

Lamina Orchestral Textures

An Impact Soundworks Instrument
for Kontakt Player 7.10.7 or higher
Instrument Version 1.0.0

Product Manual

Introduction

We're so excited for you to discover **Lamina Orchestral Textures**: layered, organic textures featuring four orchestral wind and string ensembles, recorded on a sound stage to blend together in an expressive, harmonious way.

Lamina Orchestral Textures is full of movement and life in every note, with truly unique long articulations improvised by the performers to evoke the ebb and flow of water. This is not a sterile, over-polished library; it's an immersive and interesting canvas that will spark your own creativity!

In addition to the orchestral main instrument, we've also included 25+ custom-designed textures created by a team of composers and sound designers using analog and digital outboard gear. The result is a truly inspiring collection of orchestra-based textures that drip with character and harmonic excitement. With this set of auxiliary instruments, **Lamina Orchestral Textures** bridges the gap between traditional orchestra and modern synthetics, making it as useful in a period piece as it is in a dystopian horror score.

We built **Lamina Orchestral Textures** so we could spend more time composing and less time trying to get our samples to sound human. We hope it will become a beloved tool that you return to again and again!

— The Team at Impact Soundworks

Installation

Please see our installation guide here.

If anything goes wrong during the installation process, feel free to send us an email at support@impactsoundworks.com and we will help you as soon as we can!

Overview

Lamina Orchestral Textures are separated into two categories of Kontakt patches: The **primary** instrument that we'll refer to as **Orchestral Textures**, and also a collection of **secondary** instruments that we'll refer to as **Designed Textures.**



The **Orchestral Textures** instrument sets the background to a **sepia** palette, and a far more detailed user interface. This instrument is where you can work with the original performances that were recorded, and is more focused on various combinations of **acoustic layers.**

On the other hand, the **Designed Textures** are 28 different instruments generated through various processing techniques, with the **Orchestral Textures** sample pool as a base. An instrument from the **Designed Textures** folder will set the background to a **blue** palette, and offer more streamlined controls. The interface here is instead more focused on utilizing the **Effects Rack**, and **processed sound design.**

Content

The foundation of these patches are all from the same performers, categorized into four ensembles. These four ensembles make up the **Layers** of **Lamina Orchestral Textures.** These Layers are:

Winds High: Oboe, Soprano Sax, Alto Sax, Clarinet

Winds Low: Tenor Sax, Baritone Sax, Bass Clarinet, Bassoon

Strings High: Violin (3), Viola (2)

Strings Low: Cello (3), Bass

Each **Articulation** was made from a collaborative process - instead of directly telling each performer to do a specific musical technique (col legno, harmonics, etc), they were given the adjectives you see below. The goal was then to express these adjectives to the best of their ability - this is the result.

Drift - Sustains focused on subtle re-articulations, creating an ebb and flow with very minimal evolution.

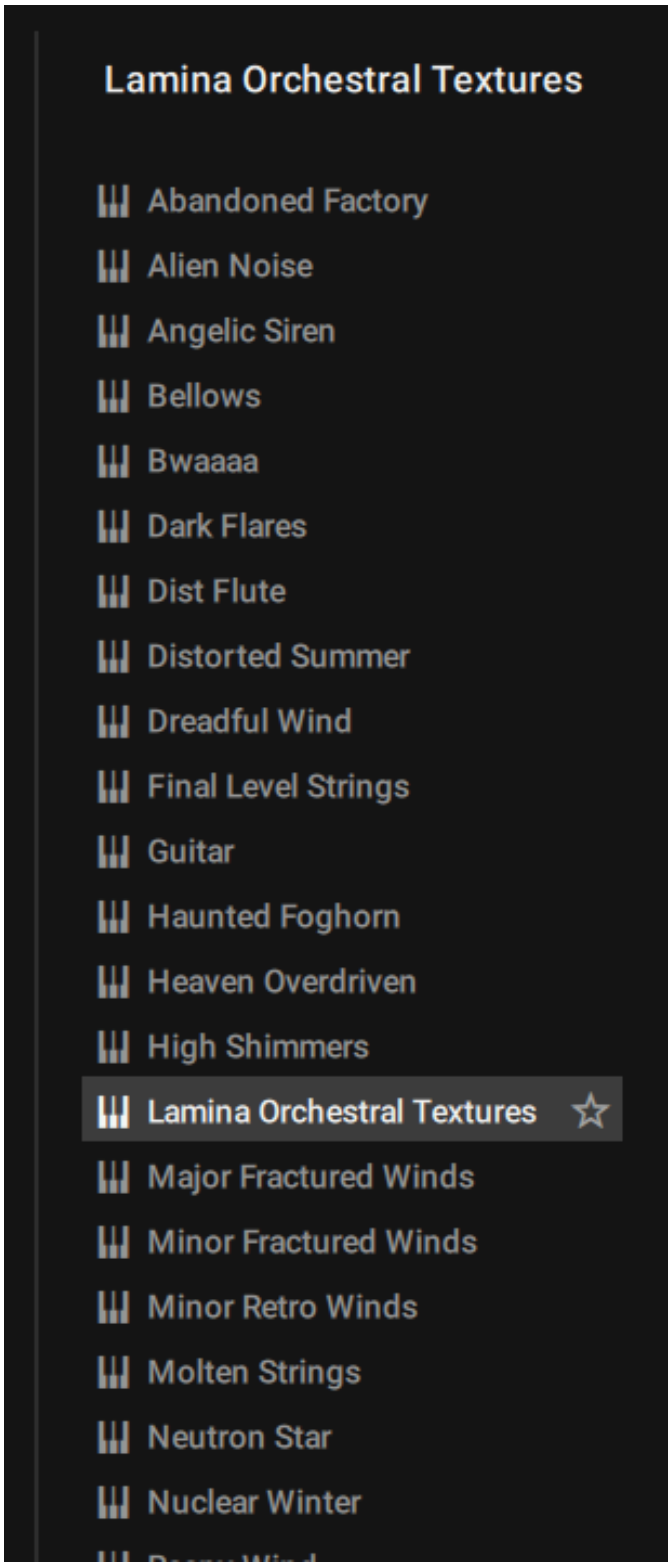
Tide - Sustains - Performers are still holding long notes, but are now adding overlapping, intentional dynamic shaping, to create a wave-like effect.

Ripple - Each performer played staccato notes without trying to line up with others. This dis-alignment results in a blur of individual overlapping notes.

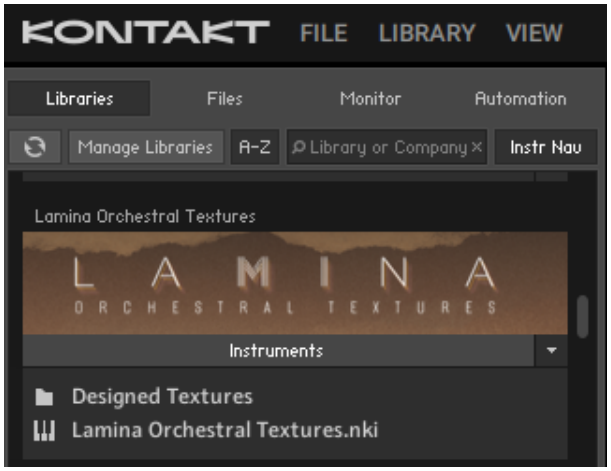
Flare - Similar to **Ripple**, but instead of individual notes, the primary technique at play is trills and tremolos. This has multiple fixed intervals alongside some unique functionality - to learn more, go to *Page 12: Flare Articulations*.

Kontakt Navigation

When viewing **Lamina** in Kontakt's "Browser" view, all instruments will be listed in alphabetical order. The Primary instrument is titled "Lamina Orchestral Textures" - all else are Designed Textures.

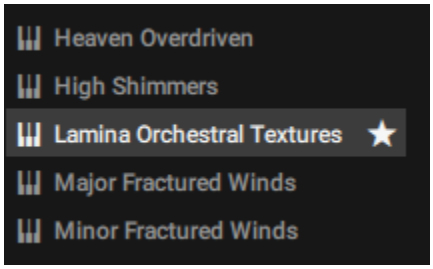


Conversely, if you prefer to use the Classic View (accessible through the **Kontakt** menu) and load **Lamina** from the Side Pane, all Designed Textures will be nested inside a folder, leaving the Primary instrument much easier to find.

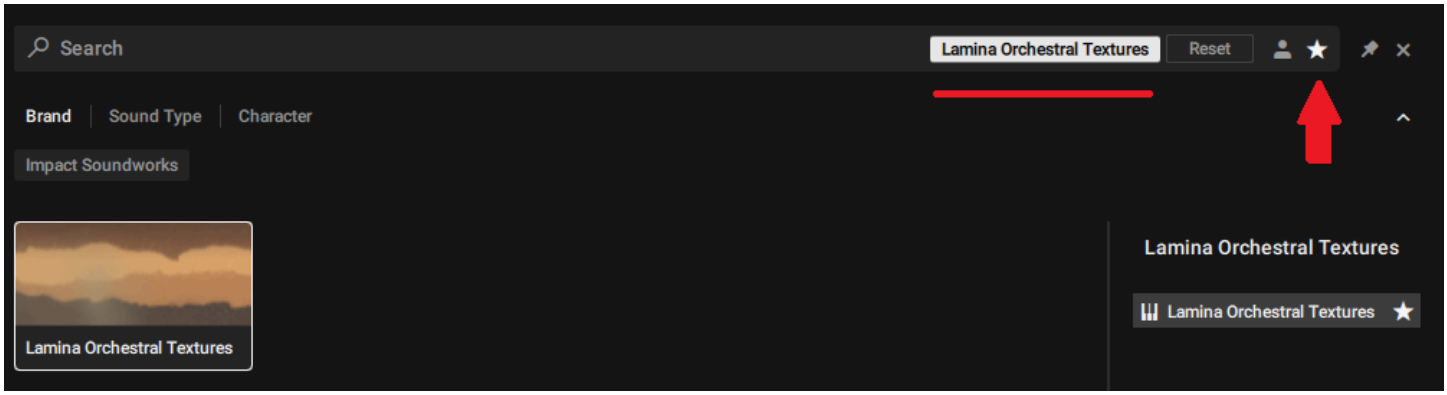


💡 Some advanced tips:

Kontakt provides a large number of options for quicker navigation. While we won't talk about all of them here, one method that goes a long way is Starring the Lamina Orchestral Textures .nki.



Once you do this, you can immediately jump to Orchestral Textures by `left-click`ing on the star icon, indicated by the arrow in the image below.



Orchestral Textures Page 1: `MAIN`

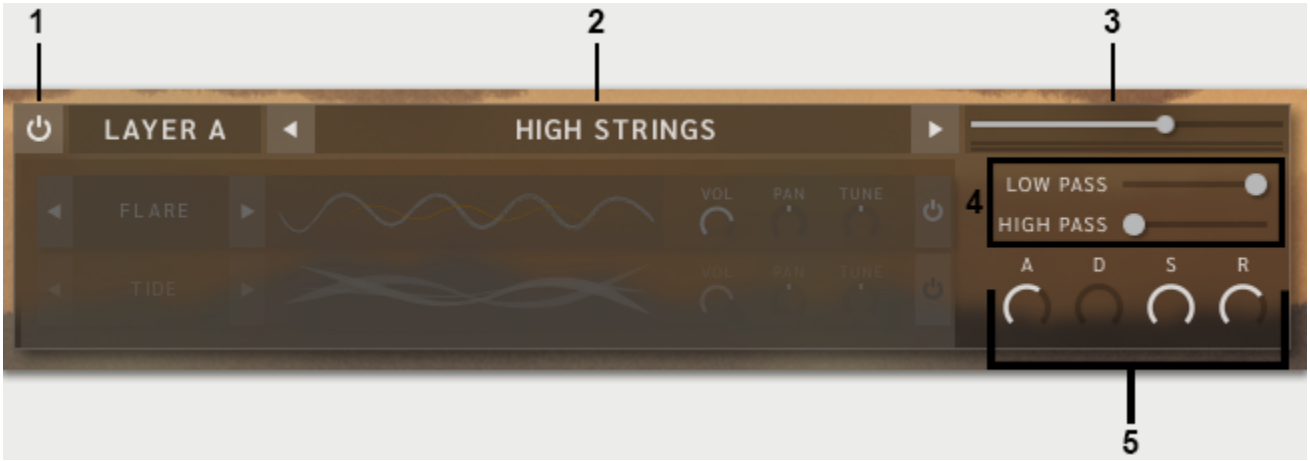


TIP: *Many of the controls on this page can be MIDI learned. To do so,* `right-click` *on the control you want to map, and then move the desired MIDI CC on your MIDI controller to create a link.*

Layers & Articulations

Lamina contains four **Layers**, which each contain two **Articulation** channels and various parameters.

Layer Controls



1) Layer Enable/Disable
   Turns the Layer on or off. The entire Layer will be grayed out if turned off.

2) Instrument Selector
   `Left-click`ing the instrument name will open a dropdown, allowing you to select between *High Strings*, *High Winds*, *Low Strings*, or *Low Winds*. Clicking the arrow buttons ◀ ▶ cycles through the four available instruments.
   High Layers are mapped to `C3-C6` (**purple** keys on Kontakt keyboard), while Low Layers are mapped to `C1-C2` (**blue** keys). If only one Layer range is used, the unused range will turn **white**.



   NOTE: *This feature **cannot** be CC MIDI learned.*

3) Volume Fader
   Adjusts the Layer volume.

4) Low Pass & High Pass Filters
   Applies a Pre-FX filter to limit the range of frequencies that pass through. Both sliders have the same range (`20 Hz - 20 kHz` from left to right), but impact the sound in opposite ways.

   Moving the Low Pass to the left attenuates high frequencies, while moving the High Pass to the right attenuates low frequencies.

5) ADSR Envelope

Adjusts how the volume changes over time. All four knobs move from left (`min` value) to right (`max` value).

Attack (A)
Determines the time it takes for the Layer to reach full volume. This parameter ranges from 0 ms to 15 seconds.

Decay (D)
Determines the time it takes to move from full volume to Sustain volume (only when a note is being held). This parameter ranges from `0 ms` to `25 seconds`.

Sustain (S)
Determines what volume the instrument continues to play at (only when a note is being held). If set to any value *other* than `max` / `0 dB`, then the instrument will go down in volume after the amount of time determined by the Decay value. If set to `max` / `0 dB`, the Decay value will be ignored, and the Layer will stay at full volume, as long as the note is being held.

Release (R)
Determines how long it takes for the instrument to go silent *after* a note is released. This parameter ranges from `0 ms` to `25 seconds`.

💡 **Some advanced tips:**

One of the best ways to maximize the value of **Lamina's** Layer Envelopes is for **fine-tuning your fade-ins and fade-outs!**

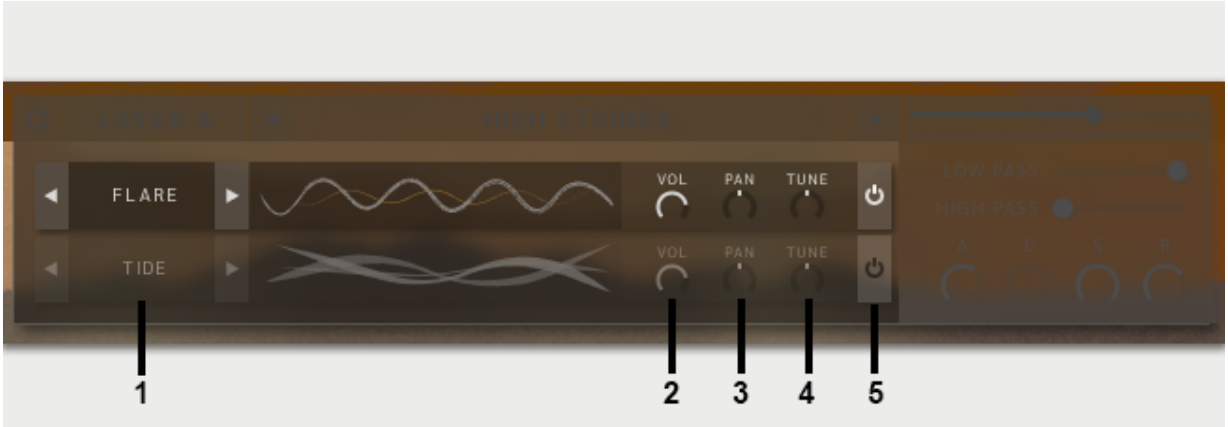
Instead of automating your fades at the DAW level, instead just set a higher attack or release value, and you'll get a gradual, musically satisfying fade-in/out every time you trigger a note.

Since these are also CC learnable, you can then add the **envelope** to your DAW's automation lanes, and change the envelope mid-song.

Alternatively, if you'd prefer to retain the original performances with no extra fade-in/out or decay, try using the following envelope (Sustain at `0 dB`, release at ≈ `220 ms`):



Articulation Controls



Articulations are the performance techniques that were sampled - all of the **Articulation** controls are nested inside channel strips on the left hand side of the **Layer** tab.

Unlike **Layer** controls, If a parameter is **Articulation level**, it only affects a **single** Articulation channel.

1) Articulation Selector
   `Left-click`ing the Articulation name will open a dropdown, allowing you to select between Drift, Ripple, Tide, and four possible variations of the Flare articulation. (*For more info, see Page 12).*

   NOTE: *Cannot be CC MIDI learned.*

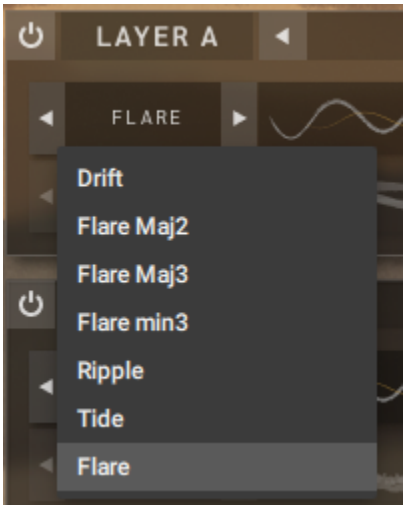
2) Volume Knob
   Adjusts the Articulation volume.

3) Pan
   Adjusts the “position” of the Articulation. This knob is bipolar - at 12’o clock, the Articulation will be unchanged, whereas moving the knob left or right will “move” the balance in that respective direction.

4) Tune
   Changes the pitch of the performance. This knob is bipolar - at 12’o clock, the Articulation is unchanged. Moving the knob right raises the pitch, while moving left lowers it. This parameter can go as far as an octave in either direction.

5) Articulation Enable/Disable
   Turns the Articulation on or off. The entire channelstrip will be greyed out if disabled.

Flare Articulations



Flares are comprised of **3** possible trill/tremolo intervals:

- Major 3rd / +4 semitones
- minor 3rd / +3 semitones
- Major 2nd / +2 semitones

There are two types of Flares - fixed interval Flares, and “smart” Flares.

Flare Maj2 / Maj3 / min3

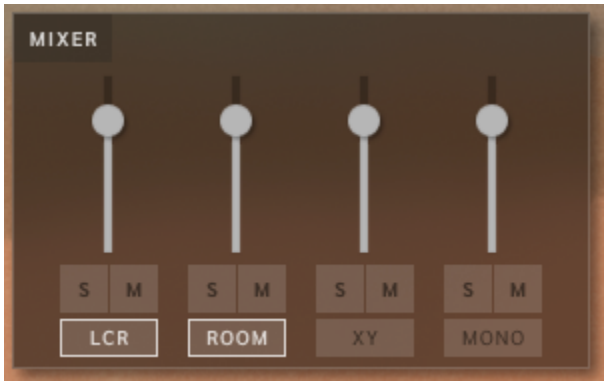
The first three Flare articulations are marked with interval labels - this is because they are fixed to always perform that trill/tremolo. As part of this behavior, single notes or unisons **do** trigger Flares.

Flare (no interval label)

The fourth option is *not* fixed to a specific interval, and features a bit of additional functionality under the hood. The dynamic Flare Articulation follows your input to add the appropriate Flare interval. For example, pressing C and E together would trigger a **Major 3rd Flare**, whereas pressing D and E would trigger a **Major 2nd Flare**.

Please note that if the interval performed is not one of the listed options, then instead a **Drift** will be played. However, this is always watching your input, so notes will switch from Drifts to Flares if another note is performed that fits within the Flares range.

Mic Mixer



Lamina Orchestral Textures was recorded with four different microphone placements inside of an intimate studio space. The mic positions are as follows:

LCR Mics
A combination of 3 overhead mics just above the performers. Results in a “clear” sound, with minimal room ambience.

Room Mics
A stereo pair of mics placed at the far sides of the room. ambient tone. stereo pair of mics placed at the far sides of the room.

XY Mics
Stereo mics placed at eye level to the performers. This results in a compromise between the precision of the LCR mics, and the ambience of the Room mics.

Mono Mic
A single cardioid mic placed closer to the floor, near the center of the ensembles. This created a very warm, rich sound - best used as a method of darkening the other available mic positions.

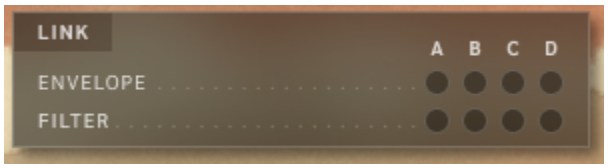
Each microphone has a **Volume** slider, **Solo** button, **Mute** button, and **On/Off** toggle. When a button has been pressed, it will get a white outline and the text will become highlighted.

The image shown above is how the Mic Mixer loads by default. The LCR and Room mics are turned on, while XY and Mono are muted. All solo/mute buttons are disabled.

⚠ Caution:

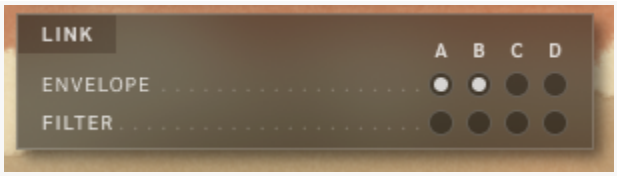
> Since the Mic Mixer sets the mic position at the **Master** level, you **cannot** assign individual mics to individual layers.
>
> You can get around this by loading multiple instances of **Lamina Orchestral Textures,** but be warned this **can lead to undesirable phasing or hotspots if overused.**

The Link Table



This table, located in the bottom right corner, allows you to synchronize settings between different Layers. To demonstrate this, let's try linking the **Envelopes** of **Layer A** and **B**.

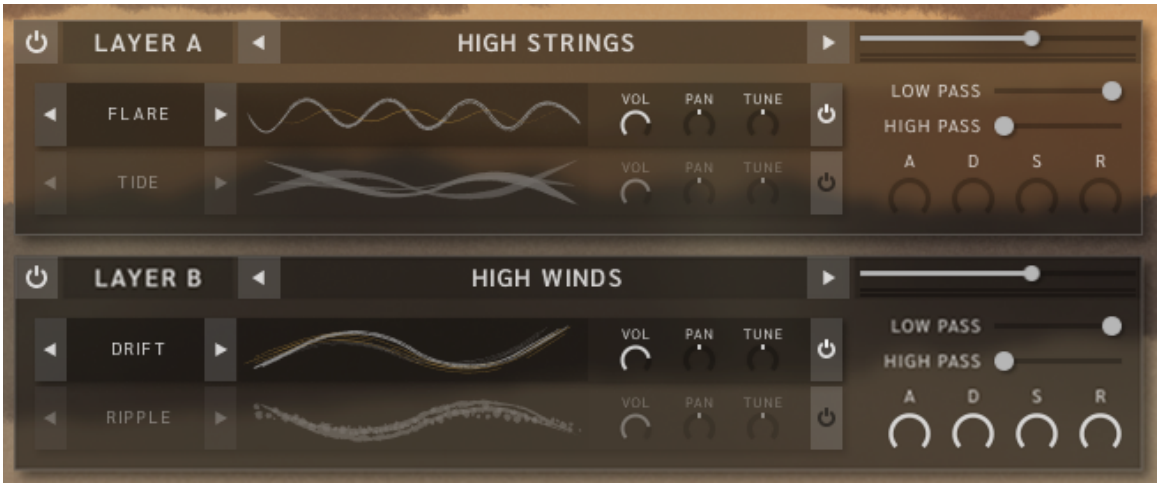
To get started, first click on the node(s) that you want to link.



NOTE: *For linking to occur, you need to select **at least two** nodes in the same **row.***

To prevent accidental deletion of settings, the parameters do not sync until at least one of them is `click`ed or moved.

This is what each Layer's envelopes were set to prior to linking - even after enabling linking, they have not moved:



But, once a parameter is `click`ed or moved, the affected parameter will **snap** on the other Layer.

In the screenshot below, **Layer A**'s Attack has been moved to 12' o clock - **Layer B**'s Attack has now snapped to the same position.



From now on, **Layer A** and **Layer B** will move at the same time, regardless of which knob is used.

Please note that this affects **every individual parameter separately.** In the screenshot, you can see that the Decay, Sustain, and Release values have not changed.

⚠ Caution:

Remember that as long as two or more Layers are linked, **any** adjustment to one Layer will snap *every* Layer that is linked.

If you want to only link *one* parameter and edit other parameters individually (for example, synchronized Attack knobs, but different Decay/Release values), enable the desired when editing Attack, and then turn the Link off to edit other Envelope values.

💡 Some advanced tips:

Holding down the `Ctrl` (Windows) or `Cmd` (Mac) key and `left-click`ing a parameter will *reset it to its default value*.

This feature can be extremely useful when paired with the Link Table to quickly reset changes.

Alternatively, holding down the `Shift` key and `left-click drag` the mouse up and down for more granular control. This works with **any** fader or knob in **Lamina**, AND works with Linked parameters!

Orchestral Textures Page 2: `MIXER/FX`



Lamina Orchestral Textures features an implementation of our modular **Console FX Rack & Mixer** script engine used in many other Impact Soundworks products.

Global FX Power Button



To the right of the `MIXER/FX` tab there is a **Global FX Power Button** (). When this button is *on* (lit), ALL FX on this page will be enabled. When this button is *off* (dimmed), ALL FX on this page will be disabled.



These **channel strips** can be used to mix and apply effects to each of the recorded mic positions.

⚙️ **Under the hood:**

Everything on the `MAIN` page is **Pre-FX**, meaning that any changes made on the `MIXER/FX` will take effect *last.* The signal travels through **Lamina Orchestral Textures** in the following order:

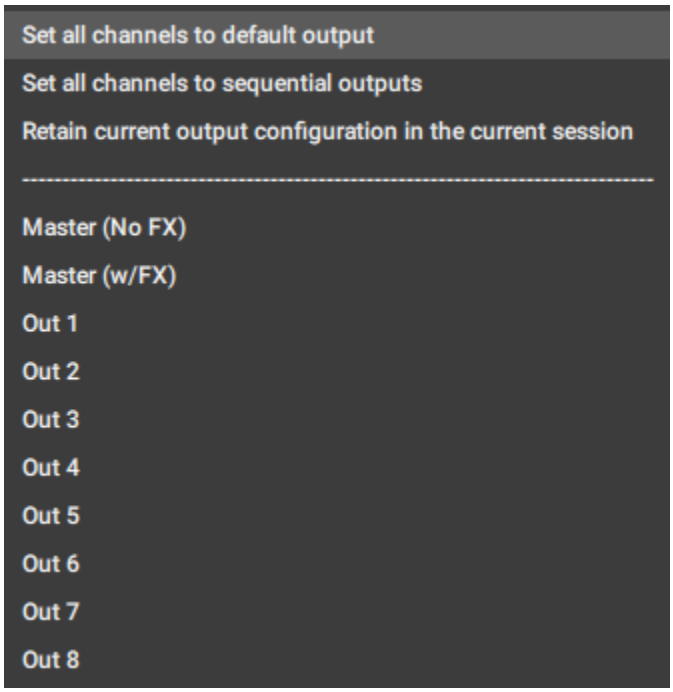
Articulation Settings → Layer Settings → Mic Mixer → `MIXER/FX` Layer Channels → Master

While Master FX slots can be bypassed (explained on the next page), **Volume** changes will still be applied in the listed order.

The **Volume** and **Pan** knobs work as you would expect, controlling volume and panning for each channel. They can also be automated or MIDI learned, as with most controls in the library.

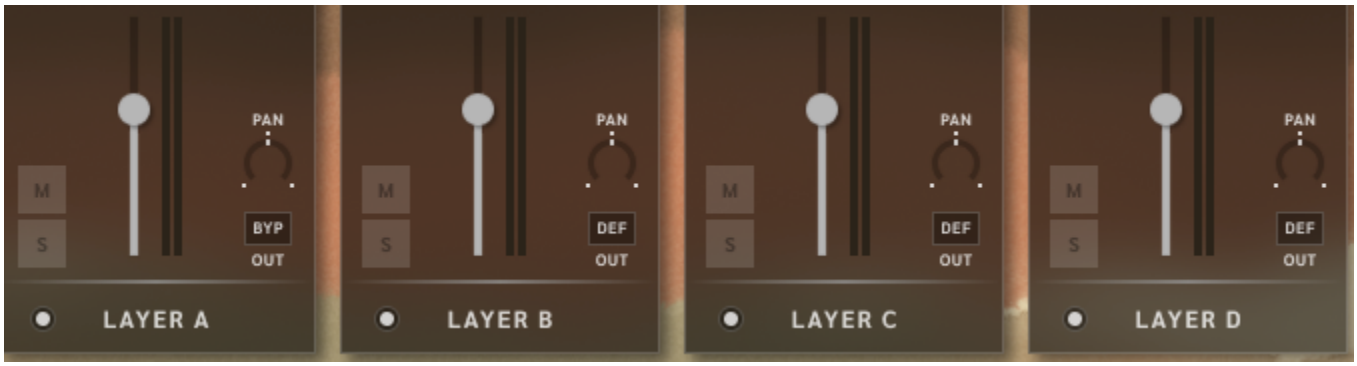
The **M** and **S** buttons are for **Mute** and **Solo**, respectively. These function just as in any DAW mixer and do not load/unload the samples from memory. **These cannot be MIDI learned.**

Directly underneath the Pan Knob is the **channel output select**. In the above screenshot, it is set to "DEF" (default). The options you will see here depend on whether you are running Kontakt in standalone mode or in your DAW. Example:



Configuring Kontakt itself for multiple outputs will work differently depending on what DAW you are using - please see [this Native Instruments article] about it.

The main thing to note is that if you assign a mic channel output to **Master (No FX)**, it will bypass all of the effects on the **Master** channel. As an example, in this configuration:



With Layer A set to **Master (No FX)**, the output selector changes from DEF to BYP (bypass). These channels will **ignore/bypass** the effects on the Master channel, whereas the other three layers will still pass through the Master FX.

FX Slots



The eight **FX Slots** in each channel strip (including the master channel strip at the right of the UI) are for **Insert effects**. There are over 40 to choose from ranging from EQs, compressors, reverbs, and delays, to modulation effects like choruses and phasers, distortion, tape, and more.

The effects we find **particularly** useful for **Lamina** are as follows:

Analog EQ and **Parametric EQ** for general sculpting and sound shaping.

Raum, Impulse Reverb, Galois Reverb, Plate Reverb for adding unique space and ambience. Each of these reverbs has a distinct character and are fun to experiment with.

Phasis, Choral, Flair, Vibrato/Chorus add even more movement to the textures!

Delay, Psyche Delay, Replika for creating even more depth and spatial width, best used at low Wet values.

HQ Limiter as a general safety measure to limit spikes in volume from other effects.

Designed Textures - UI



Unlike the primary **Lamina Orchestral Textures,** the **Designed Textures** uses a single page layout, with one output instead of multiple layers.

Additionally, all of the features function identically to their **Orchestral Textures** counterparts, with the only difference being that each parameter affects the **entire** instrument**,** instead of a **single** Layer/Articulation**.**

Please also note that while the **Effects Rack** functions identically to the **Console** Effects Rack, the layout is slightly different. Instead of vertical channel strips, the slots go row-by-row. Small numbers have been added to the top left of each slot to help you follow the signal flow.

Tips for Getting the Most out of the User Interface

- ➔ Almost all controls can be MIDI-learned by (1) right-clicking the UI and (2) selecting 'MIDI Learn'. You will then need to move the control of your choice (*i.e.*, fader, knob, *et al.*) on your MIDI control surface or in your DAW to establish the link.
  ***TIP**: Once you MIDI-learn something, you need to save your modified version as a new NKI to **keep** those mappings on load! To do this in Kontakt 8, open the **Kontakt** menu on the top left and select "Save as."*

- ➔ You can view Help Text by hovering over controls in the **Lamina Orchestral Textures** UI. The Help Text will appear at the bottom-left of the Kontakt UI plug-in window. Enable this help text by clicking the Info Pane button  on the lower left corner of the Kontakt window (**Kontakt 8**).

- ➔ The colorful Kontakt virtual keyboard, seen in our videos, is a Kontakt feature and not specific to **Lamina Orchestral Textures**. To enable the virtual keyboard, simply press **F3** on your computer (*not* MIDI!) keyboard. Alternatively, you can click the Keyboard button  on the lower right corner of the Kontakt window (**Kontakt 8**).

- ➔ **Lamina Orchestral Textures** is fully NKS Compatible and features quite a few existing host-automatable controls. If you have a Komplete Kontrol keyboard or use the Komplete Kontrol application, you will be able to benefit from this functionality!

Tips for CPU & Memory Optimization

Lamina Orchestral Textures is one of the most low-demand libraries available in our catalog. While CPU/memory strain *should* be rare, we still recommend checking these things if you run into high CPU/memory load while using **Lamina.**

Save CPU and memory by quitting unnecessary applications

For experienced users, this may seem obvious, but it's easy to lose track of how much computing power is being used by seemingly-innocuous applications. For example, it's not uncommon to have a Chrome browser, Discord, Slack, Skype, Zoom, and Dropbox all running at the same time. All of these not only take up RAM, but can also interfere with real-time audio playback by causing pops & crackles.

So, anytime you work on a very intensive DAW project, it's a good idea to close all applications and services you don't need—even if they just run in the background.

Avoid pops and crackles with a higher buffer size

This applies to your DAW settings in general. Typically, every DAW's audio settings allow you to change the 'buffer size' of the playback drivers. Sometimes, this may only be changeable in a separate application, such as with some RME products.

The buffer size (measured in milliseconds or samples, like `8ms` / `512 samples`) determines the amount of latency in DAW output and input, inversely correlated to CPU usage. In other words, lower buffer sizes are much more demanding on your CPU than higher ones.

Though it feels great to perform and record MIDI at very low buffer sizes, this is also most taxing on your CPU. Consider increasing your buffer size once you're out of the MIDI recording phase, and on to editing, mixing, and mastering.

Credits & Acknowledgements

Executive Producer: AviShai Dayanim
Producer(s): Shane Roberts, Mario Krušelj
Performance & Recording: Shane Roberts
Sample Editing: Shane Roberts, AviShai Dayanim
Programming: Sarah Mancuso, Mario Krušelj, AviShai Dayanim, Ryth Azhur
User Interface & Graphic Design: Shane Roberts
Marketing: Lauren Liebowitz
User Manual: Evan Leffert
Quality Assurance: Fredrik Häthén

Audio Engineers: Eric Tiber, Alejandro Quiles

Oboe: Parker Tremaine
Soprano Sax: Eric Yoon
Alto Sax: Marcus Hart
Clarinet: Dawson Williams
Tenor Sax: Josh Gleed
Baritone Sax: Vaughn Sheehan
Bass Clarinet: Andrew Nguyen
Bassoon: Soumili Mukherjee

Violins: CJ Li, Luca Osborne, Kai Lin
Violas: Sarah Cummings, Wyatt Johnson
Cellos: Shawn Hsu, Pia Carrasco-Isachsen, Alexander Woloschinow
Double Bass: Esteban Lindo

...And a big thanks to our beta team!

Troubleshooting

Having trouble with **Lamina Orchestral Textures**? Use it in a project you want to tell us about? Drop us a line via our **Support Center** contact form (but be sure to read the **FAQ** first!)

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