PLUGMEIN AUDIO

TOP SECRET

TRT MODERN

The Lost Blueprints

The operator’s manual, recovered from the drafting table.

Designed by Marc Smith aka Marc Ellus



~~final copy~~
KEEP THE BENCH COPY ✓

USER MANUAL / DESIGN DRAWINGS

TL2T

MODERN

There's Layers 2 This

A four-stage audio processor for shaping tone, texture and level, one layer at a time.



1000 × 769 / NATIVE UI CANVAS

EACH METER 342 × 228 UI PX

PLUGMEIN AUDIO

DESIGNED BY MARC SMITH AKA MARC ELLUS

SIGNAL PATH / SHEET 04

A → B → C → D → E → F → G → H → I → J → K → L

~~More level~~
MATCH THE LEVEL FIRST ✓

SET A LEVEL. ADD A LAYER.

A two-minute pass through TL2T using a familiar loop and a meter you trust.

01 Start with a clean comparison

Insert TL2T and loop a section with a clear lead vocal, kick and snare. Leave global bypass disengaged and bypass the four stages with their lights.

02 Set the incoming level

Input Calibration sets the level feeding the stages. Use a peak meter at the insert. Around -6 dBFS peak is Marc's starting point when it suits the material.

03 Enable one stage

Start with Drive. Blue indicates enabled and red indicates bypassed. Move the main knob a little and trim its output to compare at similar loudness.

04 Build the finish

Add Color, Saturation or Limit as the mix needs them. Recheck final Output with an external peak meter, then compare against global bypass.

THE HEADER

Input
Sets how hard the signal hits the chain.

License
Opens authorization controls.

Presets
Click the down arrow to save your personal presets. Marc's video demonstrates the process.

Manual
Returns you to the operating guide.

OS
Off, 2×, 4×, 8× or 16× oversampling.

Power / bypass
Compares the full plugin with the dry signal.

~~Measure the network~~
MEASURE FROM THE UI ORIGIN ✓

FRONT ELEVATION

The finished interface on the blueprint grid, with lettered callouts keyed to the signal path.



- A **Input**
  -24 to +24 dB. Sets the level into TL2T.
- B **SC HPF**
  10–500 Hz. Tightens lows and reduces DC.
- C **Drive**
  -12 to +12 dB. Aggressive push.
- D **Drive Out**
  Clean trim into Color.
- E **Color**
  -12 to +12 dB. EQ plus saturation.
- F **Color Out**
  Clean trim into Saturation.
- G **Saturation**
  -12 to +12 dB. Tube and tape character.
- H **Saturation Out**
  Clean trim leaving Saturation.
- I **Limit HPF**
  10–150 Hz, feeding Limit only.
- J **Limit**
  -12 to +12 dB. Clipping and limiting.
- K **Output**
  Final trim, -24 to +24 dB.
- L **Meters**
  VU, True Peak and LUFS-S / M / I.
- M **Presets**
  Click the down arrow to save your presets.
- N **Description panel**
  Shows what the controls do.
- O **Correlation**
  Shows overall L/R phase relationship.

The plans open

Start at Input. Follow the arrows through each stage to the meters.

~~Follow the lights~~
FOLLOW THE ARROWS ✓

FOLLOW THE SIGNAL

Read the arrows in order. The diagram follows the panel controls from input to the output meters.



STAGE ENABLE

Click the stage light to switch from red (bypassed) to blue (enabled). The diagram shows the order of the front-panel controls.

~~One kind of push~~

LISTEN TO EACH STAGE ✓

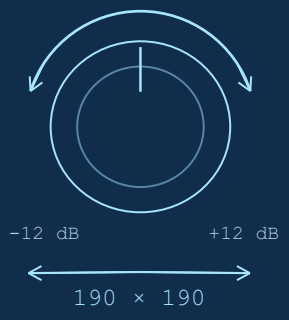
THE FOUR PROCESSING STAGES

Bring up one stage at a time. Compensate with its output trim before judging the result.

C / DRIVE

Aggressive push

Combines saturation, compression, upward compression, clipping and limiting. Audition the push on the vocal, kick and snare. Match the level with Drive Out.



E / COLOR

Low-end bump, smooth highs

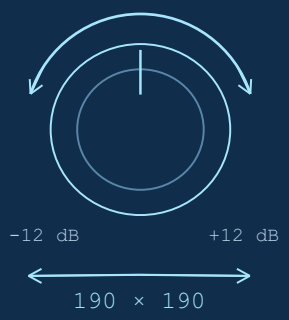
Mix-bus EQ shaping with saturation. Listen for a low-end bump and smoother highs. Use Color Out to set the level entering Saturation.



G / SATURATION

Edgier push

Valve/tube-style and tape-style saturation. Raise it until the added edge is clear, then back it down to fit the track. Match the level with Saturation Out.



J / LIMIT

Rounder push

Clipping and limiting. Listen for a rounder push as you control peaks. Set final Output and check the actual peak level after the plugin.



VALUES ON THIS SHEET ARE UI BOUNDS IN PX

~~Guess the scale~~
USE NATIVE UI PIXELS ✓

CONTROL SCHEDULE

Configured UI bounds and saved macro settings. X and Y are measured from the upper-left edge.

CONTROL	W × H (PX)	X, Y (PX)	MACRO RANGE	INITIAL
Input Calibration	49 × 44	136, 32	-24 to +24 dB	0.0 dB
Drive	190 × 190	105, 319	-12 to +12 dB	0.0 dB
Drive Out	36 × 36	182, 515	-24 to +24 dB	0.0 dB
Color	190 × 190	305, 319	-12 to +12 dB	0.0 dB
Color Out	36 × 36	382, 515	-24 to +24 dB	0.0 dB
Saturation	190 × 190	505, 319	-12 to +12 dB	0.0 dB
Saturation Out	36 × 36	582, 515	-24 to +24 dB	0.0 dB
Limit	190 × 190	705, 319	-12 to +12 dB	0.0 dB
Output	34 × 34	782, 515	-24 to +24 dB	0.0 dB
SC HPF frequency	30 × 30	83, 531	10 to 500 Hz	10.0 Hz
Limit HPF frequency	30 × 30	887, 531	10 to 150 Hz	10.0 Hz
Drive stage light	20 × 20	189, 594	Toggle	—
Color stage light	20 × 20	389, 593	Toggle	—
Saturation stage light	20 × 20	589, 593	Toggle	—
Limit stage light	20 × 20	789, 593	Toggle	—
SC HPF switch	60 × 26	68, 505	Toggle	—
Limit HPF switch	60 × 26	874, 505	Toggle	—

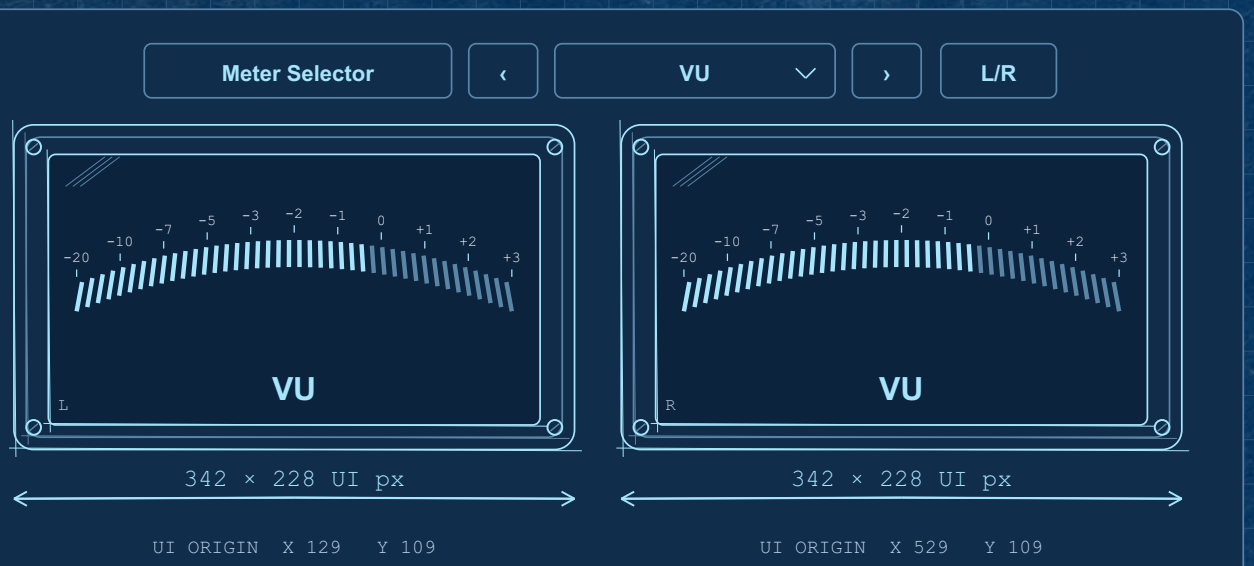
UI px identify control rectangles in the authoring preset. Host scaling changes their displayed size. Initial values are macro initialization settings. A session or preset can load different values.

~~Read the peak from VU~~

CHECK PEAKS SEPARATELY ✓

METERS AND FILTERING

Front elevation of the actual meter styling, redrawn in blueprint linework.



Dimensions refer to the meter artwork bounds. Illuminated segments are shown as a drawing sample.

Meter Selector

Cycle with the arrows or use the dropdown. VU, True Peak and three LUFS windows are illustrated on the next sheet.

SC HPF · 10–500 Hz

Helps tighten low end and reduce DC offset before Drive.

Limit HPF · 10–150 Hz

Filters the signal entering Limit only.

Description panel

Explains the selected knob or function.

Read the scale

The VU reference sets what the display treats as 0 VU. Use a peak meter after TL2T to confirm dBFS or dBTP.

Correlation meter

Shows overall phase relationship between left and right. If it stays negative, check how the mix sounds in mono.

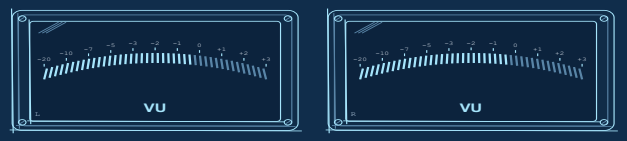
~~Read the peak from VU~~

CHECK PEAKS SEPARATELY ✓

CHOOSE A METER

Modern Meter Selector options. Drawings show the display styles. Signal levels are illustrative.

VU



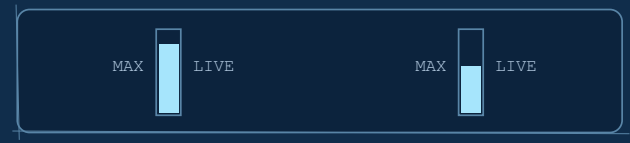
Average level for gain staging. 0 VU uses the current reference.

VU-C



Click Meter Selector in VU to reveal calibration. Drag vertically or scroll over the dial.

TRUE PEAK



Tracks intersample peaks in dBTP. Click MAX to clear the held maximum for both sides.

LUFS-S



Short-term loudness over the last 3 seconds. Follow phrases, sections and transitions.

LUFS-M



Momentary loudness over the last 400 ms. Follow quick changes.

LUFS-I



Integrated loudness across the measured program. Use a full pass to check delivery loudness.

VU calibration spans -20 to -3 dBFS RMS. Double-click the calibration dial to return to -14 dBFS. Use L/R in a LUFS mode for the split-channel view.

HOLOGRAM LOGO

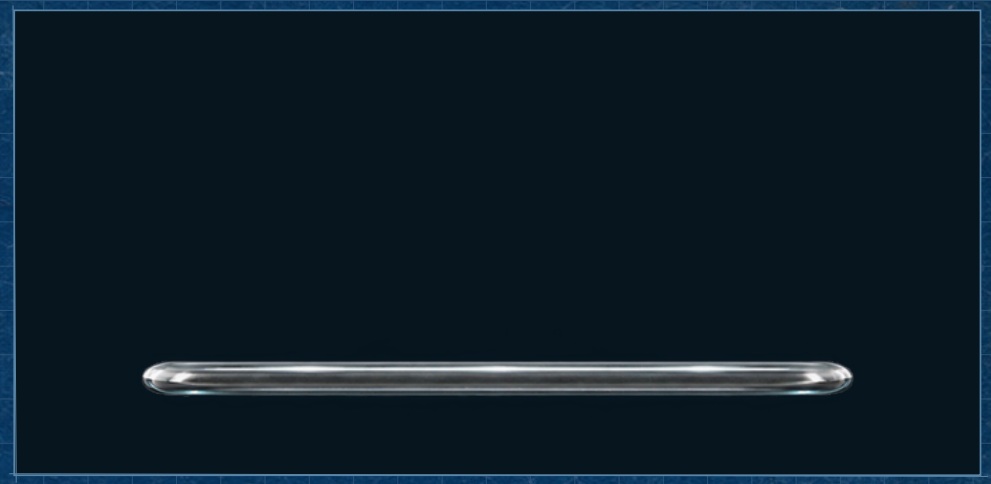
A FLOATING SIGNATURE
CLICK THE GLASS

A cyan signature floats above a thin glass projector base. Click the base to control the projection.

ON / PROJECTED



OFF / GLASS REMAINS



CLICK THE GLASS BASE

SWITCH THE PROJECTION

Click the thin horizontal glass base beneath TL2T to turn the hologram off. Click the same base again to turn it back on.

KEEP THE GLASS

When off, the floating letters, beams and emitted light disappear. The unlit glass base remains visible so you can switch the projection back on.

VISUAL ONLY / This switch does not change audio processing.

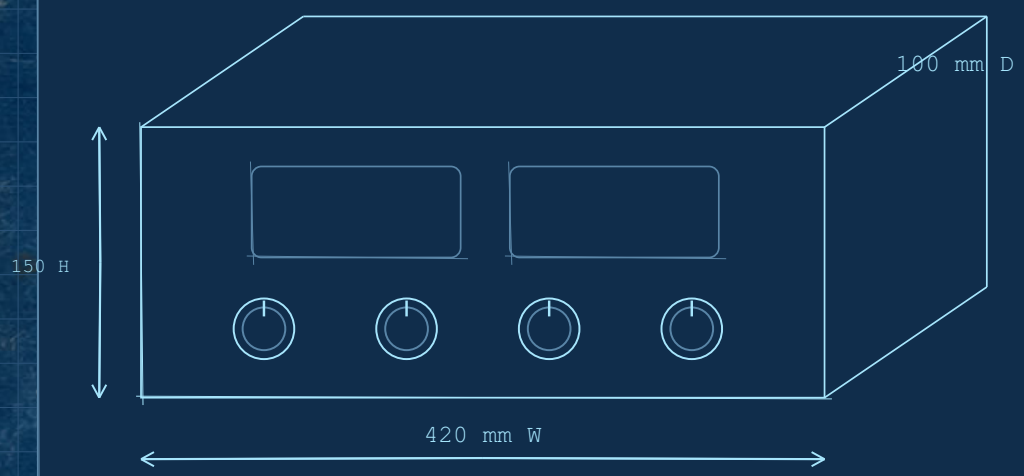
UNDER THE GLASS

Enclosure, meter glass, and lighting studies from the workbench.

~~Production chassis~~
HARDWARE CONCEPT ONLY ✓

IF TL2T WERE HARDWARE

A fictional enclosure and lighting study. Dimensions here define the drawings in millimeters.



ENCLOSURE STUDY / OBLIQUE VIEW

PROPOSED PART ENVELOPES

Drive / Color / Saturation / Limit	Ø40 × 18 deep
Drive Out / Color Out / Sat Out / Output	Ø12 × 9 deep
Input Calibration	Ø16 × 12 deep
SC HPF and Limit HPF dials	Ø12 × 9 deep
Meter housing, each	124 × 60 × 28
Meter lens, laminated concept glass	6 mm thick
Stage indicator lens	Ø5 nominal

LIGHTING REFERENCE

Kingbright WP7113QBC/D, blue InGaN LED, clear lens, 5 mm nominal package. The manufacturer lists a 465 nm typical wavelength. It is the visual reference for the blue indicator in this study.

MANUFACTURER DRAWING □

~~Push all four~~
TRY THE CLEAN PRESET ✓

TAKE IT INTO A SESSION

Use familiar music, short comparisons and a fixed listening level.

TL2T Clean preset

Enable Drive and Saturation. Set both big knobs to -12 dB, then set Drive Out and Saturation Out to +12 dB each. Leave Color and Limit at 0 dB. Now raise Input to drive the chain.

FINISH AND EXPORT

Use the Limit stage to shape peaks, then use final Output to set delivery level. Check the actual output against your destination's peak and loudness targets.

IF A CONTROL SEEMS INACTIVE

Check global bypass and the stage light. A knob at 0.0 can still belong to an enabled stage. If the mix gets louder, match it again before deciding.

IF PLAYBACK GETS TIGHT

Compare at a lower oversampling factor and see whether playback steadies. Check your host's reported delay before critical live monitoring.

INSTALL AND AUTHORIZE

In Audioloom, open your account's licenses and download the installer for your release. Install the format your host uses, load TL2T in the DAW and follow the sign-in prompts.

AUDIOLOOM SETUP & ACTIVATION □

DRAWING BASIS

UI geometry and ranges come from the Modern FINAL v1.0.0 Loom authoring preset. The interface image is the supplied PlugMEin storefront artwork. Release-build behavior and compatibility should be confirmed against the shipped installer.

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HEAR THE DIFFERENCE

~~Louder wins~~

MATCH PLAYBACK LOUDNESS ✓

One house track, two TL2T settings. Compare each processed bounce with the same original.

A / ORIGINAL 0. TL2T_A_or_B_Original_House_Track-V1.wav

B1 / Keep the tone



0.1 TL2T_A_or_B_HouseTrk_TL2T_RMS-11.1_Peak-1.0_WithoutChangingToneTooMuchAudio.wav

B2 / Push the stages



0.2 TL2T_A_or_B_HouseTrk_TL2T_RMS-8.3_Peak-1.0_Pushed.wav

Line up A and B in your DAW. Compare A with B1 for changes in tone, then A with B2 for the effect of a stronger push. Match playback loudness when judging tone and punch. RMS and peak values above are the bounce labels.