



## WELCOME TO GOLDPLATE

Kush & Relab have partnered up, and the world of reverb has officially gone *full pimp*.

Goldplate marries Relab's gorgeous, silky smooth reverberation tails with Kush's plush harmonic shaping and fat compression curves, tying it all together in a signature ubk interface that would make John Shaft truly proud.

All the basic amenities of a typical reverb are here, but unlike most algorithmic plates, this one sounds equally incredible across the full range of its reverb time. But Goldplate goes far beyond traditional reverb controls, allowing for a warm distortion of the signal pre-reverb and thick, pumping compression post-reverb.

If you're among the many engineers who've yet to explore distortions and compression on reverb, Goldplate will be an eye-opener. By massaging those controls in conjunction with the Time slider, then varying the Filters and Plate Material, a nearly infinite variety of reverberant motion, color, and shape unfolds.

If you prefer small rooms to plates for shorter brighter spaces, or you think algorithmic plates can't quite match the density and lushness of a 600-pound metal plate driven by tubes, Goldplate is here to change your mind.

# Goldplate

## DEEPER INTO THE CONTROLS

### THE CONTROLS



#### DRIVE

Drive pushes your signal into saturation before sending it on to the reverb and compression circuits. Fully counterclockwise (CCW) is relaxed with just a kiss of tube harmonics. Increasing drive slowly adds rich, warm harmonics until, at its maximum, the signal sent to the plate is heavily distorted.

#### BLEND

Goldplate's Blend knob allows you to mix the reverb in parallel with the unprocessed signal. Set fully CCW for 100% dry, fully CW for 100% wet.

#### OUTPUT

Provides +/- 18dB of gain on the signal as it leaves Goldplate, allowing you to tweak your overall gain staging to suit the production.

#### MATERIAL

This unique control determines the resonant character and reverberant response of the metal plate itself. Choose between the thicker, more laid-back resonances of a plate that's made of Steel, or the brighter, more shimmering sound of one that's Gold-plated... or anything in between, thanks to a sophisticated blending algorithm that allows for realtime morphing between the two extremes.



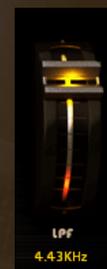
#### REVERB TIME

Adjusts reverb length, with a range of 500ms - 5000ms.



#### HIGH PASS FILTER

Filters out low frequency information at a gentle 6dB/oct slope, with a range of 0Hz-500Hz.



#### LOW PASS FILTER

Filters out high frequency information at a gentle 6dB/oct slope, with a range of 500Hz-8kHz.



#### SQUISH

A close cousin to the Squish compressor on the UBK-1 plugin, the ratio, attack, and release of Goldplate's Squish are specifically designed to thicken the reverb at low intensity, extend the tail and sustain of the reverb at medium intensity, and pump and distort the effect at extreme settings.

#### WIDTH

Width is a simple, single-knob stereo panner. Set to 0% the signal is Mono, and set to 100% it's panned hard Left and Right.

#### PREDELAY

Pre-delay enables a 0-250ms delay between the dry signal and the wet signal.

# Goldplate

## DEEPER INTO THE CONTROLS

### DSP / AUXILIARY CONTROLS



**BYPASS** Bypasses Goldplate

**OVERSAMPLING ON/OFF** This switch toggles Kush's proprietary oversampling algorithm and filters, freeing up critical CPU cycles. This is a session-wide preference, so toggling the Oversampling for one Goldplate automatically toggles it for every other Goldplate in the session.

**POLARITY (∅)** Toggle this switch to invert the polarity (aka "flip the phase") of Goldplate's Output.

**HELP** Press this button to go directly to the Support page at [thehouseofkush.com](http://thehouseofkush.com)

**GOLDPLATE INFO** Click to view the backstory behind all these fancy controls.

### PRESET MANAGEMENT



#### PARAMETER LOCK

#### BANK

#### PRESET

#### STATUS LED

**PARAMETER LOCK** Click to toggle the Parameter Lock Menu. When this button is red, selected parameters will not change when loading Presets. When it's green, all parameters are subject to change. See the following page for more info.

**BANK** Banks are handy ways to organize groups of Presets into categories you create. To select a bank, click directly on the current bank name and a dropdown list will appear. Select New to add a new bank to this list. Select Rename to rename the current bank, editing directly on the name itself. Select Delete to delete the current bank. **WARNING** deleting a bank deletes ALL of the Presets within that bank, and cannot be undone. A warning dialog will appear to confirm you wish to do this, please choose carefully!

# Goldplate

## DEEPER INTO THE CONTROLS



### PARAMETER LOCK

### BANK

### PRESET

### STATUS LED

**PRESET** A Preset stores the state of every knob and switch on the main GUI, as well as the state of the Polarity switch. Use this to save and recall your favorite settings, trade settings with other Goldplate users, and import new banks from UBK and Kush as they're released.

Select a Preset by clicking on the current Preset name and choosing from the dropdown list. Select Save As to create a new Preset in the current bank. Select Save to overwrite the current Preset.

**STATUS LED** Green indicates that the Goldplate's settings are identical to the selected Preset. Red indicates that controls have been changed since the Preset was loaded. **WARNING:** If you load a Preset when the Status LED is Red, you will lose the changes you've made to the current one.

### PARAMETER LOCK - THE FULL STORY

By using Parameter Lock, you can tell Goldplate to ignore any given parameter when loading a new Preset. E.g., if you Lock the Blend control, you can surf through Presets and the Blend control won't change, it will stay parked wherever you have it set.

This simple but essential control was born of a very common scenario. Typically, Goldplate and other similar effects are Inserted on Auxes and fed signal via the Sends of multiple channels. In that situation, Goldplate's Blend control is almost always set to 100% Wet. But sometimes, it's easier to Insert an effect directly onto a track's channel, for instance on a guitar or snare. In that case, the Blend is typically lower than 50% Wet, because you want to hear more dry signal than effect. But if you now surf through Presets to find something interesting, the Blend will constantly change to something you don't want. Parameter Lock gives you control over what changes and what doesn't when loading Presets.



# Goldplate

## DEEPER INTO THE CONTROLS

### TIPS AND TRICKS

---

#### PREDELAY FROM LEFT TO RIGHT

Setting Predelay is a mysterious process to many engineers, so here's an exercise to help you set it up in a way to supports the groove: put on headphones, pan a percussive source like snare hard left, and pan the reverb hard right. Set reverb Time short, say 500ms. Send the snare into the reverb until the verb is about as loud on the right as the dry snare on the left. Now slowly increase the Predelay time until the snare is 'whipping across' the panorama at a speed that feels in time with the groove, maybe an 8th note. When it feels good, pan the snare and reverb center and notice how distinct the echo is, how separate the reverb is from the source. Next, slowly decrease the Predelay time until the reverb just begins to reconnect to the source and no longer sounds like a separate entity. At that point, you have a reverb that is no longer washing out the source, and whose 'bloom' generally makes sense for the song.

#### LOCK IT DOWN

Parameter Lock isn't just for Blend. Try locking your Output and Time controls as well, then Preset surf to explore what happens when you randomly apply different coloration and tonal shadings onto your reverb while preserving its length and general overall level.

#### FILTERED REALITY

If you find yourself struggling because your reverb is either too loud and obvious, or too quiet and meaningless, it's often because the reverb isn't being filtered optimally. Don't be afraid to be aggressive with Goldplate's filters. It's not uncommon to set the HPF all the way up, or the LPF down to 1k or even lower, or both. Dark reverbs are easier to push more in the mix without being obvious. Conversely, bright reverbs can sometimes fit better in dense mixes. Remember to mute and unmute the reverb to double check what it's actually doing to the mix. Often, what you want to hear is not 'the effect', what you want to hear is 'the effect of the effect'. In other words, reverb and similar effects can be powerful for the ways they change the 'shape' of a mix without actually being audible as distinct elements of their own.

# Goldplate

## DEEPER INTO THE CONTROLS

### WHAT'S NEXT?

### GOT QUESTIONS?

We've got answers! Head to [www.thehouseofkush.com/support](http://www.thehouseofkush.com/support) for all your plugin support needs.

### INTO ANALOG?

Ready to pull the trigger on some of Kush's Analog options? Visit [thehouseofkush.com/analog](http://thehouseofkush.com/analog) to read up on all the latest Kush has to offer. Watch videos, hear demos, and drool over the fantastic warmth and detail only Analog can bring to your sound.

### WANT TO WIN A FREE PLUGIN?

Learn to mix while Gregory Scott (UBK) of Kush Audio and ITB Mixing pro Nathan Daniel answer listener questions, crack themselves up, and offer weekly chances to win FREE Kush plugins! Search "UBK Happy Funtime Hour" on iTunes and Stitcher, or visit...

# UBKHAPPYFUNTIMEHOUR.COM

# KUSH

FEED YOUR MUSE