

ARTAPE

TAPE MACHINE



01 WHAT IT DOES

ARTAPE is a tape machine, not a saturation curve with tape in its name. The signal takes the same path a real machine puts it through, in the same order: record pre-emphasis, tape saturation, gap loss, playback de-emphasis, head bump, wow and flutter, noise. Pre- and de-emphasis cancel, so the machine is flat on paper – but saturation sits between them, which is why the emphasis standard changes which frequencies distort first. Record level at zero means no saturation at all, and MIX runs through a delay-matched dry path, so it stays phase-correct.

02 INSTALLING

macOS

Run **ARTAPE Installer.pkg** and follow the steps. You can choose which formats to install, and whether to install for every user or only for yourself. The package is not notarised by Apple yet, so the first time you open it macOS may refuse: right-click the installer, choose **Open**, then confirm. This is only needed once.

Windows

Run **ARTAPE Installer.exe** and follow the steps. The plugin is placed in the shared VST3 folder. The installer is not code-signed yet, so SmartScreen may warn you: click **More info**, then **Run anyway**. This is only needed once.

After installing

Rescan the plugin list in your DAW. ARTAPE appears under **Ajanss Records > ARTAPE**.

Requirements – macOS 10.13 or newer, Intel or Apple Silicon (universal binary). Windows 10 or newer, 64-bit. Formats: Audio Unit and VST3 on macOS, VST3 on Windows.

03 THE INTERFACE



MACHINE RESPONSE	The frequency response the current speed and emphasis actually produce, computed from the engine's own filter coefficients. Head bump and gap loss are both visible.
VU	Record level referenced to 0 VU, not dBFS, with proper 300 ms ballistics.
MACHINE	Speed, emphasis standard and tape formulation.
SIGNAL	Record level, transport wear, noise, blend and output.

04 PARAMETERS

CONTROL	RANGE	DEFAULT	WHAT IT DOES
SPEED	7.5 / 15 / 30 ips	15 ips	Tape speed. Wavelength is speed divided by frequency, so a faster tape pushes the head bump higher and weakens it, and loses less top end. At 7.5 ips the bump sits near 38 Hz and 16 kHz is already 16 dB down; at 30 ips the response is nearly flat.
EMPHASIS	NAB / CCIR	NAB	The record curve standard. CCIR lifts the top harder before the tape, so high frequencies saturate sooner – measured 2.4 dB more distortion at 9 kHz at the same record level. This is the difference people call the British sound.
TAPE	456 / 900 / GP9	456	Tape formulation, which sets how much level the tape takes before it gives. 456 saturates earliest, GP9 latest – about 3 dB of difference at the same record level.
RECORD LEVEL	0 ... 100 %	0 %	How hard the machine is driven. This is where saturation comes from. At zero there is no saturation at all, only the machine's own response.
WOW	0 ... 100 %	0 %	Slow wow plus fast flutter in the transport. Slower tapes wander more.
NOISE	0 ... 100 %	0 %	Tape hiss and mains hum. Hum follows the emphasis standard (60 Hz for NAB, 50 Hz for CCIR) and hiss drops as the tape speeds up.
MIX	0 ... 100 %	100 %	Blend with the dry signal. The dry path is delayed to match, so MIX at 0 % passes the input through bit for bit.
OUTPUT	-24.0 ... +24.0 dB	0.0 dB	Final level.
BYPASS	on / off	off	Passes the input through untouched, keeping the reported latency.

05 PRESETS

Open the browser with **PRESETS**. It has two categories: **FACTORY**, which ships with the plugin, and **USER**, which is yours. Click a preset to load it, or browse with the keyboard.

↑ ↓	Move through the list. The highlighted preset loads as you go, so you can audition the whole bank without clicking.
← →	Switch between FACTORY and USER.
ESC	Close the browser.
SAVE	Type a name in the field and press SAVE to store the current settings as a user preset.
RENAME • DELETE	Act on the selected user preset. Factory presets cannot be changed or removed.

Factory bank — 15 presets

BYPASS TONE	SEVENTIES ROCK
MASTER 30 IPS	BRITISH DESK
MIX BUS 15 IPS	LO-FI CASSETTE
GLUE ONLY	WORN MACHINE
DRUM SMACK	CLEAN GP9
BASS ROUND	HEAD BUMP LOW
VOCAL SILK	TAPE HISS BED
PARALLEL WARMTH	

06 STARTING POINTS

Rough settings to work from, not destinations. Every one of them assumes you will move it once you hear the source.

Mix bus glue

15 ips, NAB, 456, record level around 38 %.

Master polish

30 ips, CCIR, GP9, record level 28 % – almost flat, just firmer.

Parallel warmth

Push record level to 70 % and pull MIX back to 35 %.

Worn machine

7.5 ips, wow near 78 %, noise 35 %.

Low end weight

7.5 ips puts the head bump under the kick; watch the 38 Hz lift.

07 SUPPORT

For questions, bug reports and feature requests, please reach us on Instagram at [@ajanssrecords](#). Please include your operating system, your DAW and its version, the plugin format you are using, and the plugin version shown in the top right of the window.

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