Lindell Plugins

LINDELL 50 SERIES

Channel + Buss

Lindell 50 Channel (50B EQ and VCA Comp.)

Lindell 50 Channel Toolbar.

TOOLBAR

A / B
Gives access to two different settings, for quick comparison. The selected memory appears in blue. All the parameter changes or preset loads affect only the selected memory.

Copy Button (>)
When clicked, the current memory is copied to the other memory.

MENU

Common commands
« Set in all instances » copies the parameter value to all the instances of the plugin in the session. This can also be achieved by [shift] + clicking on a menu option.
« Save as default » sets the current parameter value as the default one when the plugin opens. This can also be achieved by [alt] + clicking a menu option.

About
Shows the plugin version and credits information.

Calibration
You can chose the calibration level here (the mapping between the real digital dBFS level and the virtual dBu level in the simulated circuits).
The calibration level is often expressed as XX dBFS = 0 VU (or +4 dBu).

Oversampling
You can select the oversampling mode here. Higher oversampling reduces aliasing problem but makes the processing n-times more CPU intensive.

UI Zoom
The Lindell 50 Channel UI size can be reduced using this menu options from 80% to 150% of its normal size.
Note that the plugins size will never get larger than 80% of the screen width/height, regardless of the UI Zoom setting. This means that the higher values (80%, 90%, 100%) will result in the same plugin size on a small notebook screen for instance.

Noise
The plugin adds a very low amount of noise that is usually inaudible (the noise floor). It can be turned off here.

Clipping
The hardware discrete op-amps do their best to deliver a clean undistorted signal. But they can't output more voltage than what the power supply provides, so they hard clip above a given level.

This clipping gives a nice saturation when you're just at the gain level where only the transients and loudest parts are clipped. But with more gain it can become unpleasing. That's why the plugin lets you chose between 3 different op-amps clipping modes :

- Hard : models the hardware clipping.
- Soft : more gentle and progressive clipping.
- Off : turns op-amps clipping off.

MODULES CONTROLS

Bypass


True bypass for the selected module.

EQ Post Dyn


Changes the modules order and places the EQ module after the compressor and noise gate.

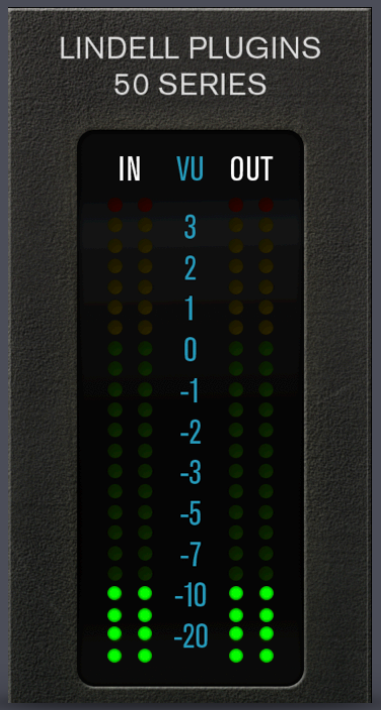
EQ Modules List
Lists all the available EQ modules for the EQ slot:

- 50A: 3 band equalizer + band pass filter
- 50B: 4 band equalizer
- 60: 10 band graphic equalizer

Comp Modules List
Lists all the available compressor modules:

- FET: classic FET compressor
- VCA: more modern VCA stereo bus compressor

METERS



In Level meter
Shows the VU input level.

Out Level meter
Show the VU output level of the plugin.

PREAMP

Gain
Input gain [-6 … +24] dB.

High Pass Filter
Activates a High Pass Filter on the preamp input.
The filter frequency can be chosen between 20Hz and 400Hz.

-20 dB Pad
Reduces the volume by 20 dB before the input.

Unity
Activates a unity gain mode: the input gain is compensated after the output of the plugin. If the -20 dB pad is active, it is also compensated by a 20 dB boost on the output.

THD
Controls the amount of harmonic distortion of the circuits. The middle position corresponds to the normal behavior of the emulated circuit.

50A EQUALIZER

High Filter (HF)
+ / - 12dB bell or high shelf filter at [2.5, 5, 7, 10, 12.5, 15, 20] kHz.

Mid Filter (MF)
+ / - 12dB bell filter at [200, 400, 600, 800, 1500, 3000, 5000] Hz.

Low Filter (LF)
+ / - 12dB bell or low shelf filter at [30, 40, 50, 100, 200, 300, 400] Hz.

IN
Enables or disables the module filters.

Low Shelf
Turns the Low filter into a Low Shelf filter.

High Shelf
Turns the High filter into a High Shelf filter.

FILTER
Enables a band pass filter.

50B EQUALIZER

High Filter (HF)
+ / - 12dB bell or high shelf filter at [2.5, 5, 7, 10, 12.5, 15, 20] kHz.

High Mid Filter (HMF)
+ / - 12dB bell filter at [0.8, 1.5, 3, 5, 8, 10, 12.5] kHz.

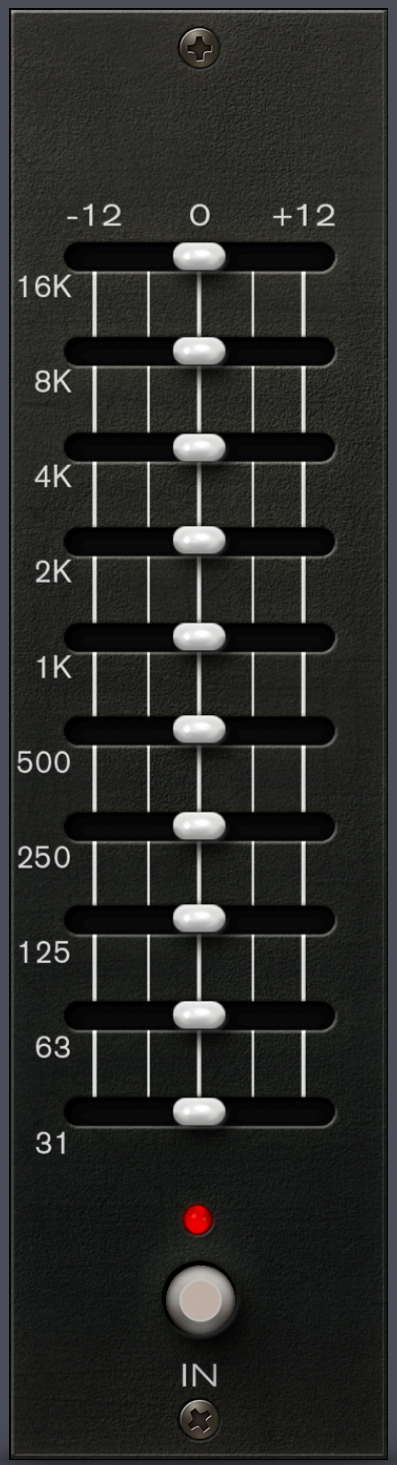
Low Mid Filter (LMF)
+ / - 12dB bell filter at [75, 150, 180, 240, 500, 700, 1000] Hz.

Low Filter (LF)
+ / - 12dB bell or low shelf filter at [30, 40, 50, 100, 200, 300, 400] Hz.

IN
Enables or disables the module filters.

Low Shelf
Turns the Low filter into a Low Shelf filter.

High Shelf
Turns the High filter into a High Shelf filter.



60 EQUALIZER

Bands
Each fader controls the band gain + / - 12 dB.

IN
Enables or disables the module filters.

FET COMPRESSOR

Mix
Controls the amount of unprocessed (0%) and processed (100%) signals mixed together at the compressor output.

HPF
Controls the frequency [20Hz … 400Hz] of a high pass filter on the side chain.
In the full anti-clockwise position, the filter is OFF.

IN
Compressor detector input gain.

OUT
Compressor make-up gain.

RELEASE (REL)
Compressor release timing.

De-esser (D-S)
Makes the compressor react more to sibilant sounds to act as a de-esser.

MODE
Switches between Compression, Limiting or OFF.

CEILING
Increases the amount of compression and the makeup gain at the same time.

Easy setup : chose a low CEILING value and IN to 0. Adjust OUT for unity gain, and increase IN until the needle slightly moves. Then increase the ceiling to get the required compression amount.

VCA COMPRESSOR

Threshold
The compression starts when the side chain level gets above this value.

Gain
Makeup gain applied at the compressor output.

Attack
Time to compress after the signal level increased above the threshold.

Ratio
Compression ratio above the threshold [1.5:1, 2:1, 3:1, 4:1, 6:1, 10:1, Inf:1].

Release
Time to recover from compression after the signal has dropped below the threshold.

Stereo Link (LINK)
At 0%, each channel is compressed independently. At 100% each channel sees the same mixed side chain.

Soft Knee (SOFT)
Changes the compression curve to a soft knee.

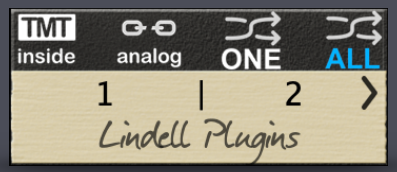
Niveau (NIV.)
Adds a filter on the side chain to compress less the low frequencies and more the high frequencies. This helps to keep a natural frequency response after compression.

Feed Back (F.B.)
The compression is based on the compressor output in feed back mode (F.B. on), and on the compressor input in feed forward mode (F.B. off).

IN
Enables or disables the compression.

TMT

TMT technology is provided by Brainworx. It models the real life electronic components value variations from the theoretical schematics value.



Previous / Next
Switches to the previous or next virtual channel of the console.
When used in stereo multi channel tracks, consecutive TMT channel are used.

Analog / Digital
In « Digital » left and right use the same virtual channel, so they are processed exactly the same way and the stereo isn't affected.
In « Analog », left and right will have a different TMT channel which adds a realistic analog stereo depth.

Random ONE
Choses random TMT channels.

Random ALL
Choses random TMT channels for all the plugin instances in the session.

Channel Number(s)
Displays the TMT channel number(s). On this picture the stereo track will use TMT channels 1 (Left) and 2 (Right).

Track Name
Displays the track name in the DAW. This feature is compatible with : ProTools, Logic Pro, Cubase, Reaper (VST3), Ableton Live, Studio One (AU).

NOISE GATE

Hysteresis (HYST.)
The gate will open when the levels reaches THRESHOLD + 0.5 * HYSTERESIS, and close again when the level gets below THRESHOLD - 0.5 * HYSTERESIS.

Threshold (THRESH.)
Necessary input level to open the gate and let audio pass through. Everything below the THRESHOLD is reduced by RANGE dBs.

Range
Amount of gain reduction when the signal level is below the THRESHOLD.

Release
Time it take to close the gate.

In
Activates the noise gate.

Fast
Switches the attack time to fast (50 us) or slower (500 us)

Expander (EXP.)
Switches to expander mode, with a 2:1 ratio (in gate mode, the ratio is 100:1).

Inverted (INV.)
Inverted mode : the gate is open only when the signal level is below the THRESHOLD.
Can be useful for ducking effect in conjunction wit the Gate External SideChain (see the toolbar menu).

MASTER

Cut
Mutes the plugin output.

Phase
Inverts the signal phase.

Level fader
Output level of the plugin. The fader is inserted before the last amplification stage and output transformer so it has an impact on the amount of harmonic distortion.

Lindell 80 Buss

Lindell 50 Bus Toolbar.

TOOLBAR

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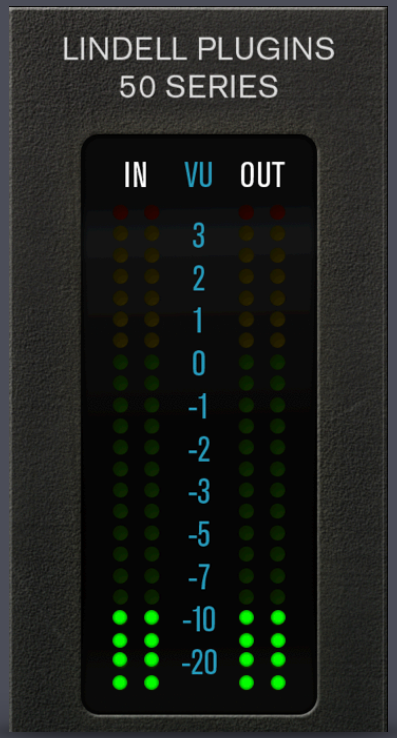

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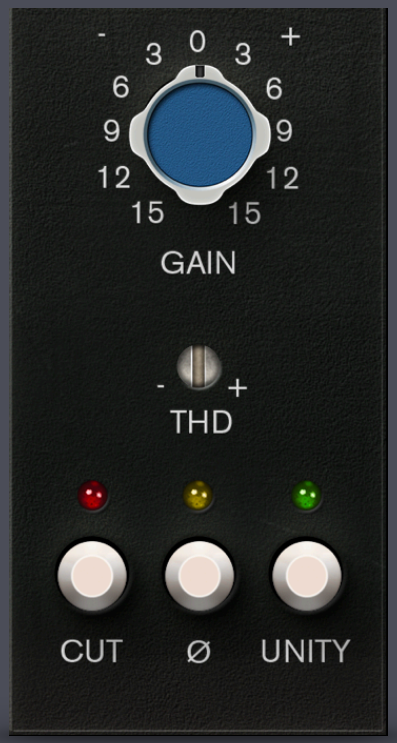
LINE AMP



THD
Controls the amount of harmonic distortion of the circuits. The middle position corresponds to the normal behavior of the emulated circuit.

Gain
+ / - 15 dB gain.

Cut
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Phase
Inverts the signal phase.

Unity
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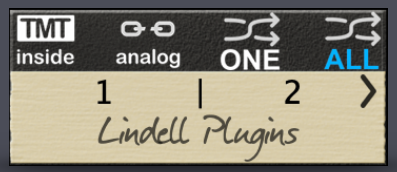

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CREDITS

Emmanuel Dubecq - LSR audio
Programming

Graphics

Circuit modeling

Tobias Lindell - Lindell Audio
Concept

Tests and tuning

Presets

Brainworx
TMT Technology licensed from Brainworx