version 2)

EQ Standalone & Channel Strip

- 8066 EQ: Neve 1066
- H073 EQ: Homebrew 1073 clone

- 3081 EQ: Neve 1081
- 8122 EQ: Neve 33122
- 8077 EQ: Rare Neve 1077. Mid frequency bands are duplicated.
- 3102 EQ: Neve 31102(from a Tambourine Studios 8068 Console EQ module.

Characteristics: a 1073 with added frequencies in the high band and an added mid range high Q .)

EQ Standalone only

- 8115 EQ: Ultra rare Neve 3115.
- 8093 EQ: EMI-Neve 1093(shelf filters only, Neve 1081 with Marinair transformers)
- 8193 EQ: EMI-Neve 1093(Bell/peak mode, Neve 1081 with Marinair transformers)

Gold COMP

- 8252 Compressor: Neve 2252
- 8254 Compressor: Neve 2254

Gold Channel Strip Preamps

MIX) Neve1066 mono(left main mix bus output of the console)

BUS) Neve1066 Stereo + Neve 2254 (includes the color of the board compressor and its make up gain stage.)

3) Neve 2252

4) Neve 2254

5) Homebrew 1073 clone

6) Neve 33122

7) Homebrew 1073 clone & mono tube preamp

OFF) Preamp bypass

Gold PRE (Standalone Version & EQ Preamps)

Input Stage

Mic:Neve 8068 Console MIC 01ch-12ch

Line:Neve 8068 Console LINE 01ch-24ch

Bus

BUS 66: Neve1066 mono(left main mix bus output of the console)

BUS 66ST: Neve1066 Stereo + Neve 2254 (includes the color of the board compressor and its make up gain stage.)

BUS 52: Neve 2252

BUS 54: Neve 2254

BUS 73: Homebrew 1073 clone

BUS 22: Neve 33122

BUS 71: Neve 1271

BUS 72: Neve 1272

BUS 77: Neve 1077

BUS 02ST: Neve 31102 Stereo(from a Tambourine Studios Neve 8068 Console Stereo Bus.)

Tube Preamps Slot(Output Preamp Stage)

1:AMS Neve9001 DualValveAmp 1st unit Ch1

2:AMS Neve9001 DualValveAmp 1st unit Ch2

3:AMS Neve9001 DualValveAmp 2nd unit Ch1

4:AMS Neve9001 DualValveAmp 2nd unit Ch2

5:AMS Neve9001 DualValveAmp 1st unit Ch1+Ch2

6:AMS Neve9001 DualValveAmp 2nd unit Ch1+Ch2

OFF:Tube Preamps Output Stage bypasses

- A variety of Neve EQ/console/microphone preamps. (Thanks AiD for the info)

8071 - 1271 line amp module modded to work as a mic preamp (Thick but not muddy)

8072 - Brent Averill 1272 preamp, based on the 1272 line amp module. (aggressive, try on drums)

24 line inputs and 12 mic inputs from an 8068 console. 10 bus channel paths of a random Neve gear (channel insert to bus output).

- A variety of tube preamps, including a Neve 9001 (thanks Asher Bay)

Graphite (18) - Acustica/SoundDrop's first acqua bass amp/cabinet release.

GR Bass - [GR ONE series bass amp](#) (One 350 or One 800)

GR Bass - [AT 212](#) (2×12 Carbon Fiber bass cabinet)

Recording Microphones

AMERICAN DYNAMIC 57 - Shure SM57

AMERICAN RIBBON 10 - Royer Labs R-10

GERMAN CONDENSER 47 - Neumann U47 FET

GERMAN DYNAMIC 421 - SENNHEISER MD421

Green (19.5) - The George Massenburg Labs (GML) Collection.

Green5 EQ or Green5 Ultra: Mono Model 8200 equalizer aka GML 8200

Green5 ST or Green5 ST Ultra: True Stereo GML 8200

Green5 ZenEQ (non-Ultra Green5 version only): GML 9500

Green5 ZenCMP or Green5 CompUltra: GML 2030 Mastering Dynamic Gain Control (Zen compressor/limiter)

Grey (19.5) - dbx 165A compressor without auto (program dependent) mode.

Christmas 2023 freebie!

Grey Pro (19.5) -The dbx Compressor Collection. Includes an Ultra version.

V65 - [dbx 165A](#) (Vintage VCA [Compressor](#))

566 - [dbx 566](#) (Class A valve amplification stage combined with the 'V1' VCA module)

160SL - [dbx 160SL](#) (ultra-low distortion ' V8' [VCA module](#) with Jensen output transformers)
(thanks again for IDing these, "n")

Honey (13) - 1970s era Harrison 32C equalizer (homebrew and vintage sampling) and a feedforward VCA compressor.

Howie Weinberg Mastering Console (17) - The elite mastering engineer's hardware chain sampling.

Includes: (C) SPL Iron Compressor, (E) Sontec 432 equalizer parts, (F) Fixed 100 Hz low shelf and 10 kHz high shelf filters and Variable 12 db/octave high/low pass filters, (L) algorithmic brickwall limiter, (DAC) digital to analog converters. Includes mid-side processing capability.

Default Chain: DAC --> SPL Compressor --> Sontec Equalizer --> Filters --> Limiter --> ADC Clipper.

Compression modes affect attack/release times.

LIM IN light indicates excessive clipping.

Oversampling the limiter is possible.

The HQ button enables FIR mode at the expense of CPU processing.

ADC C1 to C3 are in order of least aggressive clipping to most aggressive.

C-LINK: Links the stereo controls of the EQ, DAC and Limiter.

ADC section

Antelope Audio Eclipse384

DAC section

dCS: dCS - 954 DA Converter

Mytek: MYTEK - Brooklyn DAC+

Mytek + Tape: Mytek Brooklyn DAC+ and Studer A80 RC 1/2" 2-track tape machine
(thanks "N"!)

Indigo (17) - Collection of high quality mastering gear.

EQ 1: Fairman TMEQ (Tube Master EQ)

EQ 2: Hendy Amps Michelangelo

Compressor A: [Airfield Audio Liminator M2](#)

Compressor B: Requisite Audio Engineering L2M Mastering Limiter

Compressor C: Hybrid of A and B.

Stereo Shuffling Processor: Phaedrus Audio - Shuphler

Ivory (17) - Maselec MEA-2 equalizer (IAE2, year 2017 model), Maselec MLA-4 (Mac-3, multiband compressor/limiter), COMP 1B is a single band derivative of the MLA-4, DynEQ is a dynamic eq derived from MEA-2 & Comp 1B and DynEQ Stereo is a dynamic eq derived from IVORY3 STEREO and

Comp 1B.

LIMITER MAL-2 = Maselec MPL-2 Peak and HF limiter

Jade (17) - A versatile collection of hardware samplings. First plugin to introduce an Adaptive Latency channel strip.

- EQs: (A) Maag Audio EQ4, (B) Focusrite Red 2 and a hybrid of a (C1) Kush Audio Clariphonic MKII (note the 34k shelf setting) and a (C2) Lindell 6x500.

- Compressor: (D) compressor and (E) limiter are rumored to be a Crane Song STC-8.

New for Jade 2 is a new preamp section. Possibly a Crane Song Spider.

Jam (20, Hyper3) - Acustica's first saturator collection using Hyper 2 technology. Updated to Hyper 3 tech with Jam2. 14 sampled hardware units in total with 25 saturation types. This plugin suite is similar to the Ash and Tiger collections.

Buff MAS - Overstayer M-A-S (thanks dubguy99 via GS)

Buff MAS 2 - Overstayer M-A-S 2nd mode

Description: Rounds off and bends peaks for increased perceived loudness without compression artifacts. "Use it on the individual tracks for cumulative benefits. The M-A-S can add consistency as peaks and harsh transients get smoothed and absorbed into the

performance, making balancing tracks in the mix easier, and lessening the need for bus limiting down the line. Used on a full mix, the added harmonic content can energize, and add cohesiveness and detail."

Coffee C25 - Chandler Limited REDD 47 or Germanium Preamp

Description: Punchy and aggressive tubes (REDD 47) or warm and smooth (Germanium).

Crimson Fet Hrd - Vertigo VSM (Hard Style FET Crusher) (*thanks dubguy99 via GS*)

Crimson Fet SFT - Vertigo VSM (Soft Style FET Crusher)

Description: FETs were designed to emulate the sound of 2nd harmonic generating warm/rich sounding triode tubes.

Crimson Zen Hrd - Vertigo VSM (Hard Style Zener Blender)

Crimson Zen SFT - Vertigo VSM (Soft Style Zener Blender)

Description: Generates third harmonics that bring out the details and brighten a source up.

Pentode tube emulation. Can create a compression/limiting effect.

Flame Asym - Evol Audio Fucifier (HF Symmetry bypassed) (*thanks, PhaseLinear via GearSpace*)

Flame Sym - Evol Audio Fucifier (HF Symmetry engaged)

Flame Vintage - Evol Audio Fucifier (Germanium)

Gunmetal B - Jad Freer Audio CAPO bass preamp B Side FET Preamp (clean and smooth tube-like saturation)

Gunmetal F - Jad Freer Audio CAPO F Saturator: (focused on mid frequencies, more vintage inspired)

Gunmetal J - Jad Freer Audio CAPO J Saturator (huge bottom, aggressive highs)

Mesa - MESA/Boogie Guitar Amp???

Muff - Electro-Harmonix Big Muff Pi guitar pedal

Description: The sound of David Gilmour, Billy Corgan, Kurt Cobain, John Fogerty and Dan Auerbach. Think ripped guitar speaker and that's the fuzz you'll get from the Big Muff!

Saffron SA2 - Looptrotter Sa2Rate (*thanks dubguy99 via GS*)

Description: Allows engineers to increase RMS without raising peaks for a modern loud sound. Works great on bass, kick drum and mix buss if the high pass filter is used.

Smoke P500 - Retro Instruments 500PRE

Description: Uses three 12AT7 tubes. If detail, depth and (when cranked) fatness is what you're after, try the Smoke P500!

Stardust KAR B - elysia Karacter Turbo Boost mode (*thanks synesthetic via GS*)

Stardust KAR F - elysia Karacter FET Shred mode

Stardust KAR S - elysia Karacter MS Mode

Description: Stardust KAR can smooth out a vocal, add texture to a synth or bring out transients in your drums. It has three modes, which makes it a very versatile beast! Try it on the mix buss...this solid state unit was inspired by vintage tube designs!

Taupe FJR - Empirical Labs Fatso Jr.

Taupe FJR Tran - Empirical Labs Fatso Jr. Tranny Circuit Engaged

Description: FATSO is an acronym for Full Analog Tape Simulator and Optimizer. In simple terms, the FATSO can make your digital recordings sound "less digital". Peaks are tamed, low end bumped, and de-harshening of the mids is what the hardware unit is all about.

On individual tracks, try the Transformer mode for weight/girth. For mixes, use the one without a transformer.

Taupe SK - Sound Skulptor STS Stereo Tape Simulator

Description: Similar to the Taupe FJR, this will rounded off transients, introduce some high end roll off and de-harshen the presence area of tracks. Unlike the FATSO which works everywhere, the STS sounds best on individual tracks. As always, your mileage may vary.

Violet CV - Culture Vulture (*thanks snoozebuttonben via GS*)

Description: An all tube distortion box design. Violet CV has subtle distortion characteristics, which probably means the Triode type was modeled. It's nice for "warming up" audio sources.

Zen - Hermida Audio Zendrive

Description: Smooth guitar overdrive tone. Great for blues, country, jazz, fusion and classic rock styles.

Jam2, released on August 28, 2024, added the following features:

Significant digital footprint (file size) savings. 2,392 MB (Jam 1) vs. 1,218 MB (Jam 2)

Fire the Jam (a stripped down, easier to use version of Jam2)

Three additional emulations:

Yellow K3 Extended (+6) - Lavry Engineering Gold Ad122-96 MKIII

Yellow S Extended (+6) - Lavry Engineering Savitr AD-24-200 AD

Yellow S Extended Smoothed (+6) - Lavry Engineering Savitr AD-24-200 AD (smooth soft saturation level)

Jet (17) - Collection of dynamic equalizers, based on hardware that is anything but.

Sampled Model List

Eminence - EMI 920 equalizer (free)

Volume A

Navy - AMS Neve (modern reissue)

Amethyst - Amek
Honey - Harrison 32C
Coral - Dangerous Music BAX EQ
Volume B
Motor EQ AKA Rust - Heritage Audio MOTORCITY EQualizer
Volume C
Blond (EQ A) - ARGENTINI EP6000 console equalizer
Brown (EQ 312) - Quad Eight 312C EQ
Jade (EQ B) - Focusrite Red 2
Snow - Rupert Neve Designs 5088 console equalizer

Algorithmic Model List, Volume A

Digital Shelving Filter (free)
Analog Peaking (bell)
Analog Shelving
Optimum Peak Asymmetrical
Analog Peak Asymmetrical
Analog Peak Flat Top
Analog Peak Flat Large Top

Lace (19.5) - The Hardware Limiter Collection (15 classic and modern models in total)

Model List

- Amethyst: AMEK System 9098 Dual Compressor / Limiter
- Coffee Mode 3: Chandler Limited RS124 Limiter
- Erin: Esoteric Audio Research EAR 660
- Gold 8254: Neve 2254 (33609 has same basic design)
- Indigo: Requisite Audio Engineering L2M Mastering Limiter
- Magenta C2: Manley Variable Mu in Limit mode
- Magenta D1: Manley SLAM! optical a.k.a. ELOP
- Midnight: Fairchild 670 Hardware Clone
- Nickel: UREI 1176
- Pacific PL-2: [Pendulum Audio PL-2](#)
- Platinum Lim: Bettermaker Mastering Limiter
- Platinum Lim LP: Bettermaker Mastering Limiter
- Tulip: [Polygram Phillips QUAD](#) VCA Mastering Compressor Limiter

- Turquoise 6001: TC Electronic System 6000 or Mastering 6000
- Wisteria DS1: Weiss Compressor/Limiter DS1

*The Magenta D1, Platinum Lim LP, Turquoise 6001 and Wisteria DS1, models with the "2" designation are dual detector modes, which "significantly reduces the perception of distortion."

Preamps available: Midnight, Platinum, Pacific PL-2, Magenta and Tulip.

Usage tips:

- Wisteria DS1 2: "The benefit of having separate attack hold and release hold, previously combined into a single lookahead parameter, is the ability to independently adjust the attack from the release. This is incredibly useful as it allows for the enlargement of the transient without compromising compression action."

"Conversely, when using a limiter based on lookahead, adjusting the attack to either anticipate or, in this case, delay it, creating more space for the transient, also delays the release by the same amount. This creates an issue because the release then exhibits a holding action that wasn't intended, potentially losing some of the loudness achievable with the limiter, especially when fine-tuning the release to low values."

Latte (20/Hyper 3) - The [adt-audio](#) Collection (alternative: ADT Audio)

Stereo Mastering EQ: [W796](#)

EQ: a dual mono version of the W796, but possibly a [W783](#) and [W791](#)

Compressor/Expander plus Multi-band: [U774](#), [U796](#) and [U798](#)

Latte Filters: Combination of [ADT's V700 preamp modules](#)

Lava (18) - Acustica's microphone modeler program. Transform one microphone recording into another.

Lemon (18) - The first Acqua delay. Features a huge collection of saturation flavors. It was the first Acqua to use Core 11 technology. Updated to Core 18 with Lemon 1.5 . Hyper 3 available with Fire the Delay (separate plugin from Lemon).

Saturation (thanks Andy McGroarty):

A0 - Crystal Acustica - Acustica Delay

A1 - Amityville = [Eventide Orville](#)

A2 - Belt of Venus = [Lexicon PCM](#) 70

A3 - Your Love = Teac Cassete tape

A4 - Memories of tomorrow = EH [Memory Man](#)

A5 - Too Cool = TC [2290](#)

A6 - 89 Degrees = Klark-Teknik DN780

A7 - Galatic Quadrant = [Alesis Quadraverb](#)

A8 - Answer 42 = Lexicon PCM 42

A9 - Enchanted Princess = AMS-Neve RMX 16

B0 - Cala Nova Sunrise = TC Nova Delay

B1 - Broken Tears = Roland Space Echo 150

B2 - Autumn in my heart = [Echoplex](#) (1st solid state from the 70s)

B3 - In the fire of spring = [TC Electronic FireworX](#)

B4 - Digital Dream - [DIGITECH Studio Quad](#)

B5 - Aiguille Du Midi = Alesis Midi Verb

B6 - Blue Marine Summer = Korg A3

B7 - NGC 480 = Lexicon [480I](#)

B8 - Winter Magic = Nagra 4.2

B9 - Deep Ocean = Roland Dep 5

C0 - Back to the future = [Echoplex](#) (2nd solid state from the 70s)

C1 - Space Loneliness = Roland Space Echo 201

C2 - Infrared emotions = [REVOX B77](#)

C3 - Yellow Stones = MXR Digital Delay (or Flanger/Doubler)

C4 - Green Rain = [REVOX A77](#)

C5 - Orange Daylily = [REVOX A700](#)

C6 - Alone in the mist = [Korg SDD-3000](#)

C7 - Fairy Tale Princess = AMS DMX 15-80

C8 - Cristo Velato = Montarbo

C9 - Tokyo = [Yamaha E1010](#)

D0 - Pearl Echo = Pak 402

D1 - Lisbon = Cult of the knobs Voltage Controlled Analog Delay

D2 - Pink Kiss = [Binson Echorec](#)

D3 - 1 second before I die = Montarbo 453

D4 - Visions of September = Lombardi Mixer

D5 - Arizona = Fender Echo Reverb

[D6 - Tallin](#) = Krundaal Davoli Echo 2390

D7 - Creation of Adam = Krundaal Davoli

D8 - Milano = Semprini Stereofon Eco 707/6 mixer

D9 - She wants it = [KURZWEIL Mangler](#)

Lime (Hyper3/20) - A combination of 1980s vintage and early 2000s "modern" AMS Neve gear.

Device A - VR (late 1980s vintage)

Device B - 88RS, AMS Neve's flagship console (the [standard for film scoring](#) studios)

Device C - Neve 51 Series (early 1980s vintage)

Compressor A - AMS Neve VR channel strip compressor

Compressor B - AMS Neve 88RS channel strip compressor, soft knee.

Compressor C and D - 8051 5.1 Surround Compressor/Limiter ([similar to a Neve 2254](#) and 33609)

Compressor E - FJ V Series Channel Strip, [based on the AMS Neve VR](#).

Compressor F - AMS Neve 88RS channel strip compressor, hard knee.

Line inputs 1 - 6 (standalone LIME3PRE plugin): Derived from a Neve 51 Series console (mono)

Mic inputs 1 - 8 (standalone LIME3PRE plugin): Derived from a Neve 51 Series console (mono)

Bus inputs 1 - 8 (standalone LIME3PRE plugin): Original Lime 1 preamps, up to "Retro ST" (stereo)

Bus inputs 9 - 12 (standalone LIME3PRE plugin): Introduced in Lime 2, Neve 51 Series (mono)

Misc Preamps - Lime 1.0's preamps (mono)

Preamps "Mic F" and "Mix F" are a Neve 1073. Based on Lime's original "Crazy 88" namesake, they may have been sampled from a Neve Wessex A88 console.

Lime 3 was introduced on February 20, 2025 along with a major update for Lime2.

Magenta (13) - A suite of Manley Labs hardware samplings.

- EQs: (A) MASSIVE PASSIVE with extra mastering version filters (A) and (B) VOXBOX

(similar to a Pultec MEQ-5, called the Manley Mid Frequency Equalizer) with one extra mid band (cut/dip only, no boost).

- Compressors: VOXBOX compressor section (B), (C1) STEREO VARIABLE MU Compressor Mode, (C2) STEREO VARIABLE MU Limit Mode, (D1) SLAM! optical a.k.a. ELOP and (D2) SLAM! FET

- Preamps: (A1) Massive Passive XLR in/out, (A2) Massive Passive Mastering Version XLR in/out, (B) VOXBOX Microphone in/Preamp Out, (C) Variable Mu Line in/out, (D) SLAM! Mono Mic input, (D MIC) SLAM! Stereo Microphone in and (D FLT) SLAM! Stereo Mic, 100 Hz high pass filter ON.

Mahogany (20) - Based on Moog Moogerfooger filters, with some additional effects thrown in.

Maize (17) - Markbass - PP10 (Pure Precision stereo equalizer) preamp emulation (SOLID- STATE / VACUUM TUBE).

MickE-Q (20) - Famous GRAMMY winning engineer Mick Guzauski's equalizer. A hybrid 5-band EQ featuring analog inductor-style shelving bands and three parametric mid-bands. A custom preamp and filters with selectable slopes are also included..

Midnight (19.5) - The Fairchild 670 Hardware Clones Collection

Nightshade - 670 - Heritage Herchild 670

Moonlight - RS660 - Chandler Limited RS660

Twilight - SA-670 - Stam Audio StamChild SA-670

Eclipse - 670M II - UnderTone Audio UnFairchild 670MII

Fairchild Hardware Time Constant Presets:

PRESET # ATTACK RELEASE

1 .2 ms .3 Sec.

2 .2 ms .8 Sec.

3 .4 ms 2 Sec.

4 .8 ms 5 Sec.

5 .4 ms 2 sec. for individual peaks, 10 seconds for multiple peaks

6 .2 ms .3 sec for individual peaks, 10 sec. for multiple peaks
and 25 sec. for consistently high program level

Mint (17) - Studer-Revox Gunther Loof GL2112 - 70's solid-state console ([Oxygen Recording Studios](#))

Murano - Shadow Hills Mastering Compressor (now called Aquamarine)

Mystic (19) - First all-Hyper3 technology acqua plugin.

[Tree Audio Branch II Channel Strip](#)

The Branch II's optical limiter is based on the [Inward Connections TSL-4](#) design.

Navy (14) - NAVY2 features a modern Neve 2081 equalizer sampling (A) from a Custom 75 Series console, AMS Neve 1081 Reissue (B) equalizer, a large selection of line inputs/microphone preamps/console busses, 2254 reissue compressor (COMP1) and 33609/JD (COMP2). The original NAVY featured a 2000s era Neve 1073 reissue preamp. Neve 1081 EQ reissue circuit. Unknown Neve console line outputs.

Nickel (17) - The UREI (United Recording Electronics Industries) Collection (thanks "n" and candlebane)

NICKEL STEREO EQ

Urei MODEL-546 DUAL PARAMETRIC EQUALIZER

NICKEL MONO EQ

Urei MODEL-546 MONO Version

NICKEL COMP

rev H : Urei 1176 Silver face (Rev.H)

rev LN : Urei 1176 Black face (Rev.E)

Nickel Pre

Universal Audio 4110 Precision Channel Microphone Preamplifier

Line : Line Amp 1-4channel (with custom input stage transformers)

MIC : Mic preamp 1-4channel SHAPE OFF Modern mode (Modern preamp sound with no coloration)

SH1 : SHAPE1 Vintage mode 1-4channel (adds transformer saturation)

SH2 : SHAPE2 Saturate mode 1-4channel (maintains transformer color and adds soft limiting)

CUST EQ : Preamp from Urei MODEL-546 MONO Version

CUST EQ ST : Preamp from Urei MODEL-546 DUAL PARAMETRIC EQUALIZER Pre

CUST Rev H : Preamp from Urei 1176 Silver face (Rev.H)

CUST LN : Preamp from Urei 1176 Black face (Rev.E)

Ocean (19) - Multi-band compression/limiting/saturation/expansion, built on top tier hardware samplings. Apart of the Tiger/Jam/Ocean trilogy. Refer to other acqua entries for more information.

Ochre - Free Acustica Audio homebrew equalizer, inspired by the Scientific Audio Electronics (SAE) 2800 equalizer. Features a bridged-T topology (like a Sontec 432), modern opamps and a Sowter output transformer.

Olive (19) - Olive Electrodynamics - Olive 2000 Mixing Console

More information:

[The Olive Series 2000 Console and Caribou Ranch Recording Studio](#)

[Olive 2000 Brochure](#)

Opal (16) - Official Oram Sonics Hi-Def 55 EQ recreation. Standard plugin is just like the hardware. Extended plugin adds functionality.

Opal Comp (19) - Official Oram Sonicomp 2 and 503 Compressor.

Orange - Orban 672A

Pensado EQ (17) - A variety of equalizers and saturation devices that Dave Pensado uses combined into one.

Version 2 added Core 17 changes, preamp oversampling and mid-side processing.

Pearl (9 with Ultramatch/sync)- Siemens ELA 75-15 Universal Equalizer and Auso-Siemens ELA 75-16 Compressor/Limiter. Just like the hardware, sales for this plugin are limited. The closest plugin to this that is for sale without limitation is the Emerald, as this was Siemens' response to the UE100/UE1000 mastering equalizers.

Pink (15) - Mostly Automated Processes, Inc. hardware.

- EQs: (A) API 550a, (B) 550b, (C) 5500, (D) CAPI LC53A (api 550A and Quad Eight 312 clone), (E) Sound Workshop Series 30 (made by former API engineers in the late 1970s) and (780/PEQ) the 10-band graphic equalizer 560.

Unlike the hardware the equalizers have continuous gain and constant Q (bandwidth) options. Sum and difference (mid-side) matrix now available (PINK 4).

- Compressors: API 2500 (strip) and modified 2500 with crossover filters from TubeTech SMC 2B, Masalec MLA-3/4 and a custom filter by Acustica (2412/7236).

- Preamps: 16 console line inputs (new for PINK4) plus custom (CUST) preamps from PINK3: (1) API 512, (2) 550b EQ, (3) 2500 compressor, (4) distorted API 512c clone, (5) API 312 (maybe), (6) API 312 homebrew (maybe), (7) CAPI VP28, (8) CAPI LC53A EQ. and (9) Sound Workshop Series 30 (new for PINK4).

Pumpkin (19.5) - Acustica's Halloween 2023 freebie that marked a major upgrade in their oversampling and graphics display (dubbed "Aria") technology. It also shows real time graphical feedback, a first in "Acustica Land".

It's a saturation plugin, akin to Jam and a more mature plugin compared to Fire the Pump (Halloween 2022's freebie).

0 - CRIMSON ZEN HARD = Vertigo VSM (Hard Style Zener Blender)

1 - TAUPE FJR = Empirical Labs Fatso Jr.

2- VIOLET CV = Culture Vulture

3 - GUNMETAL B = Jad Freer Audio CAPO bass preamp B Side FET Preamp (clean and smooth tube-like saturation)

Pumpkin Pro (19.5) -Expands on the original Pumpkin by adding more controls (including mid/side processing and a mid-band EQ) , a second stage of saturation and 28 hardware models to choose from. These models were sourced from Jam, with a few additional models from Ash:

Yellow K3 - Lavry Engineering AD122-96 MK3

Yellow X - Lavry Engineering AD122-96 MX

Yellow S - Lavry Engineering AD-24-200 Savitr

Purple (20/Hyper 3) - Pultec EQP-1A (two variants, a vintage unit and a modern Warm Audio clone), Pultec EQH-2 (vintage), Pultec MEQ-5 (two variants) and Pultec HLF-3C (new for version 3).

Version 4 (release on May 14, 2025) features the MT Ultra Mastering equalizer, which may be based on the short-lived but renowned solid state [Manultec](#) MT-E.8012 [ORCA BAY](#).

Red - Free plugin. Joemeek VC5 Meequalizer

Rice (Hype 3) - Acustica's hybrid algorithmic-convolution reverb collection. It's spectral feature, based on Dove, allows for lush but "clean" reverbs that blend nicely in a mix.

- "0" emulates classic hardware hall reverbs.
- "1" replicates the sound of physical plate reverbs.
- "2" captures room reverbs from real hardware units.
- "3" focuses on synthetic plate reverbs modeled on hardware.
- "4" recreates small recording spaces, ideal for intimate performances or orchestral arrangements.
- "5" models the acoustics of liturgical spaces, such as churches.
- "6" is inspired by theaters.
- "7" features large, cinematic spaces or expansive recording studios.
- "8" draws from budget-friendly hardware units, offering unique character.
- "9" provides 'analog' reverb emulations for creative use cases.

Ruby (13) - Officially licensed D. W. Fearn VT-4 and VT-5 equalizers.

Rust (18) - Motown Hitsville Studios Custom Passive 7-band graphic equalizer. Possibly a sampling of Heritage Audio's MOTORCITY EQualizer.

Salt (19) - The "Big Three" Equalizer and Preamp Anthology. New and improved with Hyper3 tech, continuous frequency selection and bandwidth--also known as "Q"--controls.

Gold - AMS Neve Series 75 preamp and 2081 equalizer (combination of a 1073 and 1081).

Sand - ???? It's a Solid State Logic equalizer and preamp but no one has guessed which model.

Pink - API 554 equalizer module.

Sand 3 (14) - The Solid State Logic collection

- EQs: (A) 4000 G black knob, (B) 5000 brown knob, (C) 9000 J, (+E) homebrew black knob 4000 E-series and (+G) homebrew based on the SL 8000 GB (thanks gearnews.com)

- Compressors: (A) Console Quad Buss aka the glue, (C) Quad Buss comp with "modern" modifications and (D) 4000 G channel strip.

- Preamps: Microphone ins, line inputs and busses from a 4000 G console. The custom (CUST) setting (under SANDPRE) are the original Sand preamps: MIXa, MIXb, BUSa, BUSb and BUSc.

Sand 4 Ultra (19.5) - The Solid State Logic collection #2: Digital Lake Studio s.r.l.'s [Solid State Logic 4044 G+](#) console.

Scarlet (19) - Homebrew Sontec 432 inspired (close to the original, cleaner sounding) and an original 432C/9 sample. The main difference is the homebrew has 6 dB of range and the new 432C/9 has a +/- 9 dB range. The original may also not sound as "clean" as the vintage hardware clone. (old name was Scarlet MHE-400). "Hyperized" at version 5.

Secret (20/Hyper 3) - Crystal Sound Recording Studios/Crystal Industries, Inc. Collection

"[Crystal Industries Recording Studio](#) was set up in Los Angeles in 1967 by Andrew Berliner and became one of the most successful [recording studios](#) in Southern California.

Studio A's client list included Barbara Streisand, Jimi Hendrix, The Doors, James Taylor, Eric Clapton, Marvin Gaye, and The Byrds. But it was most famous for Stevie Wonder's 'Songs In The Key Of Life' and 'The Secret Life Of Plants', which inspired the marquee in the picture."

Mic Pre section

-TAPE: Modified Studer A80 Analog [Mastering Tape Deck RARE!!!](#) for 1/4" x 10" Reels
Crystal Electronics Vintage Machine 70s 80s Stereo
A very exclusive 1/4" Studer A80 Tape machine originally from Crystal Sound in Los Angeles.
It is outfitted with custom Crystal electronics.

- PRE: Customized (with api designed op amps) Crystal Console's [Microphone Preamps](#)
modules from Crystal Studios.

- EQ: Custom made [EQ modules](#) from Crystal Studios
(Enhanced from the [original hardware](#) with additional bands for simultaneous cuts and
boosts!)

- Compressors:

PWM

[EMT 156 PDM \(pulse duration modulation\) Compressor](#)

"I've had a lot of success using this on vocals, guitars, drums, and electric pianos. I [can't]
think of an application where [I wouldn't be comfortable](#) using this, as it is simply an overall
great sounding [versatile] compressor."

"This machine was developed by EMT Franz in 1970. EMT was famous for the EMT 140 plate
reverb, the later 240 gold foil and further great reverbs. Also their record players for
professional use were famous. Among the other great pro audio gear EMT build is this early
PVM compressor.

The EMT PDM 156 is a compressor/limiter/expander stereo, which has balanced connections
on the rear panel and all the classic controls completely programmable by the user. It has a
VU meter that displays the gain reduction in the lower part, while in the upper one you can
see the response per second of the compressor, or of the limiter if key inserted ATT. A special
mention concerns the attack time of the compressor which was set to 2ms from the
manufacturer and could be brought to 5ms acting on an internal regulation; while for the limiter
the attack time was fixed at 80µs and for the expander it depended on the program. Finally,
another feature of this product is that only the compressor and limiter functions could be used
individually, while simultaneously the possible combinations were the following: compressor +
limiter and compressor + limiter + expander "

- FET

possibly an [ADR Complex F760X-RS](#)

- VCA

[dbx 165 Pair](#)

Sienna - The rooms/speaker/headphones correction plugin suite. (Thanks @sloansimpson and the AA Facebook Group!)

Currentl there are seven volumes of Sienna.

Acustica Audio's studio

-SUN118 Sub: Amphion One18 + FlexBase25

-VEGA3 Sub: Focal Trio6 Be + Focal Sub 6 BE

House Of Glass

-ANTARES7: ADAM S7A mk2

-SUN218 Sub: AMPHION Two18 + SUB 25

Spitfire Mastering

-SIRIO800(Sub): Bowers & Wilkin 800 + B&W DB1 Subwoofer

-ALDEBARAN: Avantone Mix Cube

- JABBAH 4312: JBL 4312G 12" classic bookshelf speakers

Fonoprint

-POLARIS5: PMC BB5 XBD-A

-RIGEL410: Quested HQ410

-NAOS10: Yamaha NS-10

Sonoria

-RIGEL208: QUESTED H208

-MERAK1: Meyer Sound HD-1

Digitube

-ANTARES7 (Sub): ADAM SYSTEM A7X + Sub12

Re>Gen

-VEGA9: FOCAL SM9

Sottoilmare

-SIRIO805: Bowers & Wilkin 805s Nautilus

Volume C Speakers

- BOSONA: Bose
- GIENAH: Genelec
- IKLIL: IK Multimedia Micro Monitors

Volume F (thanks Midiphones)

- F01 Studio: Attitude

ATIK50 : ATC SCM50ASL Pro (Pair) £13,500.00

VEGA6 : [Focal Solo 6 BE](#) Active Studio Monitor Speaker (Single) 1.020,00 €

- F02 Studio: Bach Studio

ATIK25: ATC [SCM25A Pro](#) Pair £7,800.00

ATIKcustom : ATC SCM custom

- F03 Studio: Bagnoli Bros

ATIK45 : ATC [SCM45A](#) Pro (Pair) £9,900.00

PROPUS100 : PROAC STUDIO [SM100](#) Single : 2.825,00 €

- F04 Studio: Cambusa Wave

POLARIS2 : PMC IB2 (Pair) €7.914,37EUR

VEGA2: Focal twin 6be ? £1,145 Single

- F05 Studio: O.U.T.Side Studio

BELLATRIX27: [Barefoot Sound MicroMain27 MM27](#) (Pair) £10,995.00

NEMBUS120: Neumann [KH 120 A](#) £468 Single

- F06 Studio: Turfu

ANTARES3SH: Adam [S3H](#) \$2,799 Single

ATIK110 (Sub): ATC [SCM110ASL Pro](#) (Pair) £16,250.00

(more may be added at a later date)

Silk EQ - Siemens W295b, Tim Petherick sampling. (*discontinued*)

Silver - Sampled real spaces. Like Waves IR1 or Audio Ease Altiverb but better.

Free Volume 1 - [Sansui RA-500](#) (Vintage Spring Reverb Amplifier)

Volume A - 77 Physical Spaces. From recording studios to churches to nightclubs and even bathrooms! The list is at <https://silvereverb.acustica-audio.com>

Volume B - EMT 240 true stereo Gold Foil Plate Reverb, the little brother of Acustica's Ebony (EMT 140).

Volume C - Lexicon model 200 Digital Reverb

Volume D - EMT 251 Digital Reverb

Volume E - Lexicon PCM 60 Digital Reverb

Volume F - AMS RMX-16 Digital Reverb

Volume G - Lexicon PCM 70 Digital Reverb

Volume H - Lexicon 480L Digital Reverb

Volume I - Unicord Univerb (Vintage Solid State Analog Reverb)

Volume J (Part 1) - TC Electronic SYSTEM 6000 [BANK 01 – REVERB A (MUSIC)]

Volume J (Part 2) - TC Electronic SYSTEM 6000 [BANK 02 – REVERB B (MUSIC)]

Volume J (Part 3) - TC Electronic SYSTEM 6000 [BANK 03 – REVERB A (FILM) & BANK 04 – REVERB B (FILM)]

Volume K - Roland SRV-2000 Digital Reverb

Volume L - EMT 140ST Plate Reverb(True Stereo)

Volume M - KLARK TEKNIK DN780 Digital Reverb

Volume N - YAMAHA SPX1000 Multi Effect Processor

(thank you "N" for the list)

Smoke (17) - Gates/Retro Instruments Collection

Compressor is a Gates/Retro Instruments Sta-Level

Stereo EQ: RETRO 2A3 (similar to a Pultec)

Preamps List

Line / Mic: From 1 to 5 : Gates Gatesway Vintage Tube Console

CUST - EST : Retro Instruments - 2A3 Pre

CUST - CMP : Retro Instruments - Sta-Level Pre

CUST - PM1 : Retro Instruments 500PRE MONO1 (three tube mic preamp)

CUST - PM2 : 500PRE MONO2

CUST - PST : 500PRE STEREO

Snow (17) - Rupert Neve Designs 5088 console EQ and preamps.

RND Portico II Master Buss Processor

Comp 053: RND 5043 Dual Compressor-Limiter

Comp CH2: RND Portico II Channel

Sonic (20/Hyper 3) - Collection of processors from Salvatore Addeo and the team at "Improve Your Mix"

Warm EQ:

Warm Compressor:

Punch EQ:

Punch Compressor:

Solid EQ:

Solid Compressor:

Air EQ:

Monomaker:

Stereo Imager:

Saturation:

Space Control (20/Hyper 3) - Now in version 2 with the additional Imager plugin.

SpaceControl 2 is a streamlined multi-band stereo enhancement plugin. Increase width perception without losing mono compatibility. Version 2 introduced an external sidechain input, oversampling, auto phase limiter and analog/digital linear phase modes.

Straw (19)

Sphere Eclipse A - [Memphis Magnetic Recording Custom Console](#)

STRAW EQ 301(A & B)

Sphere Console Class A EQ Module

STRAW EQ 920

Sphere 920 Graphic EQ Module

STRAW EQ 110

Auditronics 110 Grandson Console EQ Module

STRAW COMP

Spectra Sonics - Model 610 Complimiter

STRAW PRE

Line 1-16:Sphere Console 16 different channel paths (Line input to output)

Mic 1-16: Sphere Console 16 different channel paths (Microphone input to output)

CST

Σ : Emulation of the stereo SUM signal path. It doesn't pass through the output transformers.

Σ -TR: Emulation of the stereo SUM signal path. It passes through the output transformers (TR) causing pronounced time domain distortions giving a fuller low-end.

Σ -TR-T: Emulation of the stereo SUM signal path. It passes through the output transformers (TR) causing pronounced time domain distortions giving a fuller low-end p

COMP:

Spectra Sonics - Model 610 Complimiter Pre

BR-ST:

Berlant Concertone - Series 30 Recorder Model 306(Vintage Microphone Tube Preamp)

MC-ST:

Ampex 351 1/4" Stereo mastering deck – (Emulation of the stereo microphone preamplifier from a 50s 1/4" tape full-track tape machine)

Sunglow (20 Hyper3, Alive and Core 16) - British Hardware Collection

Sunglow Compressor: [Alan Smart Research C2 Stereo Compressor](#)

Sunglow EQ

High Shelf: [EMI TG12345 MK Q](#)

HI MID : Trident Audio Developments (TRIAD) [B-Range](#)

LO MID : [Trident TSM Console](#)

Bass Shelf: EMI TG12345 MK Q

Sunglow Preamps (featuring the Analog Plus "Alive" feature)

LINE/MIC/DI: Trident Audio Developments (TRIAD) B-range Console

ST CMP: Alan Smart Research C2 Stereo Compressor

ST BUS: Trident Audio Developments B-range Console bus output

ST MIX : Trident Audio Developments (TRIAD) B-range Console main mix output

High Pass Filter: ???

Pro Tips: Guitars, synths and snare drums love this EQ. Don't be afraid to push the low mids around 450! Not bad on vocals either, if nothing else works.

Sunray (19) - The Summit Audio collection

EQ: [MPE-200](#) Element 78 (Rupert Neve designed Class A solid-state discrete trans-coupled circuitry, digitally controlled 2channel mic preamp & 4band EQ)

Compressor: [Summit DCL 200](#) modified with John Hardy 990c+ opamps.

Tan (18.5) - IGS Audio Multicore Compressor (one band) with added high pass sidechain filter. First plugin with "hyper compressor" technology.

Taupe (20/non-Hyper) - The tape collection with some EQs/compressors thrown in the mix. Download an in-depth [Taupe PDF here](#).

EQ A - MCI JH-500

EQ B - MCI JH-600

EQ C - Studer 900

Compressor/Limiter: Studer 900

The Tape Machines (thank you, Tsykhra) Usage suggestions thanks to Le Man.

Group A

0 - Ampex MM1200, 15 IPS mono (great for rock and pop music)

1 - Ampex MM1200, 30 IPS mono (great for rock and pop music)

2 - Ampex 351, 15 IPS Stereo (tube pre, no tape)

3 - Ampex 351, 30 IPS Stereo (tube pre, no tape)

4 - EMI TR-50, Stereo 15 IPS

5 - EMI TR-50, Dual Mono 15 IPS

6 - EMI TR-50, Stereo 30 IPS

7 - EMI TR-50, dual mono 30 IPS

8 - MCI JH-110, Stereo 15 IPS

9 - MCI JH-110, Stereo 30 IPS

Group B

0 - MCI JH-110, Dual Mono at 15 IPS

- 1 - MCI JH-110, Dual Mono at 30 IPS
- 2 - MCI JH-24, mono at 15 IPS (useful on rap, dance and club music)
- 3 - MCI JH-24, mono at 30 IPS (useful on rap, dance and club music)
- 4 - MCI JH-110 (8 track), mono at 15 IPS (NAB)
- 5 - MCI JH-110 (8 track), mono at 15 IPS (IEC)
- 6 - MCI JH-110 (8 track), mono at 30 IPS (IEC)
- 7 - Otari MTR-90, mono at 15 IPS (go to for pop and R&B genres)
- 8 - Otari MTR-90, mono at 30 IPS (go to for pop and R&B genres)
- 9 - Otari MTR-100, mono at 15 IPS

Group C

- 0 - Otari MTR-100, mono at 30 IPS
- 1 - Studer A820, stereo at 15 IPS (C1 to C4 are great all around mix down choices)
- 2 - Studer A820, stereo at 30 IPS
- 3 - Studer A820, dual mono at 15 IPS
- 4 - Studer A820, dual mono at 30 IPS
- 5 - Soundcraft Saturn 824, mono at 15 IPS
- 6 - Soundcraft Saturn 824, mono at 30 IPS
- 7 - ReVox A77, stereo at 7.5 IPS (IEC)
- 8 - ReVox A77, dual mono at 7.5 IPS (IEC)
- 9 - ReVox A77, dual mono at 7.5 IPS (NAB) (lots of home studio musicians used A77 machines over the years)

Group D

- 0 - ReVox A700, dual mono at 15 IPS (semi pro tape machine of choice)
- 1 - ReVox PR99, stereo at 15 IPS
- 2 - Nagra IV, stereo (no speed given)
- 3 - Aiwa AD-F850, stereo cassette
- 4 - Aiwa Excelia XK-009, stereo cassette (perhaps the best cassette machine ever made)
- 5 - TEAC A-860, stereo cassette
- 6 - Wollensak (3M), stereo cassette deck. (No tape)
- 7 - AKAI 1710 (reel to reel, no tape)
- 8 - Sony PCM-7040 (digital, no tape)
- 9 - Alesis ADAT-XT20 (20-bit digital, no tape)

Pro tip: Click the ECONO button to preserve transients. This is very useful on electronic mixes.
To see a PDF list of the tape machines with pictures [go here](#).

Taupe Studio (20/Hyper) - Featuring Hyper Tape Emulation Technology (HTET) and five emulated tape machines.

- Tudor 810 - [Studer A810](#) (solid state tracking/recording machine) at 7.5, 15 and 30 inches per second speeds.

7.5 ips mode has a thicker vintage tone and enhanced low-end. Nice on drums and bass.

15 ips mode has a balanced tone and smooth saturation. Ideal for vocals, guitars and mix buss.

30 ips mode is ideal for mastering and detailed sources, due to its lower distortion.

- Tudor 80 - [Studer A80](#) (1" 4-track solid state mastering machine) at 15 inches per second tape speed.

Punchy transients, bold saturation. Great for mix busses.

- Apex ATR102 - [Ampex ATR-102](#) (solid state mastering machine) at 15 and 30 inches per second speeds. When Taupe Studio was originally released, many users on Gearspace rightfully complained about the sound quality of the 15 ips mode, so many refinements were made to it and other tape machine models.

- RevoLution G36 - [ReVox G36](#) (stereo tube [machine](#)) at 7.5 inches per second tape speed. Has a nice tube compression sound.

- Viki 88 - [Viking 88](#), a vintage (1965) compact consumer grade tape machine. This one has the most character/grit of the collection.

More descriptions can be found in Taupe Studio's user manual. Text descriptions can only say so much, it's best to experiment with Taupe Studio on each track and flip through the models then adjust controls once you found a good pairing.

Teal (20/Hyper 3) - The Tube Collection

0. Rhythm: [LA-2A](#) ([Side-b Studio](#) clone) - Smooth and warm with some dynamics control.

1. Coffee 47 Line: Chandler Limited - [REDD.47 Pre Amp](#) - silky and warm with subtle mid-range bump. Smooth harshness while retaining detail and clarity.

2. Coffee 47 Mic: Chandler Limited - [REDD.47 Pre Amp](#) - Dense saturation, great on vocals and certain instruments.

3. Caviar 27 Channel 1: [Lomo - YP-27](#) - Rare Soviet made tube. Great for drums and bass. Strong low-mids presence.

4. Caviar 27 Channel 2: Lomo - [YP-27](#) - More aggressive and punchy Soviet tube saturation.

Ideal for lead instruments and distorted guitars. Any "energetic" part of your mix.

5. Eminence 128: [Altec Lansing 128B](#) Thermeguard Amplifier - Adds weight to bass, drums and guitars. Thick, punchy saturation with natural compression. Gets gritty when pushed.

6. Violet 2 Line: [Thermionic Culture - The Rooster 2](#)

7. Violet 2 Mic: Thermionic Culture - The Rooster 2 - Smooth and transparent but still deep sounding saturation. Enhances sound without overpowering it, even when pushed.

TH2 (20/Hyper 3) - A smaller free version of Thing. Released during the Holiday 2024 season.

Thing (20/Hyper 3) - Based on the Roland Jupiter-8 AKA Roland JP-8. Acustica Audio's first virtual instrument, which they call the Marea Series.

Tiger (19) - First Core 19 technology plugins.

Features a new compressor based on the [Western Electric RA-1593 Tube Compressor](#).

A combination of previously released compressors but this time with Hyper2 technology and expanded settings. Sibling to Ash in its capabilities and compressor curves.

Compressor Curves:

- 1 - Deep Space - Clean Digital ("ideal" software)
- 2 - SAND - SSL G Bus Compressor
- 3 - ULTRAMARINE - Fairchild 660/670
- 4 - Tiger RA-1593 - Western Electric RA-1593 Tube Compressor
- 5 - MAGENTA B - Manley Labs VOXBOX
- 6 - MAGENTA C1 - Manley Labs Variable Mu Compress Mode
- 7 - MAGENTA C2 - Manley Labs Variable Mu Limit Mode
- 8 - MAGENTA D1 - Manley Labs SLAM! ELOP (optical)
- 9 - MAGENTA D2 - Manley Labs SLAM! FET
- 10 - PINK HARDKNEE - API 2500
- 11 - PINK MID KNEE - API 2500
- 12 - PINK SOFT KNEE - API 2500
- 13 - BLOND CM2 - ERI CM2014
- 14 - CAMEL - Calrec DL1656
- 15 - CREAM B - EMI RS124 (tube)
- 16 - CREAM C - EMI TG12345 MKIV (solid state)
- 17 - GOLD 8252 - Neve 2252
- 18 - GOLD 8254 - Neve 2254 (33609 has same basic design)

19 - IVORY - Single Band Maselec MLA-4

20 - DEEP SPACE SOFT - P11 Abyss

21 - AQUAMARINE - Shadow Hills Mastering Compressor Opto Mode

22 - NICKEL - UREI 1176 Rev E or H

Titanium (13) - Tube-Tech SMC 2B Multiband Compressor and Tube Tech PE 1C. BASStard is a freebie plugin that contains the low frequency section of Titanium3 EQ but without an input trim.

Trinity EQ - Altec Interface Console EQ, AlexB sampling. (*discontinued*)

Tulip (18.5) - The Philips Collection*

Philips/Polygram/Deutsche Grammophon console.

[Polygram Phillips QUAD](#) VCA Mastering Compressor Limiter (CUST Preamps 5 and 6)

3675 EQ: [Philips EL3675 EQ](#) (CUST Preamps 3 and 4)

8122 EQ: Module from a [Polygram Deutsche Grammophon 16 Channel Console](#) (

8122 Stereo : Philips 22-RH-802 Hi Fi turntable Preamp (CUST Preamp 1 and 2)

CUST Preamps Note: Odd numbers are stereo)

*Tulip marked the introduction of "hyper preamp" technology.

Ultramarine (13) - (A-70) vintage Fairchild 670, (A-27) homebrew Fairchild 627 equalizer, (A-64) vintage Fairchild 664 equalizer and (A-58) Fairchild model 658 Reverbertron Spring Reverb

Voxa (19) - Endorsed by Salvatore Addeo of Improve Your Mix fame. An easy to use tool that improves vocal tracks. A combination of sampled EQ, compression and saturation set for specific musical genres.

Violet CM (12) - Thermionic Culture "The Phoenix" valve compressor paired with a three-way crossover inspired by the Tube-Tech SMC 2B multi-band compressor.

Versatile - A hybrid between Amber and Green

Viridian (13) - Vintage (late 60s/early 70s) British and German hardware samples (thanks, **Andy McGroarty**)

- EQs: (1) Helios Type 69 console (solid state) peak/boost mode, (2) Helios 69 trough/cut mode and

- (3) EAB RE85 - EQ section

1965 EAB RE85:

[8 x 2 Tube Mixing Console](#)

[EAB RE85 Tube Mixer, ZDF, 1964 / Siemens Telefunken V72](#)

[EAB/Geiling RE-85 1966 vacuum tube console](#)

[EAB/Geiling RE 85 recording/mixing console](#)

[Community Console Builds \(Maihak V72\)](#)

- Compressors: (1) vintage PYE 4060, (2) modern reissue HELIOS F760 and (3) vintage Helios F700 FET

- Preamps: (1) Siemens V72 microphone preamp, (2) Siemens V72 but with more harmonics/"color", (3) mono Helios 69 console microphone input preamp, (4) mono Helios F700 FET compressor, (5) mono Helios F760 compressor reissue and (6) PYE Compressor input

Water (19) - WSW (division of Siemens) Compressor/Limiter model 601430S with mods (use PRE3). 1968 vintage. WSW 436511 solid state passive equalizer, also with modifications (use PRE1 for mono or PRE2 for stereo emulation). 1961 vintage. Non-specified hardware modeled clipper.

White (17) - White Sound Mastering WSM PEQ-2.0 (solid state equalizer inspired by the Pultec EQP-1A)

FLT-2.0 - WSM DLP Dual Line Preamplifier, featuring nice steep roll off filters.

Wine (20, Hyper3/Alive) -An Acustica Audio original mastering processor with a frankenstein mish mash of modules. The first acqua plugin with "Analog Plus" and "Euphonic" technology. Although Acustica no longer designates their technology with the Core name, I (doom64) have labeled it with a "20" for posterity purposes.

Wine is confirmed to have used Purple (Pultec) and Sand (SSL) equalizer curves.

The Tone processor in Wine is a tilt equalizer. Could possibly be a Gryaf Audio G23-S Ambler sampling. Or whichever one was used in Fire the Tilt.

The compressor uses Tiger Ultra tech, Limiter uses Lace tech and the Clipper section uses Ash Ultra tech.

Zaffre (20, Hyper3/Alive) -Focusrite [Blue Range](#) mastering series 1990s equalizer, compressor and limiter suite.

EQ: Blue 315 Isomorphic Mastering Equalizer (built on [Focusrite ISA 215](#) circuitry, which was designed from the famous Focusrite Studio Console)

Compressor: Blue 330 Isomorphic Mastering Compressor and Limiter ([mastering quality/stepped controls version](#) of the Focusrite Red 3 Compressor/Limiter)

Preamps: 1 - Mastering EQ, 2 - Mastering Compressor, 3 - An extra 'custom' preamp derived from [one of the best mixing consoles ever created](#), particularly for tracking and mixing purposes, from the [same renowned brand](#). This choice allows you to add more color to your track, providing more saturation for those who desire it.

Prime Studio Plugins (powered by Acustica Audio acqua)

Found at [Prime Studio\(R\) - Plug-ins](#) (before sure to switch the language to English on the top right side)

(thanks [@Avgatzeblouz](#) for the following information)

Black Series

Black EQ - Apparently a mixture of several devices (guesses : Neve 2068 and/or Neve 1077)

Black Comp - Again, could be a mixture, but smells a lot like a Neve 32264a or Neve 83065, with the addon of different attack times if it is the 32264a, and the lack of 3 release times (100ms and Auto 1&2)

- Black limiter : The limiter section of the 32264a or 83065, or a mixture of both.

Caribou Series - Elements from the Neve 8016 console (previously owned by Caribou ranch):

- Caribou Mix : Neve 1064 input + output stage + Eq

- Caribou Filter : Hi pass + Low pass filters + Input stage (preamp) of the Caribou Mix

- Caribou comp : Neve 2254/A pair of compressors from the same console.

Charly - Tube-Tech SSA 2B Stereo summing amplifier (thanks [@BearOnGuitar](#))

Hubbard Squash - Possibly a GML Nova Research Series 7000 Preamp / EQ Module. Very hard to figure out.

Sparkle Series - All elements from an EMI TG 12345 Mark IV/Q console :

- Prime Curve : Eq
- Prime Comp : Compressor
- Prime Mix : input + output stage of 6 different channels (includes Hipass filter and bass Eq)

Offline Acqua Installation (PC Only, VST 2.4)

(credit to RjHollins and Will the Weirdo)

Note: This method is NOT officially supported by Acustica Audio. Whenever they update frameworks, there could be issues. Also, If you haven't enabled file name suffixes/extensions, you will need to. Follow this guide: <https://www.thewindowsclub.com/show-file-extensions-in-windows>

1. Copy the Acqua folder and associated files from your internet connected DAW's VST location (or the zipped files from your staging area) to your offline DAW's VST folder. You can find these locations in your DAW preferences or the Aquarius preferences Installation tab (gear button, upper right)

Typically these are a folder with [aqua name] so PINK3, for example. This folder contains .N2V files. Then the following files with [aquaname] before them:

.aqu
.dll
.ENG
.N2S
.XML

2. Copy the NEBULAFRAMEWORKx64.aqu file from your internet connected C:\Windows\System32 to your offline DAW's Windows32 folder.

3. Copy the NEBULAFRAMEWORKx64.aqu file from your internet connected C:\Windows\System32 to your offline DAW's VST folder as well.

4. Copy all the files from the Acqua Staging area's FRAMEWORK/NEBULAFRAMEWORK folder to your offline Windows32 folder. Again, you can find the staging area on the Aquarius' Installation tab, which is inside preferences (gear icon at the upper right corner of the application).

5. Get your authorization from the AA site. Login and then click the stick figure person icon (third from right side) and then click licenses. Copy that .AUT file into the VST folder (same folder as the [aqua name].dll is located. So for the PINK3 plugin look for PINK3.dll . The authorization file should be PINK.aut and so on.

Acustica Acqua Core Engine Descriptions

Core7: First released with Navy in October 2015. Major CPU and RAM usage enhancements. Zero latency plugins made possible.

Core8: First released with Amethyst and Pink in April 2016. Further computer performance enhancement and major compressor behavior progress. ShMod feature introduced with Pink2412.

Core9: First released with Sand in September 2016. Introduced Ultrasync technology for the equalizers (error minimization) along with internal routing controls. AAX performance enhancements. Since Titanium2's December 2016 release, compressors have Ultramatch technology. Ultramatch minimizes digital compression curves errors

Core10 (aka Core X): Cobalt was the first to officially receive the Core X engine. It provides faster compression timings for more accurate hardware emulation. A multi-input system. CPU savings with a blending algorithm that reduces the number of instances. The plug-in signal no longer exceeds +3 dB.

There's also a new hard clipping algorithm.

Core11: - Introduction of new Delay and Pre-delay modules.

- Implementation of High Efficiency Symmetric & Asymmetric Saturation Modeling (SASM), a high performance saturation algorithm/harmonic distortion modeling characterized by a significantly smaller number of digital artifacts.

Core12: - Released March 2018 with PINK2. Features:

- Upgraded SASM (Symmetric & Asymmetric Saturation Modeling) high performance saturation algorithm;
- Introduction of a new post-production sample de-noising tech for cleaner deconvolved impulses called STT (Super transient technology);
- Full compatibility with Client/Server architecture integrated by default in Acqua plugins;
- Engine optimization introducing a new highly efficient algorithm. This innovative technique is applied to all the deconvolved impulses for further de-noise processing and subsequent elimination of any incorrect low-level behavior (including the so-called "echo bug").

Core13: - Released November 2018 with TAUPE. New feature:

- VLA™ technology (Vector Loading Acceleration), which makes the response of the plugin much faster.

Core14: - Released August 2019 with NAVY2. The big new feature is the IRIS deep learning artificial intelligence technology. Other updates from Core13 include:

- AI allows you to replicate the actions of a mixing and mastering engineer and predict the settings he/she would make on the audio input of the plugin, imitating his/her style.
- New Nebula Universal Wrapper v2 (NUW)
- Inference engine based on Tensorflow models, arranged in smart presets
- JUCE framework upgraded to version 4.3.1
- Backward compatibility with NUW v1
- VST3 SDK upgraded to version 3.6.7
- AAX SDK upgraded to version 2.3.2
- Native side-chain support for AAX, VST3 and AU
- Completely new, overhauled input/output, bus/channel management
- Support for VST3 64 bit processing
- Improved AU channel handling

FIXES

- Fixed FL Studio VST3 issues
- Fixed Cubase and Nuendo macOS VST3 crash with plug-in A/B button
- Fixed double engine instantiation
- New metering engine (EVFb)
- VU with various filter types (IEC A, B, C, D, Z, BS.1770) and various standards (DIN, Nordic, North American, EBU, Standard)

- EBU R128 (short-term, momentary and integral) - RMS (EBU, K20, K14, K12)
- Core optimisations

FEATURES

- Better internal routing (blender engine that can work in various positions of the DSP chain of each internal instance)
- Direct access mode of the follower envelopes, better synchronization between the various elements)
- PPM (peak, true peak with oversampling)

Core15: - Released in February 2020 with JADE.

Enhanced Harmonic Response Technology

Dynamic Routing™ control technology: The behavior and the sound of dynamic processors may vary further due to different block configurations.

Core16: - Released in July 2020 with Green4

Core vs. Hyper Technologies:

"Previously, our products were based on convolution. An equalizer, for instance, is composed of multiple elements, each requiring numerous samples to cover all possible configurations, which are then processed in real-time. The challenge was managing these operations efficiently—loading some from disk, caching others, and ensuring smooth playback. This method allowed for highly accurate emulations but was inherently slow, as large amounts of data had to be processed on demand. Adjusting a band could take seconds, depending on disk speed, RAM, and overall system performance.

With Hyper technology, this system was completely redesigned. Instead of loading everything dynamically, essential data is now kept in memory, making the response nearly instantaneous. However, storing all samples in memory would require an enormous amount of space, so we developed a hybrid approach where part of the data is stored, and part is reconstructed in real-time. This process relies on a convergence algorithm to accurately recreate the missing portions. If the reconstruction isn't precise, the result can be unusable, so finding the right balance is critical.

The key point is that this type of reconstruction not only allows us to match the previous system but also to surpass its quality by enabling much longer tails. This is just one example of how it applies to filters and equalizers. So, the improvements aren't just about reducing CPU load—the sound quality is also better.

The downside, however, is that this approach isn't always feasible. Some products can transition smoothly, while others would require entirely new methods to maintain accuracy, making the process much more complex.

This is why not all older products can be updated. Each upgrade requires developing new methods to maintain the same sonic accuracy while significantly reducing memory usage and improving performance. Newer products like Daisy or Rice integrate these advancements, gradually allowing us to bring previous products into the new system. However, this transition is complex, as the newer techniques must not only be more efficient but also perfectly match the sound of older models. This remains an ongoing challenge in our development process.

Regarding distortion, we have always broken down the distortion of elements into a linear component and an actual distortion component. For example, in the case of an equalizer, we separate it into a preamp section and a mostly linear EQ section. Sometimes, the equalizer itself introduces harmonic distortion, but in general, the filtering stage can be approximated as a linear process, with the distortion applied separately in what we refer to as the preamp stage.

I hope this explanation clarifies the approach." - [Giancarlo, Acustica Audio CEO](#)

For more Core information visit [Acustica Audio - Professional Audio Software - Acustica Audio](#) .

Giancarlo's post has more technical details about the Core engines: <https://www.gearslutz.com/board/12119768-post18.html>

- [List of Plugins and User Manuals](#) (green paper on right side of page)
 - [Acqua Plugin Changelog/Release Notes](#)
 - [What are acqua preamps and how do they function with EQ/compressors?](#)
 - [How does SHmod work?](#)
 - [SASM Explained](#)
 - Windows 10 1803 is Recommended, here is a [Setup Guide](#)
- Make Windows 10 more like 7: [Shutup10 by O&O](#)

- [Official Acqua Dealers](#) (discounted rates)

Struggling to run Acustica Audio plugins? Consider installing [AudioGridder](#).

Acustica Audio Plugins Guide by David Gary: <https://justpaste.it/AcquaPluginGuide>

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