

USER MANUAL

Rev PLATE-140

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Special Thanks

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Product version: 1.0

Thank you for purchasing Arturia's Rev Plate-140!

This manual covers the features and operation of the Rev Plate-140.

Be sure to register your software as soon as possible! When you purchased Rev Plate-140 you were sent a serial number and an unlock code by e-mail. These are required during the online registration process.

Special Messages

Specifications Subject to Change:

The information contained in this manual is believed to be correct at the time of printing. However, Arturia reserves the right to change or modify any of the specifications or features without notice or obligation.

IMPORTANT:

The software, when used in combination with an amplifier, headphones or speakers, may be able to produce sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high level or at a level that is uncomfortable.

If you encounter any hearing loss or ringing in the ears, you should consult an audiologist.

Introduction

Congratulations on your purchase of Arturia's Rev Plate-140

Since the late 1990s, Arturia has received acclaim from players and reviewers alike for designing state-of-the-art software emulations of the venerable analog synthesizers from the 1960s to the 1980s. From the Modular V, back in 2004, to Origin, a modular system that was introduced in 2010, to the Matrix 12 V (2015), the Synclavier V (2016), the Buchla Easel V and the DX7 V (2018), and most recently the Synthi V, the CZ V, and the Mellotron V. Last but not least, we also have to mention Pigments, our first original software synthesizer, featuring multiple synth engines and a creative-inviting GUI.

Arturia's passion for synthesizers and sonic purity has given demanding musicians the best software instruments for professional audio production.

Arturia also has a growing expertise in the audio field, and in 2017 launched the [AudioFuse](#), a pro studio quality audio interface that features two proprietary DiscretePRO® microphone preamplifiers and a set of top-notch AD/DA converters. This line was recently expanded with the launch of the [AudioFuse Studio](#) and the [AudioFuse 8Pre](#). Arturia has also been busy making effect plug-ins, launching in 2018 the first Arturia effects bundle: 3 PreAmps You'll Actually Use, which included the [1973-Pre](#), the [TridA-Pre](#), and the [V76-Pre](#).

Other bundles followed, dedicated to compressors and delays. With the launching of a new effects bundle, this time dedicated to reverbs, Arturia consolidates its position as a leader in audio effect plug-ins.

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1. WELCOME

1.1. What is a reverb?

We all know the phenomenon that is reverberation and have experienced it, even if not consciously. Reverberation is the sum of all sound reflections that happen in a room or space when a sound is produced. That's what gives us the perception of the space, and also "imprints" the sound signature of that space in the perceived sound.

That's an inescapable phenomena, and we will experience it even if we don't want to. Although most of the time it is a good thing to have, and contributes to giving life and dimension to the sound, that's not the case when we want to record something.

Usually, studios have controlled acoustics in their recording rooms, still allowing some reflections but not enough to have a significant influence on the audio and its original spectrum. Great efforts are taken to treat the room acoustics to ensure this.

Some ambience is usually added afterward, though. That's where artificial reverb units come in handy. Today, we have lots of devices with sophisticated techniques and algorithms to reproduce the acoustics of any room and space we want. However, it wasn't always like that. In the past, engineers had to turn to the mechanical properties of springs and large steel plates to create some artificial ambience for the sound. That "ambience" didn't aim to reproduce any kind of natural room or space sound signature; it was there just to add liveliness and dimension to the sound.

So instead of reproducing any kind of natural acoustic reverberation, they created their own "sound signature reverberation." These sounded great to the ears of musicians and listeners, so much so that even today, when the accurate emulation of acoustic spaces is possible, we still want those artificial sound signatures in some cases.



Rev Plate-140 Main Reverb Controls

1.2. What is a Plate Reverb?

Historically, there have been two kinds of mechanical reverberation units: Plate and Spring Reverbs.

Plate reverbs are among the most used reverb types in the music industry. The German company EMT was the first (and still the most important) plate reverb manufacturer. The EMT 140 Reverberation Unit was their first product. It sounded smoother and more natural than the spring reverb, and at the same time didn't demand a dedicated space, like the echo chamber.

As is implied by the name, plates are metal sheets (usually of relatively large dimensions) that are hanging in cases, suspended in a way that allows the plate to vibrate well.

The plate is excited by a signal it gets from a transducer, and then vibrates according to that signal. The vibrations are captured elsewhere in the plate by two contact microphones, creating a stereo reverberation effect.

The reverberation we get from a plate is not the same as what an acoustic environment provides, although it sounds closer to natural reverberation than a spring reverb. But it does add density and ambience to the sound; and that, along with the impracticality of having a physical "echo chamber", made plate reverbs the kings of the studio until the advent of digital reverbs.

There are some other interesting qualities to plate reverbs though. Overall, we can classify the plate reverb sound as "dense" and "shiny".

1.3. Where have plate reverbs been used?

Plate reverbs provided a simpler method for creating reverberation effects. After their appearance, plates reigned in the studios through the end of the seventies. Even after digital reverbs started to replace these units as the favorite reverb devices, they included among their algorithms a plate simulation. This says enough about how the sound of these reverbs imposed itself.

Still, the reverberation we get from a plate is not exactly "natural". The metal sheet is suspended, and flexural vibrations are induced on the plate by the transducer. The dispersive propagation of these vibrations creates a dense reverberation effect with a kind of "shiny" metallic quality.

There are some other interesting qualities to plate reverbs. Due to the rectangular shape of the plate, and since the vibration waves propagate in a circular manner, they don't reach the edges of the plate at the same time. But when they do that, they are bounced (reflected) back. As the reverb tails fade out, the echo density increases. This stage is reached very quickly, and then there will only be a very dense sound.

Although plate and spring reverbs are now considered "old technology", they are still in use today. Plate reverbs are fairly easy to use, and have a characteristic and very personalized sound that grants them their own place among the studio tools.

Plate reverbs are still very popular in pop music, especially to add density to vocals, without getting attached to any kind of space in particular. Drums, especially powerful rock drums, may greatly benefit from a good plate reverb.

Synth parts, as well as guitar parts, may also benefit greatly from the added density of plate reverbs. Bear in mind, though, that many synth sounds already have reverb added to the sound.

Finally, plate reverbs could be great in combination with an algorithmic reverb, contributing additional density to the sound.



Rev Plate-140 showing all the controls available

2. ACTIVATION AND FIRST START

The Arturia Rev Plate-140 plug-in works on computers equipped with:

Windows 7 or later and macOS 10.10 or later.

You can use the Rev Plate-140 plug-in as an Audio Unit, AAX, VST2 or VST3 plug-in (64-bit only).



2.1. Activate the Arturia Rev Plate-140 license

Once the software has been installed, the next step should be to activate your license, so that you can use it without limitations.

This is a simple process that involves a different software program: the Arturia Software Center.

2.1.1. The Arturia Software Center (ASC)

If you have not already installed the ASC, go to this web page:

<https://www.arturia.com/support/downloads&manuals>

Look for the Arturia Software Center at the top of the page, and then download the version of the installer that you need for your system (macOS or Windows).

Follow the installation instructions and then:

- Launch the Arturia Software Center (ASC)
- Log into your Arturia account
- Scroll down to the My Products section of the ASC
- Click the Activate button

That's all there is to it!

2.2. Working with plug-ins

Rev Plate-140 is ready to be used in all major digital audio workstations (DAWs), including Live, Logic, Cubase, Pro Tools and others. Unlike what happens with hardware, you can load as many instances of Rev Plate-140 as you find useful. Rev Plate-140 has two other big advantages over hardware:

- You can automate numerous parameters using your DAW's automation system;
- Your settings and current plug-in state will become recorded in your project, and you can pick up exactly where you left off the next time you open it.



The Main Rev Plate-140 controls

3. REV PLATE-140 OVERVIEW

3.1. Arturia's Rev Plate-140 plug-in

The Rev Plate-140 wasn't meant to be an exact replica of a specific plate reverb. Although this plug-in is inspired by a classic and very famous plate reverb, it may be considered our own personal take of that classic (with some added features, of course).



Arturia Rev Plate-140 Main and Advanced control panels

Nevertheless, we strove to keep the simplicity of the original plate reverbs. Our aim is always to keep things as simple as possible, allowing the user to have fun using the tools we provide.

As usual with the effect plug-ins produced by Arturia, the Graphical User Interface (GUI) has two panels, the Main Panel and the Advanced Panel.

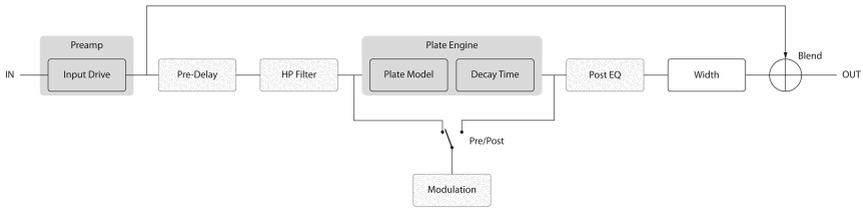
The Main Panel has the controls for the "traditional" plate reverb action, as well as a couple of extras, and also allows you to choose between different plate models.

But we also included several more substantial features. These appear in a separate "Advanced" panel that opens below the main panel. Here you will find things like a Pre-Delay, an HP Filter, a Modulation section, and a Post Equalizer (with High and Low Shelf bands). None of these features were available on the original hardware but we have included them here as we feel they are very useful for modern music makers.

We will take a detailed look at all of these things in the [Control Panel chapter \[p.11\]](#). Now, it's time to check how it sounds. Let's go!

3.2. Understanding Rev Plate-14O Signal Flow

The Rev Plate-14O has some extra features, not usually found in a plate reverb, that can enrich the processor and give the user an extra dose of versatility. The signal flow reflects that:



As the signal enters the plug-in, it is sent through the tube preamp saturation circuit, and then split into two audio signals:

1. The "dry" path, which is sent without any further processing to a mixer just before the reverb output;
2. The "reverberated" signal path.

The reverberated signal is then sent through the Pre Delay and the HP Filter. These are two of the extra modules that can be found in the Advanced Control Panel.

The signal can then be sent through the Modulation (chorus) module, if it is set to Pre. This routing will only occur if Modulation is On.

After this stage, the signal is finally routed through the Plate Reverb Engine. This is the "heart" of the processor, and there the audio will be processed by the selected plate model, while the reverb tail duration will be controlled by the Decay Time.

Next, if the Modulation module is On and set to Post, the audio signal will be sent through this module, where chorus will be applied. Again, this routing will only occur if Modulation is On.

Next stage for the reverb signal is the EQ module, where some EQ can be applied.

If the reverb signal is in stereo, it will then be routed through the Width control, which acts like a "monoizer" for the reverb. This stage only applies to stereo tracks.

Last stage is the mixing of the "reverberated" signal with the "dry" signal, which will be controlled by the Blend knob.

This is the complete signal flow of the Rev Plate-14O. It may seem a bit overwhelming, but spend some time with it and we're sure you'll gain a deeper understanding of how the processor works.

3.3. Getting hands-on with Rev Plate-140

3.3.1. Reverb Basics

To get an idea of Rev Plate-140's capabilities, we suggest you try the following:

- Load a stereo clip into an audio track in your DAW (drum or vocal tracks are ideal for this; the drier, the better);
- Load an instance of Rev Plate-140 as an insert in that track. Open the Rev Plate-140 window;
- Ensure the Default preset is loaded. This will mean that all settings are positioned in their initial values;
- Begin playback. The clip will already have some reverb added. You can change the amount of reverb added to the sound by simply turning the Blend knob left or right. This is a Dry/Wet control. By default this control is positioned at the center (0.500), which means it will mix 50% reverberated signal with 50% dry signal. Turning the knob fully to the right will get you 100% Wet sound, while 100% to the Left will get you 100% Dry sound;
- Now let's try some heavier processing, just to check the main features of the Rev Plate-140. First of all, raise the Drive control knob. You'll notice some saturation being added to the sound. This saturation is emulated after classic tube preamps. As the saturation gain is automatically compensated, you will not perceive a level increase;
- While the audio plays, try changing the plate model. There are three models available, each with its own character. The original modeled reverb is the default selection (Classic EMT);
- You also have a control for Decay Time. The longer the decay, the longer the reverb tail will last. Default values vary according to the chosen model, but you can change them to better suit your taste. Try shortening or extending the decay time by pressing the "-" and "+" buttons below the display. You'll notice that the reverb tail becomes shorter or longer.
- Width is a control that's only present when the plug-in is instantiated in Stereo tracks (or Mono-to-Stereo, as in Pro Tools). It only affects the reverb signal; it doesn't touch the Dry signal. By default it is at the maximum value too, which means it preserves the stereo image of the original sound. Try rotating this control to the left, and observe its effect on the stereo image. You will notice that the image "shrinks" until it becomes almost mono. As this only affects the reverb signal, it will be more noticeable if you have the Mix control at 100% Wet. This way, you can have a stereo signal with a "monoized" reverb tail. This is best tested with headphones.



Rev Plate-140 used in a drum track

3.3.2. Advanced methods of using the plug-in

Now that you have a feeling for the Rev Plate-140 basics, let's go a little deeper:

- Click the double downward facing arrows to open the "Advanced" panel;
- Now, let's try the Pre-Delay control. By default, the control is positioned in the 0.00 ms position (all way to the left). This control delays the wet signal, allowing you to change the perception of distance (closeness) to the source. Raising it a little will add depth, dimension and lushness to the reverb;
- The next section is the HP Filter. As the name implies, this will cut low frequencies from the signal before it reaches the reverb section. Low frequencies, with reverb added, tend to mask the resulting signal too much. They also don't benefit very much from reverb. So it's a good idea to cut some of these, and that's where the HP Filter comes in handy;
- After the HP Filter comes the Modulation section. This is a subtle chorus unit that contributes some extra depth to the reverb sound. Again, it is good to try it to hear the results. Guitars or synth pads are great candidates to use this chorus effect. You can choose to add chorus before or after the signal enters the reverb chain, by changing the position of the Pre/Post control;
- When you are done, try the Post Equalizer. This is a two-band EQ, with two shelf bands. Shelf bands boost or cut frequencies after the EQ point (below it for the Low Shelf, above it for the High Shelf). The boost/cut amount is controlled by the Gain control, while the Freq control adjusts the EQ point. The roll-off is very gentle. The two shelves cover the entire spectrum, crossing each other in the mid frequencies, which allows some extra flexibility (the Low Shelf goes from 20 Hz to 2 kHz, while the High Shelf starts at 200 Hz and goes up to 20 kHz). Thanks to this versatility, the EQ gives you some extra audio sculpting capabilities. Try some extreme settings, also with the two bands crossed, to explore the possibilities.

4. REV PLATE-140 CONTROL PANEL

The Rev Plate-140 plug-in can be used in Mono or Stereo channels.

The Mono configuration is automatically loaded when we use the plug-in with mono tracks. When inserted in stereo tracks, the Stereo configuration is automatically loaded as well. The Stereo configuration will also be loaded when the plug-in is instantiated as Mono-to-Stereo, as in Pro Tools.



Not all DAWs are able to work with mono tracks, in which case you will not be able to use the mono configuration.

4.1. Channel Configuration (Mono/Stereo)

The difference between the two configurations consists in the presence of a Width control in the Stereo version, which is absent in the Mono version.

Width controls the wideness of the stereo field. When inserted in mono channels, the plug-in doesn't feature this parameter, since we will not have any kind of stereo image to start with.



Rev Plate-140 inserted in a mono track. Notice the absence of the Width control (which would appear above the Blend control)

4.2. Main Control Panel

The Rev Plate-140 Graphical User Interface offers very few controls, since plate reverbs are very simple units with just a few controls too. The plate reverb controls are located in the Main Control Panel, which is the one that opens by default when we launch the plug-in.

In addition to these Arturia has included several advanced features, some that were unimaginable when the hardware versions were originally launched. These new features are mainly located in a second panel, the Advanced Mode Control Panel, that opens when we click the double arrow button (the Advanced Mode button) in the Upper Toolbar.

As is the case with the previous effects bundles, as well as with all current Arturia plug-ins, this GUI also has an Upper Toolbar and a Lower Toolbar. The Lower Toolbar is very important for the use of the Arturia plug-ins, as it allows the Undo and Redo functions, lists the editing history, allows you to put the plug-in in Bypass (which doubles the Switch control in the Main Control Panel), and measures CPU consumption.

Of course, the Upper Toolbar is very important as well, since it is where we access the main menus, perform important tasks like loading and saving presets and banks of presets, and where we can select a preset and see the name of the current preset in use. The toolbars and their features are covered in detail in the [User Interface chapter \[p.18\]](#).

We will now have a look at all the controls available, explaining what they do, what are their ranges, and how to interpret the numbers.



Rev Plate-140 Main Control Panel

Notice that each time we click a control (knob or button), or simply hover the mouse over it, the Lower Toolbar displays the parameter name at the lower left. Also, a small pop-up box appears at the right side of the control displaying the current parameter value. This changes every time we move that control, updating the parameter value in real time. These values aren't always of the same type.

Now, let's take a look at each control in Main Control Panel.

4.2.1. Power (Switch)

This switch, when turned Off, puts the plug-in in bypass mode. By default it is turned On, which means the plug-in is active.



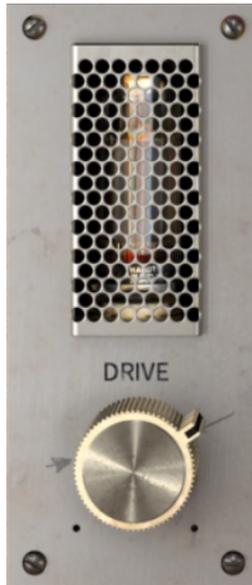
The Power Switch

It does exactly the same thing as the Bypass button in the Lower Toolbar. Notice that in both cases, the GUI changes color when the plug-in is bypassed (becoming darker), and the word "Bypassed" appears briefly.

4.2.2. Drive

The Drive parameter adds tube-like saturation to the sound. It acts like a preamp on the input signal, affecting both the dry path and the reverb path.

This control is inspired by the old Telefunken preamps. As the saturation increases the volume gain is compensated, so that the perceived sound level remains the same.



Rev Plate-140 Drive

i Drive control acts as a saturation unit. If you don't want to add saturation, you will not need to raise the Drive gain. You will still get reverb.

4.2.3. Model

This control allows you to select one of three plate "models." The first one is Punchy, and gives you a stronger low-mid response. The second is Classic EMT, which models the response of the popular EMT 140 reverb when used with the default Post EQ state. The third one is Modern and, as the name implies, provides a more "modern" response, with a stronger spectrum presence in the high frequency region.

4.2.4. Decay

This control allows you to select shorter or longer decay times for the reverb tails, this way controlling the reverb duration. The indicator above has eight positions. The control varies between "Min" and "Max", with intermediate positions from 1 to 6. Decay times differ according to the chosen model. Min decay can be as short as 400 milliseconds for the "modern" plate and 850 milliseconds for the two other models, while the Max decay can go up to 5 seconds.



Rev Plate-140 Model Selector and Decay Time controls

By default, the selected position is around 2, but varies according to the chosen model (the Modern plate model changes the default Decay Time value to around 1.5).

The physical plate reverbs have some control over their reverberation time (RT): The EMT 140 has an additional porous plate close to the main metal plate that reduces the RT as it moves closer. In fact, moving the porous plate closer dissipates energy from the main plate through acoustic radiation force (reactive acoustic energy that is not dissipative is absorbed by the porous plate).

Nevertheless, Arturia included an extra degree of versatility with this control. You should try it extensively, to find the best decay time for the ambience effect you want to achieve.

4.2.5. Blend

A technique often used with reverb is combining the reverberated signal with the dry signal. The basic concept is having a way to preserve the original audio, while also processing it through reverb. Usually, this was achieved by using a send from the mixer to an auxiliary channel and inserting the reverb processor in that channel. The processed sound would then be routed back to the main mix. So, we had the dry signal in the original mix channel, and the reverberated signal in the return of the auxiliary channel.

We can achieve this directly with the Blend parameter, an add-on introduced by Arturia. With it, we don't need to do complex routing in the mix, since we can balance the Dry/Wet signal directly.

The Blend knob is set by default to the Center (value is 0.500), which means half-Dry/half-Wet. We can turn it all the way to the left (Dry signal only), all the way to the right (fully Wet, reverberated signal) or anything in between. Values are displayed in numbers between 0.00 and 1.00, where 0.00 is fully Dry and 1.00 is fully Wet.

The Blend knob is set by default to the Center (value is 0.500), which means half-Dry/half-Wet. We can turn it all the way to the left (Dry signal only), all the way to the right (fully Wet, reverberated signal) or anything in between. Remember that, no matter what, both signals will always pass through and be processed by the preamp. Values are displayed in numbers between 0.00 and 1.00, where 0.00 is fully Dry and 1.00 is fully Wet.



Rev Plate-140 Blend and Width controls

4.2.6. Width (Stereo Width)

Width is a control that didn't exist in the original unit. It controls the wideness of the stereo field. At halfway (centered position) the reverb stereo image is already more centered than the original (Dry) sound. Fully to the right, the stereo field is like the original signal, while fully to the left, the stereo image becomes "monoized". This control only acts on the wet (reverberated) signal, leaving the dry signal untouched.

By default, this control is positioned fully to the right, which preserves the stereo image of the original. Value range goes from 0.00 (fully left, labeled Mono) to 1.00 (fully right, labeled Stereo).

 The Width control is only present in stereo channels, or when the plug-in is instantiated as Mono-to-Stereo. When the plug-in is instantiated in mono channels, this control will not be present.

4.3. Advanced Mode Control Panel

The Advanced Mode Control Panel is accessed by clicking the Advanced Mode (double arrow) button in the Upper Toolbar. These are very important additions that bring a lot of extra power and flexibility to the reverb.



Rev Plate-140 Advanced Mode Control Panel

4.3.1. Pre-Delay

Pre-Delay, as the name implies, adds an amount of delay to the sound before the audio enters the reverb circuit (after the preamp stage). This works as a way to simulate a closer or greater distance from the sound source, adding depth, lushness and dimension to the reverberated sound. The delay times vary from 0.00 ms (no delay) to 250 ms.

By default, the Pre-Delay is set to 0.00 ms (Off position).

4.3.2. HP Filter

A high-pass filter cuts off the lower frequencies (below the cutoff point). This helps prevent the reverberated sound from becoming too "blurry" (since they have more energy, low frequencies tend to mask the rest of the spectrum, much more when they are being reverberated).

This filter enables you to cut out some of the lower spectrum frequencies (from 20 Hz to 700 Hz). It has a slope of -12 dB per octave, and acts before the audio reaches the preamp (drive) stage.

4.3.3. Modulation

The Modulation section may be placed before or after the reverb stage. This is a subtle chorus unit, with a variable chorus amount, meant to add a little extra depth to the reverberated sound. Chorus amount defaults to 0.500 and varies from 0.00 to 1.00

Modulation can be turned On or Off by clicking the Active switch.

4.3.4. Post Equalizer

An equalizer is a bank of filters that allows you to sculpt the signal by modifying the gain in some frequency bands.

The EQ included in this plug-in has two shelf bands; one for low frequencies, and the other for high frequencies. Shelf bands work by boosting or cutting (attenuating) the frequencies beyond the EQ point (above for the High Shelf, below for the Low Shelf). This section enables us to define the EQ frequency point for each band and specify the amount of gain/attenuation.



The Rev Plate-140 Equalizer when active

The Low Frequency Shelf band has a fixed slope of -12dB/Octave, a selectable continuous frequency ranging from 20 Hz to 2 kHz, and a gain/attenuation control ranging from -24 dB to +24 dB. By default, the Gain control is centered at 0 dB (neutral position), and the frequency control knob is positioned at the far left (20 Hz).

The High Frequency Shelf band also has a fixed slope of -12dB/Octave, a selectable continuous frequency ranging from 200 Hz to 20 kHz, and a gain/attenuation control ranging from -24 dB to +24 dB. By default, the Gain control is centered at 0 dB (neutral position), and the frequency control knob is positioned at the far right (20 kHz).

The entire EQ section can be turned On or Off by clicking the switch in the middle of the main controls. When turned On, the LED above the switch will be lit. By default, it is Off.

5. USER INTERFACE

The Rev Plate-14O User Interface has a Main Control Panel, an Advanced Mode Control Panel and toolbars in the top and bottom of the window.

It is still a very simple User Interface. That will always be the main focus of every Arturia product: to unleash your creativity while remaining easy to use.

We already looked at the control panels. Now, it's time to look at the toolbars.

5.1. The Upper Toolbar

The plug-in GUI (Graphical User Interface) has the usual Arturia toolbar that runs across the top edge, with the Arturia logo / plug-in name on the left (the colored part), followed by the Library button and the Preset name, with arrows to navigate through the different presets stored in the library.

After this, we have the button that gives access to the Advanced Mode control panel (a double arrow).

A dot is added next to this double arrow button whenever the Advanced Mode is active (i.e., when there are parameters set to non-default values) if that panel is not visible.



The Upper Toolbar

This upper toolbar, which is common to all current Arturia plug-ins, gives access to many important functions.

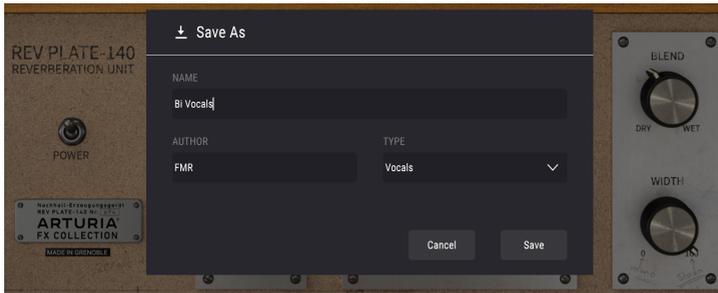
These can be found by clicking on the Arturia Rev Plate-14O button at the top left-hand corner of the plug-in window. Since these options are also common to all current Arturia plug-ins, they may be already familiar to you:

5.1.1. Save Preset

This option will overwrite the active preset with any changes you have made, so if you want to keep the source preset also, use the Save As option instead. See the next section for information about this.

5.1.2. Save Preset As...

If you select this option, you are presented with a window where you can enter information about the preset. In addition to naming it, you can enter the Author name, and select a Type. You can even create your own Type by entering custom names in the Type field. This information can be read by the preset browser and is useful when searching for the preset later.



5.1.3. Import...

This command lets you import a preset file, which can be either a single preset or an entire bank of presets. Both types are stored in **.platex** format.

After selecting this option the default path to these files will appear in the window, but you can navigate to whichever folder you are using to store presets.

5.1.4. Export Menu

You can export presets in two ways: as a single preset, and as a bank.

- **Export Preset:** Exporting a single preset is handy when you want to share a preset with someone else. The default path to these files will appear in the "save" window, but you can create a folder at another location if you like. The saved preset can be reloaded with the import preset menu option.
- **Export Bank:** This option can be used to export an entire bank of presets from the plug-in, which is useful for backing up or sharing presets.

5.1.5. Resize Window options

The Rev Plate-140 window can be resized from 50% to 200% of its original size without any visual artifacts. On a smaller screen such as a laptop, you might want to reduce the interface size so it doesn't dominate the display. On a larger screen or a second monitor, you can increase the size to get a better view of the controls. The controls work the same at any zoom level, but they can be harder to see at the smaller magnification values, or when using high resolution monitors (like HD monitors or higher). The higher the resolution, the bigger the size that should be used.

 You can also Zoom In or Zoom Out by using the key combinations "Ctrl/Cmd" and numeric "+" (for Zoom In) or "Ctrl/Cmd" and numeric "-" (for Zoom Out).

5.1.6. Help

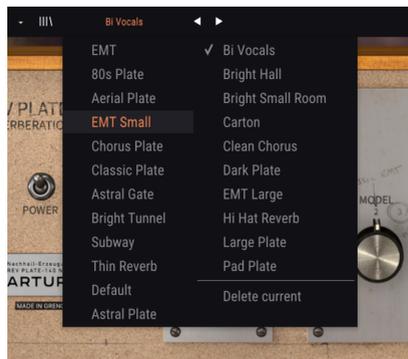
The Help section in this menu allows direct access to the User Manual (the document you are reading), as well as to the FAQ (Frequently Asked Questions).

5.1.7. Preset Selection

The [Preset browser \[p.22\]](#) can be opened by clicking the library symbol on the toolbar. The filter, name field and left / right arrows in the toolbar all assist with preset selection.

Selecting a preset is performed by clicking the preset name field in the Upper Toolbar. That action will open a list with all the presets available. The currently selected preset is marked with a ✓. Then simply place the mouse over the name of the preset you want to select (the preset name will be highlighted), and click it.

Alternatively, you may use the Preset Forward and Backward arrows (the arrows at the right of the preset name field) to navigate through all the presets.



5.2. Advanced Mode (Double Arrow) Button

This button opens the Advanced Mode control panel. This is where the controls are located for the extra features Arturia added to expand the possibilities found on the original units.

When the Advanced Mode panel is opened, the Bi arrows point up. When the panel is closed, the arrows point down.

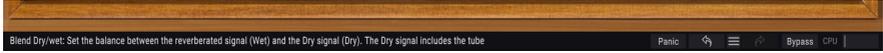
When there are parameters active in the Advanced Mode panel (edited or set to values different than the defaults), and that panel is not visible (i.e., closed), the double arrow button (pointing down) has a dot next to it to call your attention to those parameters. To check them, click the button to open the Advanced Mode control panel.

You have a detailed explanation of all the features in this Advanced Mode in the [Control Panel chapter \[p.11\]](#).

5.3. The Lower Toolbar

When you hover the mouse over a parameter control, you will see a readout showing that parameter name and a brief description of it in the left part of the lower toolbar.

Also, you will notice that a small popup window will show up at the side of the parameter control, displaying the current value of the parameter. This will also show the value changes when you move the control (edit the parameter). This is handy, because you don't need to touch the parameter control to read the current value, and also you may keep looking at the parameter while you read the value changes.



The Lower Toolbar

At the right-hand side of the lower toolbar are several small windows and buttons. These are very important features, so let's take a closer look.

5.3.1. Panic

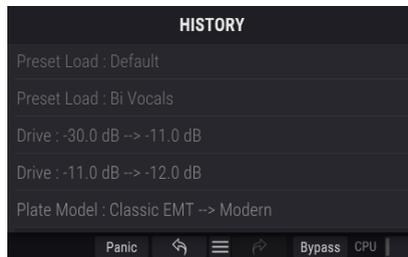
The Rev Plate-140 has a Panic button. This button allows you to "kill" the reverb in case something goes wrong; for example, if the decay time of the reverb is too long and you want it to stop immediately and then adjust it.

5.3.2. Undo

The Undo button is a curved arrow pointing to the left. This button reverts the last edit you performed. If it is clicked repeatedly it will revert the parameter changes in the order they were performed in the session, from the latest ones to the earliest ones.

5.3.3. History

This button lists all the parameter changes performed in the current session.



Rev Plate-140 Undo History

5.3.4. Redo

The Redo button is a curved arrow pointing to the right. This button works exactly the opposite way of the Undo button. It will reinstate the last undone edit. If it is clicked repeatedly it will reinstate the parameter changes in the order they were undone (the latest undone ones first).

5.3.5. Bypass

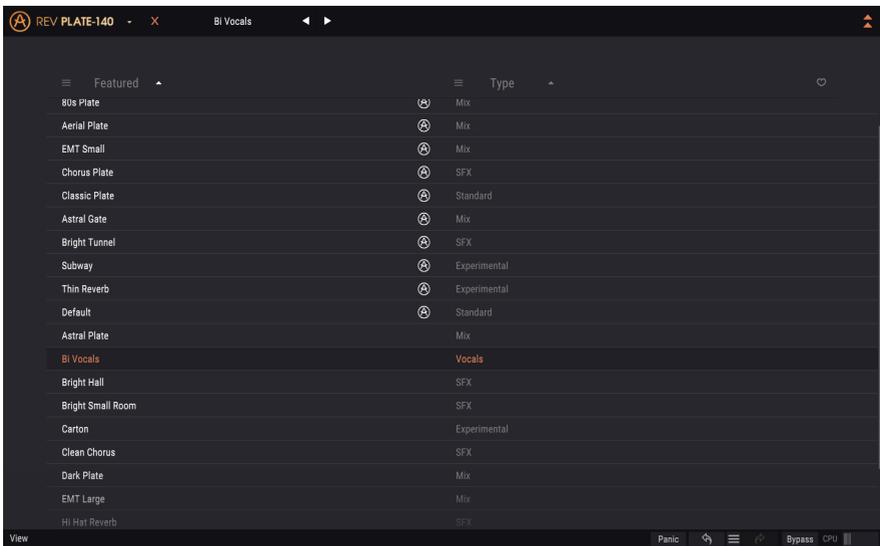
This one is obvious. Activating the bypass option will completely disable Rev Plate-140 plug-in. This action may also be performed by the Power switch.

5.3.6. CPU meter

The CPU meter is used to monitor how much of your computer's CPU is being used by the plug-in. If you stress your computer too much, the global performance of your system and the audio may suffer.

5.4. The Preset browser

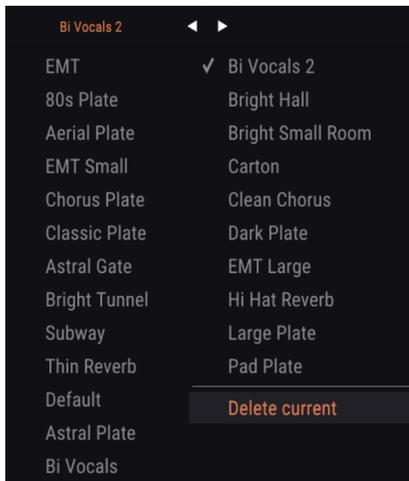
The preset browser enables you to search, load and manage preset configurations in Rev Plate-140. Although this looks and is based on the usual Arturia Preset Browser, it is simpler, and even easier to work with. You access the preset browser by clicking on the library symbol next to the Arturia logo/plugin name on the left.



When you click on the library symbol, you will see a screen with all the Presets you have saved. You can sort the list by several different criteria to make it easier to find the right preset. There are two columns: The first one can list the Presets by Name or by "Featured". The Featured presets were selected as important by Arturia. The second one lists the Presets by Type or by Designer.

There is only one attribute visible, which is the one you select by clicking the column title. By default, Type is the attribute selected. When you select the Designer attribute the list changes, and that attribute replaces the Type field in the second column.

If you want to delete a preset, first select it in the browser list. Next, click in the name field at the top to open the list of presets. Then choose the option "Delete current" at the bottom of the list, and confirm the action in the pop-up window.



Preparing to delete a Preset from the Rev Plate-14O library

5.5. Fine-tuning parameters

Usually, to change values in the plug-in controls, just click on the corresponding control and drag the mouse up or down. If the controls are switches, simply click them to toggle On or Off.

If you want finer editing values, you can use Ctrl+Drag (Cmd+Drag for macOS). Alternatively, you can Right-Click and Drag. With this technique the values change more slowly, which enables you to edit the values with greater precision.

5.6. Resetting your controls

Double-clicking a control changes it automatically to the default value. This also works with Alt+Click (Opt+Click for macOS).

And that's it. We just finished describing all the controls you have at your disposal to process sound in your DAW using the Rev Plate-14O plug-in. We hope you'll enjoy your new plug-in (and the results you get with it!) as much as we enjoyed making it.

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