INDEPENDENT AUDIO SOFTWARE

LYNCH Solid Strip

One channel. Several console roles.



Move between E Channel, E II, G Channel, G EQ and G Bus without losing stored channel settings. Choose the applicable tone or dynamics controls, add colour deliberately and balance the independent fader and trim.

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

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Start with the part

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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

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Model Panels

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Control Audit

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Sound And Approach

E Channel, E II Channel, G Channel, G EQ and G Bus. Four-band EQ, channel compressor and gate/expander; E II Brown voicing; bus-specific attack/release/ratio choices.

G EQ disables compressor/gate. G Bus disables EQ/gate/audio filters. Channel settings are retained when switching modes. E II Brown changes the mid-band Q. Bus attack/release/ratio controls apply only in G

Bus; channel compressor timing applies in channel modes. Analog noise is optional. These are five processing roles, not five measured SSL algorithms.

Host latency: 96 samples. 16 factory entries including Init; 58 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.

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. E, E II and G channel panels retain the channel workflow; E II includes Brown EQ. G EQ presents the four EQ bands; G Bus presents VCA compression with Bus Attack, Release and Ratio. Only relevant controls are exposed on the primary panel. Output Fader is calibrated to its engraved nonlinear scale: +12, +6, 0, -6, -12, -24 and Mute (-72 parameter floor). The white handle center is the reference line. The permanent readout shows the actual fader setting. Double-click the fader to reset to precisely 0 dB.

Output Trim is a separate gain control; 0 dB fader does not imply the whole processed signal has unity gain. No adaptive level matching was added.

Control Audit

E,EII,G channel,G EQ andG Bus use their own live native console panels. Channel models retain classic stacked colored EQ/dynamics controls; EII adds main Drive/Headroom and Brown EQ; G EQ is a separate horizontal four-band panel; G Bus exposes its dedicated attack/release/ratio topology and GR. These are original inspired designs, not certified SSL replicas. Output TRIM now places0dB exactly at the knob's top/center even though the host range is-36..+24dB. The separate calibrated output FADER still places0dB on its engravedzero and retains exact dB mapping. Double-click resets either to0; saved nonzero trims remain nonzero. HP and LP controls now have numeric legends generated from the same mapping as their pointers. Both cover the full20kHz extension rather than pretending a400Hz legend describes7kHz. HP range20Hz..20kHz; LP0..20kHz, with perceptual logarithmic native controls, exact readouts and true open/closed endpoints.20Hz HP is open;0Hz LP is fully closed;20kHz LP is open. Mouse movements of the main filter knobs enable their IN switches.

Host automation still uses separate explicit enable parameters. At400Hz cutoff, both HP and LP measure approximately-3.01dB on a400Hz tone across44.1/48/88.2/96/192kHz in all three channel models. No arbitrary DSP cutoff retuning was needed. The mismatch was the visual scale. Live native VU faces remove static reference needles, and all model panels and host automation are checked. The name remains Lynch Solid Strip under Lynch Audio Lab. Stable58 parameter IDs, preset indices, AU identity and DSP are retained. Existing Logic instances can contain the earlier loaded binary; save and restart Logic to load the installed candidate. No Logic production/cache files are altered.

Native output LED bars now draw every inactive and active cell from measured L/R RMS; no illuminated reference-image lamps remain. Native meter frames fit side by side without covering adjacent scales.

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.

PAN is stereo balance. The output fader is separate from output trim and reaches complete wet mute at its minimum. HF and LF Q operate in Bell mode; click the curve switch or select Bell in Details. Shelf mode uses fixed shelf slope. G Bus uses its dedicated bus ratio, attack and release controls.

Presets And Metering Refinements

G Bus also exposes Compressor detector in DETAILS / USER: Peak follows transient peaks; RMS responds to averaged energy. These are the existing detector choices; your saved setting and sound are preserved when switching console modes. Malformed or oversized user files are rejected before any setting changes. Valid older 54-parameter presets load with neutral defaults for the four newer controls. Interrupted mouse/scroll gestures finish when another dial takes over. The output peak display has the same release time in mono and stereo; this is a meter correction and does not change the processed audio.

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.