

MAC + WINDOWS

User Guide

Controls, shortcuts and practical mixing techniques.



EQ / COMP / COLOR / DE-ESS / GATE / LIMIT / IMAGE / ATTACK

Suite 1.3.0

Free plugins for everyday mixing.

Find what you need

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About this guide

Signalwork Audio is a suite of separate plugins. Insert the tools you need in your DAW, in the order that suits the track.

This guide covers Suite 1.3.0 for Mac and Windows. Screenshots show the release interface with example settings, not factory defaults. The Suite plugins are free and work independently of SW Rack.

Reading a control name. Bold names refer to labels in the plugin. A slash separates choices, such as **Split / Wide**. “Right click and hold” means keep the secondary mouse button down; a quick click is not the same gesture.

Mac and Windows. Cmd refers to the Mac Command key. Where a shortcut uses Cmd on Mac, use Ctrl on Windows. Option on Mac is Alt on Windows. Your DAW may take keyboard shortcuts before they reach a plugin. Click inside the editor first, or use its on-screen controls.

Install and open the plugins

macOS

Requires macOS 11 or later. The universal Mac package includes AU and VST3.

1. Download the Mac package from signalworkaudio.com/#download.
2. Quit your DAW, open the .pkg and follow the installer. Choose the plugins and formats you want when offered.
3. Open your DAW and allow its plugin scan to finish. Choose AU or VST3 according to the formats your DAW supports.
4. Insert a Signalwork plugin on an audio track. All eight support mono and stereo tracks.

Windows

Requires Windows 10 or 11 and a 64-bit VST3 DAW. The ZIP contains eight self-contained plugins. No separate runtime installer is needed.

1. Extract the ZIP before moving anything.
2. Copy the eight complete **.vst3 folders** into the shared VST3 folder below. Keep each folder and everything inside it together.
3. Allow administrator permission if Windows asks, then rescan plugins in your DAW. Use the rescan command in your DAW's plugin manager.

C:\Program Files\Common Files\VST3

The files inside a .vst3 folder are part of the plugin bundle. Copying only the inner DLL will not install it correctly.

Updating

Quit the DAW before replacing a plugin. Use the latest Mac installer or replace the complete Windows .vst3 folders, then reopen the DAW.

Choose a tool and get started

Plugin	Use it for	A useful first move
SW EQ	Tone shaping, resonances and frequency-dependent dynamics	Add a band, make a small change and compare at a similar output level.
SW Comp	Level control, attack and sustain, optional saturation	Lower Threshold until louder moments show a few dB of gain reduction.
SW De-Ess	Sibilance and troublesome high-frequency events	Set the detection band, then lower Threshold until the unwanted sounds trigger reduction.
SW Gate	Reducing spill or noise between wanted sounds	Use a modest Range first, then set Threshold between the spill and the wanted signal.
SW Color	Saturation, harmonic character and peak/body shaping	Choose a style and raise Drive, then compare with Auto Gain if needed.
SW Limit	Catching peaks on a track	Leave LINK on and lower THRESH and OUT together until occasional peaks are caught.
SW Image	Stereo width and low-end control	Compare Width and Mono Range while watching correlation.
SW Attack	Hits and sustain in four bands	Try a preset, then adjust Attack and Sustain.

A first pass

Play a passage that includes both quiet and loud material. Make one change at a time. Compare the result with your DAW's bypass control, keeping the listening level similar.

A gain-reduction meter shows how much a processor turns the signal down. It is not a target to maximize. If the track already works, little or no reduction may be the right result.

Keep the session flexible

Save useful settings with your DAW's plugin preset or session tools. Use normal DAW automation to change exposed parameters over time. Audition modes are temporary listening aids; leave them off when checking the full mix or exporting.

Everyday controls and listening

Editing values

Drag a knob or fader to change its value. **Double click an editable number to type an exact value.** This works in EQ (including Gain Scale and Out Gain), Comp, De-Ess, Gate, Color, Image and Attack. In Attack, double click a split pin or its value to type. EQ's band readouts also support dragging.

Reset a control

Cmd + click to reset to default (Ctrl + click on Windows). This applies to the controls listed here.

Plugin	Controls with reset gestures
EQ	Gain Scale and Out Gain; every numeric readout in the band panel and lower dock, including Freq, Gain, Q, Shape, Slope and dynamics.
Comp	Threshold, Ratio, Attack, Release, Knee, Makeup, Mix, Lookahead, saturation Amount and Character.
De-Ess	Threshold, Range, Release, Lookahead and Character (Consonant / Ess).
Gate	Threshold, Ratio, Range, Knee, Attack, Hold, Release and Lookahead.
Color	Drive, Character, Dynamics, Tone, Mix, Output, Low Cut, High Cut and Input.
Limit	IN, THRESH and OUT faders. Double click also resets these faders, which have no text-entry field. Only the selected fader resets, even with LINK on.
Image	Width, Mono Range and Balance.
Attack	Attack, Sustain, Sensitivity, Mix and the three split pins. With LINK BANDS on, Attack, Sustain and Sensitivity reset on all four bands.

Cmd + click (Ctrl + click on Windows) leaves the Advanced drawer controls, Limit's Release and ST LINK, and EQ's analyzer averaging unchanged.

A default is not always zero: Limit's OUT defaults to -0.3 dB. **EQ plot nodes keep their own gestures:** double click bypasses a band; Cmd + click (Ctrl + click on Windows) resets its gain.

What the listening modes do

Delta is the difference between a processed signal and its reference. Use it to hear what processing changes. **Band solo** isolates a frequency region. **Sidechain listen** plays the signal that drives a detector. These are different questions, so they can sound quite different.

See **Shortcut reference** for gestures. Release a momentary hold to return to normal playback. In EQ, Comp, De-Ess and Limit, **Escape** clears band or delta solo; it closes a focused instance list first. In SW Attack, click a lit **S** again to end that band's solo. Solo also clears when Attack's window closes. Switch off EQ's global Delta and Comp's sidechain Listen with their own buttons.

Appearance, saved settings and updates

What's new in 1.3.0

SW Attack joins the free Suite. Shape hits and the sound between them in four bands, with Attack, Sustain, LINK BANDS, Solo and ten factory presets. A soft ceiling rounds high peaks; use Bypass for the untouched input. Attack adds zero samples of latency. The other seven plugins are unchanged from Suite 1.2.0.

Choose a comfortable view

The suite includes Aqua, Verdant, Violet, Amber and Neutral themes. EQ, Comp, De-Ess, Gate, Limit, Image and Attack also offer **Muted colors** for a softer palette.

EQ, Comp, Gate, Limit, Color, Image and Attack place the theme menu in the header. In De-Ess, open **Advanced** to find it. Theme and window preferences belong to the user, rather than to the sound of a session.

Use the **expand icon** to choose a window size. AU uses these size presets. VST3 also allows corner dragging. Color, Image and Attack resize freely in AU and VST3. A larger view helps with detailed edits.

The ? button enables or disables hover help. If a control is unfamiliar, turn help on and pause the pointer over it.

Compare settings and save your sound

Every plugin has **A / B** to switch between two sets of settings. Edits stay with the active side. **Copy** asks **Copy to B?** or **Copy to A?**; click again to replace the other side. A/B comparisons are temporary. Your DAW saves the active sound, not both comparison sides. Save your chosen sound as a DAW preset or session.

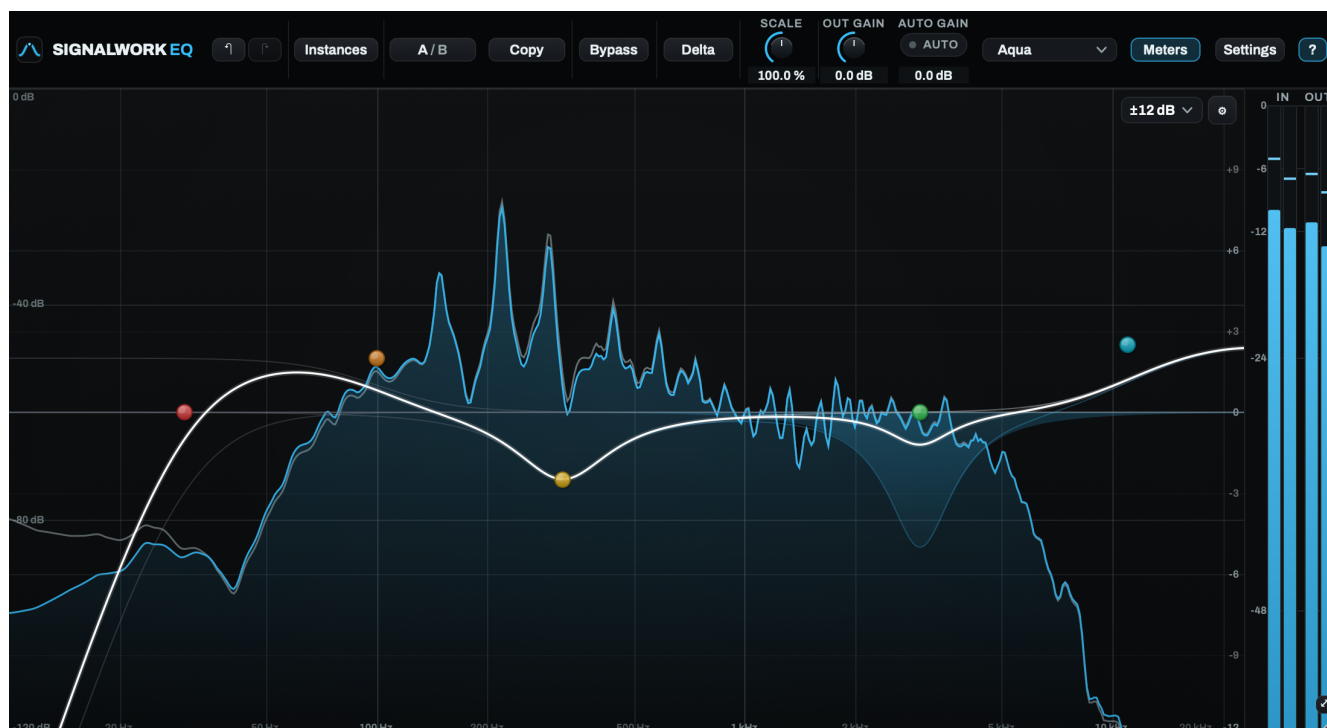
Find your version

Click the Signalwork logo to open **About**. It shows the installed plugin version and a **Downloads** link. Suite and individual plugin version numbers are different: an EQ version does not have to match the suite installer number.

The Downloads command opens the website in your normal browser, where you can find current installers and release notes.

Downloads and release notes

SW EQ: the working view



A spectrum and response curve share the plot. Band controls appear when you select or hover over a node. The values shown here are example settings.

Read the display

Frequency runs from low on the left to high on the right. A node marks a band's frequency and static gain where that filter type has gain. The combined response shows the effect of all active bands. The spectrum shows the signal being analyzed; it is not another EQ curve.

The dark glass panel beside a band and the lower dock expose its settings. The panel steps aside sooner when you move away. Controls change with filter type: a high-pass filter offers cutoff, Q and Slope, while a shelf offers frequency, gain and Shape.

Make a first edit

Click empty plot space to create a band, then drag its node. Move left or right for frequency and up or down for gain. Scroll over the node to adjust Q where applicable.

EQ supports up to **24 bands**, independent channel placement per band and dynamics on gain-capable filters. It uses a zero-latency, minimum-phase signal path.

EQ band types and controls

Type	What it changes	Controls beyond frequency
Bell	Boosts or cuts around a center frequency	Gain, Q, Slope, dynamics
Low Shelf / High Shelf	Changes the level below / above a transition	Gain, Shape, dynamics
Tilt	Tilts the balance around a pivot frequency	Gain, Shape, dynamics
Notch	Rejects a narrow frequency region	Q
Band Pass	Keeps a region and attenuates material outside it	Q, Slope
High Pass / Low Pass	Attenuates material below / above the cutoff	Q, Slope

Q, Shape and Slope

Q controls width or resonance, depending on the filter. Higher Q makes a bell or notch narrower. On a pass filter, it changes the response near the cutoff. **Shape** changes the transition of shelves and tilt filters.

Slope controls steepness. Available values depend on the filter type. A steeper curve is useful when separation matters, but it is not automatically a better choice for broad tone shaping.

The **proportional-Q control** on a bell lets its effective width change with gain. New bands use the current Classic behavior: width changes with the size of boosts and cuts. Turn it off for fixed Q. Older saved sessions may retain their earlier curve behavior to preserve the mix.

Choose where a band acts

Stereo processes both channels. **Left** or **Right** limits the band to that side. **Mid** acts on the shared center component; **Side** acts on the difference between channels. These placements are most useful on stereo material. Mid does not mean “the vocal,” and Side does not mean “reverb”; both describe channel relationships.

Work quickly in the EQ plot

Action	Gesture
Create a band	Click empty plot space.
Move a band	Drag its node. Hold Shift during the drag for finer movement.
Change width	Scroll over the node. Use Shift for fine adjustment.
Bypass a band	Double click its node, or use its on/off control.
Reset a band's gain	Cmd + click its node (Ctrl + click on Windows).
Duplicate	Option-drag a node on Mac; Alt-drag on Windows.
Select several bands	Drag a box from empty space, or Shift-click nodes.
Move a selected group	Drag one of its selected nodes.
Remove selection	Delete or Backspace. Escape clears the selection.
Invert a boost or cut	Press i on a selected gain-capable band, or use its invert control.
Select by number	Press 1 through 9 for an active band in that slot.
Move between bands	Press [or].
Nudge	Arrow keys change frequency or gain; Shift makes smaller steps.

Hear the edit as you move it

Right click and hold a node to hear its delta. You can drag the node during that hold, so the audition follows the edit. The headphone control latches the same listening mode without holding a mouse button.

Use **Shift + right click and hold** to hear the input frequency region instead. This remains useful when a bell's gain is at 0 dB and its delta is silent. Scrolling during this hold adjusts the band width. Release the button or press Escape to leave solo.

Delta includes the band's contribution within the running EQ. It is not simply the original audio passed through a narrow filter. With several overlapping bands, the difference can be less intuitive than an isolated band solo.

Make EQ respond to the signal

Static gain and dynamic range

Dynamic EQ changes a band's gain when the signal in its detection region rises above a threshold. It is useful when a resonance or harsh region needs attention only on some notes or syllables.

The main node sets **static gain**. **Range** sets the additional movement dynamics can apply. A negative range moves toward a cut; a positive range moves toward a boost. The node stays at its static setting while the response curve shows the changing result.

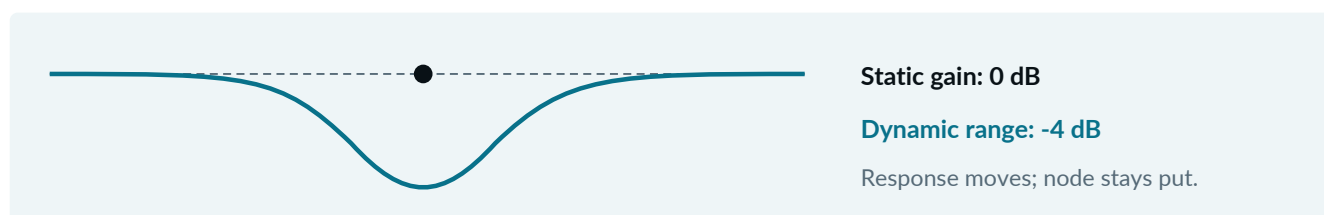


Illustration of a dynamic bell. The live cut depends on the detector level.

Dynamics are available on Bell, Low Shelf, High Shelf and Tilt.

Start with automatic timing

1. Select a gain-capable band and place it around the troublesome region.
2. Enable dynamics with its dynamic control, or drag the small range handle away from its resting position.
3. Set a modest negative Range and leave **Auto** on initially.
4. Play a representative passage. Compare the movement with what you hear in the full track.
5. Reduce the range if the track loses body or clarity. Return the range handle to rest to zero the range and switch dynamics off.

Take manual control when needed

Auto derives the threshold and timing from the signal. Turn it off to set **Threshold**, **Attack** and **Release** yourself. Editing Threshold takes over from Auto. Attack controls how quickly the band moves; Release controls its return.

The dimmed attack and release values under Auto are the stored manual settings, not a live display of the automatically calculated times.

Example

A vocal may need less low-mid energy only on a few close-mic words. Start with a bell at that region, static gain near 0 dB and a small negative dynamic range. This is a listening technique, not a factory preset or a recommended frequency for every voice.

EQ analyzer, level and comparisons

Choose what the analyzer shows

Open the analyzer settings from the header. **Pre**, **Post**, **Pre+Post** and **Delta** choose the signal to display. Combined, Left/Right and Mid/Side choose the channel view. These display choices do not change the band's processing placement.

Analyzer background: Dark / Lighter changes the analyzer backdrop. This preference is saved per user. The analyzer settings close 2 seconds after the pointer leaves, unless you are interacting with them.

Responsive, **Balanced** and **High-Res** trade visual responsiveness against frequency detail. Average, Peak and Both change the traces. Display range, smoothing and slope compensation change how the spectrum is drawn. **Freeze** holds the display while audio continues.

Spectrum slope compensation is visual. Choosing 3, 4.5 or 6 dB/oct here does not add a high-frequency boost to the audio. Similarly, the plot's gain scale is a view setting, while the header's **Scale** control changes the EQ itself.

Control the overall amount

Scale changes the amount of gain-based EQ across the curve. It is useful when the shape is right but the whole edit is too strong. It is not a wet/dry control and does not replace Bypass.

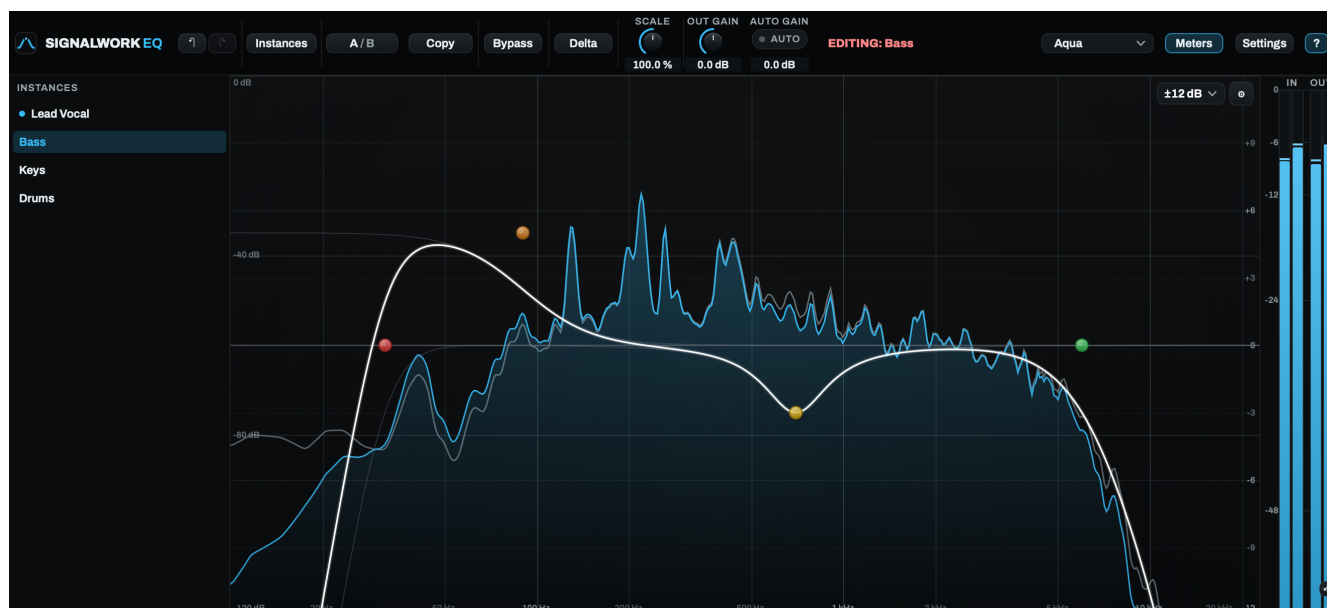
Out Gain trims the result. **Auto** beside it applies spectrum-weighted gain compensation to help compare the tone at a similar level. Compensation is approximate, depends on the signal and does not prevent clipping. Check the output meters and adjust Out Gain if needed.

Compare two settings

Click **A / B** to switch sides. The first switch starts the other side from your current settings; make an alternative there, then flip back to compare. To replace the other side, click **Copy**, then click again when the confirmation appears. The active side does not change.

The undo and redo buttons step through edits. **Delta** monitors the difference made by the whole EQ; switch it off for normal listening. A/B is temporary: save your chosen sound through the DAW before closing the session.

Edit other instances from one window



The instance list selects which EQ is being edited. The window can stay open while you move between tracks.

EQ, Comp, Limit, Image and Attack

Insert the same plugin on several tracks, then open **Instances** in one of its windows. Select a name in the list to show and edit that instance's settings. Watch the selected row and editing target before making a change.

This selects a different processor; it does not copy settings to every track or link every instance's controls. Each instance continues processing its own track. An EQ list contains EQs, a Comp list contains compressors and a Limit list contains limiters. Image and Attack each list their own instances.

Names and visibility

If the DAW supplies track names, they can appear automatically. Otherwise a numbered name is used. Double click a row, or right click and choose **Rename**, to give it a useful name. Do not rely on custom instance names as a substitute for DAW track names; persistence differs between plugins and hosts.

Discovery is local to the host process. A plugin running in a separate bridge or sandbox may not appear in the same list. If an instance is missing, check that it is the same plugin type and is loaded normally in the same DAW.

Before automating

Remote edits affect the selected track's plugin. Check that track's automation mode before touching a control, just as you would when its own window is open.

SW Comp: control the envelope



The blue and pale level histories show the signal over time. The red trace shows gain reduction. The main controls sit below the graph.

Read the graph

Compression reduces gain when the detector crosses Threshold. The horizontal threshold line can be dragged directly. The shaded knee region shows where compression eases in; the transfer curve describes the relationship between input and output levels.

Use the histories to see whether reduction follows the notes, holds between hits or continues too long. The input, gain-reduction and output meters provide a quicker check of the current levels.

A straightforward starting pass

Leave **Style** at Clean, **Mix** at 100% and Saturation at zero while setting the compression. Lower Threshold until the louder parts trigger useful reduction. Set Ratio for the amount of control, then adjust Attack and Release for the movement you want.

Match the processed level with Makeup before judging the result. A louder setting can seem better even when the envelope is less useful.

Comp controls and the two Auto modes

Control	What to listen for
Threshold	Lower settings make more of the signal trigger compression.
Ratio	Higher ratios apply firmer control above threshold. The top setting is infinite ratio.
Attack	Faster attack catches more of the leading edge; slower attack allows more through.
Release	Sets recovery when Release Auto is off. A slow recovery may hold the track down between notes.
Knee	A wider knee makes the transition into compression more gradual.
Makeup	Adjusts level after compression. It does not change what triggers the detector.
Mix	Blends the compressed and aligned dry signals for parallel compression.
Lookahead	Gives detection a head start by delaying the audio. Off adds no lookahead delay.

Release Auto

The Auto button below Release makes recovery program-dependent. The manual Release knob dims while this is active. Switch Auto off when you want a fixed manual release setting.

Makeup Auto

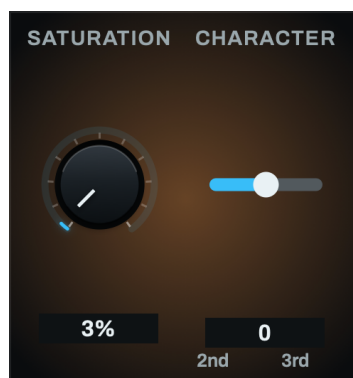
The Auto button below Makeup estimates compensation from the compression settings. It uses a reference-level calculation; it does not continuously measure the track's loudness. The manual Makeup setting is inactive while Auto is on.

Release Auto changes recovery. Makeup Auto changes output gain. You can use either, both or neither. If Auto Makeup does not give a fair bypass comparison on your track, turn it off and set Makeup manually.

Style

Clean, **Punch** and **Smooth** change the detector and envelope behavior. Punch responds more to peaks; Smooth favors slower, more averaged behavior. Your main settings remain active when you change Style. Compare styles at similar output levels rather than treating one as a quality setting.

Comp saturation and sidechain



Saturation adds coloration. Character moves between the 2nd- and 3rd-harmonic ends of the control.

Add color after the compression works

Raise **Saturation** for harmonic coloration. At zero, the color stage is bypassed. Its strength follows gain reduction: with no compression taking place, it adds no saturation even if the knob is raised. **Character** changes the balance between asymmetric and more symmetric shaping. The panel glow responds to the color activity.

HQ Off / 2x / 4x sets internal oversampling for Comp's gain and color processing. Higher settings use more CPU and can add latency. Set HQ before the final comparison; it is separate from Style and Saturation amount.

Open Advanced

Control	Purpose
Sidechain HP / LP	Restrict what the detector hears. These filters do not directly EQ the main audio.
Ext	Uses the DAW's external sidechain input. Route a source in the DAW as well as enabling Ext.
Listen	Monitors the sidechain after filtering. Switch it off to return to the processed track.
Range	Caps the amount of gain reduction.
Detector, Peak to RMS	Moves between peak-sensitive and average-level detection. At its default 70% setting, the selected Style supplies the detector blend.
Stereo Link	Higher values make the two channels share more gain reduction. Lower values allow more independent movement.

If Ext is enabled without a useful sidechain signal, Comp may stop reducing gain. Check routing first. Right click and hold in the editor for delta audition; this is different from Advanced > Listen.

SW De-Ess: find the unwanted sounds



The waveform highlights caught events. The strip below it selects the detection band; Character sits beside the main controls, with Detect, Band and Channels stacked on the right.

A first pass on a voice

1. Loop a passage with clear “s,” “sh” and “t” sounds as well as normal vowels.
2. Click **LISTEN** and adjust the detection band until the troublesome sounds are easy to hear.
3. Turn LISTEN off. Start with **Voice** detection and **Split** processing.
4. Lower **Threshold** until the unwanted sounds trigger reduction. Set **Range** for the maximum reduction you want.
5. Compare the result in context. Raise Threshold or reduce Range if the voice loses clarity or starts to lisp.

The Threshold ring shows detector level relative to the setting. In Voice mode, crossing that level is only part of the decision. The highlighted waveform and GR meter show whether reduction actually happened.

Lookahead defaults to 12 ms. De-Ess therefore adds latency at its default setting. Reducing Lookahead to 0 ms removes that delay, but can change how well the processor catches an onset.

De-Ess detection, processing and listen

Set the detection band

Drag the middle of the highlighted strip to move the band without changing its width. Drag an edge to change the low or high boundary. Scroll over the strip to change width around its center.

LISTEN latches a monitor of the detection band. **Right click and hold on the strip** auditions the delta instead. A band monitor includes everything in that region; delta reveals the change to the output.

If LISTEN is already on, a right-button hold temporarily selects delta. Releasing the hold returns to normal playback, not to the old LISTEN latch. Escape clears the audition state.

Voice and Full Band

Voice uses spectral information to distinguish sibilance from other bright content. **Full Band** triggers from the level in the selected detection band without that extra voice-specific decision. Despite its name, Full Band detection still uses your selected frequency region; it does not select full-band gain reduction.

If short consonants escape Voice mode, try Full Band before making large threshold changes. Very low thresholds make Voice mode progressively less selective.

Split and Wide

Split applies reduction to the selected frequency region. **Wide** reduces the whole signal when detection triggers. Wide can avoid an obvious tonal shift, but too much reduction can make whole syllables dip. Detect and Band are independent choices.

Stereo and M-S

Channels selects left/right or mid/side as the processing representation. Both use shared detection. In M-S, the same reduction is applied to Mid and Side.

De-Ess timing and advanced controls

Control	Purpose
Threshold	The level gate for detection. Lower values produce more triggering.
Range	The maximum allowed reduction. Start modestly and increase only if the remaining sibilance needs it.
Release	Sets the baseline recovery behavior. The envelope remains program-dependent.
Lookahead	Delays audio so detection can begin earlier. Range 0 to 15 ms; default 12 ms.
Character	The Consonant / Ess slider changes the detector's weighting toward softer consonants or sharper esses. It is visible at every window size, under its own CHARACTER caption.

Advanced

Attack sets how quickly reduction engages. **Mix** blends the de-essed and aligned dry signals. **Output** trims the result. The theme menu, including Muted colors, is also here.

Stereo Link: this version uses shared detection and gain reduction at every setting. Leave the control at its default.

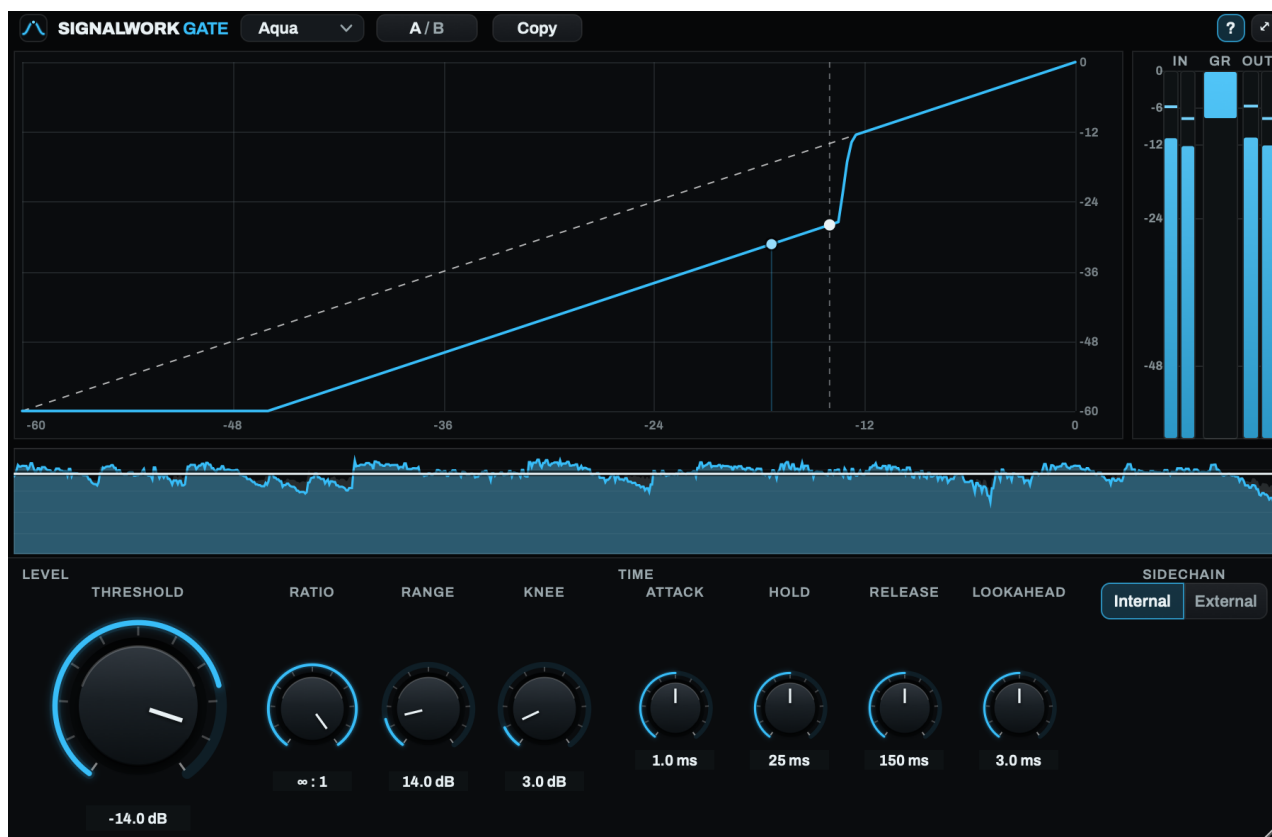
If the result is not right

Too dull or lispy: reduce Range, raise Threshold or narrow the detection band. Check that you are not still listening to the band or delta.

Esses are missed: confirm the band contains them with LISTEN. Try a lower Threshold or Full Band detection. The Voice detector can favor selectivity over catching every short event.

Whole words dip: try Split instead of Wide, or use less Range. **Recovery sounds jumpy:** adjust Release, and try keeping some Lookahead. Change Lookahead while stopped, since changing delay during playback can cause a brief discontinuity.

SW Gate: reduce the gaps



The transfer curve shows input versus output level. The lower history strip helps compare the signal with the threshold. SC Source selects the detector input.

Gate or expander

SW Gate reduces material below Threshold. A lower Ratio gives gentle downward expansion. A high Ratio gives a firmer gate. **Range** decides how much attenuation is allowed when it closes.

For natural cleanup, reducing the gaps can be more useful than making them silent. A modest range preserves room tone and decays while making noise or spill less distracting.

Set it from the signal

Play a passage containing both wanted notes and gaps. Set Threshold so the wanted sounds open the gate, then adjust Ratio and Range for the amount of cleanup. Use Attack to preserve the front of the sound and Hold and Release to keep its tail intact.

Gate controls and practical adjustments

Control	Purpose
Threshold	The level the detector must reach for the gate to open.
Ratio	The strength of expansion below threshold. Higher values close more firmly.
Range	The most attenuation the closed gate can apply.
Knee	Makes the transition around threshold more gradual.
Attack	How quickly the gate opens.
Hold	How long it stays open after the level falls below threshold.
Release	How quickly it closes after Hold ends.
Lookahead	Adds a short delay so the gate can begin opening before an onset reaches the output.
SC Source	Internal follows this track; External follows a source routed from the DAW.

If the gate chatters or cuts tails

Increase Hold so brief dips do not start a close/open cycle. Increase Release for a gentler fade after the sound. Lower Threshold if quieter wanted notes are being lost. Reduce Range if the gaps feel unnaturally empty.

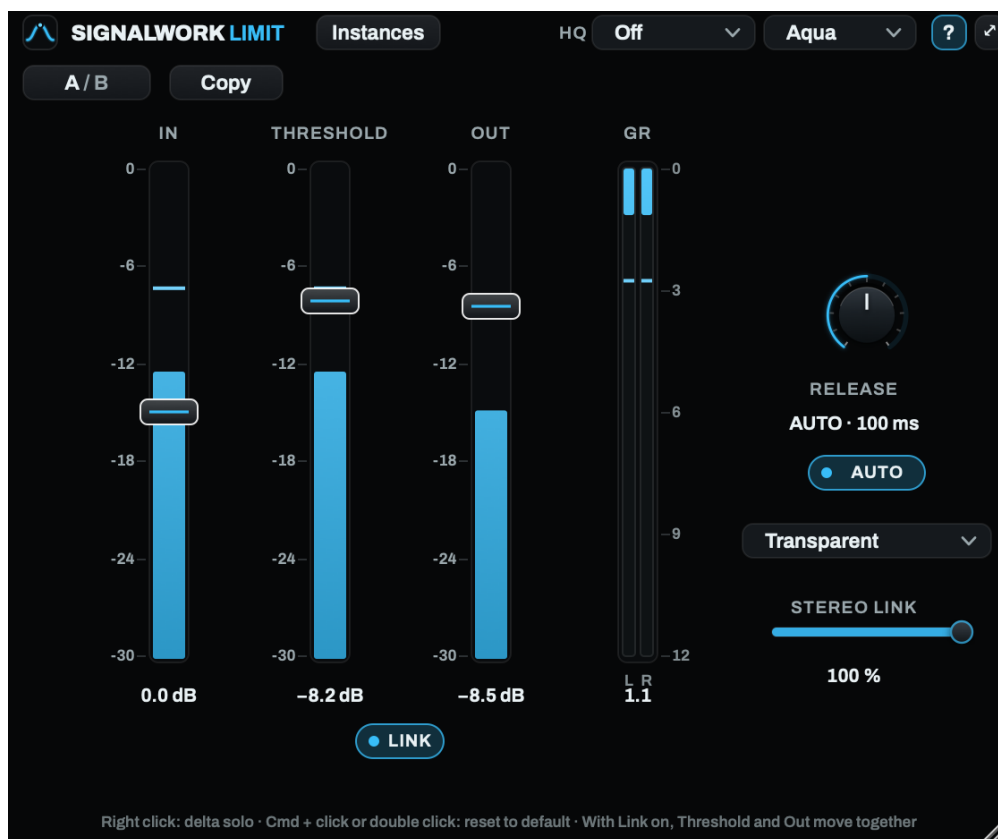
If the beginning of a hit is missing, try a faster Attack or some Lookahead. Lookahead adds latency; 0 ms removes that delay.

Use an external trigger

Route the trigger track into Gate's sidechain in your DAW, then select **External**. The gate still processes the track on which it is inserted; the sidechain only controls opening and closing.

To shape what opens the gate, filter the trigger in the DAW before routing it to the sidechain. If an external input is unavailable, Gate can fall back to the internal detector. Check that it follows the intended trigger after selecting External.

SW Limit: catch track peaks



IN, THRESH and OUT are adjustable faders. GR shows reduction. LINK couples THRESH and OUT; ST LINK controls stereo behavior.

Use it for occasional peaks

SW Limit is a track peak limiter. It can control a few excessive hits without making a compressor handle all of them. It is not a true-peak mastering limiter and does not guarantee an inter-sample peak ceiling.

Start with Transparent Style and Auto release. Leave **LINK** on and lower THRESH and OUT together until occasional peaks show gain reduction. Listen for flattened attacks or roughness, then reduce the amount if needed.

The numbers beneath the faders show their settings. The illuminated levels inside the columns are signal meters. In the IN column, the fader's gain range and the meter's signal-level scale are different; the gain readout is the value you are setting.

Limit faders: two ways to work

IN, THRESH and OUT

IN adjusts the level entering the limiter, from -12 to +12 dB. **THRESH** sets where limiting begins. **OUT** sets the output ceiling. Threshold and ceiling each range from -30 to 0 dB; OUT defaults to -0.3 dB.

The limiter also applies gain according to the difference between OUT and THRESH. Below limiting, that difference determines the level change. Lowering Threshold with a fixed ceiling can therefore make the track louder, not simply catch more peaks.

LINK on: retain the offset

LINK moves THRESH and OUT together, keeping their offset until a control reaches its range limit. For example, moving from THRESH 0 dB / OUT -0.3 dB to THRESH -6 dB / OUT -6.3 dB keeps the same -0.3 dB offset while bringing the limiting threshold down.



Both settings keep $OUT - THRESH = -0.3$ dB. Values are an example, not a preset.

This is a useful way to catch peaks without adding the corresponding makeup gain. **Cmd + click (Ctrl + click on Windows) to reset a fader.** Limit's faders have no text-entry field, so double click also resets them. Only that fader resets, even when LINK is on. Check both values after a reset.

LINK off: hold the ceiling

Turn LINK off when you want to set a ceiling independently, then lower THRESH to increase limiting and level. Compare carefully at matched loudness. More output level is not evidence of a better transient shape.

ST LINK is a different control

ST LINK, hidden on mono instances, governs how the stereo channels share gain reduction. At 100%, they share it fully, which helps maintain stereo position. At 0%, the channels work independently. This control has nothing to do with coupling the two faders.

Limit release, style and HQ

Release and Auto

Release controls how quickly gain returns after a peak. A very short setting may roughen low notes; a long one can hold following notes down.

With **AUTO** on, recovery responds to the program around the Release knob's setting. The readout shows **AUTO** and the base time. Unlike Comp's Release Auto, Limit's Auto leaves the Release knob meaningful.

Styles

Style	Starting point
Transparent	General track peak control. Start here when you want the least obvious change.
Punch	A shorter lookahead and a different envelope character. Compare the leading edge of drums and other transients.
Smooth	More lookahead and slower recovery behavior. Check sustained notes and dense passages.

Style changes internal timing and knee behavior rather than loading an unrelated preset. Limit always has a lookahead delay; even HQ Off is not zero latency.

HQ and monitoring

HQ Off / 2x / 4x selects the internal rate-conversion setting. Higher settings use more CPU and can change latency. Select Style and HQ before final playback or export.

Right click and hold in the editor to audition the delta. Gain changes contribute to that difference, so it need not sound like only the loudest removed peaks. Release the button or press Escape to return to normal output.

SW Color: add character



SW Color's central Drive control and reactive glow. Example settings, not factory defaults.

Choose **Preamp**, **Tube** or **Tape** for an original saturation character. Drive is designed to be heard when pushed and can raise the level. Color is separate from the optional saturation inside SW Comp.

A first pass

1. Choose a style and raise Drive until the character suits the track.
2. Adjust Character and Tone, then blend with Mix if needed.
3. Try Dynamics for peak/body shaping. Set Output for the track, or enable Auto Gain in Utilities for a comparison with less loudness bias.

Start with the level in mind

Drive Compensation and Auto Gain are off in a new instance. Louder can sound better at first; compare at a similar level before deciding.

Color styles and main controls

Three original styles

Style	Character
Preamp	Density and edge. A direct starting point for a more present sound.
Tube	Asymmetric saturation, warmth and bloom; stronger harmonic character as Drive rises.
Tape	Magnetic memory, rounded weight and a softer upper range. The response changes with signal level.

These styles are original designs, not replicas of a named hardware unit.

Shape and blend

Control	What it does
Drive, 0-100%	How hard the signal pushes the saturation stage. More Drive can increase level as well as character.
Character	Changes voicing and response: Open-Rounded in Preamp, Clear-Rich in Tube, and Firm-Soft in Tape. Compare it at several Drive settings.
Tone, Dark-Bright	Tilts the tonal balance of the processed signal.
Mix, 0-100%	Blends latency-aligned dry and processed audio. The cuts and Tone affect the processed path.
Output, -18 to +18 dB	Sets final level after optional Auto Gain. Use it for your mix balance.

The sixth main rotary control, Dynamics, has its own On/Off switch and is explained on the next page.

Color Dynamics and cuts

Soften or Preserve

Turn **Dynamics** left toward **Soften** to bring body forward and soften peaks relative to it. This can make drums or guitar feel denser. Turn right toward **Preserve** to emphasize attack. Center is neutral.

The **On/Off switch** lets you compare without losing the amount you chose. Dynamics responds to the signal; it is not an absolute peak ceiling or a replacement for a limiter. Recheck level as you shape the envelope.

Try Soften when a track feels spiky but its sustain needs support. Try Preserve when saturation has softened an attack you want to keep. Make these decisions in the mix, not from the glow alone.

Low Cut and High Cut

Control	Position and range
Low Cut	20-350 Hz, before saturation in the processed path. Reduce lows before they drive the model.
High Cut	3-20 kHz, after saturation in the processed path. Trim the resulting high-frequency content.

Each cut has its own enable button and starts off. Their positions on the main page make them easy to compare while adjusting Drive. Mix retains the clean path, so a partly dry blend will retain some unfiltered signal too.

Hear the whole change

Drive, Dynamics and filtering interact. Compare with Dynamics off, then with the cuts off, to hear what each is contributing.

Color gain matching

Two different tools

Drive Compensation uses a fixed reference calibration to offset some of the expected level rise from Drive, Character and style. It does not measure your music's changing loudness.

Auto Gain compares an input reference with the processed mix and adapts gradually. It helps compare processing with less loudness bias. Its correction is bounded to -12 to +12 dB, and perceived loudness can still differ on different material.

Both controls are in **Utilities**. Both default off, allowing Drive's natural level rise. Saved instances retain their existing switch settings. Turning both on is possible, but start with one to understand its effect.

Input and Output

Utilities also contains **Input**, with -18 to +18 dB of trim before processing. Output remains the final level choice after optional Auto Gain. Gain matching is not a peak limiter; watch your DAW's meters.

A useful comparison

1. Dial in Drive and Character with a passage that represents the track.
2. Enable Auto Gain, let it settle, and compare bypass at a similar listening level.
3. Decide whether you want the compensation while mixing. Use Output for the level that serves the song.

Fast changes, silence and strongly changing material can make an immediate comparison misleading. Give the estimator time to respond and use your ears.

Color upsampling and interface

Where is the oversampling setting?

Color handles it automatically. Saturation runs at a higher internal sample rate and returns to the session rate. Automatic internal upsampling reduces unwanted digital artifacts, with no quality setting to second-guess. Playback and export use the same processing.

Session rate	Internal factor	Reported delay
32-80 kHz	8x	6 host samples
Above 80 through 160 kHz	4x	6 host samples
Above 160 through 192 kHz	2x	4 host samples

The host can compensate for this short delay. It cannot be switched off independently. CPU use depends on the host, machine and session; there is no separate lower-quality playback mode.

Read the glow, then listen

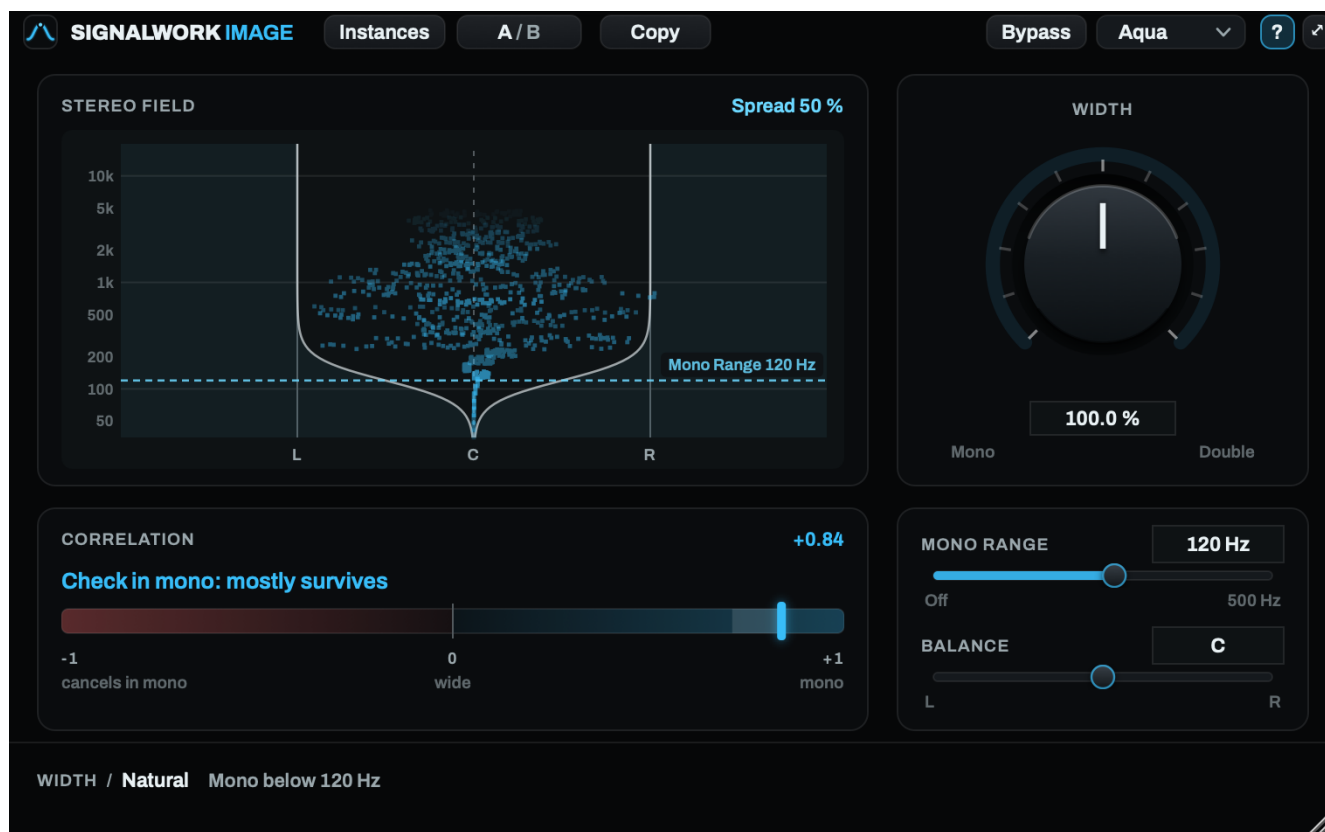
The central glow and Drive ring respond to measured signal activity. They are visual feedback, not a waveform, gain-reduction reading or distortion meter. Quiet and loud tracks can both animate. **Animation** is a single switch in **Utilities**. Switch it off for a still display.

Make comparisons comfortably

Resize Color freely, choose an accent theme, and use **?** to turn hover help on or off. Cmd + click (Ctrl + click on Windows) resets a control; double click an editable number for exact entry.

Use **A / B** to compare, **Copy** twice to replace the other side, and undo/redo while exploring. Save the DAW session to preserve the working sound. Bypass subtly dims the interface. Color does not offer the multi-instance editor or delta audition used by some other suite plugins.

SW Image: shape the stereo field



SW Image shows the output stereo field by frequency, with correlation below and Width, Mono Range and Balance on the right. Default controls are shown with real stereo audio.

Width and low-end control

Width changes the Side level from 0% to 200%. At 0% the output is mono; 100% leaves the Side level unchanged; 200% doubles it. The default is 100%.

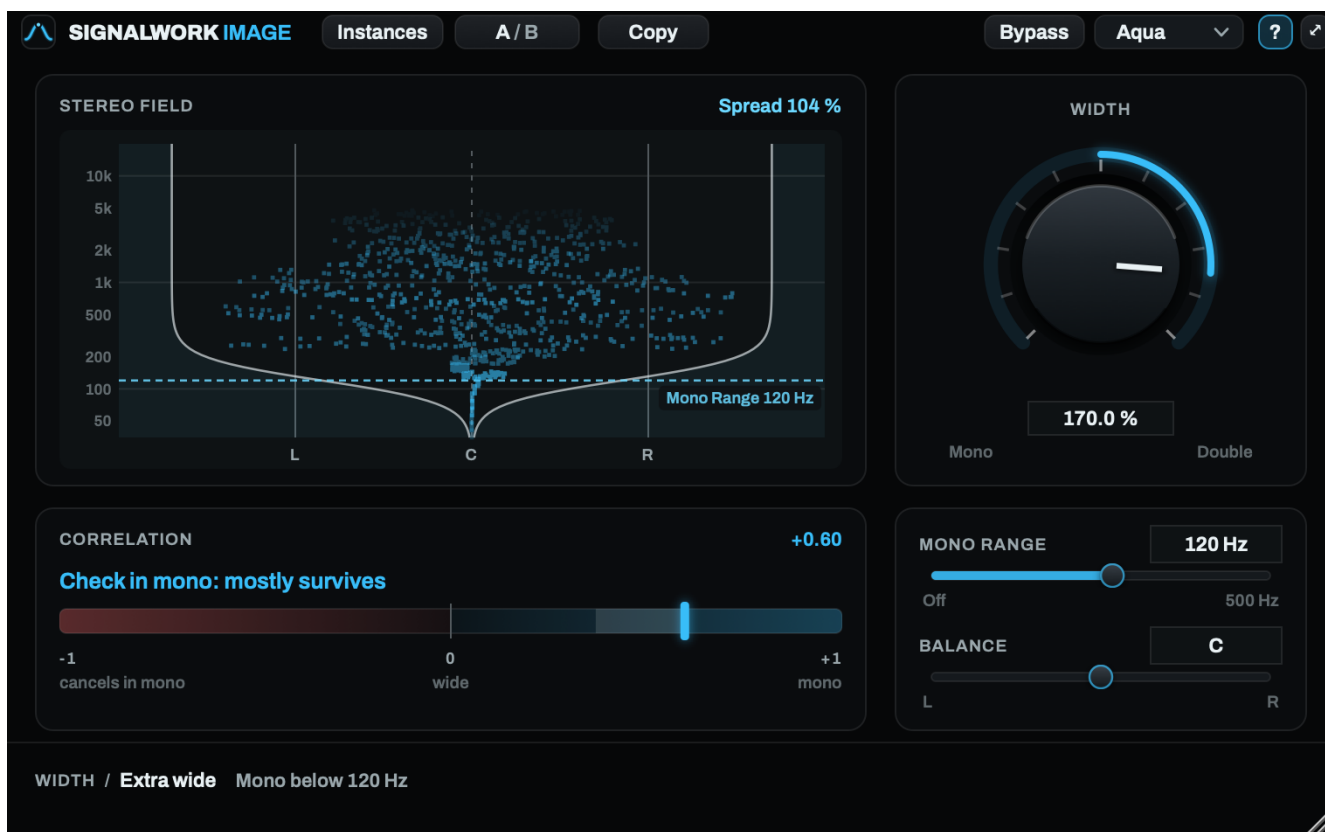
Mono Range reduces low-frequency Side content at 24 dB per octave. Its default is 120 Hz. Move fully left to **Off** to leave the Side signal unfiltered, or choose 21 to 500 Hz. This is a gradual filter, not a sharp boundary. The Mid signal is untouched by Width and Mono Range.

Balance attenuates one stereo channel, from 100 L through C to 100 R. With Balance centered, Width and Mono Range preserve the mono sum. With Mono Range Off, Width 100% and Balance C, audio passes through untouched.

Leave headroom

Widening can increase output level. There is no output ceiling: a hot Side signal can exceed 0 dBFS.

Read the field and correlation



A wider setting spreads the field. The white guides show the width setting at each frequency; the dashed line marks Mono Range.

Frequency and position

Low frequencies are at the bottom, high frequencies at the top. The center line is mono. The **L** and **R** lines mean one speaker only; dots beyond them indicate width beyond the speakers.

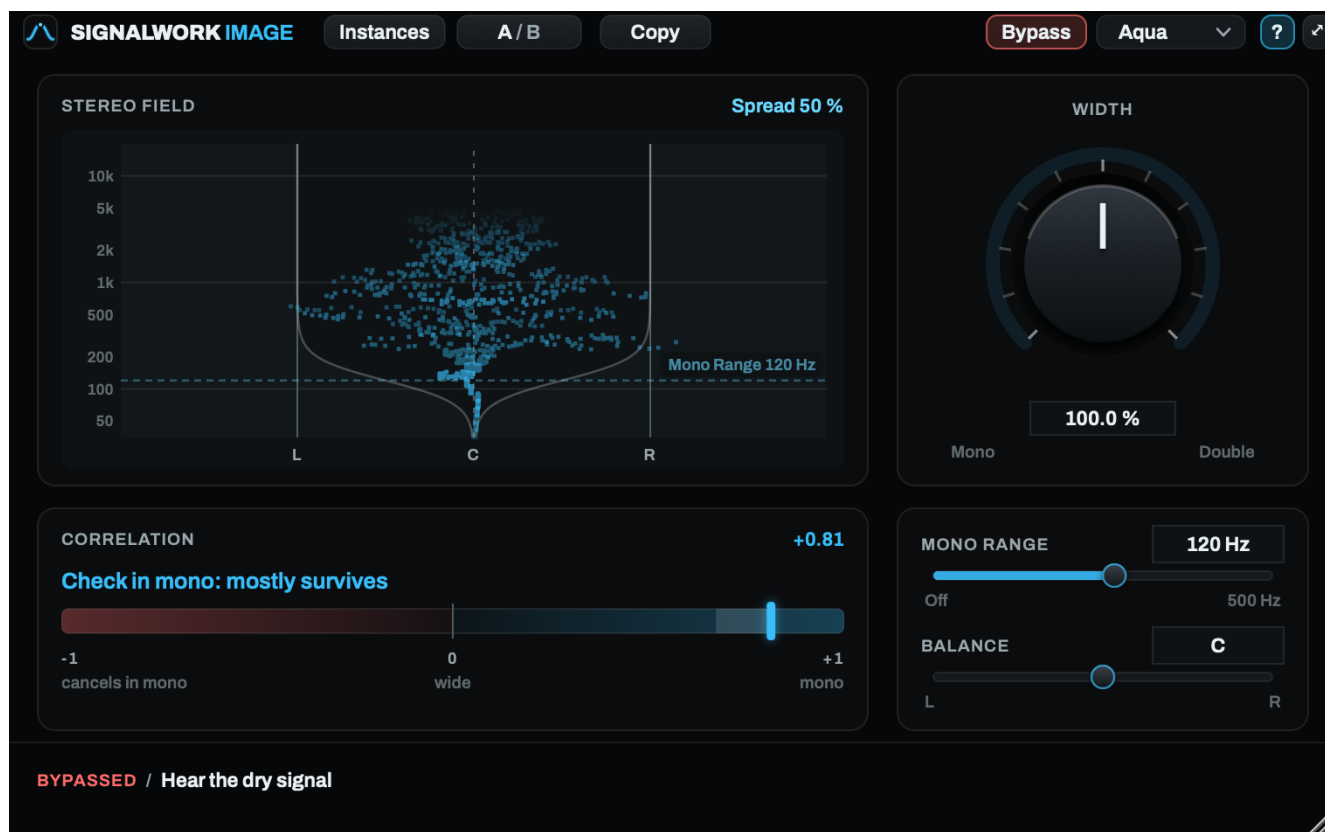
The white guides fan out with Width and draw toward the center below Mono Range. At 100% the guides meet the speaker lines; at 200% they reach the plot edges. The header reads **Spread N %**.

Check in mono

Correlation runs from -1 to +1. +1 means identical left and right, 0 means unrelated signals, and negative values indicate partial cancellation in mono.

Correlation	Status
0.5 and above	Check in mono: mostly survives
0 up to 0.5	Check in mono: some width lost
Below 0	Check in mono: cancellation
Mono track	Mono track: already mono

Image bypass, mono and editing



Bypass dims the guides and shows **BYPASSED / Hear the dry signal**. The meters continue to show what you hear.

Compare with the dry signal

Bypass is the same parameter as your DAW's plugin bypass. It uses a 10 ms crossfade. Settings remain editable while bypassed. SW Image adds zero samples of latency.

On a mono track, the stereo controls dim. Their saved values are kept for use in stereo. There is no stereo information to widen.

Shared controls

Instances selects another SW Image in the session for editing in this window. Check the **EDITING** badge to see which instance you are changing.

Use **A / B** to compare two settings. **Copy** asks for a second click to confirm. Choose Verdant, Aqua, Violet, Amber or Neutral, with optional **Muted colors**. These choices change appearance only.

? turns hover tooltips on or off. Choose Small, Medium (default) or Large, or drag the corner. Click the logo for About.

Cmd + click (Ctrl + click on Windows) resets a control. Double click its value to type. Enter **off**, **0**, a negative number or a value at or below **20 Hz** in Mono Range to turn it off.

SW Attack: shape the hits



SW Attack splits the sound into four bands. Each card shows level and applied gain, with Attack, Sustain and Sensitivity underneath.

Hits and the sound between them

Attack makes hits punchier above 0%, or softer below 0%. **Sustain** makes the sound between hits longer above 0%, or tighter below 0%. Work on Low, Low Mid, High Mid and High independently, or use **LINK BANDS** to move matching controls together.

Sensitivity sets how strongly Attack and Sustain respond in each band. It starts at 50%. Each band's caption describes the current direction: Punchier or Softer, Longer or Tighter, or No change.

Read the movement

The shaded area shows each band's level over the last four seconds. The line shows applied gain around 0 dB, from +18 dB to -26 dB, with the latest gain in the readout. A line above zero means boost; below zero means cut.

Attack adds zero samples of latency and works on mono and stereo tracks. On stereo tracks, the detector follows the louder side and shapes both channels together.

Attack bands and linked controls

Place the splits

Drag the three pins on the frequency rail. Cmd-click (Ctrl-click on Windows) resets a pin. Double click a pin or its value to type. Neighboring splits stay at least 1.4 times apart.

Split	Range	Default
Low	40 to 400 Hz	150 Hz
Mid	200 to 2,500 Hz	800 Hz
High	1,200 to 14,000 Hz	5 kHz

At the defaults, Low is below 150 Hz, Low Mid is 150 to 800 Hz, High Mid is 800 Hz to 5 kHz, and High is above 5 kHz. The bands recombine at the same level at flat settings, but the splits change phase around their frequencies.

Shape one band or all four

Attack and Sustain run from **-100% to +100%**, starting at 0%. Sensitivity runs from **0% to 100%**, starting at 50%.

LINK BANDS starts on. Moving Attack, Sustain or Sensitivity on one band moves that control on the other three by the same amount, keeping their differences until a band reaches its control limit. Cmd-click / Ctrl-click resets that control on all four. Turn LINK BANDS off to adjust one band alone.

The LINK BANDS choice is saved with your project. DAW automation still moves only the band written to its automation lane.

Band power and Solo

ON switches shaping for that band. Off leaves the band audible. **S** solos a band; click more S buttons to hear several together. Click a lit S again to turn it off. Other bands show **muted by solo**. Solo is a temporary listening aid: it is never saved and clears when the window closes.

Attack Mix, ceiling and Bypass



The CEILING light shows when loud peaks reach the soft ceiling. It is activity feedback, not a true-peak meter.

The soft ceiling is always on

SW Attack can raise a band by up to 18 dB on a hit. Its output passes through a soft ceiling that keeps peaks below full scale. It leaves levels up to about **-2.5 dBFS** untouched, then rounds peaks gently toward just below 0 dBFS.

Material already peaking above about -2.5 dBFS is rounded slightly even at flat settings. This is not a true-peak guarantee.

Mix is not Bypass

Mix blends the shaped sound with the unshaped bands, from 0% to 100%, starting at 100%. The splits and ceiling remain in the path even at 0% Mix or with every band off.

Use **Bypass** to hear the input untouched. It follows your DAW's plugin bypass and uses a 10 ms crossfade. Settings remain editable. The displays dim and the footer reads **BYPASSED / Hear the dry signal**.

Attack factory presets

Ten starting points

Open **Presets** beside A/B, or use its previous and next buttons. Choose a starting point, then adjust it for the track.

Preset	Starting point
Flat	Start from zero.
Kick Punch	Thump and click on a kick.
Snare Crack	A sharper snare hit.
Drum Bus Punch	All-around punch on a drum mix.
Tighten Room	Dry up a roomy kit.
More Room	Bring up the ambience.
Soften Hits	Tame spiky percussion.
Bass Definition	Clearer bass notes.
Acoustic Pick	A softer pick attack on guitar.
Gentle Glue	Subtle shaping, half wet.

Loading a preset sets every band's shaping controls, the three splits and Mix in one step. **Bypass**, **LINK BANDS** and **Solo stay as they are**. The preset name gains **(edited)** after a change.

These presets appear in Attack's own menu, not your DAW's program list. Save your own settings with your DAW's preset system.

Attack editing and appearance



Instances selects another SW Attack in the session. Check the EDITING badge before changing controls.

Work across tracks

Open **Instances** and choose the SW Attack you want to edit from this window. Each instance continues processing its own track. As with other Suite plugins, discovery depends on instances being available in the same host process.

Use **A / B** and **Copy** to compare settings. Save the working sound with your DAW session or a host preset.

Make the view comfortable

Choose Verdant, Aqua, Violet, Amber or Neutral, with optional **Muted colors**. The four band colors stay Attack's own. ? turns hover tooltips on or off. Click the logo for About.

Choose Small (764 x 446), Medium (980 x 572, the default), Large (1176 x 686), or drag the corner. Cmd-click / Ctrl-click resets controls; double click a value for typed entry.

Also in SW Rack

Attack is included in SW Rack 1.2.0. Its dock card controls all four bands through Attack and Sustain. For Rack's group gestures and chain listening behavior, see the SW Rack user guide.

Build a useful chain in your DAW



Example insert order. Choose only the stages the track needs.

Each box represents a plugin insert in your DAW. Use this order as a starting point and choose the tools that suit the track.

A voice or vocal

Use Gate gently if the gaps need cleanup. EQ can remove unwanted buildup before it reaches the compressor. Comp controls the envelope. Color can add harmonic character; recheck the level. De-Ess after Comp can catch consonants made more prominent by compression or added brightness. Limit can catch the remaining occasional peak.

If sibilance is driving the compressor too hard, try De-Ess before Comp instead. If a tonal EQ boost is the cause, adjust that boost or place the de-esser after it. Order changes what later detectors receive.

A drum or percussion track

Use Gate or gentle expansion to reduce spill, then EQ and Comp to shape tone and movement. Compare attack and release against the space between hits. Color can add density or preserve attack. Add Limit if specific peaks still need control. De-Ess can also help with harsh high-frequency events.

Two sidechain examples

Reduce low-frequency pumping in Comp: open Advanced, raise the sidechain HP and monitor with Listen. Switch Listen off before judging the compressed track. This changes detection, not the track's bass EQ.

Open Gate from another track: send a trigger to its sidechain, select External and verify that the gate follows the trigger. Shape the trigger in the DAW if needed.

When moving plugins, recheck output levels and thresholds. A detector that worked before an EQ or gain change may need adjustment afterward.

Latency, HQ and live monitoring

Plugin	What adds delay	Lowest-delay setup
EQ	No processing latency	Always zero latency.
Comp	Lookahead and HQ rate conversion	Lookahead Off and HQ Off.
De-Ess	Lookahead; default is 12 ms	Lookahead 0 ms.
Gate	Lookahead	Lookahead 0 ms.
Color	Automatic internal upsampling	6 host samples through 160 kHz; 4 above 160 kHz. No quality switch.
Image	No added latency	Always zero latency.
Attack	No added latency	Always zero latency.
Limit	Style-dependent lookahead and HQ	HQ Off reduces the extra rate-conversion delay, but lookahead remains.

Playback and recording are different

A DAW can usually compensate for reported plugin latency during playback by aligning tracks. Compensation does not remove the physical delay a performer hears while monitoring through those plugins.

For recording, start with low-latency settings or leave delay-producing processing for mixing. The audio interface buffer and the rest of the session also affect the total monitoring delay.

Set delay-related controls while stopped

Changing Lookahead, HQ or a latency-changing Style can make the host update its compensation. A brief discontinuity is possible. Set these before a critical playback or render rather than sweeping them as an effect.

Comp and Limit have selectable HQ. Color handles upsampling automatically and uses the same quality for playback and export.

Bypass does not always remove delay

DAWs handle bypass and delay compensation differently. If monitoring still feels late, check the host's latency display and the rest of the chain rather than assuming one bypass button has removed every delay.

If a plugin does not appear

Mac

Confirm that your DAW supports AU or VST3 and that you installed the format it scans. Quit and reopen the DAW after installation; use its plugin manager to rescan or revalidate if necessary.

If you installed an early Mac package, update it. Builds before Suite 1.0.5 had installer-permission and macOS compatibility problems. The current installer supports macOS 11 and later.

Missing on a mono track after updating? The suite supports mono in all eight plugins, but the DAW may still have an older scan cached. Quit and reopen it, or rescan in its plugin manager. A cached scan can retain older channel capabilities even with the correct files installed. Check the installed version in About as well.

Windows

If an older plugin reports a missing runtime library, replace its complete .vst3 folder with the current Suite download and rescan. Suite 1.3.0 includes the required runtime code inside each plugin.

Check that the ZIP was extracted and that the complete .vst3 folders are in the shared VST3 location. Do not place only their inner DLLs there. Confirm that your DAW is 64-bit and has scanned that location.

If a plugin is missing after an update, particularly on a mono track, quit and reopen the DAW or rescan its plugins to refresh cached information. If you have multiple copies in different scan folders, the DAW may load an older one. Check the version in About and remove the unwanted duplicate from the scan path while the DAW is closed.

Common locations

Mac AU: /Library/Audio/Plug-Ins/Components

Mac VST3: /Library/Audio/Plug-Ins/VST3

Windows VST3: C:\Program Files\Common Files\VST3

A restart of the DAW is often enough after a successful install. Do not change system security settings or delete unrelated plugin folders to solve a scan problem.

If the controls or sound seem wrong

Symptom	Check first
Audio sounds thin, partial or unusually quiet	Check for a lit solo, Delta or Listen control. In SW Attack, click a lit S again to end that band's solo. In EQ, Comp, De-Ess and Limit, Escape clears band or delta solo. Switch off other listening modes with their own controls.
A control will not change	Check Auto modes, band type and the selected instance. Some controls are inactive when an automatic mode owns that setting.
A plugin is missing on a mono track after updating	The DAW may have cached an older scan. Quit and reopen it, or rescan plugins in its plugin manager.
Comp stops compressing with Ext on	Verify the external sidechain route and signal level. Turn Ext off to return to internal detection.
Gate seems to use the wrong trigger	Verify that the DAW has provided an external input. Gate can fall back to Internal when it is unavailable.
De-Ess Stereo Link makes no audible change	The control is inactive in this release; detection and reduction remain shared.
The EQ graph moves but the node stays put	Dynamic gain changes the live curve. The node marks the static setting.
One EQ audition is silent at 0 dB	Delta may be zero when that band changes nothing. Use Shift + right-hold for band solo.
A keyboard shortcut does nothing	Click inside the editor. The DAW may intercept the key; use the equivalent on-screen control.
Other instances are missing	Check plugin type, process isolation and whether the instances are still loaded.
A smaller editor is cramped	Choose a larger preset size or drag a supported resize corner. Color, Image and Attack resize freely in AU and VST3.

Check the chain as well as the plugin

Unexpected gain reduction can come from processing earlier in the chain. Unexpected level can come from Makeup, Out Gain, Mix, Auto gain or Limit's threshold/ceiling relationship. Disable one stage at a time and compare at a similar listening level.

Terminology

Term	Meaning in this guide
Attack (timing)	How quickly a dynamics processor responds after its detector calls for a change.
Attack (SW Attack)	How much the transient shaper emphasizes or softens hits in a band.
AU / VST3	Plugin formats loaded by a DAW. AU is Mac-only; VST3 is available on Mac and Windows.
Ceiling	In Limit, the intended maximum output setting. In SW Attack, an always-on soft ceiling that rounds peaks and keeps them below full scale. Neither is a true-peak guarantee.
dB / dBFS	Decibels express a level difference. dBFS expresses digital signal level relative to full scale.
Delta	The difference between processed audio and its reference.
Detector	The part of a processor that decides when and how much to act.
Dry / wet	Audio before / after the processing being blended or compared.
Gain reduction, GR	How much a dynamics processor is turning the signal down.
Hold	The period a gate stays open after its input drops below threshold.
Instance	One loaded copy of a plugin in a session.
Knee	The transition into compression or expansion around threshold.
Latency / lookahead	Processing delay / a delay that lets detection get ahead of the audio.
Mid / Side	The sum-like center and difference components of a stereo signal.
Minimum phase	A filter design in which phase response follows the amplitude response.
Oversampling, HQ	Processing selected stages at a higher internal rate, then converting back. This can cost CPU and add latency.
Peak / RMS	An instantaneous-level measure / an averaged energy-related measure.
Q	A measure of filter width or resonance. Higher values often mean a narrower region.
Range	A limit on dynamic gain movement or attenuation, depending on the plugin.
Release	How quickly gain returns after compression, or a gate closes after Hold.
Sidechain	The signal used for detection. It may be the track itself or an external trigger.
Threshold	The detector level around which a dynamics processor begins acting.

Shortcut reference

Where	Action	Mac / Windows gesture
Controls listed on page 5	Restore default	Cmd + click (Ctrl + click on Windows)
Editable numbers	Enter exact value	Double click (EQ, including Gain Scale and Out Gain; Comp; De-Ess; Gate; Color; Image; Attack)
EQ, Comp, De-Ess, Limit	Clear band or delta solo	Escape
Attack, band card	Solo on / off	Click S; click a lit S again to turn it off
Attack, split rail	Enter exact split value	Double click a pin or its value
EQ, empty plot	Create band	Click
EQ, node	Move frequency / gain	Drag; Shift during drag for fine movement
EQ, node	Adjust Q	Scroll; Shift for fine adjustment
EQ, node	Bypass band	Double click
EQ, node	Reset gain to 0 dB	Cmd + click (Ctrl + click on Windows)
EQ, node	Duplicate	Option-drag / Alt-drag
EQ, plot	Group selection	Drag a box from empty space; Shift-click nodes
EQ, selection	Delete	Delete or Backspace
EQ, selected band	Invert gain	i
EQ, selected band	Nudge frequency / gain	Arrow keys; Shift for fine steps
EQ	Previous / next band	[/]
EQ	Select a numbered slot	1 through 9, if that slot is active
EQ, node	Momentary delta	Right click and hold; drag to move while auditioning
EQ, node	Momentary band solo	Shift + right click and hold
Comp / Limit, editor	Momentary delta	Right click and hold
De-Ess, detection band	Momentary delta	Right click and hold
Limit, fader	Reset selected fader	Cmd + click (Ctrl + click on Windows), or double click; LINK does not carry the reset
Instance list	Select / rename	Click / double click, or right click > Rename

Limit's ST LINK appears on stereo instances only. Keyboard shortcuts depend on host focus. In SW Attack, Escape only closes a focused Instances panel. Solo clears when its window closes.

Versions, help and feedback

Suite 1.3.0

Adds **SW Attack 1.0.0**. **SW Image remains 1.0.0**. The six versions below are also unchanged from Suite 1.2.0.

Version map for the unchanged plugins

Suite	SW EQ	SW Comp	SW De-Ess	SW Gate	SW Limit	SW Color
1.3.0 Mac + Windows	2.10.0	1.2.0	1.2.0	1.1.0	1.1.0	1.1.0

Suite numbers identify the download package. Each plugin also has its own version. Click the logo in a plugin to see its About menu.

Ask for help

Email signalworkaudio@gmail.com with the plugin and version, your operating system, DAW and version, plugin format and whether the track is mono or stereo. Briefly describe what you did, what you expected and what happened instead.

A clear screenshot or a short set of steps helps more than a long guess at the cause. If a problem depends on an external sidechain, include how it is routed. If it involves latency, include Lookahead, HQ and your audio buffer setting.

Downloads and release notes

The site carries current Mac and Windows downloads and a short changelog. The plugins' About > Downloads command leads back to the same place. An optional email signup is available there for release updates.

[Download the suite](#)

[Read the changelog](#)

[Contact support](#)

Feedback and feature requests are welcome. The standalone Suite is free to use, with donations appreciated.

Support development: buymeacoffee.com/signalworkaudio

Suite 1.3.0 • User Guide