Clearmountain’s 8068 User’s Guide

Version 1.0

Contents

Overview

Introduction

Clearmountain’s 8068 brings the sound of Bob’s legendary 8068 console into the reach of mere mortals. Not just inspired by any Neve, the board being modeled is THE console that Bob used to mix hits by Cool and the Gang, Sister Sledge, Chic and countless others. In fact it's the same one used on so many of Bob Clearmountain’s formative works at The Power Station in New York City—one of the most iconic recording studios in music history! Modeled to provide an identical character that could pass a blind test with Bob, we’re thrilled to bring the sound of this legendary console to the rest of us and with near limitless instances to him even when he’s working on his SSL.

About Bob Clearmountain:

For decades, engineers, producers, and musicians have marveled at Bob Clearmountain’s mixes. Recordings by iconic artists like David Bowie, Chic, Roxy Music, The Rolling Stones, Bruce Springsteen, Bryan Adams, INXS, and so many more are prime examples of how Bob’s work elevated the role of “the mixer” to that of an essential creative partner in the process of making records. Bob’s ability to build a soundscape and atmosphere, where voices and instruments effortlessly live in an intimate space but seamlessly blend together, set new standards for mixing. His passion to reveal the true character of the song, highlighting the emotion of the music, gets to the heart of what inspired the song to begin with.

Highlights:

1. The Full Channel Strip: Experience the harmonics, frequency response, and musicality of the Neve 8068.
2. Rich, Musical EQ: With more EQ points than the classic 1073, the 8068 EQ is inherently wide and musical—perfect for shaping drums, vocals, and strings. A high-Q mode offers additional precision when needed.
3. Mic & Line Modes: Choose your level of flavor with 2 modes of operation: a harmonically rich line level mode or add crunch and saturation with mic mode.
4. Authentic Console Sound: While many plugins only recreate the preamp and EQ circuit, The fader’s impact on frequency response and harmonics is fully modeled, creating pleasant rounding and saturation that better captures the feel of this legendary piece of gear.
5. Auto Gain: Ensures consistent levels, even when pushing the saturation for added texture.

Setup and Installation

To use Clearmountain's 8068 plugin, a Pace iLok account is required. This may be linked at the time of purchase or deposited after purchase via an ‘Activation Code’ in the Pace iLok License Manager software.

Once this license is connected to the Pace account, it will then need to be activated.

Activation Options

There are 3 available options.

1. To a physical iLok 2 dongle or later
2. To your computer's hard drive
3. The iLok license cloud

Want to know more about the Pace iLok System and Process?
Find out more here

Installation Steps

1) Download the Clearmountain’s 8068 installer via the Downloads Page. You’ll find the installer under the Plugin Installers tab, or if purchased directly, also via the User Account Page.

Mac

2) Once the download is complete, open the .dmg file to reveal its contents
3) Double click the “Clearmountain’s 8068 installer.pkg” icon
4) Continue through the installer until you reach a page that states ‘Installation Successful’. Users will be prompted for preferences and license agreement along the way.

Windows

2) Once the download is complete, open the .exe file to reveal its contents
3) Continue through the installer until you reach a page that states ‘Installation Successful’. Users will be prompted for preferences and license agreement along the way.

System Requirements

- macOS 13.7.5 & Up
- Windows 11 and up
- PACE iLok Account
- AAX Native, AU (Mac only), VST or VST 3 Compatible Host Application

Main Buttons

1) Line/ Mic Input Selector
    a) Line Mode: Emulated from the line mode of the console, this provides the sound and richness of these models and is known for adding classic harmonic content and pleasant coloration that just makes things sound better.
    b) Mic Mode: Unlike the conventional analog use of the mic mode to set preamp gain for mics, on already recorded signals mic mode provides a distinctly extreme effect, adding distortion and large amounts of saturation, even at modest settings. More exaggerated settings provide grit and distortion; at its highest settings at around 80db there are even artifacts, ducking and other characteristics which can lend to a more lofi style and aesthetic.
2) EQ On/ OFF toggle
    a) When 'eql' is engaged, you'll notice a green LED lit above this button. The button will also show darker as a deeper cream color. Toggling the feature off shows a lighter cream color. Without EQ engaged, the character of the line and mic modes still provide tone shaping and harmonics. Useful to note, even with EQ gain Settings at zero, the EQ module's engagement makes for a significant EQ shaping with a dip in the midrange and frequency rolloffs towards outer extremes.
3) Phase flip
    a) Inverts the polarity of the signal by 180 degrees. Most commonly used as a way of helping with mic based issues such as hollow or boxy sound when 2 mics on the same source are used in combination. A classic example is 2 mics pointed at the same source, imagine a snare top/ snare bottom micing technique on drums. Do you need to change this? Well, if you monitor and listen to both in combination and it sounds fuller when flipped then yes, this is recommended. For most instruments mic'd properly and in phase, this is very rare.
4) Auto Gain Balancing

a) Want to see what happens when you drive the mic gain? Auto gain balancing keeps the levels consistent so your ears are not deceived by changes in volume.
b) Button appears greyed out when in line mode. Autogain only applies to Mic Mode.

Input and Output Knobs & Faders

5) Line level Trim
   a) Changes input level when in line mode.
6) Mic Preamp Gain
   a) In mic mode, this provides increasing levels of saturation, grit and compression. At extreme settings distortion and fuzziness snarl.
      i) Off mode = bypasses input thus muting the channel while in mic mode
      ii) Mic gain options move in 5dB steps and range from a minimum of 10dB to a maximum of 80dB.
      iii) While some may wonder about the off setting in the middle of the dial, this exists on the original unit to add an additional gain stage on the settings occurring after 50dB.
7) Mic Preamp Trim
   a) Allows fine adjustment of mic preamp gain. When the arrow is at 12 o clock it's 0dB (unity gain). Can add or subtract up to 5dB of gain. Moves in steps of .1dB
7) Output Fader
   b) Changes output level, feature is not tied to auto gain adjustment
      i) Fader is logarithmic, doubling in loudness per every 10dB increase.
8) Output Trim (Mic mode only)
   a) Changes output level. In auto mode, level changes automatically with changes in mic mode. The knob is greyed out in line mode.
      i) Range is +10dB to -80dB in 0.1dB steps

ii) Output trim will not respond to user input when auto gain is engaged.

EQ Adjustments

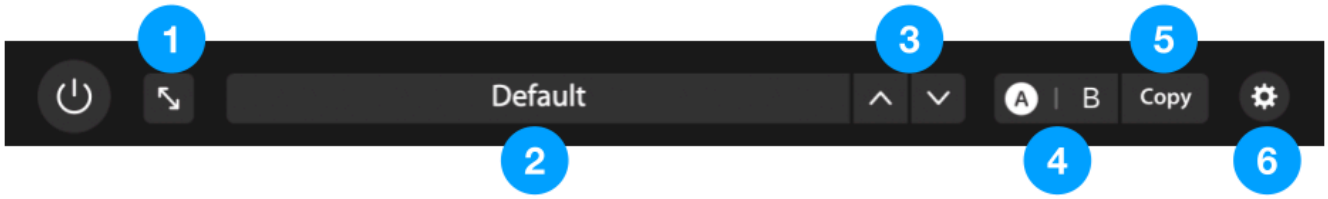
8) High Shelf Frequency
   a) Select the frequency above which frequencies are either boosted or cut.
      i) Off, 10 kHz, 12 kHz, 16 kHz
9) High Shelf Gain
   a) Boost or cut above the selected frequency. Bypassed if high shelf frequency is set to off.
      i) 16 dB of boosting or cutting can be applied to taste and depending on need and application.
10) Midrange "Peaking Bell" Frequency
   a) Applies a peak or dip at the specified frequency
      i) Off, 0.35 kHz, 0.7 kHz, 1.6 kHz, 3.2 kHz, 4.8 kHZ, 7.2 kHz
11) HI Q
   a) Changes the shape of the peaking bell curve making it narrower thus effecting fewer frequencies, but more extremely.
12) Midrage Gain
   a) Provides 12 dB of boost or cut, in its normal operation, 18 dB with Hi Q engaged.
13) Low Frequency Shelf
   a) Select the frequency below which frequencies are either boosted or cut then maintained.
      i) Off, 35 Hz, 60 Hz, 110 Hz, 220 Hz
14) Low Frequency Gain
   a) Provides up to 16 dB of boost or cut.
15) Highpass Filter

a) Cuts frequencies by 18 dB per octave below the specified frequency AKA only frequencies pass above this frequency.
   i) Off, 45 Hz, 70 Hz, 160 Hz, 360 Hz

16) Lowpass Filter

b) Cuts frequencies by 18 dB per octave above the specified frequency AKA only frequencies pass below this frequency.
   i) Off, 6 kHz, 8 kHz, 10 kHz, 14 kHz, 18 kHz

Top Toolbar



1. View/ Size Options
   a. Controls the display size of the plugin window
      i. Default is set to 100%.
      ii. Options: 75, 100, 125, 150%
      iii. Larger settings with lower screen resolutions could cause buttons and knobs to "disappear" thus being inaccessible. This can easily be resolved by changing back to a smaller size.
2. Preset Menu
   a. Displays name of currently selected preset or default
   b. Factory and User presets may be opened, saved and managed here
      i. To open Factory and User presets, click the preset title, then select the desired preset from the drop down menu.
      ii. On a Mac, Presets are located at /Users/Username/Library/Audio/Presets/Apogee/Clearmountain's 8068
      iii. Under Windows, Presets are located at C:\Users\Username\Documents\Apogee\Clearmountain's 8068\Presets
      iv. Presets also save and recall oversampling and show values settings described below as part of the preset.
3. Preset Up / Down Toggle
   a. To change between presets quickly, click the Up or Down arrows.
4. A B / Compare
   a. Allows 2 settings to be compared easily.
      i. The white circle shows the currently selected setting
      ii. Going to the other setting allows tweaking that does not affect the other setting
5. Copy button
   a. Find a setting you like for B but want it in Slot A instead? This allows you to move settings from Slot A to Slot B or vice versa, so you can replace the alternative setting and keep experimenting.
6. Settings
   a. Oversample

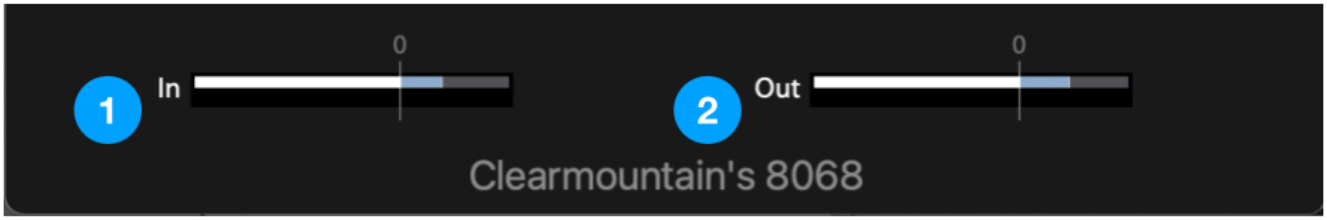
i. In its 'ON' state, oversampling provides the best sound quality by processing audio at a higher sampling rate than the DAW project sample rate; this reduces artifacts and aliasing to maximum extent and provides better transient response
ii. Turning oversampling 'OFF' provides reduced CPU load, but may not provide as optimal a sonic result. Commonly chosen during tracking, temporarily, then later turned on in preparation for mixing.

b. Display Values
   i. Hover over a knob to see its current settings and state.
   ii. Shows precise values while making adjustments.

c. User Guide
   i. Self awareness is important. Here's where you'll find this very guide, easily recalled while you're playing with the plugin.

Bottom Toolbar

1. Input Level Meter
2. Output Level Meter



Presets

BC AGT- Acoustic Guitar

BC Bass DI

BC Bass Drum

BC Dist GTR- Distorted Guitar

BC Female LV- Female Lead Vocal

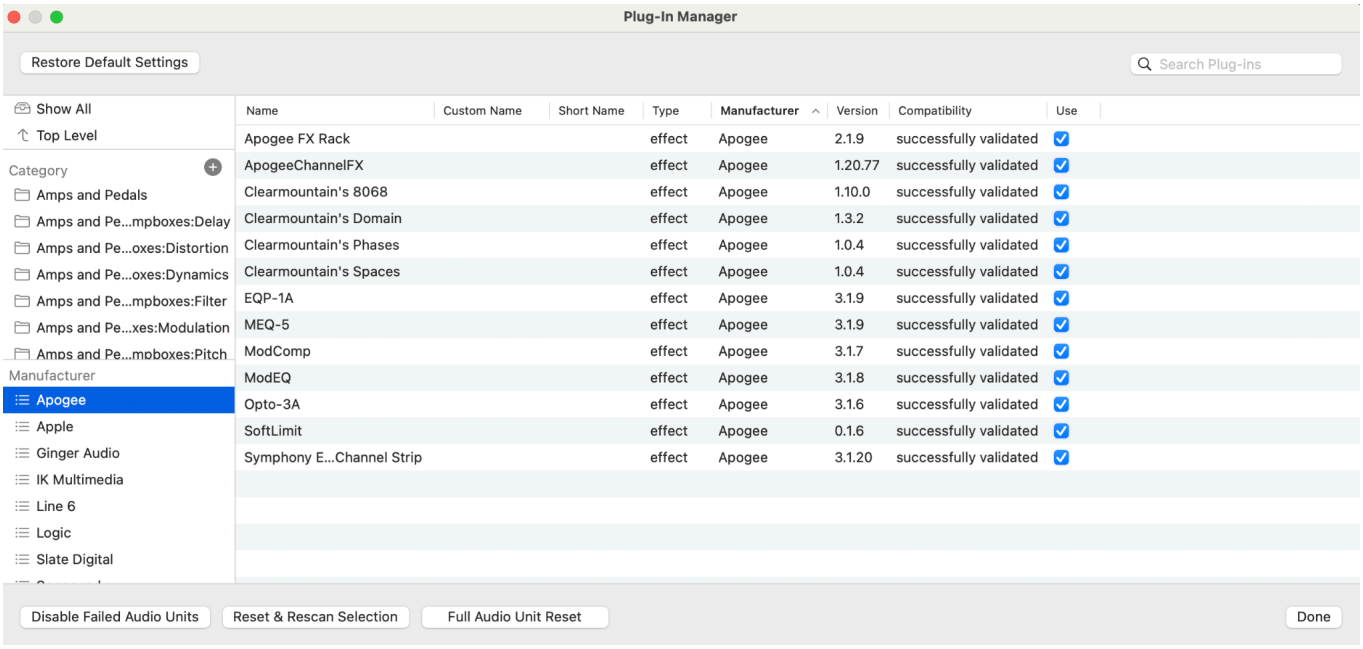
BC Male LV- Male Lead Vocal

BC Piano

BC Snare

Troubleshooting

I've installed the plugin, but I don't see it in the Logic Pro plugin list.
For any plugin issues that you experience with Apple Logic Pro, there's a very useful tool called Plugin Manager, accessed by clicking Logic Pro > Preferences > Plug-in Manager



In the Plug-in Manager, click Apogee in the lefthand Manufacturer column, then verify that Clearmountain's 8068 is listed under Name, and "successfully validated" is shown in the Compatibility column. If another message is shown, select Clearmountain's Phases, then click Reset and & Rescan Selection.

Additional Information

For more information
- Apogee KnowledgeBase and FAQs
- Informational Videos
- Apogee Product Registration
- How to contact Apogee Technical Support

Please visit:
Apogee Knowledgebase

Need specific help for your situation?
Start a ticket with support