

Meet N 1105.

A vintage-inspired channel strip with connected EQ controls and a live output spectrum. This guide describes version 0.1.6.



Start with the music.

Insert N 1105 on a mono or stereo track. Start with Init, set Input for a useful level, then add Drive only as needed. Filter unwanted lows or highs, shape the four EQ bands and bring in dynamics and tape color deliberately.

Make a fair comparison.

Use Bypass to compare against the time-aligned dry input. Gain Match estimates input/output energy and adjusts level over time; allow several seconds to settle. It is not a LUFS loudness meter.

Find your way around.

The top bar contains presets, the favorite star and A/B/C comparisons. Click the logo to cycle themes. The bottom controls include quality, routing and graph access. The menu includes zoom, the manual and About/License.

Guide map: 2 signal path • 3 EQ and graph • 4 dynamics and color • 5 presets and shortcuts • 6 quality, meters and setup.

Gain, filters and routing.

The signal path

Input / Pad / Polarity → Preamp → DC blocker → High-pass / Low-pass → Four-band EQ → De-esser → Compressor / Mix → Limiter → Tape → Output / Trim → Gain Match.

Control	Range / behavior
INPUT	−20 to +60 dB. Sets level entering the chain.
DRIVE	−24 to +24 dB. Controls preamp saturation drive.
MIC / LINE	Selects the preamp input character.
PAD / PHASE	PAD attenuates input by 20 dB. PHASE reverses polarity.
PRE IN	Enables the preamp saturation stage. Input gain, pad, polarity and filters remain active with PRE off.
HPF	20–300 Hz; the minimum setting switches the filter off.
LPF	3–30 kHz; the maximum setting switches the filter off. The effective cutoff remains below Nyquist.

Stereo, Mid/Side and Link

Stereo processes the left and right channels. M/S encodes a stereo input into Mid and Side for processing, then decodes it back to stereo. Both channels use the same control settings; M/S does not add separate band controls. A mono input ignores M/S.

LINK couples the compressor and limiter detectors toward the louder channel. The de-esser remains independent. Use linked dynamics when you want steadier stereo balance during gain reduction.

Read the value

Use the numerical control readout for exact settings. Painted panel markings are visual guides; the numerical value is authoritative.

EQ you can see and touch.

Band	Frequency	Shape / gain
HIGH	1–24 kHz	Shelf or bell; ± 15 dB
HIGH MID	300 Hz–7 kHz	Bell; Q 0.7 or 1.6; ± 15 dB
LOW MID	100 Hz–1.2 kHz	Bell; Q 0.7 or 1.6; ± 15 dB
LOW	35–330 Hz	Shelf or bell; ± 15 dB

Each band has its own IN control. EQ IN enables or bypasses the four bands together. The high-pass and low-pass filters operate independently of EQ IN.

Two ways to make the same edit

Knobs: drag vertically to change a value; hold Shift for finer adjustment. Double-click to reset to the default. Right-click to enter a numerical value.

Graph: click the graph control or press G while the plugin has keyboard focus. Drag a numbered node horizontally to change frequency and vertically to change gain. Hold Shift for a finer move. Double-click a node to reset its gain to 0 dB.

Dragging a node enables its EQ band and the four-band EQ if needed. The edit is grouped for undo and reports parameter gestures to the host. Knobs and nodes control the same parameters, so either view follows the other.

Curve and spectrum mean different things

The curve shows the combined linear response of the four EQ bands and the high-pass/low-pass filters. It does not model the level-dependent sound of saturation, compression, de-essing or limiting.

The moving spectrum shows stereo output power, so it reflects the processed audio. Opposite-polarity channels do not cancel in this display. The plot spans 20 Hz–20 kHz; a HIGH frequency above 20 kHz appears at the graph edge.

Closing the graph stops its spectrum capture. The FFT runs outside the audio callback and does not change the audio path.

Dynamics and finishing color.

De-esser

Set DE FREQ from 1–16 kHz and amount from 0–15 dB. The de-esser detects the selected high-frequency region and reduces that region when triggered. LISTEN auditions the selected high-frequency signal. An amount of 0 disables reduction. Start gently and compare consonants or cymbal transients.

Compressor

Control	Range / use
Threshold	–40 to +20 dBFS; lower it to increase compression.
Ratio	1.1:1–20:1; higher ratios increase gain reduction.
Attack	0.1–50 ms; faster settings catch transients earlier.
Release	50–1000 ms; set recovery to follow the performance.
Mix / IN	0–100% compressed signal for parallel blending; COMP IN enables the stage.

The compressor uses a 6 dB soft knee and has no dedicated makeup control. Use Output or Trim for deliberate compensation. The GR meter shows compressor reduction only.

Limiter

Set threshold from –20 to +10 dBFS and release from 50–1000 ms. This limiter has no lookahead and is not a true-peak or guaranteed-ceiling limiter. Tape, Output, Trim and Gain Match come after it and can raise final level.

Tape, Output and Trim

TAPE IN enables a tape-style waveshaper with high-frequency softening. Tape Drive spans ± 24 dB. OUTPUT spans ± 24 dB and TRIM spans ± 12 dB. Watch the final output meters and leave appropriate headroom for the next processor.

Presets, favorites and workflow.

Your favorite is one click away

Load a preset and click the star beside the top preset menu. It turns yellow immediately and adds that preset to Favorites. Click again to remove it. Favorite preset names and stars appear yellow in the browser; favorites are stored separately from the session.

Browse, save and compare

Open the preset menu to search names and categories. Double-click a result to load it. Use the name field and Save for a user preset. Rename and Delete apply to user presets only. The factory library contains 100 starting points for drums, guitar, bass and other sources.

Artist-inspired categories contain original Shark settings inspired by broad musical approaches; they are not artist-authored presets or endorsements. Presets retain your current quality, bypass and Gain Match choices.

A/B/C gives you three parameter snapshots for comparison. Switching slots recalls the selected snapshot. Use undo/redo to compare recent changes. Theme selection is independent of presets and A/B/C.

Action	Control
Open / close graph	G with plugin focus, or the graph control
Fine adjustment	Hold Shift while dragging a knob or graph node
Reset knob / node	Double-click; node reset sets gain to 0 dB
Numerical knob edit	Right-click the knob
Undo / redo	Cmd/Ctrl+Z / Cmd/Ctrl+Shift+Z
Close overlay	Escape
Change theme	Click the logo or use the Theme menu

G does not toggle the graph while you are typing in a text field, including preset search. If your DAW takes keyboard shortcuts, click the plugin first or use its graph control.

Four finishes

Choose original blue, black, green or rusty red. Themes change the panel and graph appearance only, and are recalled with the session. Menu zoom spans 60–150%.

Quality, meters and setup.

Choose the processing rate

Oversampling offers 1x, 2x, 4x and 8x; the default is 4x. Higher settings increase CPU use while reducing aliasing in nonlinear stages. All modes report the same maximum latency. Changes reset the processing state and use a short transition; change quality between passes if a transition is audible.

Know what the meters show

Meter / feature	Meaning
L / R	Independent output peaks, displayed from -54 to 0 dBFS.
VU	Output RMS-style level; -18 dBFS corresponds to 0 VU, with an approximately 300 ms display response.
GR	Compressor gain reduction, not combined reduction from every stage.
Gain Match	Smoothed input/output energy comparison, limited to ± 12 dB of correction. Allow time to settle; it is not LUFS matching.

Install and recall

This source package provides JUCE projects for AU, VST3 and Standalone builds. A compiled plugin is required for use in a DAW; the source ZIP is not an installer. Build or install the format your host supports, then rescan plugins if it does not appear.

Sessions retain processing parameters and theme. User presets and favorites are kept in the user application-data folder under Shark Plugs/N1105. Back up this folder when moving to another computer.

If something seems wrong

No spectrum: open the graph and play audio through the plugin. **No EQ change:** check EQ IN and the band IN control. **Unexpected level:** check Input, Drive, Output, Trim and Gain Match, then compare Bypass. **No G shortcut:** give the plugin focus and leave text entry first. **Distortion after limiting:** check tape drive and the downstream output stages.

Product information and resources: sharkplugs.com/plugins/n1105

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