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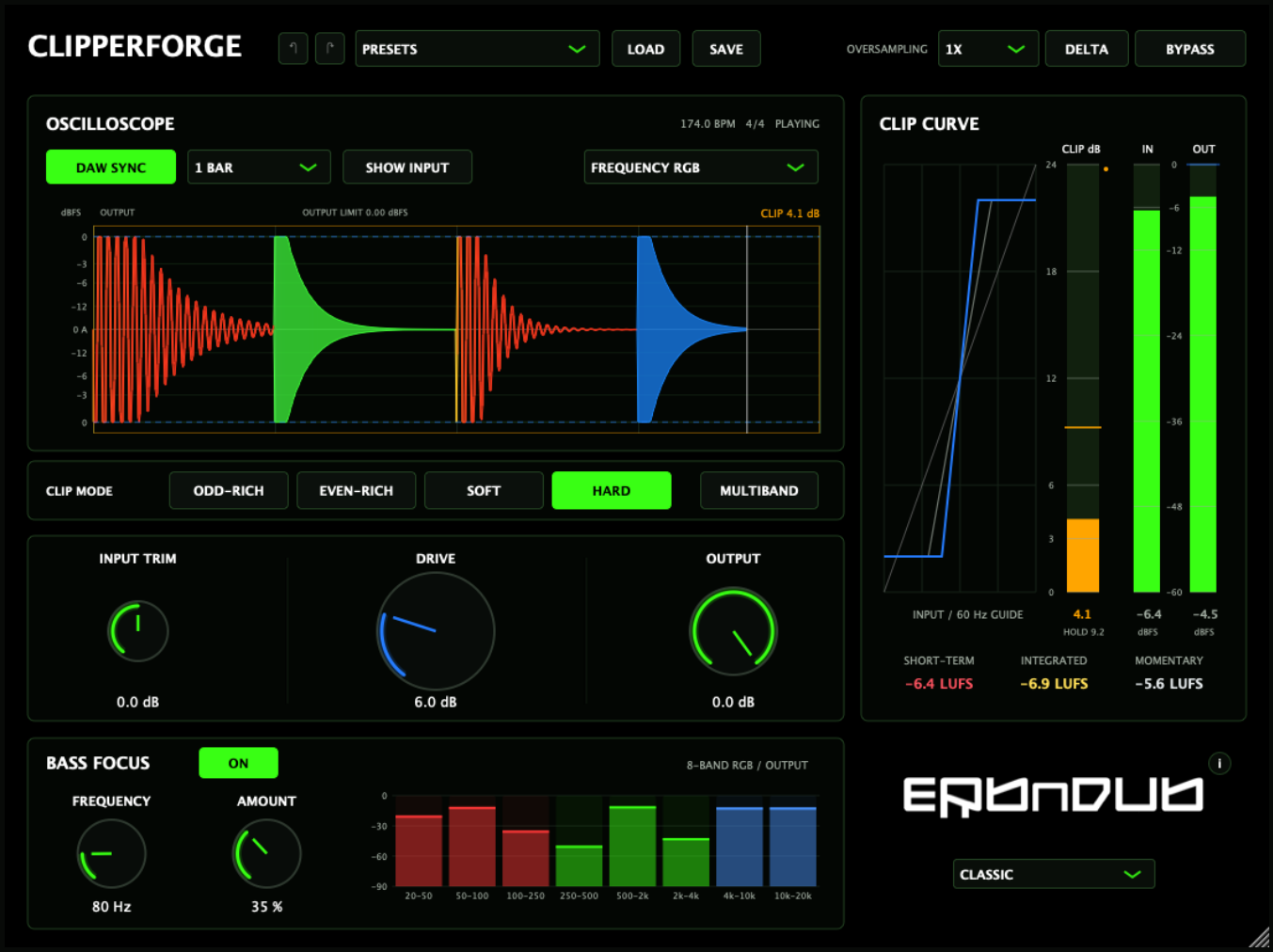
PRIME HARMONICS

Mixing

CLIPPERFORGE

Precision clipping. Distinctive character.

USER MANUAL / VERSION 1.0.1



NAVIGATION

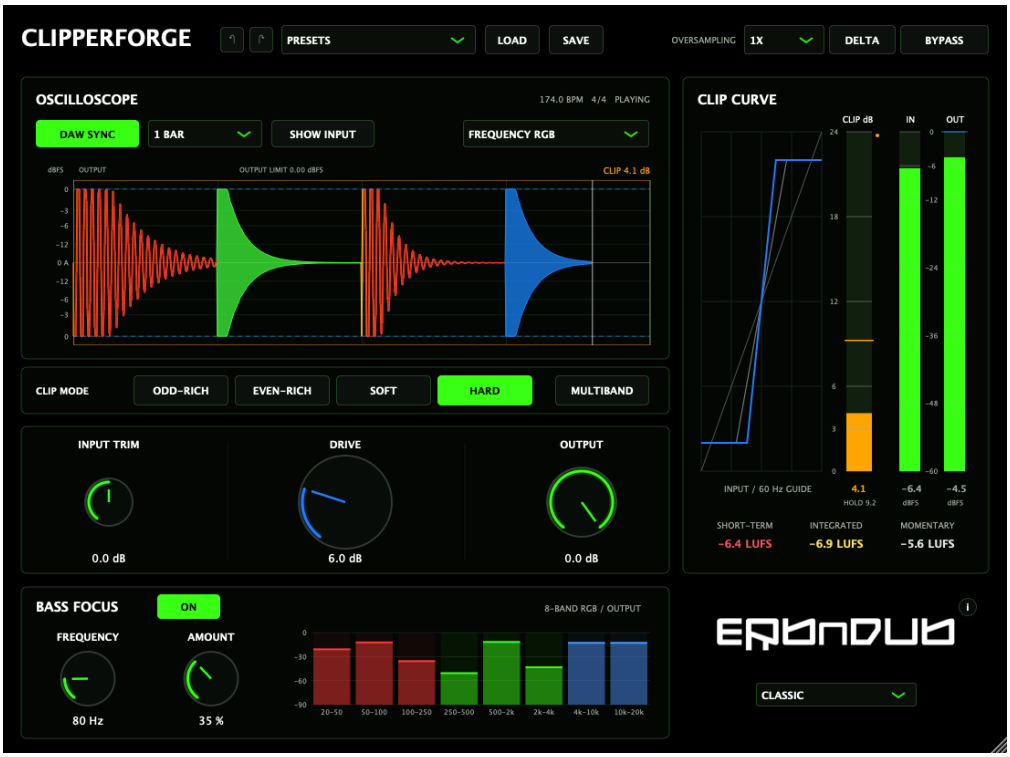
FIND YOUR WAY

Start with the quick-start chapter, then use the reference sections as you work. Click a contents entry to jump to it.

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01 / Mixing

WELCOME TO CLIPPERFORGE



The current Classic interface, with the fixed 0 dBFS clipping reference.

Designed by ERB N DUB, ClipperForge is a premium clipping and harmonic-shaping tool for mixing, built around the sound quality, precise control and ease of use demanded by his own productions.

Four clipping characters, independent three-band processing, Bass Focus, clipping-depth meters, band solos, Delta audition and up to 32x oversampling provide detailed control over peaks, density and harmonic colour, from individual drums and bass to full mixes and masters.

The approach is straightforward: control how hard the signal enters the clipper, choose its character, and listen to the result in context.

This guide covers operation in a compatible 64-bit DAW on macOS or Windows. Choose the download for your operating system: VST3 is the cross-platform format; Audio Unit is available on macOS only.

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QUICK START

1) Open your digital audio workstation (DAW), load the supplied plugin format it supports, then insert ClipperForge on a track, group or master channel.
2) Turn BYPASS and DELTA off. Start with MULTIBAND and BASS FOCUS off. Clear any band solos before using multiband.
3) Set INPUT TRIM, DRIVE and OUTPUT to 0 dB. These are starting settings, not a required target.
4) Select HARD for a firm clipping threshold, or SOFT for a rounded transition.
5) Play a representative section and increase DRIVE gradually. Watch the CLIP meter and listen to how the transients, body and texture change.
6) Use OUTPUT to bring the processed signal closer to the original's perceived loudness before comparing with BYPASS. Gain matching is manual.
7) Explore ODD-RICH, EVEN-RICH, Bass Focus or multiband processing when you want more control over the character.

On a full mix, begin with small changes and check both the loudest passages and quieter sections. More clipping is not automatically a better result.

Installing or activating for the first time? See Install and Open, then Activate and Move Your Licence.

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MAIN CONTROLS

INPUT TRIM / -24 TO +24 DB

Adjusts the signal entering Bass Focus and clipping. In multiband mode it feeds all three bands.

DRIVE / 0 TO +24 DB

Pushes the signal into the clipping curve. In multiband mode separate Low, Mid and High Drive controls replace the full-band Drive. Hold Option on macOS or Alt on Windows while dragging the main Drive to move Output by the same dB amount in the opposite direction. Both controls stop when either reaches its limit. Release the key to adjust Drive alone; Shift gives fine adjustment. One drag is one undo step. Band drives, typed values and host automation remain independent. This compensates gain, not exact perceived loudness.

FIXED CLIPPING REFERENCE

The clipping reference is fixed at 0 dBFS. There is no adjustable Ceiling control. The normal processed signal receives a final sample-peak cap before Output.

OUTPUT / -24 TO 0 DB

Trims the level after clipping. At -6 dB, the normal sample-peak cap becomes -6 dBFS. Output does not undo distortion already introduced.

SAMPLE PEAKS AND TRUE PEAKS

The normal cap does not guarantee reconstructed true-peak level. Use suitable true-peak metering for the finished output. Bypass returns the original; Delta is a difference signal and can exceed the normal cap.

BYPASS

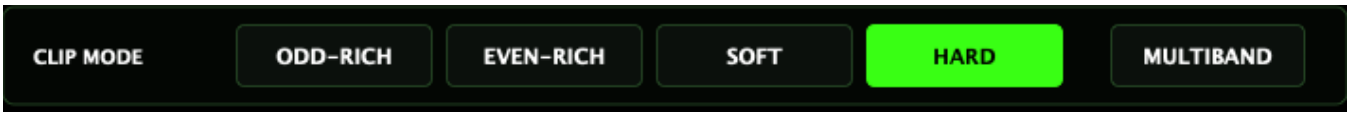
With Delta off, returns the original input aligned to the reported latency. Input and Output trims do not reduce this original reference. With plugin Bypass and Delta both on, the difference approaches silence after controls settle. Host bypass removes Delta from the output path.

ADJUST PRECISELY

Drag a dial or type its value. Double-click the main gain dials to reset to 0 dB. Double-click Bass Focus Frequency or Amount to return to 80 Hz or 35%.

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THE FOUR CLIPPING CHARACTERS



Four clipping characters offer different responses.

ODD-RICH

A symmetrical saturation curve that produces predominantly odd harmonics. It shapes the signal progressively as it is driven harder. Explore it when you want density and harmonic texture alongside peak control.

EVEN-RICH

Adds restrained asymmetry to the saturation curve, introducing even-harmonic colour alongside the existing harmonics. DC removal is applied to the added asymmetric component.

Odd-rich and even-rich describe the emphasis of the shaping. These modes do not isolate or generate exclusively odd or even harmonics, and the audible result depends on the source.

SOFT

A fixed rounded knee introduces clipping progressively around the threshold. Use it when you want a gentler transition into clipping. The knee width is fixed in this version.

HARD

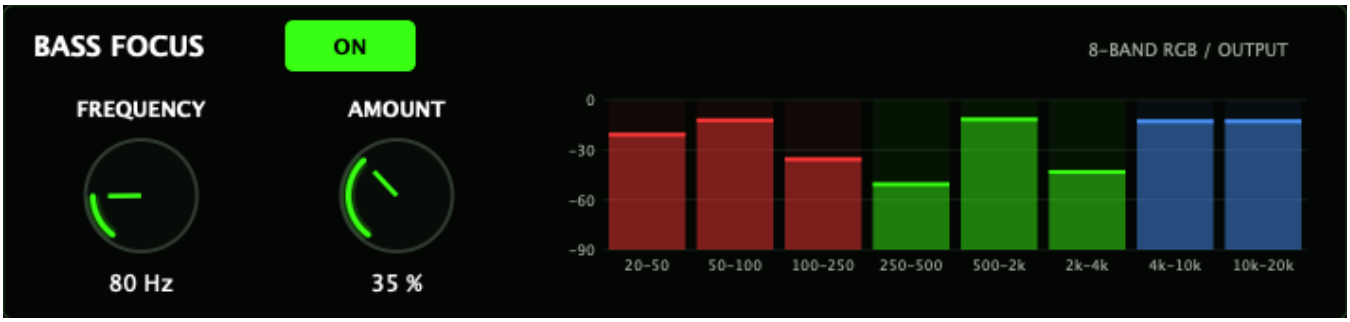
Clamps the signal at the threshold, leaving values below it unchanged within the clipping curve. It is useful for targeting short peaks and exploring a firmer, more pronounced clipping character.

CHOOSING A MODE

Compare modes at similar perceived loudness. Hard clipping can work well on short transients; a softer curve may affect more of the waveform. Neither is automatically the most transparent choice for every signal.

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BASS FOCUS



Bass Focus adds drive to the low-frequency region before clipping.

Bass Focus adds low-frequency emphasis before full-band clipping. Use it to change how strongly the bass region drives the clipper and interacts with the rest of the signal.

ON Enables Bass Focus.

FREQUENCY - 30 to 300 Hz Sets the cutoff of the low-frequency emphasis. The transition is gradual, so this is not a sharp boundary.

AMOUNT - 0 to 100% Controls the additional bass drive. At 100%, the emphasis approaches +12 dB at frequencies well below the selected cutoff. The final result depends on the source, frequency setting and clipping amount.

Start with a modest Amount and adjust Frequency around the low-end region you want to emphasise. Check the relationship between kick and bass while listening to the whole mix.

Bass Focus does not route clean bass around the clipper. Increasing it pushes low frequencies harder into clipping and can change how other sounds are clipped. To drive the bass less than the rest of the signal, use multiband processing and reduce Low Drive relative to the other bands.

Bass Focus is available in full-band mode. Multiband mode replaces it with independent band controls.

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MULTIBAND PROCESSING



Three independent clipping bands, with separate selection and Solo controls.

Enable MULTIBAND to split the signal into LOW, MID and HIGH. Each band has independent Drive and clipping character. Try Soft on the lows, Odd-rich on the mids and Hard on high-frequency transients.

SELECT AND DRIVE

LOW, MID and HIGH select which band the four character buttons edit. All three Drive knobs remain visible. Selection does not solo a band; use its separate S button.

CROSSOVERS

Drag the LOW / MID and MID / HIGH markers horizontally, drag their frequency numbers vertically, or double-click a number to type Hz. Defaults are 250 Hz and 4 kHz. Nominal ranges are 40-12,000 Hz and 80-16,000 Hz, with constrained separation and sample-rate limits.

Crossovers are gradual filter transitions. Listen to the kick, bass, midrange and treble as you position them.

GLOBAL GAIN AND RECOMBINATION

Input Trim and Output remain global. Returning to full-band restores its separate Drive and mode settings. The three bands are recombined and their combined peaks constrained. Low Drive at 0 dB does not guarantee untouched bass: input level and combined peaks still matter.

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BAND SOLO

The S button beside LOW, MID or HIGH lets you hear that processed band. The band selection buttons still choose which Drive and clipping mode you are editing.

USING SOLO

1) Enable MULTIBAND and click S beside the band you want to hear.
2) Enable another S button to hear those bands together.
3) Turn all S buttons off to return to the full mix. With all three on, all three bands are audible too.

Orange S buttons and SOLO ACTIVE show that a solo selection is engaged. Switching is smoothed to avoid abrupt clicks.

Solo is ignored in full-band mode. Its stored selections become active again when you return to multiband, so check them before playing or rendering.

The band clipping readouts continue to measure all three bands, including bands you are not hearing. The main CLIP meter follows clipping in the audible processing stages. Non-soloed bands use muted grey outlines while a solo is active.

Factory presets clear the solos. User presets and DAW projects recall them. Host bypass returns the original input.

Turn all solos and Delta off before printing a normal mix or master.

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OVERSAMPLING

Choose 1x, 2x, 4x, 8x, 16x or 32x oversampling.

Oversampling runs the clipping stage at a higher internal sample rate to help reduce aliasing from nonlinear processing. Higher settings use more CPU and can change the sound; compare them on your actual material.

1x has zero reported plugin latency. Higher settings introduce latency that is reported to the host for compensation. Changing the setting briefly fades the audio while the processing changes over.

Choose your intended quality setting before a final render. If CPU use becomes excessive, lower it and compare the result. The highest setting is not automatically necessary for every track.

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DELTA AUDITION

DELTA lets you hear the difference between the processed output and the original input, aligned to the plugin's reported latency.

Delta = processed output minus the time-aligned original input.

The original reference is taken before INPUT gain, at unity gain. OUTPUT affects the processed side. Delta therefore includes gain differences, filtering and other processing changes as well as clipping; it is not an isolated harmonics-only signal. With a band soloed, Delta still subtracts the entire original input, so it also includes the omitted bands.

TO USE IT:

1) Set up the processing while listening normally.
2) Lower your monitoring level before engaging DELTA.
3) Listen to the difference signal as you adjust Drive, mode or band settings.
4) Turn DELTA off and judge the result in the full signal again.

Delta can be louder than the normal processed output and can exceed the normal sample-peak cap. A quieter Delta is not necessarily a better setting: the aim is to understand the change and decide whether it serves the music.

Turn Delta and all solos off before printing a normal processed track or master. User presets and DAW state can recall these audition settings.

WHY DELTA CAN SOUND QUIETER

Unchanged audio cancels out, leaving the difference. Light Hard clipping may produce quiet bursts at the affected peaks. A quieter Delta is expected when little changes.

For a clear example, use full-band HARD with INPUT at 0 dB, DRIVE at +6 dB, OUTPUT at -6 dB, BASS FOCUS off and BYPASS off. This compensates the added drive below the clipping threshold. Enable DELTA: unclipped audio should largely cancel, while clipped peaks leave a residual. Oversampling can also contribute small filtering differences.

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CLIPPING METERS

CLIP

The wider orange CLIP meter has numbered 0-24 dB graduations. Its bar and large number follow recent clipping depth with a gradual release. The number can exceed the top of the scale. Output attenuation does not reduce this reading.

In full-band mode, it measures the largest peak attenuation introduced by the clipping curve or final sample cap. Bass Focus can increase this reading by adding drive before clipping.

HELD MAXIMUM AND RESET

HOLD and the horizontal orange marker retain the largest clipping depth. Click the CLIP meter, scale or readout to reset all holds. In multiband, clicking SUM also resets them.

BAND READINGS

LOW, MID and HIGH each have a small clipping bar and a held dB readout. These show the peak attenuation in each band's clipping stage and continue to measure bands that are not currently soloed.

SUM

SUM shows clipping when the bands are recombined, including the final sample cap. It can register clipping even when the individual bands do not: their combined peaks may exceed the fixed threshold.

READING THE MAIN METER IN MULTIBAND

The main CLIP reading shows the deepest clipping stage in the audible bands or combined output. Do not add the band numbers together. It is a clipping-depth measurement, not overall mix gain reduction or a percentage of samples.

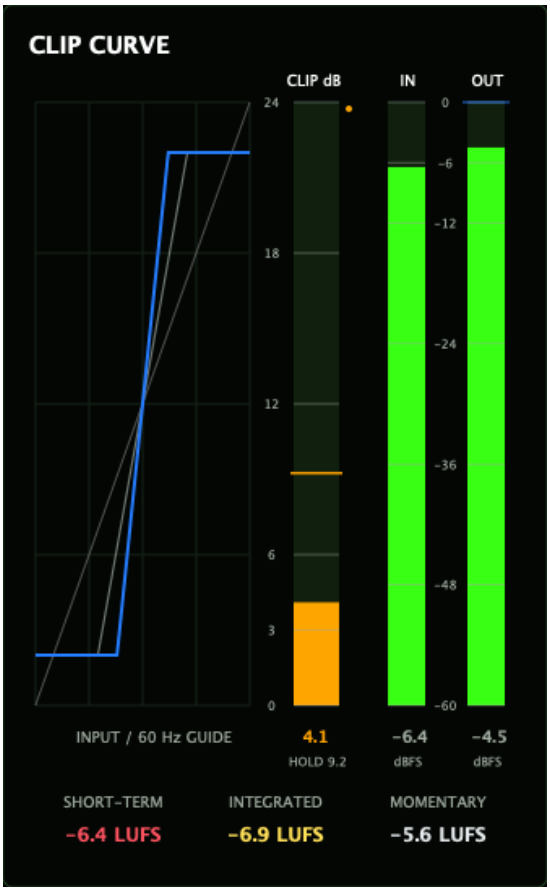
ACTIVITY AT 0 DB

The orange activity indicator can light at 0 dB because a harmonic curve may change the waveform without reducing its peaks. Use the indicator, meters and listening together.

Output trim and Delta do not add to the clipping-depth measurement. Bypass clears live clipping activity; held maxima remain available until reset.

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DISPLAYS AND METERS



Clipping depth and sample-peak meters describe different parts of the signal.

CLIP CURVE

Shows the selected clipping character. In multiband, BAND CLIP CURVE follows the selected band, not the combined output. Bass Focus adds a 60 Hz guide; its frequency-dependent behaviour cannot be represented by one static curve.

OSCILLOSCOPE

The output waveform has a mirrored dBFS scale. Centre label 0 A means zero amplitude, not 0 dBFS. SHOW INPUT adds the latency-aligned original in grey; output keeps the selected colour. The compact multiband view uses fewer labels. Display headroom is +1 dBFS; larger amplitudes reach the plot edge.

Dashed electric-blue LIMIT lines follow Output: Output -6 places them at -6 dBFS. Delta and plugin Bypass hide the normal guides. The CLIP number and orange frame indicate recent clipping, independently of Output gain; they do not identify individual clipped samples.

DAW SYNC aligns the sweep with host tempo. Select beats/bars, or a free-running 50 ms to one-second window. Without usable host timing the display runs freely. Display controls do not change the audio timing.

FREQUENCY DISPLAY AND COLOURS

The eight visual frequency ranges show output energy; the multiband audio processor has three bands. FREQUENCY RGB colours bass, midrange and treble. FORGE GREEN uses the skin accent. Neither affects sound.

IN AND OUT

Share numbered -60 to 0 dBFS sample-peak scales. IN precedes Input Trim; OUT follows audible output, including Delta. An electric-blue OUT line follows Output during normal processing. These are not true-peak meters.

LOUDNESS

MOMENTARY shows approximately 400 ms; SHORT-TERM approximately three seconds. INTEGRATED accumulates gated loudness until reset.

Double-click the loudness readouts to reset. Reset before measuring a song or comparing passages. Meters support listening; they do not replace it.

LOUDNESS COLOURS

SHORT-TERM is red, INTEGRATED yellow and MOMENTARY soft white. These identify the readouts; they are not warnings or loudness targets. Short-term needs a complete three-second window; -inf before a usable window or during silence is expected.

UPSTREAM LATENCY AND THE BEAT GRID

The scope accounts for ClipperForge's own processing delay. Some DAWs can supply beat timing that does not reflect latency added by earlier plugins, so the waveform may shift against the grid. This display limitation does not change the audio processing. This version has no external timing-helper connection.

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PRESETS, RECALL AND APPEARANCE



Retro Hardware changes appearance without changing processing.

FACTORY AND USER PRESETS

The preset menu separates FACTORY PRESETS supplied with ClipperForge from USER PRESETS you create. Factory starting points stay inside the plugin. They are not copied into your user folder. Select a factory starting point and adjust it to suit your material; save a user preset to keep your changes.

AUDITION SETTINGS

Factory presets return to full-band and clear solos. Check Delta and oversampling separately. DEFAULT is not bypass: input above 0 dBFS can still clip. After loading any preset, check Delta, Bypass, solos and Output before playback.

SAVE

Click SAVE, enter a name and save inside the ClipperForge user preset folder. Files use the .clipperforge extension. An overwrite requires confirmation; a failed write leaves an existing valid file intact. Use a portable name: letters, numbers, spaces and punctuation such as hyphens are supported, including non-ASCII letters. Avoid slashes, colons, reserved system names and trailing dots.

LOAD AND REFRESH

Select a user preset from the preset menu, or click LOAD to choose a file. The menu refreshes when opened. Loading restores sound, audition and analysis parameters as one undoable edit, while keeping your current skin and window size.

PROJECT RECALL

Your DAW stores plugin settings in its project. Save the DAW project as well as any reusable presets. Reopening restores parameters and appearance and starts fresh Undo history. Keep an unchanged copy of an important project before updating the plugin.

APPEARANCE

CLASSIC and RETRO HARDWARE change appearance only. Normal size is 1100 x 820 logical pixels, with a supported range of 825 x 615 to 1650 x 1230, subject to available display space. The minimum is retained to keep text and controls readable. Info scrolls at smaller sizes.

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PRESET FOLDERS AND TRANSFER

SHOW PRESETS FOLDER…

Open the preset menu and select Show Presets Folder… to open the same folder used by SAVE and the user preset list. ClipperForge creates it when you first save, load, browse or use this action. It opens Finder on macOS or File Explorer on Windows; the installer does not create a preset folder for another account.

MACOS USER PRESETS

~/Library/Audio/Presets/ERB N DUB/ClipperForge/
The tilde means your own home folder. Each account has a separate preset folder.

WINDOWS USER PRESETS

<your Documents folder>\ERB N DUB\Presets\ClipperForge\
ClipperForge asks Windows for your Documents location. This supports redirected, OneDrive-managed and non-English Documents folders; it does not assume a particular username or drive.

IMPORT OLDER PRESETS

Click LOAD and select an older .clipperforge file from the folder where you saved it. A valid external preset is copied into the user folder before loading. The original remains untouched. ClipperForge does not search unrelated Documents folders or copy factory content into user storage.

NAME CONFLICTS AND REPEAT IMPORTS

If a different preset has the same name, the import receives a numbered suffix such as (Imported 1). An identical file already imported is reused. Repeating an import preserves both originals without adding another identical copy.

EXPORT, RENAME AND DELETE

Use Show Presets Folder… and Finder or File Explorer to copy a preset to another location, rename it or delete a file you no longer need. Keep the .clipperforge extension. Open the preset menu again to refresh. These file operations are separate from musical Undo/Redo; back up files before deleting them.

BACK UP AND TRANSFER

Copy your user preset folder to your backup storage. To transfer an individual preset between computers or between macOS and Windows, copy its .clipperforge file and use LOAD on the destination. Use a compatible version of ClipperForge. These presets contain settings only: no samples or external sample paths are required.

EARLIER SETTINGS

Older .clipperforge files retain their format. A stored Ceiling value from versions 1.1.22 or earlier is ignored because the clipping reference is fixed at 0 dBFS. Negative Ceiling settings can therefore sound different: preserve the original project and adjust Drive and Output by listening. Unknown retired display settings are ignored; accepted sound parameters retain their identities.

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UNDO AND REDO

64 MEANINGFUL EDITS

The two arrow buttons beside the CLIPPERFORGE title undo and redo up to 64 complete user edits per plugin instance. A dim arrow means there is nothing to undo or redo. A new edit after Undo clears the Redo branch.

WHAT IS INCLUDED

All sound and analysis parameters are included: Input Trim, Drive, Output, the four clipping characters, Bass Focus, multiband, band drives and solos, crossovers, oversampling, Delta, Bypass, DAW Sync, scope length/free time, input overlay and scope colours. Loading a factory or user preset is one complete step.

GESTURES AND PRECISION

A continuous knob or crossover drag is one step. Wheel movements on the same control are grouped until you pause for about 0.6 seconds or edit another control. Numerical entry, switches and menus create one step per change. Returning a gesture to its starting value or selecting an unchanged value creates no step.

KEYBOARD SHORTCUTS

With the plugin focused, use Command-Z on macOS or Ctrl-Z on Windows for Undo; add Shift for Redo. While typing in a value field, these shortcuts retain their normal text-editing behaviour. Click inside the plugin first if your DAW handles the shortcut.

INSTANCE AND PROJECT BEHAVIOUR

History survives closing and reopening the editor while that plugin instance remains alive. Reopening a DAW project restores its saved parameters and starts fresh history. History is not stored inside presets or projects. DAW automation does not fill this user-edit history.

OUTSIDE HISTORY

Skin choice, editor size, selecting which band to inspect, meter resets and Show tooltips are not sound edits and are outside Undo/Redo. Undo only restores parameters changed by that edit; it leaves unrelated automation values alone. History uses fixed, bounded storage for 64 parameter transactions.

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MIXING WORKFLOWS

DRUMS AND PERCUSSION

Start with Hard or Soft and increase Drive until the peak control or texture suits the part. Compare at a similar perceived level and listen for changes to the attack, body, cymbals and ambience. Evaluate the result with the rest of the drums and mix playing.

BASS

Explore Odd-rich and Even-rich for harmonic character. Use Bass Focus when you want the low frequencies to drive the full-band clipper more strongly. Use multiband processing when you want separate drive settings for the fundamental region and upper harmonics.

FULL MIXES

Begin with small amounts of full-band processing. Check punch, low-end movement, vocal clarity and high-frequency texture across several sections of the track.

If different regions need different treatment, switch to multiband and choose crossover positions deliberately. Use less Low Drive when the low end should receive less additional drive than the mids or highs. Solo a band to inspect its tone, then return to the full mix. Watch its clipping readout and check SUM for any additional clipping after recombination.

ClipperForge can be used before a final limiter to shape peaks and harmonic character. Adjust both processors together, then check the finished output level and true peaks. The clipper's sample-peak cap is not a guarantee for the output of the entire mix-bus chain.

Before a final render, confirm:
- Delta is off.
- All band solos are off.
- Bypass is set as intended.
- The desired oversampling setting is selected.
- The processed and unprocessed comparisons were made at similar perceived loudness.
- The rendered result has been checked for tone, dynamics, level and true peaks.

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COMMON QUESTIONS

Why does increasing Drive change the tone as well as the peaks? Clipping is nonlinear processing. As more of the waveform is shaped, its harmonic content changes. The four modes let you choose different shaping characteristics.

Why is the result louder even though I have not raised Output? Increasing Input or Drive can increase the signal's average level while peaks are constrained. Use Output to make a fair comparison with the original.

Why has the bass become more distorted with Bass Focus? Bass Focus adds low-frequency drive before clipping. Reduce Amount or overall drive, or use multiband processing for separate low-band treatment.

Why does 0 dB Low Drive still change the bass? Zero added drive does not mean bypass. The incoming level, selected curve, crossover filters and combined output can still affect it.

Why can the output exceed the normal cap in Delta or Bypass? Delta outputs a difference signal, while Bypass returns the original signal. The normal processed ceiling does not constrain those audition paths.

Why does the clip curve not look exactly like the waveform? The curve illustrates amplitude shaping. The waveform also reflects the musical input and processing with memory, including filtering and oversampling. The Bass Focus curve is a 60 Hz guide, and the multiband curve describes the selected band.

Why did playback briefly dip when I changed oversampling? The processor briefly fades during the quality and latency transition. Set the intended quality before recording or printing an uninterrupted pass.

Why does Delta sound quieter or unexpectedly strong? Unchanged audio cancels, so a quiet difference is normal with light clipping. Check Input, Output, Drive, Bass Focus and any band solos if it sounds strong or resembles the mix. Their changes contribute to the difference. See the Delta audition example, then return to normal listening to judge the result.

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TROUBLESHOOTING

PLUGIN NOT APPEARING

Confirm the operating-system download, installed version, processor architecture and format. Audio Unit is macOS-only; VST3 is the cross-platform format. Enable the corresponding scan folder and rescan or restart your DAW. Do not weaken your operating system's security settings. Contact support if the installer or DAW reports a security error.

PRESET FOLDER OR FILE UNAVAILABLE

Choose Show Presets Folder… to create and open the active user folder. If this fails, check folder permissions, available disk space and whether redirected or cloud-managed Documents is available. LOAD accepts valid .clipperforge files up to 1 MB. Do not rename an unrelated file's extension to make it a preset.

AUDIO DROPOUTS OR HIGH CPU

Reduce oversampling, increase your DAW buffer size and try an empty project. Confirm the intended mono or stereo configuration and sample rate. Set the final oversampling quality before an uninterrupted render because quality changes briefly fade the signal.

UNEXPECTED SOUND OR RECALL

Check Delta, Bypass, band solos, gains and the selected clipping modes. Open a copy of the project, confirm its format and plugin version, and compare the relevant preset. If waveform/grid alignment shifts behind upstream latency-producing effects, the display may differ from the DAW grid; this does not establish an audio timing error.

MANUAL UNAVAILABLE

Open Info › USER MANUAL. If it is disabled, reinstall the complete matching package rather than moving individual files inside the plugin bundle. On macOS the installer also places documentation in /Library/Application Support/ERB N DUB/ClipperForge/.

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INFO AND TOOLTIPS



The ClipperForge Info panel before activation.

INFO AND LOCAL MANUAL

Open Info (i) for the product name, version and running format. Choose User Manual to open the included PDF offline.

SHOW TOOLTIPS

Descriptive tooltips start off when no preference is saved. Open Info and use the tooltips control to switch hints on or off. The plugin remembers your choice. Numerical control-value readouts remain available with tooltips off.

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INSTALL AND OPEN

SYSTEM REQUIREMENTS

Use a compatible 64-bit DAW and check the product download page for supported operating-system versions. VST3 is available for macOS and Windows where supplied. Audio Unit is macOS only.

MACOS

Save your work and close your DAW. Open the downloaded .pkg installer and choose VST3, Audio Unit (AU) or both, depending on what your DAW supports. Both formats contain Intel and Apple Silicon code. Keep one active copy per format.

WINDOWS

Save your work and close your DAW. Extract the downloaded ZIP. Copy the entire ClipperForge.vst3 bundle into C:\Program Files\Common Files\VST3. Keep all files inside the bundle together. Windows may ask for administrator permission to copy it.

OPEN IN YOUR DAW

Reopen your DAW and find ClipperForge in its plugin browser. Rescan plugins in your DAW if it does not appear. Load it on an audio track or after an instrument.

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ACTIVATE AND MOVE YOUR LICENCE

YOUR LICENCE

Your ClipperForge perpetual licence lets you activate up to two computers. Once activated, you can use the plugin offline.

FIND YOUR LICENCE CODE

Sign in to My Account at https://erbndub.com/my-account/ using the account you used to get the plugin. Open the licence area and select the product to view or recover your code. If you receive a licence email, you can also use the code it contains.

ONLINE ACTIVATION

With an internet connection, open Info (i), enter your licence code in the Licence section, then select Activate. If your edition opens a separate Activate licence form, enter the code there and select Activate this computer.

48-HOUR DEMO

If offered, select Start 48-hour demo in Info > Licence and confirm when you are ready. The 48 hours run continuously from the time you start, including while your DAW is closed.

OFFLINE ACTIVATION

On the computer you want to authorise, open Info and choose Offline Activation, then Save Computer Request. Transfer the request to a computer with internet access and follow Offline Activation Help to obtain a signed licence file. Transfer the file back and choose Import Licence File in the Offline Activation panel.

MOVE OR RECOVER YOUR LICENCE

On your old computer, choose Info > Manage Licence > Deactivate This Computer and follow the prompts to free a slot. Install and activate on the new computer with the same code. If you lost your code or cannot access the old computer, use My Account / Recovery or contact ERB N DUB support.

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UPDATE, REMOVE AND REINSTALL

UPDATE OR REINSTALL

Back up your projects, presets and any content folders before updating. Close the DAW and follow the installation instructions for your platform. After updating, confirm the version in Info and open a copy of an existing project before saving over it.

REMOVE ON MACOS

Close the DAW and remove only ClipperForge.vst3 and/or ClipperForge.component from /Library/Audio/Plug-Ins/VST3 and /Library/Audio/Plug-Ins/Components respectively. If you installed a user-only copy, check the equivalent folders inside your home Library.

REMOVE ON WINDOWS

Close the DAW and remove only the ClipperForge.vst3 bundle from the folder where you installed it. Keep your projects, presets and any separate sample libraries.

ACTIVATION AND REMOVAL

Removing plugin files does not free an activation slot. Use the deactivation steps in this guide before moving your licence.

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ABOUT AND SUPPORT

SUPPORT

Visit https://erbndub.com/contact/ and include the plugin version, operating system, DAW, plugin format and steps to reproduce the problem. Keep your licence code private.

ERB N DUB CONTACT

studio@erbndub.com | https://www.erbndub.com

PRIME HARMONICS CONTACT

info@primeharmonics.audio | https://www.primeharmonics.audio/

THIRD-PARTY NOTICES

See the notices supplied with your download.

DESIGNED AND DEVELOPED BY ERB N DUB (PETER CHAPMAN)

Drawing on over 20 years of experience as an artist, producer, DJ, and drummer, Erb N Dub brings his expertise in sound design, synthesis, and audio processing to the development of innovative audio software.

Combining his creative vision with augmented technology, Peter translates his tried-and-tested production techniques into intuitive tools that help producers create music with greater sonic weight, clarity, and impact.