PATINA

TEXTURA VINTAGE · MAX FOR LIVE

GRATIS · EXÓTICO RECORDS

User manual

MAX FOR LIVE · VERSION 1.2 · EXÓTICO RECORDS

English

Contents

01 **Welcome**
What PATINA is, requirements and first steps

02 **Download and installation**
Your Exótico account, the User Library and the fonts

03 **The interface**
Device view and editor, numbered

04 **Global controls**
Intensity, drift, mix, EQ, width and gain

05 **The six modules**
Noise, wobble, saturation, digital, space and wear

06 **Presets and A/B**
The 28 presets, comparing and saving your own

07 **In the session**
Automation, Push, latency and tips

08 **FAQ**
The questions we get most

09 **Specifications and support**
Technical data, licence and contact

01

Welcome

PATINA is a vintage texture device for Ableton Live. It gives any sound the character of something recorded, stored and played back again: tape or vinyl noise, wobbling tape, saturation, low digital resolution, space and wear.

It has six modules you can use on their own or together, and one **Intensity** control that drives them all at once. One knob takes you from a subtle touch to a heavily worn texture, and you can automate it.

PATINA is free and made by Exótico Records. Its audio processing, ranges and presets are our own.

Requirements

- Ableton Live 12 Suite, or Live 12 Standard with Max for Live.
- Windows 10/11 or macOS (the systems your version of Live supports).
- An Exótico Records account to download it (free, email only).

In one minute

1. Drag PATINA onto an audio track, or after an instrument.
2. Click the preset name to open the list and pick one close to what you want.
3. Turn **Intensity** up or down until the texture sits right in the mix.
4. Shape the module you care about with its big knob and, for more detail, press `OPEN EDITOR`.

02

Download and installation

Download

1. Go to `exoticorecords.com/en/tienda/patina` and press **`Download free`**.
2. If you're not signed in, the site asks for your email and sends you a 6-digit code. Confirming it creates your Exótico Records account, the same one used by Exótico Sala.
3. The download starts on its own. It's also always in **My account › Free downloads**.

> **WHY AN ACCOUNT**
> PATINA is free. The account lets us tell you about updates and new tools from the label. We never store passwords: you always sign in with a code sent to your email.

Installation

1. Unzip the file. You'll get a `PATINA` folder.
2. Copy the whole folder into your Ableton User Library: `Documents/Ableton/User Library/Presets/Audio Effects/Max Audio Effect/`.
3. In Live's browser, find it under **User Library › Presets › Audio Effects › Max Audio Effect › PATINA**.

> **IMPORTANT**
> Keep `PATINA.amxd` in the same folder as `patina-ui.js`, `patina-control.js` and `patina-data.js`. If they're separated, the device loads without its interface.

Fonts (optional)

The `Fuentes` folder contains Archivo and Space Mono, the label's typefaces, under a free licence (OFL). Install them (right-click › Install on Windows, double-click on macOS) and restart Live to see PATINA as designed. Without them it works the same, using the system font.

03

The interface

PATINA has two views. The device view lives in Live's device chain and shows the essentials. The editor opens in its own window with `OPEN EDITOR` and shows every control. Both always stay in sync.

The `ES | EN` switch changes the interface language between Spanish and English. The choice is saved with your Live Set.



Device view: presets, intensity, each module's amount, input and output.



The editor with the Warm Start preset.

1. **Logo and name.** PATINA by Exótico Records.
2. **ES | EN.** Interface language, saved with your project.
3. **Preset.** Click the name to see all 28; the arrows step back and forward. A * means you've edited it.
4. **A/B and COPY.** Two states to compare (section 06).
5. **RESET.** Puts the preset back as it came.
6. **ACTIVE.** Turns all processing on or off.
7. **Intensity.** How much PATINA is applied overall.
8. **Drift.** How much the modules move on their own, at random.
9. **Mix.** Original against processed signal.
10. **Module on/off.** Turns a module off without losing its settings.
11. **Amount.** Each module's big knob.
12. **Module controls.** Three per module (section 05).
13. **Module drift.** How much of the global drift it receives.
14. **Output row.** Input, low and high cut, stereo width and output.
15. **Help line.** Name and value of the control under the mouse.

Using the controls

- **Knobs:** drag up or down.
- **Sliders:** drag sideways.
- **Shift** while dragging: fine control.
- **Double-click:** resets that control.
- **Selectors** (Texture, Circuit): one click moves to the next option.

04

Global controls

Intensity 0–100 %

Scales the amount of all six modules, the filter cuts and the stereo width at once. At 0 there is no colour, but Input and Output still work. It's the control to automate: a song can start clean and end worn.

Drift 0–100 %

Slowly and randomly moves the modules' amounts, like old gear that never sounds the same twice. Each module's own **Drift** decides how much of this movement it gets.

Mix 0–100 %

Blends the original signal with the processed one. Low values are good for parallel processing, for example on drums.

Input and Output dB

Input (−18 to +18 dB) changes how much reaches PATINA: more input, more saturation. **Output** (−24 to +12 dB) comes last, after the mix. PATINA has no limiter: if the track clips, lower the Output.

Low cut and High cut Hz

A band filter that narrows the sound, like a radio or a small speaker. Low cut goes from 20 to 1000 Hz and High cut from 1 to 22 kHz. Both follow Intensity.

Stereo width 0–200 %

100 % leaves the image as it is, 0 % makes it mono and above 100 % widens it.

05

The six modules

Audio flows through the modules in this order: Wobble → Noise → Saturation → Digital → Space → Wear. Each has an **amount** (big knob), an **on/off** switch and its own **drift**.

01 · Noise

Adds a layer of noise generated in real time, different in each channel.

TEXTURE	WHAT IT SOUNDS LIKE
Tape	Tape hiss: pink noise without lows, with the typical 4–8 kHz sheen and a gentle breathing level.
Vinyl	Crackle with many small clicks and a few big ones, occasional low pops, surface noise that turns at 33⅓ rpm and the tick of each revolution.
50 Hz / 60 Hz	Mains hum (Europe and Latin America use 50 Hz; North America, 60 Hz) with its harmonics and the buzz of a ground loop.
Rain	Fine drops, close drops with their own pitch and a distant wash that comes and goes.

Brightness opens or closes the top end of the noise. **Follow input** makes the noise drop when the track is silent: high, it only appears with the sound; low, it keeps playing through the gaps.

02 · Wobble

Emulates tape or a turntable that doesn't run evenly. **Speed** is the slow wow rate (0.08 to 4 Hz), **Flutter** adds fast flutter and **Stereo spread** offsets the channels for wider movement.

03 · Saturation

CIRCUIT	CHARACTER
Tape	Soft, round compression.
Tube	Like Tape, with even harmonics for warmth.
Clip	Hard, aggressive clipping.
Fold	Folds the wave: bright, almost synth-like harmonics.

Drive sets how hard it saturates and **Tone** opens or closes the top end of the saturation.

04 · Digital

Lowers the resolution like an old sampler. **Bits** goes from 16 down to 4, **Sample rate** from 48 kHz down to 1 kHz, and **Jitter** makes the sample clock unstable, like a cheap converter.

05 · Space

A four-line reverb with diffusion. **Decay** runs from 0.15 to 6 s, **Darkness** dulls the tail's highs and **Size** makes the room bigger.

06 · Wear

Random level dropouts and loss of brightness, like old tape. Rate is how often dropouts happen, Depth how far they dip and Aging how much the sound darkens.

> TIP
>
> **Clip, Fold and Digital alias on purpose: it's part of their character. For a cleaner result, lower their amount or the Tone.**

06

Presets and A/B

CATEGORY	PRESETS
Essential	Warm Start · Clean Slate
Tape	Velvet Cassette · Late Night VHS · Reel to Soul · Pocket Recorder
Keys	Dusty Rhodes · Soft Focus Piano · Uneven Memories
Synth	Midnight Polysynth · Broken Orbit · Solar Fold
Drums	Drum Machine 87 · Basement Break · Parallel Grit · Dry Punch
Guitar	Amber Strings · Shoegaze Postcard · Worn Speaker
Bass	Round Bass
Mix	Quiet Master · Sun-faded Mix
Special	Small AM Radio · Rain on the Window · Failing Transport · Bit Garden
Transition	Intro Dissolve · Almost Gone

When you load a preset, the editor's help line says what it's for. `Clean Slate` is a neutral starting point; `Intro Dissolve` and `Almost Gone` are designed as destinations for automating Intensity.

A/B

`A` / `B` switches between two states to compare. `COPY` copies the current state to the other one. A/B states are not saved with the project: anything you want to keep, save as a Live preset.

Saving your presets

Use the save-preset button in Live's device title bar (the floppy disk). The preset goes to your User Library with all of PATINA's settings, including the language.

07

In the session

Automation and Push

Every control is a Live parameter: you can automate it, map it to MIDI and see it on Push. Parameter names are in English (for example *Saturation drift*) and grouped in banks: **Main**, **Modules** and one per module.

Latency

PATINA reports a fixed latency of 1024 samples (23.2 ms at 44.1 kHz; 21.3 ms at 48 kHz) so the original and processed sound stay aligned. Keep Live's delay compensation on. In bypass, the signal comes out identical to the original.

Tips

- On a bus or the master, start from `Quiet Master` and lower Intensity until you barely notice it.
- On drums, use `Parallel Grit` and adjust the Mix.
- For transitions, automate Intensity from 0 to 100 % on `Intro Dissolve`.
- Vinyl noise sounds more real with low Follow input, so it keeps going through the gaps.

08

FAQ

› The device loads, but with no interface.

The `.js` files aren't next to `PATINA.amxd`. Copy the whole PATINA folder again.

› The text shows in a different font.

Install the fonts in the `Fuentes` folder and restart Live.

› Can I use PATINA on music I sell?

Yes. It's free for personal and commercial use. What you can't do is sell or redistribute the device.

› Does it work with Live 11 or other DAWs?

It's built and tested for Live 12 with Max for Live. It's not a VST, so it doesn't run in other programs.

› Is it the same as RC-20?

No. PATINA is inspired by the workflow of RC-20 Retro Color (six effect families under one intensity control), but its audio, ranges and presets are our own and it doesn't sound the same.

› I switched to Spanish and the automation names are still in English.

The ES | EN switch changes PATINA's interface only. Live parameter names are fixed when the device loads, so automation lanes, MIDI mapping and Push always show the English names.

09

Specifications and support

Format	Max for Live device (audio effect), stereo
Requirements	Ableton Live 12 Suite, or Live 12 Standard with Max for Live
Processing	Original Gen engine, 64-bit, smoothed controls
Latency	1024 samples, reported to Live
Parameters	45 automatable, in 8 banks
Presets	28 in 10 categories
Interface languages	English and Spanish
Version	1.2.1

Licence

PATINA is free for personal and commercial use in your music. Don't sell or redistribute it: share the exoticorecords.com link so everyone downloads it with their own account.

RC-20 Retro Color is a trademark of XLN Audio. Exótico Records is not affiliated with or endorsed by XLN Audio. PATINA uses no code, samples or presets from XLN Audio.

Support

Write to exoticorecords@gmail.com or via `exoticorecords.com/en/contacto`. Updates arrive in your account, under My account › Free downloads.