112 d B

redline equalizer

spectrum   dynamic   auto gain

112 dB

input gain

output gain

phase shift

dynamic EQ

smooth

harmonic dist

warmth   cutoff

frequency   frequency   q   L R   frequency   q   frequency

gain   gain   gain

gain   gain

frequency   q   frequency   q   frequency   q

QUICK INDEX

BYPASS
(Page 12)

PRESETS MENU
(Page 18)

AUTO GAIN
(Page 12)

INPUT/OUTPUT GAIN
(Page 17)

VARIABLE PHASE SHIFT
(Page 14)

EQ SCREEN
(Page 11)

DYNAMIC EQ
(Page 14)

EQ BANDS
(Page 10)

CHANNEL MODE
(Page 17)

EQ ALGORITHM
(Page 11)

HARMONIC DISTORTION
(Page 16)
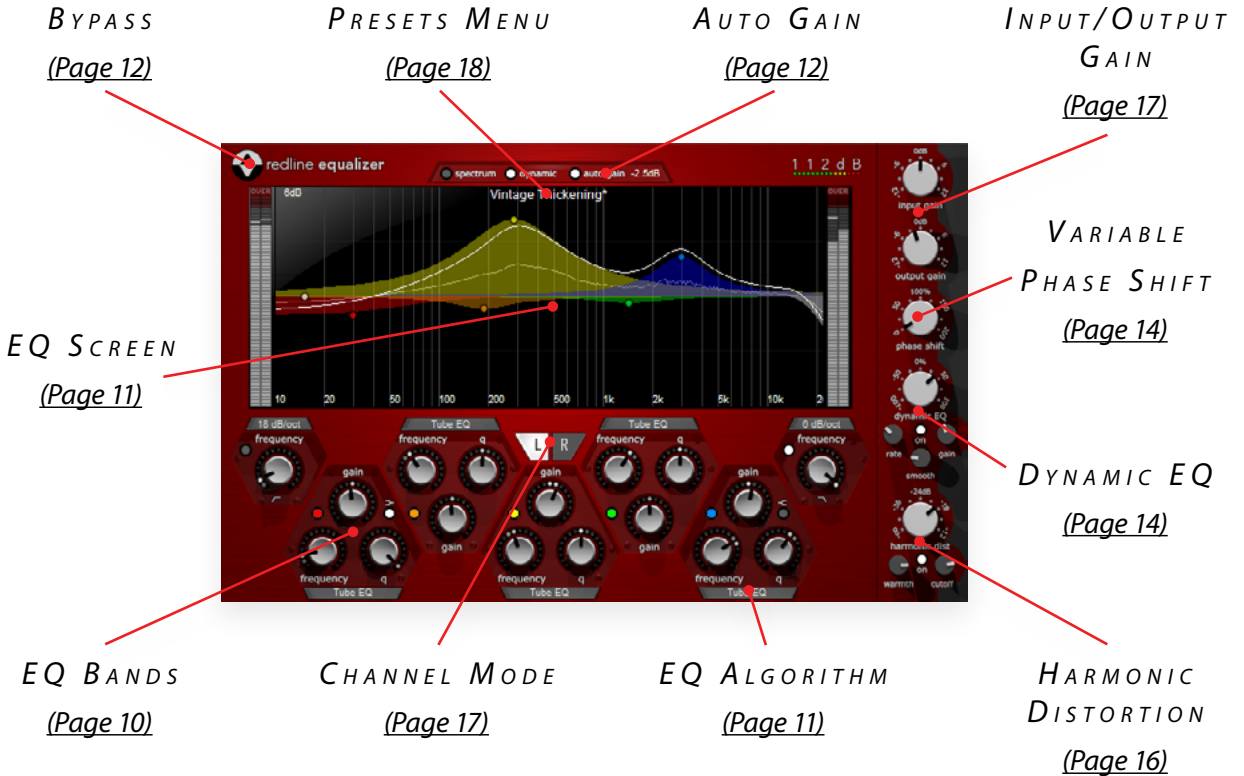
EQ SCREEN MODIFIER KEYS

modifier key	(none)	<Alt>	<Shift>	<Ctrl>
controls	frequency, gain	Q	bypass	reset

EQ BANDS MODIFIER KEYS

modifier key	(none)	<Alt>	<Alt+Shift>	<Ctrl>
controls	-	all channels	all bands	reset

Redline Equalizer is an EQ plugin. (Yes, yet another one.) It features five fully parametric bands, two shelving bands with adjustable overshoot, variable-slope highpass and lowpass sections, fully de-cramped response curves, full parameter automation – in short, everything you would expect from a "pro" equalizer. But of course we didn't stop there.

At heart, Redline Equalizer is a variable-phase EQ. A *what?* Until now, the world of equalizers was firmly divided into linear-phase (software) and non-linear phase (software or hardware) equalizers. Redline Equalizer combines the two and gives you access to the entire spectrum, from linear phase via almost-linear phase all the way to full analogue-style phase shift – and even beyond!

But that's just one of the novel features that its innovative engine makes possible. With eight custom EQ algorithms, dual-mono and mid/side modes, auto gain makeup, variable phase shift, dynamic EQ'ing, harmonic distortion, and adjustable gain/bandwidth dependency, Redline Equalizer allows for a flexibility and variety of sounds never before seen (or heard) in equalization. It can sound so pristine and transparent you'll wonder if it's even there, but also raw and dirty like a vintage piece of gear with serious coloration even at minimum settings. The options are there, the choice is yours.

But even more important than an impressive list of features is audio quality, and this is where Redline Equalizer truly shines. Its EQ curves are fully decramped – in other words, there is no loss of content at high frequencies – and as a result the basic sound quality is uncannily transparent… assuming you lay off the harmonic distortion and phase shift of course! Even aggressive cutting doesn't result in a different sound, just a change to the original sound contour. Boost the top end by 48dB and still the sound remains silky smooth. (We know it's hard to come up with a possible application for such extreme adjustments. But it's good to know the headroom is there if you ever need it. Not to mention that it speaks volumes about the quality of our algorithm.)

3

INSTALLATION

Redline Equalizer comes in the form of a single installer for all available plugin formats: AAX, VST, and Audio Units.

MAC OSX

1. If you have not already done so, please download and run the latest Redline Equalizer installer from www.112dB.com/download. Double click the Redline Equalizer Installer.pkg file to start the installer.

2. It is recommended to have a quick look at the readme if this is a new installation or an update, as it may contain important last-minute information that was not available at the time of writing.

3. You will be asked to agree to the terms of the license agreement.

4. The installer installs all plugin formats (VST2, AAX, and Audio Units) by default.

5. You will be prompted for your Mac password to complete the installation.

6. If the installer detects you haven't activated your license yet, the 112dB license manager will be started.
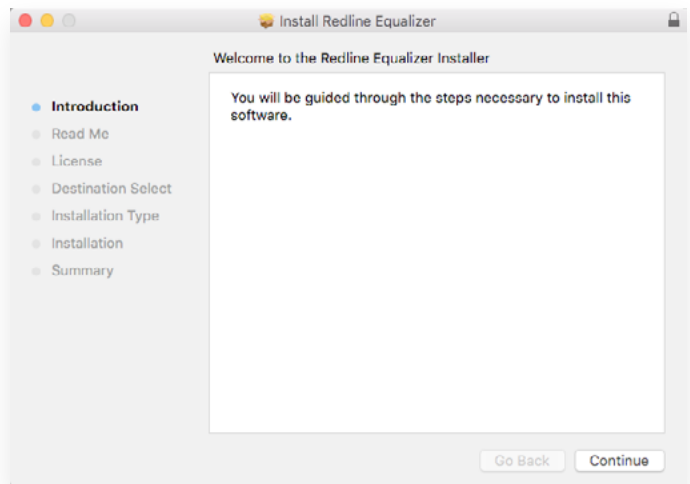
Windows

1. Double click the Setup program to launch the installer.

2. The setup program detects whether you already have VST or AAX plugins on your system and selects the plugin formats it installs accordingly. If you wish you may override this choice and manually select your desired plugin formats.

3. By default Redline Equalizer installs to \Program Files\112dB\ Redline Equalizer. In general, it is not recommended to change this but if you have a compelling reason to do so, either type in the desired directory in the *Destination Folder* box, or click on the *Browse* button to the right of the *Destination Folder* box and select the directory within which you would like Redline Equalizer installed.
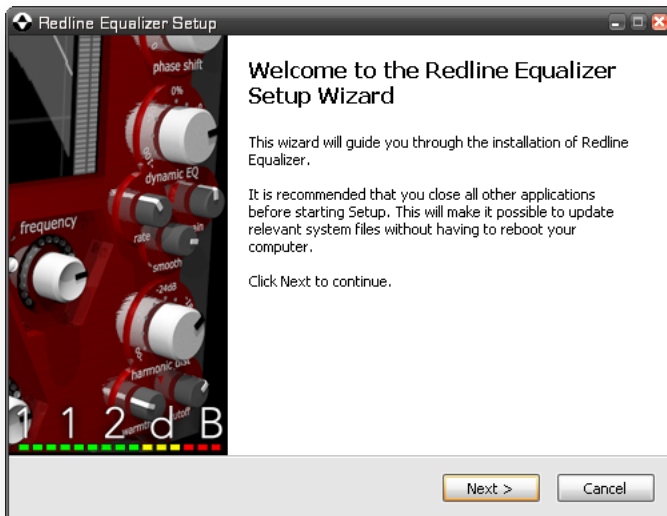
4. If you opted to install the VST plugin, the *Choose VST Location* step is one you should pay attention to. The setup program *should* detect your default plugin folder, but you may prefer another directory for your plugins – particularly if you use multiple hosts – in which case you will need to manually direct the installer to the desired directory. The process for this is identical to that in the previous step.

5. The *Start Menu Folder* step is for convenience and for quick access to troubleshooting files. Currently, it points to the readme, the error log, this manual, and the uninstaller executable. It should be noted that all of these files are directly accessible in the Redline Equalizer program folder (wherever the installer was directed in Step 6. In addition the uninstaller for Redline Equalizer will be listed under *Control Panel » Add/Remove Programs*, so if you like to keep your start menu clean, you can safely select *Do Not Create Shortcuts*.

6. After Redline Equalizer installs, Setup is complete and you may click the *Finish* button. It is recommended to view the readme if this is a new installation or an update, as it may contain important last-minute information that was not available at the time of writing.

AUTHORIZATION

Our plugins do not rely on a dongle or challenge/response authorization for copy protection, as these schemes place an unnecessary burden on the customer. Instead we protect our plugins by means of a *keyfile* – a text file that holds your personal authorization. Unlike challenge/response authorization our keyfiles are *not* tied to a specific computer system. Thus you can use the same keyfile for authorizing a copy of our plugins on any system, now and at any point in the future.

Unlike most challenge/response authorization schemes, you do not need our permission to change your hardware, upgrade to a new operating system, or even to install the plugin on your studio setup, your home computer, *and* your travel notebook all at the same time. You will find that this is one of the least intrusive forms of copy protection you are likely to encounter.

INSTALLING A NEW AUTHORIZATION

The authorization process itself is equally simple. With your purchase or demo download you should have received an email containing a license (in the form of an XML keyfile). To authorize, save this keyfile to your desktop, fire up your preferred host, and load the plugin. Big Blue Compresssor now prompts you to locate a license file. Navigate to the folder where you saved the keyfile and click **Ok**. That's all there is to it, Redline Equalizer is now fully functional.

UPGRADING AN EXISTING AUTHORIZATION

To upgrade your authorization from a time-limited demo to a purchased full license, first save the permanent XML license from your purchase confirmation email to your desktop as described above. To replace the demo license with the permanent license, open a Redline Equalizer plugin window in your favorite host and right (cmd-) click anywhere in the window and select **Load existing license file...**

Should you encounter any problems during the authorization process please contact our support staff by email at *<support@112dB.com>*. We will accommodate you as soon as humanly possible.

OPERATION

The Redline Equalizer interface has been designed to be as intuitive and easy to operate as possible. However, in the interest of innovation, some functions operate in ways that may be initially unfamiliar. This section will cover the less obvious aspects of the interface.

TOOLTIPS

If you're lost, hovering over any item of the interface for approximately one second brings up a floating tooltip window with a brief description of that control's function. These tooltips can be disabled by right-clicking anywhere on the interface and deselecting *Show Tooltips* from the popup menu that, well... pops up.
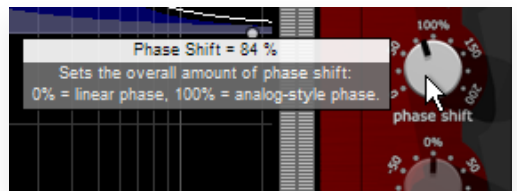
RESET TO DEFAULT VALUE

<Ctrl>-clicking knobs and sliders will reset them to their default value. This is handy if you would like to undo some programming you have done.

NUMERICAL VALUE ENTRY

Double-clicking knobs will open a small edit window that allows you to type the desired value from the keyboard for maximal value control. To dispose of the edit window either hit *<Enter>* or click anywhere outside the window.
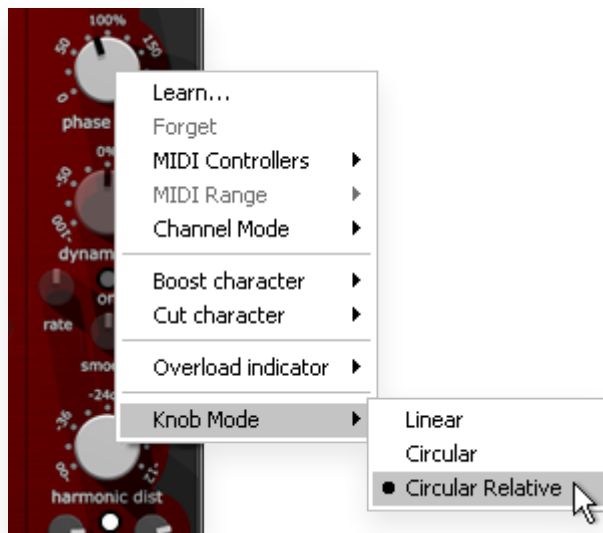
MOUSEWHEEL

All interface controls – knobs, sliders, even buttons – support mousewheel control. If your mouse is equipped with a scrollwheel simply hover the mouse pointer above the control you want to adjust and move the wheel up (to increase its value) or down (to decrease it).

Knob Modes

By default all knobs are in *Linear* mode: clicking and moving the mouse up (or down) turns the knob clockwise (or counterclockwise). Moving either left or right also turns the knob but in a slower fashion for more precise control.

If you prefer you can change the knob control mode to either *Circular Absolute* or *Circular Relative* mode by right-clicking a knob and opening the *Knob Mode* menu. In either of the circular modes knobs function like hardware knobs; click and drag clockwise or counterclockwise to turn the knob accordingly. The difference between the two circular modes is that in circular absolute mode the knob turns to the exact same position of the mouse pointer—for example, moving the mouse pointer to a 3 o'clock position also moves the knob to the same position.

In contrast, in circular relative mode the knob turns from its initial position (from before you clicked it) by the amount that you move the mouse clockwise or counterclockwise. For example, clicking a knob with the mouse pointer at the 12 o'clock position and moving the mouse pointer to the 3 o'clock position – or one quarter turn – will also turn the knob by one quarter turn relative to its initial position. This is more confusing to read than to see it in action!

Detents

Sliders and knobs have a built-in detent that remembers their previous position. For example, consider a knob at its 12 o'clock position. When moving the knob back and forth you will notice that it snaps to its previous (the 12 o'clock) position. This allows you to easily try simple adjustments and still revert to the previous position in case the adjustment turns out not to be an improvement.

Midi Automation

In addition to host-based automation, all "useful" controls can be controlled by an external MIDI keyboard or MIDI controller. To assign a MIDI control simply right-click on the control in question and a menu will pop up. You can either directly choose a MIDI control from the MIDI Controllers submenu, or choose **Learn...** and move the control you want to assign on your external MIDI keyboard or controller within ten seconds. Redline Equalizer will automatically assign the control (and remember it from now on, even for new plugin instances). To remove a

previously established MIDI mapping choose **Forget** from the popup menu.

ALTERNATIVE SKINS

Redline Equalizer supports custom skins that modify the look and feel of the plugin. At present it comes with one additional skin – *Vintage* by Scott Kane – but additional skins may be made available as downloads from the 112dB site.

This section describes the various interface controls and how to get the most out of Redline Equalizer. If nothing else we recommended that you skim through this section at least.

T H E   E Q   B A N D S

Redline Equalizer comes equipped with five fully parametric EQ bands, plus dedicated high-pass and low-pass bands with variable steepness from 6dB/octave to a whopping 48dB/octave. The parametric bands feature the traditional frequency, Q (also known as bandwidth), and gain controls common to most parametric equalizers as well as a bypass button for each individual band. In addition the first and last bands can be switched to high-shelving and low-shelving responses with adjustable overshoot, respectively.

F R E Q U E N C Y

In case you hadn't guessed, the frequency control determines the center frequency around which the EQ action takes place. The range is 10 Hz to 28 kHz for each band and for all samplerates. (And the resulting curves are fully de-cramped and perfectly symmetrical all the way up to 28kHz, even allowing accurate EQ'ing for center frequencies above Nyquist.)

Q

The ubiquitous Q control determines the range of frequencies affected, and can be used to widen or narrow the effect of a cut or boost.

G A I N

Controls the amount of cutting or boosting that takes place. The range is restricted to the useful range of +/-24dB, but if required additional gain up to +/-48dB is available from the graphical EQ screen. (For details please refer to that section somewhere below.) Alternatively, double clicking allows you to manually enter a gain value anywhere in the +/-48dB range.

EQ Algorithms

Much of the *sound* of any given EQ – and this holds for both hardware and software – results from the precise response curve that results from the algorithm used for cutting or boosting frequencies.

Not content with just offering a single good-sounding characteristic (like most EQ hardware and plugins), Redline Equalizer features no less than eight different EQ algorithms. Each of these algorithms has its unique response characteristics for both the boost/cut and low/high-shelving modes, ranging from "theoretically correct" digital curves to more exotic curves inspired by vintage hardware equalizers, giving a true plethora of sound options. The exact shape of most curves additionally depends on the Q setting (and this controls the overshoot for shelving bands). Detailed frequency response graphs for each curve can be found near the end of this manual.
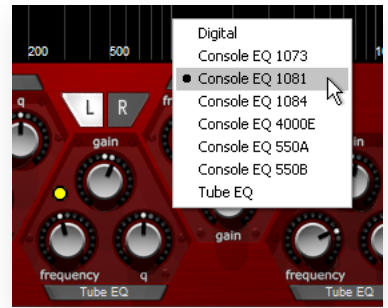
The EQ Screen

The graphical screen serves two purposes. It provides a graphic representation of the resulting (individual as well as overall) EQ curve, and it doubles an alternative and intuitive way of controlling the most common parameters.
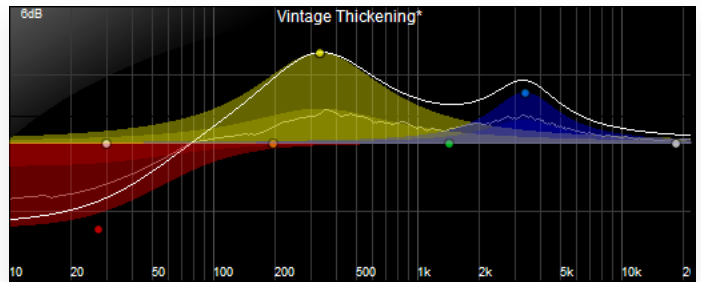

Curve Display

The screen provides a graphical representation of the current EQ settings that is calculated from actual real-time measurements – there is nothing theoretic, idealized, or wishful about it! For a detailed view the entire display can be zoomed and panned by simply clicking and dragging down/up (to zoom in/out) or left/right (to pan left/right).

Mouse Control

As an alternative to the frequency/Q/gain knobs, most EQ band parameters can be fully controlled from this screen using the mouse. You'll notice that for each EQ band the screen shows a small colored disc – the so-called *drag handle* – that when clicked
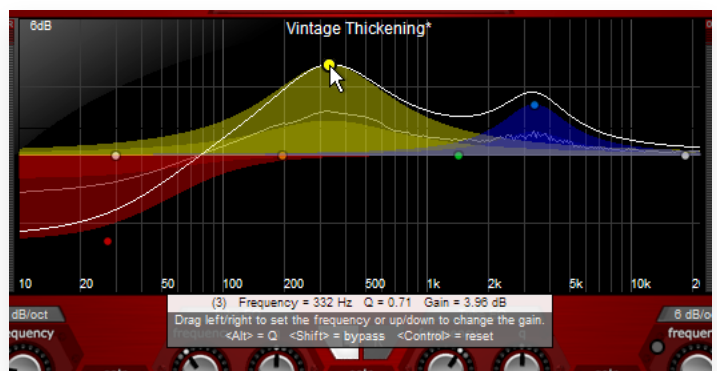
allows for the following actions:

- Drag left/right to adjust the frequency.
- Drag up/down to adjust gain.
- Drag up/down with *<Alt>* to adjust Q.
- Right click and drag up/down to adjust Q.
- *<Shift>* click to toggle bypass.
- *<Ctrl>* click to reset all parameters to default values.

DISPLAY RANGE

By default the display automatically adjusts the gain display range to accommodate the current equalization curves. For example, if only slight (less than 6dB) boosts or cuts are selected the vertical range will display the range of -6…+6dB. Once the gains increase beyond this range the display will rescale to fit automatically. If for whatever reason you prefer a fixed gain display range, right-click the gain value and select a range from the popup menu. If you choose to revert to automatic scaling, just right-click and select **Auto**.

BYPASS

Clicking the Redline Equalizer logo toggles bypassing of the entire EQ engine, allowing you to conveniently perform A/B comparisons.

AUTO GAIN MAKEUP

One of the most tedious (and difficult) tasks about EQ'ing is objectively judging your settings. Add a little presence to that great vocal take, boost the sub lows on that killer kick, and it sounds like you're almost there. But does it really sound better... or just louder? (It's a funny thing how our ears equate *louder* with *better*.) The only way to find out is by carefully matching the levels of the dry and the processed sound – nothing half a minute of A/B comparisons won't fix. Now cut a little bit of that annoying ring though and that killer kick suddenly sounds a lot weaker – simply because it's just not as loud anymore. Oh well, time to adjust those levels again. And again. And again. The perfect task for a rainy sunday afternoon.

Wouldn't it be great if your equalizer was a little more intelligent and could take the tedious tasks out of your hands, leaving you free to focus your energy on the creative part of EQ'ing? You guessed right: with Redline Equalizer now you can! Instead of leaving the hard work for you, Redline Equalizer continually "listens" to both your pre- and post-EQ signals and automatically adjusts the gain settings to make them match perfectly. The actual adjustment depends on the frequency content of the audio signal you are running through it – let's clarify

this with an example.

Say you're doing a +6dB shelving boost below 80Hz. If your original audio material already has a lot of low frequency content – say, a dance or kick drum track – this is likely to raise the overall level quite a bit. If on the other hand you're applying the same boost to a classical guitar piece the overall level is probably not going to change very much (or even at all), since you're boosting something that isn't there in the first place. Redline Equalizer will do *The Right Thing*™ in both cases: reduce the output gain for the former case, and leave it untouched for the latter. As a result the perceived loudness is not affected by the actual settings. Only the tonal balance changes when adjusting the EQ controls.

As if that weren't enough, the auto-gain compensation even takes the non-linearity of the human's ear frequency response into account. You may know that our ears are more sensitive to certain frequencies than to others. As a result, two audio signals that are equally loud in terms of sound pressure can be perceived as having wildly different volumes. The gain compensation compensates for this too, so that the resulting signals are balanced in terms of perceived (as opposed to measured) loudness. Which is nothing less than crucial for making informed A/B comparisons.

But enough for technical details. The bottom line is that no matter what EQ settings you are applying to what signal, the result will always be perfectly balanced in loudness with your input signal.[1] Allowing you to focus on what really matters: making your tracks sound better!

To enable or disable the automatic gain function click to **auto gain** button directly above the EQ screen.

Spectrum Analyzer

As a visual aid to determining the frequency spectrum and setting of EQ frequencies, the EQ screen features a

built-in 256-band spectrum analyzer with peak hold display. The analyzer display automatically zooms in and out along with the rest of the EQ screen for fine-grained analysis. Click the **spectrum** button to switch the analyzer on or off.

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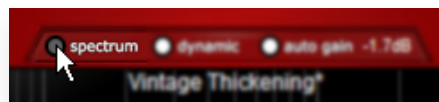
[1] Depending on the EQ and Phase settings, the input and output meters may display entirely different levels. The human ear isn't an audio meter! Signals that we perceive as "equally loud" may measure in quite differently. Trust your ears first, and if necessary (because the output signal is clipping, for example) adjust levels afterwards.

Variable Phase Shift

Traditional (including analogue hardware) equalizers not only change the frequency content but also introduce a frequency-dependent delay (usually called *phase shift*). This adds a certain character to their sound and is especially notable when the processed signal is mixed in with other signals, like in a multitrack mix. (This can be a good thing or a bad thing, depending on the quality of the EQ and your particular taste.) The digital era brought us the linear-phase equalizer, which does away with the phase shift and truly only affects the frequency content. Such equalizers sound extremely clean and transparent and are often used for mastering applications.

Now with Redline Equalizer you can have your cake and eat it, too. The unique *Phase Shift* control gives you access to the best of both worlds: it literally sets the amount of phase shift introduced. At 0% Redline Equalizer becomes a linear phase EQ, at 100% it introduces the same phase shift that an analogue EQ would, while at 200%… you can guess the rest. And the control is continuously variable, too. So it can also give you an almost-linear-phase EQ with just a tiny bit of phase shift, or a slightly cleaner version of an analogue EQ.

Dynamic EQ

Standard EQ is a static process, in the sense that (for given settings) the effect does not vary with different input signals. But suppose you have a recording of a singer that sounds dull and could really use a high-shelving boost. Unfortunately the singer tends to very pronounced sibilants, which any such boost would make even more obvious. Wouldn't it be great if you could apply the boost only where there is a lack of high frequencies while leaving the sibilants untouched? You guessed it: with Redline's dynamic EQ function you can.

Simply put, when you enable the dynamic mode Redline "listens" to the audio signal and applies the selected EQ settings only where and when necessary. Positive rates do what you would expect in most cases: boosts are applied only if there isn't sufficient energy in the input signal already.

The behavior for cuts depends on the **Invert dynamic cuts** setting available from the right-click popup menu. With this setting off, the behavior for cuts is identical to that for boosts. Inverting the dynamic behavior for cuts results in cuts being performed only when there is sufficient signal to be cut in the first place: thus more energy in a cut range results in heavier cutting. Which behavior to choose depends mainly on personal preference and the result you're trying to achieve.

While all this may sound complicated, in practice you simply setup the EQ for the desired effect,

then dial in the appropriate amount of dynamic EQ to make the effect blend in with the original audio. Experiment with the function a few times and you'll soon get the hang of it.

By default the EQ screen displays the EQ curve resulting from the dynamic EQ function in realtime. On older computers this may increase the CPU load of the editor window. If you prefer you may disable the display only by deselecting the **dynamic** button just above the EQ screen.
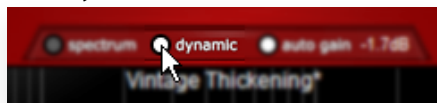
Amount

Most of the time you'll probably want to use the dynamic EQ functionality to lessen the effect of boosts or cuts. As mentioned above this corresponds to a positive setting. Occasionally you may find use for negative settings, which result in the reverse effect: they increase a boost or cut when the input signal contains sufficient energy at that frequency. This allows you to, for example, take an entire drum mix and single out and fairly aggressively boost (or cut) a specific snare overtone without boosting the same frequency throughout.

Rate

Sets the speed with which the dynamic EQ reacts to changes in the input signal. The lowest setting corresponds to a brickwall that does not pass any transients unprocessed, whereas the highest setting allows for approximately 100ms before the effect fully kicks in. Depending on the other settings and the source material this may result in a (possibly pleasing) frequency-dependent pumping effect.

Smooth

Smoothing allows you to make the dynamic EQ curve, well… smoother. Small amounts are good for isolating certain trouble frequencies or, at extreme settings, for producing a unique and highly saturated compression effect. Increase the amount to make the dynamic EQ act equally on the entire spectrum, making it more subtle and transparent.

Gain

This changes the reference threshold above or below which the dynamic EQ function kicks in. Again this is easier to see in action than to explain in words—try it and you'll see what we mean!

Harmonic Distortion

The nature of harmonic distortion is to generate new partials from an existing audio signal and add those partials to the original sound. As the name suggests these partials are harmonic to the corresponding partials in the source audio signal, which allows them to blend in with the original sound. The result is perceived as a subtle change in timbre. In a sense, harmonic distortion operates opposite to a filter: where a filter operates on existing aspects of a sound, harmonic distortion adds new aspects to it. All analogue circuitry does to some extent exhibit harmonic distortion, and it contributes much to the particular sound of vintage hardware EQs.

Warmth

A partial introduced by harmonic distortion is either *even* or *odd*, depending on whether its frequency is an even or an odd multiple of that of the original partial. Even harmonics add a certain warmth and are generally perceived as pleasing. Odd harmonics on the other hand make a signal punchier and stand out better – but they can add a harsh and unpleasant character when present in significant amounts.

To season the harmonic distortion to taste, the *Warmth* control lets you adjust the character of the generated partials. The minimum/maximum settings produce only odd/even harmonics, and intermediate settings correspond to a mixture of odd and even harmonics.

Cutoff

For additional control over the character of the harmonic distortion, this controls allows you to adjust the frequency range over which new harmonics are generated. At its maximum setting the entire audio spectrum generates equal amounts of harmonics distortion, which is useful to liven up a dull or tame signal. Lower values reduce the amount of harmonic distortion above a cutoff frequency, making the effect more prominent for the lower frequencies. This is great for adding warmth and body to a signal that sounds too clean or thin.

Cut/Boost Character

Another important area where EQs differ is interaction, specifically with respect to the way in which gain affects Q—the so-called *gain/Q dependency*. In analogue EQs this is dictated by the specific hardware circuits used, which greatly affect the feel of the EQ (and hence the artistic style that it represents).

Redline Equalizer features five different levels of
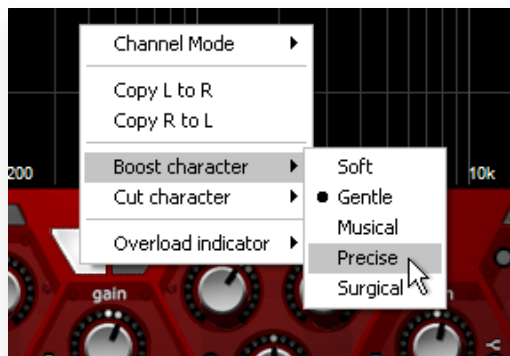
gain/Q interaction, which can be accessed from the right-click menu and set individually for boost and cuts. The levels range from **Surgical** (no gain/Q dependency, the Q remains constant regardless of the gain) to **Soft** (maximum interaction, the area under the curve is almost constant). A moderate amount of gain/Q interaction tends to produce results that sound natural and in line with what the ear expects, and EQs with this characteristic are often described as "musical". Increasing gain/Q dependencies sound even softer and gentler and are most suited for subtle overall changes in sound character (such as when processing entire mixes and mastering).

Channel Modes

By default Redline Equalizer operates in *Stereo* mode – or *Mono* in the case of mono tracks, obviously – and applies equal processing to both channels. For multiple output channels – that is, when inserted as either a Mono/Stereo or a Stereo/Stereo plugin – two additional modes become available: *Left/Right* and *Mid/Side*. These channel modes can be accessed from the familiar right-click popup menu.

Left/Right Mode

In this mode the **Stereo** button is replaced by two smaller buttons: **L** and **R**. When in stereo mode the settings for the left and right channel can be edited independently by selecting either button. The right-click popup menu will show two additional options: **Copy L to R** and **Copy R to L**. As you may have guessed, these serve to clone the current settings from one channel to the other.

Mid/Side Mode

This mode splits the audio signal into two components: those that are common to the left and right channel – the Mid component – and those that differ between the left and right channel – the Side component. This is an advanced channel configuration that can be used to apply different equalization depending on the placement in the stereo field. (Try a high-shelving boost on just the Side component or dynamic EQ on just the Mid component for a taste of what this mode can do.) To consolidate the mid and side settings the popup menu offers additional **Copy M to S** and **Copy S to M** options when in Mid/Side mode –no bonus points for guessing what these do!

Input/Output Gain

While the automatic gain functionality maintains the *perceived* loudness of the pre/post EQ signals, the actual measured loudness can differ. (Harmonic distortion and dynamic EQ settings can also affect this.) To allow for additional control over the signal level Redline Equalizer provides separate **Input Gain** and **Output Gain**

controls that affect the pre-EQ and post-EQ level, respectively.

Presets

Redline Equalizer comes with a bank of carefully crafted factory presets. The name of the currently selected preset is displayed in the preset display at the top of the EQ screen.

Selecting Presets

Left-clicking the preset display control brings up a complete list of currently loaded presets (optionally organized by category) from which you can select a new preset. The currently selected preset (*Vintage Thickening* in the example) is shown with a bullet (•) in front of it, and the category folder in which it resides is indicated by means of a checkmark (√). If any of the controls have been changed since loading a preset it is considered modified, which is indicated by an asterisk (*) directly following the preset name. As a reminder the asterisk appears in the popup presets lists too (*Dynamic Exciter* in the example).

Organizing Presets

Right-clicking the preset display gives you a number of options to manage the presets.

Rename preset pops up a window where you can type a new name for the current preset. You can assign a preset to a category – *Drums, Mastering, Effects*, and so on – by separating the category and the preset name with a slash (/). So to move the current *Vintage Thickening* preset from its current *Mastering* category to *Drums* instead, you should rename it to *Drums/Vintage Thickening*. Presets without category will automatically be assigned to the *Others* menu.

Revert to saved discards all edits that were made to a preset since it was last saved. This option is only available when the current preset has been modified (shown by an asterisk (*) trailing the preset name).

Clone preset creates a copy of the current preset in a new preset slot. Use this to build up your own presets library.

Delete preset deletes the current preset. The preset will be lost.

Preset Library » Load presets from file... loads a preset bank from a previously saved file on your

disk. This action overwrites all current presets, so make sure to save your current presets first!

Preset library » Save presets to file... stores the current preset bank as a file on your disk. This allows you to maintain your own library of Redline Equalizer presets, and carry your presets to a different location such as your studio or notebook setup.

Preset library » Save as default presets... stores the current preset bank as a file on your disk, and makes new plugin instances automatically load this preset bank upon initialization. This allows you to have your favorite presets at hand whenever you insert a new Redline Equalizer.

Preset library » Restore factory presets... replaces the current preset bank with the original 112dB factory presets. All current presets will be overwritten.

EQ RESPONSE CURVES

To provide some insight into the character of the different EQ algorithms, the following plots show the frequency response for a +15dB @ 1kHz boost at four Q settings (0.25/0.50/0.75/1.0). Additional plots illustrate the adjustable overshoot for a +15dB @ 10kHz high-shelving boost at three Q settings (0.25/1.0/4.0).

Note that these curves were obtained from actual measurements and do not represent theoretical, idealized, or wishful responses!

DIGITAL
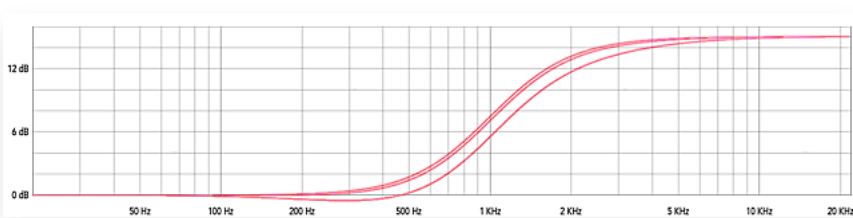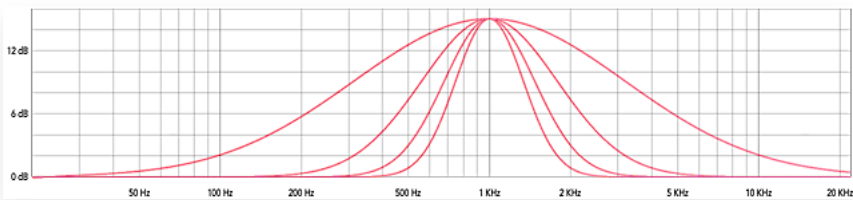
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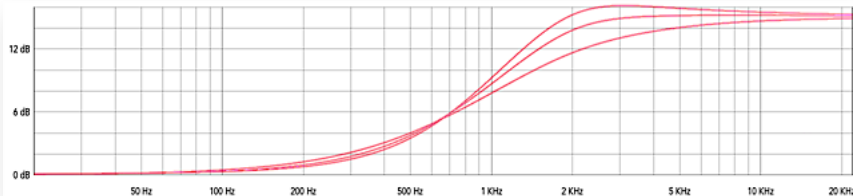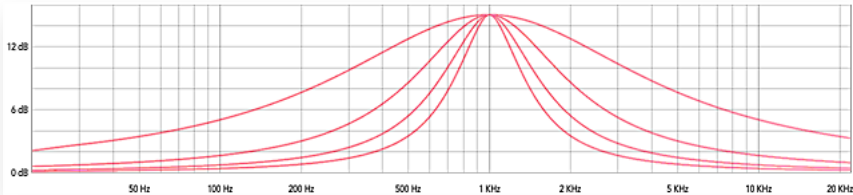
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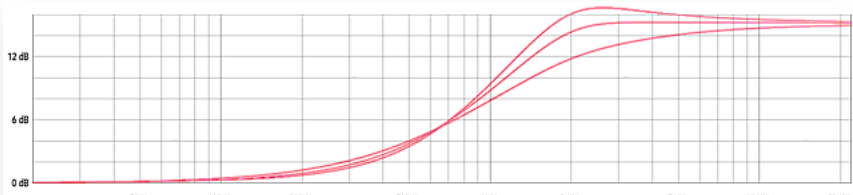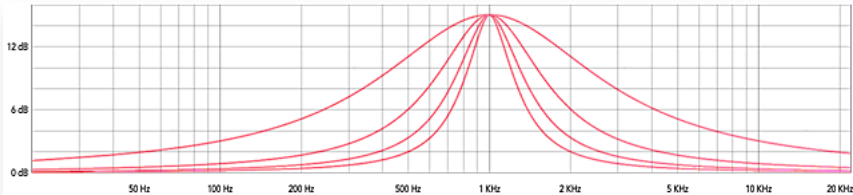
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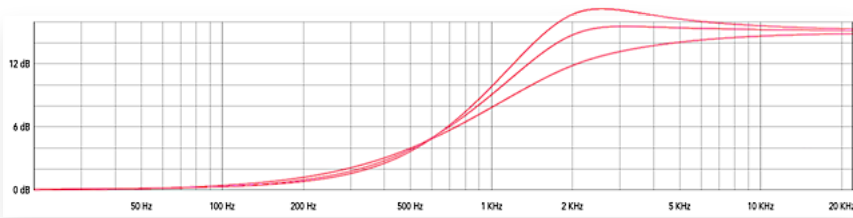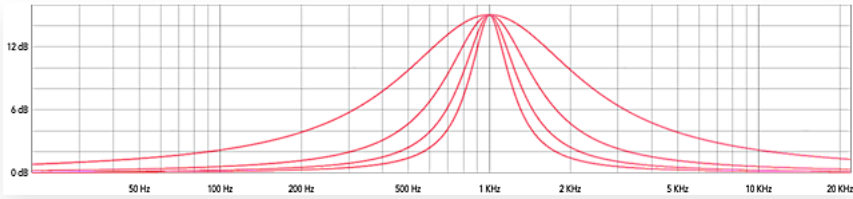
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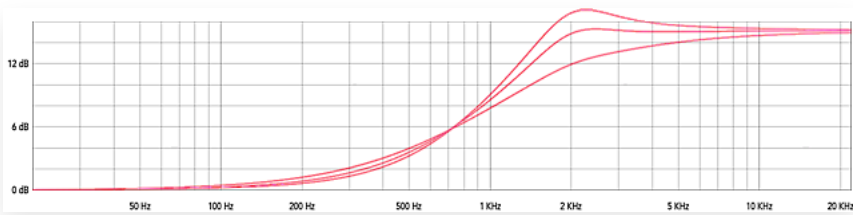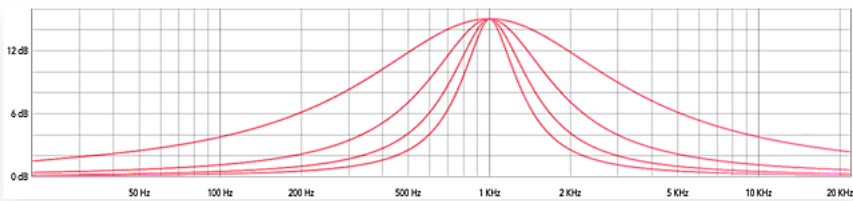
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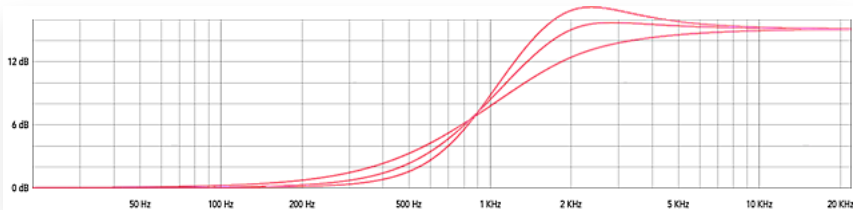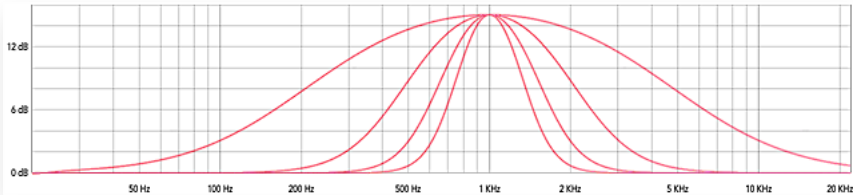
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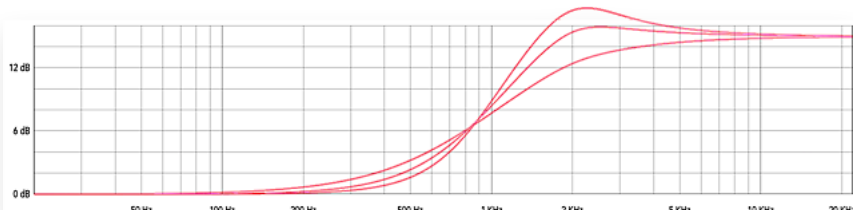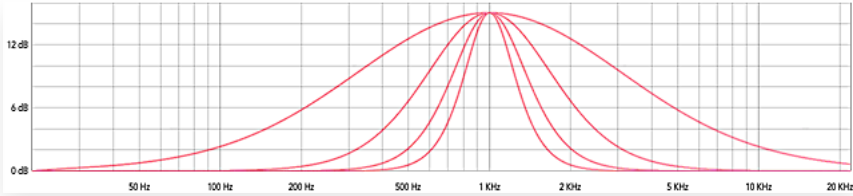
Tube EQ
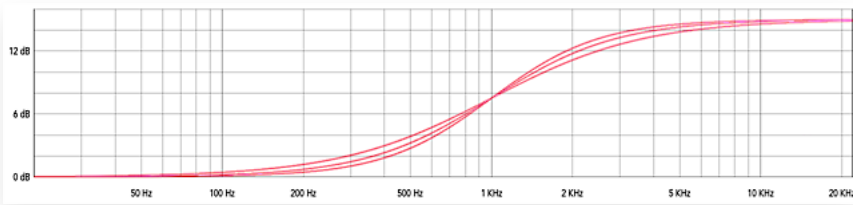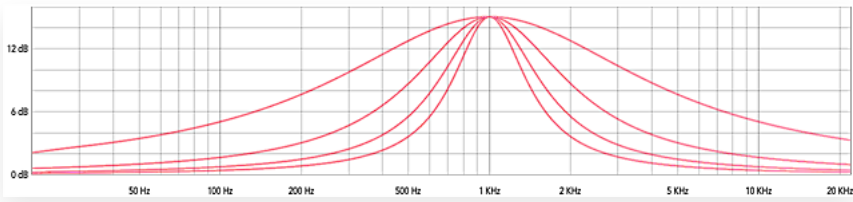
Gain/Q Dependency

Surgical
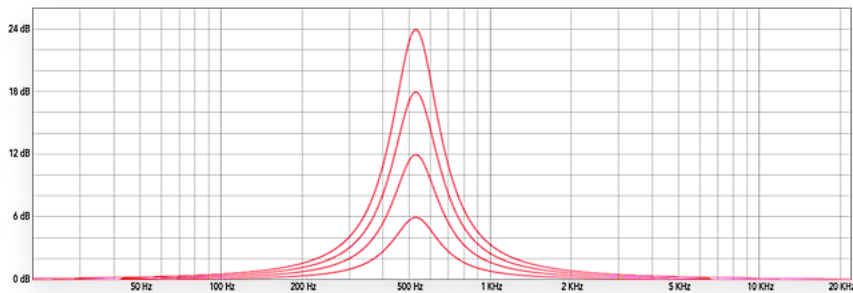
Soft
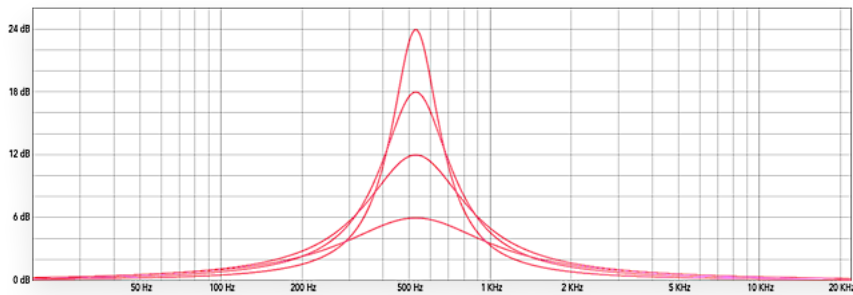
System Requirements

Operating System

- Windows 7 or up (32 or 64-bit)
- Mac OS X 10.7 (Lion) or up (64 bit)

Hosts

Redline Equalizer is compatible with any host that understands the AAX, VST, and/or Audio Units protocol.

Updates and Support

Updates for Redline Equalizer will be made available at

https://112dB.com/download

For product support, questions, comments, feature suggestions, and anything you feel is worth sharing, please visit our forum at

https://112dB.com/userforum

Alternately, for more individual product support you may contact our support staff by email at

support@112dB.com

Special shouts to our dedicated beta testers