INDEPENDENT AUDIO SOFTWARE

LYNCH Analog Compressors

Choose the grip. Keep the groove.



A quick FET catch, an optical recovery or the weight of variable-mu compression can change how a part moves. Six original compressor voices put those choices beside parallel dynamics, detector filtering and separately enabled colour.

Complete colour user guide · version 0.3.0 · Apple Silicon Mac AU · macOS 12+

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Start with the part

A quick FET catch, an optical recovery or the weight of variable-mu compression can change how a part moves. Six original compressor voices put those choices beside parallel dynamics, detector filtering and separately enabled colour.

01 / PRESETS opens Instrument > Use > Sound.

02 / Input, Output and Mix are manual controls.

03 / The concept materials are now used in the real native editor.

04 / Click PRESETS to open Instrument > Use > Sound folders.

Inside the sound

Presets And Controls

PRESETS opens Instrument > Use > Sound.

Levels And Safety

Input, Output and Mix are manual controls.

Artwork Editor

The concept materials are now used in the real native editor.

Control Refinement

Knobs have stable centered hardware geometry and fixed outer rings.

Model Panels

The Audio Unit product name begins with Lynch under Lynch Audio Lab.

Control Audit

Six individual hardware-family panels replace the common layout: FET dark rack with separate ratio buttons, Opto silver with Gain/Peak Reduction,670 with two framed meters, VCA bus with central GR, blue diode bridge, and black punch VCA.

Sound And Approach

Six original inspired circuits: FET 76, Opto 2A, 670 Vari-Mu, Bus VCA, Diode Bridge and Punch VCA. Compression envelope, sidechain HP, stereo link, parallel blend, makeup, color and optional noise.

FET mode maps the generic Attack control into 0.02–0.8 ms; values above 0.8 ms reach that limit. Opto mode uses fixed 10 ms attack and 3:1 ratio, with Peak Reduction setting its threshold; Threshold/Ratio/Attack/Release/Auto controls are disabled there. Other circuits adapt feedback weighting, detector time, knee and release memory. Color is independently switchable. Sidechain HP filters the internal detector; there is no external sidechain bus or detector Listen in this version.

Host latency: 96 samples. 35 factory entries including Init; 27 host parameters.

Levels And Safety

Input, Output and Mix are manual controls. No continuously riding automatic level matching is added. Init is neutral with latency-aligned dry audio. Sample Protect is optional sample protection, not a true-peak limiter. Output can exceed full scale with protection off; observe the meters.

Control Refinement

Knobs have stable centered hardware geometry and fixed outer rings. Their pointers turn without moving the body or rotating a cropped background. Model, ratio and enable buttons use real LED indicators, without orange selection frames. LEDs dim when the corresponding control is unavailable.

Global Wet Mix at0% and Bypass reproduce the exact original input, delayed by the reported plugin latency. Input, Output, coloration, noise and protection act on the wet branch. At50% the global blend is an aligned linear mix of the original input and the full processed signal. This is not an automatic leveler.

The main MIX knob is now the global Dry/Wet control, including compression, Input, Output, Color and Noise. Its DRY endpoint ignores those wet controls. The separate Compression Mix in DETAILS blends dynamics before Color and Output; it is a parallel compression control, not a whole-effect dry bypass. The main FET Attack knob spans the audible0.02–0.8ms range. Other models retain their wider attack ranges. Existing stored larger FET values retain the same capped sound; the dial displays that effective limit. Opto has its fixed attack/program recovery and3:1 ratio; inactive controls are dimmed.

Model Panels

The Audio Unit product name begins with Lynch under Lynch Audio Lab. Component identity and parameter IDs remain unchanged. Model changes from the main buttons, host automation, factory presets and saved state all select the corresponding panel. Details / User keeps the complete parameter set available. The original concept textures and engraved slogan remain part of the interface. These are original hardware-inspired designs and algorithms, not certified replicas of physical units. Six finishes reference FET, optical, variable-mu, bus VCA, diode bridge and punch VCA hardware families. Opto presents Peak Reduction, Makeup and Max Reduction; other models expose Threshold, Ratio, Attack, Release and Makeup. Common Input, Output, Dry/Wet, sidechain HP, headroom, color and noise remain accessible. The main FET attack retains its effective 0.02–0.8 ms range and readout; the complete stored parameter remains available in Details.

Control Audit

Six individual hardware-family panels replace the common layout: FET dark rack with separate ratio buttons, Opto silver with Gain/Peak Reduction,670 with two framed meters, VCA bus with central GR, blue diode bridge, and black punch VCA. These are original inspired controls and algorithms, not measured hardware replicas. Knee is now a continuous main-panel dial in every model: click/drag, Shift fine, scroll and double-click. Mouse changes to active compression controls enable COMP IN; AU automation retains the explicit CompOn parameter. FET Attack in the main editor AND Details spans0.020..0.800ms. Stored host values above.8 remain readable for compatibility and are clamped to.8 in this circuit; other circuits use the wider host range. Its numeric readout shows actual milliseconds, not a rounded1ms. Opto has fixed10ms attack and automatic two-stage/program-dependent release. Disabled Attack/Release/Ratio/AutoRelease do not act as hidden timing controls. The former dependency on the disabled Release parameter has been removed.

Longer preceding program material measurably slows optical recovery. Color Headroom affects nonlinear color, not the compression threshold. Color must be ON; changing its main dial enables Color. Higher headroom allows more signal before saturation; lower values drive it earlier. Color drive/blend remain independent controls, with drive in Details. Noise is separately enabled and input-armed. Bipolar knobs now put0 at12o'clock even with unequal positive/negative endpoints (for example Makeup-12..+24dB). Native numeric scales and pointer mappings agree. Input/output and Dry/Wet retain their earlier manual routing;0% Wet and Bypass are exact original audio delayed96samples. The name in Logic is Lynch Analog Compressors under Lynch Audio Lab. Bundle ID, component IDs,27 parameters, factory indices and User format remain unchanged. Existing already-loaded Logic instances must be reloaded after saving the project. Actual production listening remains a separate check. Primary control references (no vendor DSP/assets copied):

0.2 control calibration: manual Attack/Release values now set their named envelope time constants directly, without hidden per-model multipliers; automatic release can still extend recovery. Knee dB now sets the actual transition width, without hidden model scaling. Detector ballistics and feedback still give each circuit its own behavior. Neutral FET Init selects4:1 (compressor OFF); saved ratios remain supported.

Presets And Controls

PRESETS opens Instrument > Use > Sound. Factory selection loads the model and complete sound. Init restores a neutral starting point. Save writes an original user patch; User loads a compatible patch file. Arrows browse factory sounds. User patches include the complete parameter state and model. Audio controls are exposed to host automation; right-click exposes host parameter information. Drag to adjust; Shift gives fine movement; double-click resets a dial. There are no hover-only parameter changes. ? enables contextual help. Guide opens an integrated frontmost reading panel; Close/Escape returns to editing. UI Size has six available scales. ON/OFF text and illumination identify active modules.

Artwork Editor

The concept materials are now used in the real native editor. Knobs and faders are live controls. Drag vertically; hold Shift for fine adjustments. Scroll over a control to adjust it, double-click to reset, or right-click for reset and host automation guidance. Hover alone never changes a parameter.

Click PRESETS to open Instrument > Use > Sound folders. Save stores a User sound. DETAILS / USER exposes every parameter with its exact current value, including processing enables, routing and controls not engraved on the panel. The tiny size selector at top right provides six editor sizes. ? enables explanatory tooltips. Guide opens in front inside this editor; Escape closes the guide or the details drawer.

The original artwork's engraved scales and fixed curve symbols are visual references; actual ranges and the current values are shown while adjusting and in DETAILS. Native VU movement is based on real audio measurements. These are original inspired DSP models, not measured hardware replicas.

Moving main-panel Color or Headroom engages Color. Headroom adjusts analog saturation calibration;6dB preserves the original factory setting. Moving Noise above minimum engages Noise. Explicit enables remain in Details.

Status And Provenance

Lynch algorithms informed by historical behavior and existing Lynch modules. They are not calibrated hardware replicas. No vendor DSP code, branded GUI assets, sampled proprietary response or Goldbaby samples are included. The native editor now uses generated panel artwork, concentric native hardware controls and live LED indicators. Hardware calibration, listening in real productions, wider No existing Lynch product is replaced.

Install and choose the right host slot

Apple Silicon Mac, macOS 12 or later. Audio Unit only; no Intel Mac, Windows, VST3 or standalone application is included. Use an AU-compatible host and insert on an audio track, instrument audio output or bus.

Save your session before installation. Use the verified current installer and follow its installation prompts, then restart the host if the newly installed AU is not listed. Select the product under Lynch Audio Lab in the appropriate slot.

Trial and permanent licensing

Download the trial installer shown on the product page; the same installer is used for trial and purchase. No card is needed for the trial.

Open the plug-in, click Trial & Activation at the bottom and press Start trial to begin its full 14 days. Installing, opening a preset or downloading a guide does not start a new trial. Each product has its own trial. There is no subscription, automatic charge or periodic noise burst.

For a permanent purchase, use the exact Buy link on the product page. Lemon Squeezy supplies a license key in the receipt. Connect this Mac to the internet, click Trial & Activation at the bottom, paste the receipt key for this exact product and choose Activate. A permanent license allows a maximum of three computers. After successful activation, work offline.

To free a Mac's activation, connect it to the internet, open Trial & Activation and choose Deactivate this Mac. This releases that computer without renewing or resetting trial dates. Presets, project settings and updates do not renew the trial and retain settings.

The login Keychain stores trial and license-key records separately from presets. If it is locked, unlock it normally and press Refresh in Trial & Activation. Keep the system date correct.

At expiry, audio effects return latency-aligned dry audio with normal reported latency; instruments are silent; MIDI tools stop output and release held notes. Presets and project settings remain. Purchase activation restores licensed processing rather than a new trial.

Save, recall and automate

Save the host project to retain the AU instance. Use the product-specific preset operations described in the control chapters for reusable sounds. Preset files, complete project state and controller assignments can have different scopes; do not treat them as interchangeable.

When using host automation, choose an exposed sound parameter, record a short test pass and replay from before the first change. Check module enables, routing and output level. Only use product-local MIDI Learn when this manual explicitly documents it; otherwise use the host's controller-assignment workflow.

Troubleshooting and support

If the AU is missing, save your session, install the current package and restart the AU-compatible host. Check the required macOS version and Apple Silicon architecture, then review the host's plug-in manager. Do not delete a working production project to troubleshoot an insert.

For no sound or no processing, first check the correct slot, track input/output, incoming audio or MIDI, bypass/mute, module enables, mix/return amounts and trial or activation status. Test a simple documented starting point before adding a complex chain.

If the sound is too loud or distorted, reduce drive or output and inspect later inserts and the host master. Sample-peak protection does not guarantee intersample peaks. Source clipping cannot be repaired simply by lowering a later trim.

For dropouts, reduce active polyphony, unison, long returns or dense processing where applicable, or use the host's freeze/bounce workflow. A larger buffer can help scheduling; it cannot cure sustained processing overload.

For activation trouble, check the internet connection and use the key for this exact product from the Lemon Squeezy receipt. For help, contact info@lynchaudiolab.com with product version, macOS version, AU host and a short description. Never send your private license key publicly.

About this guide

Lynch Audio Lab · Music records a brighter tomorrow. This guide describes the released Audio Unit package. The control chapters preserve the supplied public operating documentation, with current-operation addenda integrated and obsolete private-test release labels removed. Images show the real product interface; some original panel lettering may predate the current package version. Original TXT documentation remains available separately.

Original Lynch designs are not measured hardware replicas or equipment-maker endorsements. Listen in context, maintain headroom and check the final deliverable after downstream processing. Support: info@lynchaudiolab.com.