

PUNCH AUDIO PLUGINS

GRIT FACTORY

USER MANUAL · VERSION 1.1

Saturation with the soul of vintage iron.



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This manual describes Grit Factory 1.1. Where a feature was added in 1.1 it is marked **1.1**. Keyboard shortcuts are written for macOS:

 is Shift,  is Option,  is Command.

WELCOME

Grit Factory is the channel piece you reach for when a track is technically fine and emotionally flat. Five saturation circuits, each in three voicings, sit behind one Drive knob. An American-style three-band EQ and a pair of filters can be placed before or after the circuit. And a Transient Recovery system catches the hit and hands it back after the drive, so you can smash the tone and keep the punch.

Everything lives on one panel. There are no pages, no hidden menus, and nothing you can't see. The design follows a simple rule: if it looks like hardware, it should work like hardware. Knobs turn, buttons light, the meter moves, and the footer tells you what you're touching.

HOW TO READ THIS MANUAL

Sections 3 and 4 get you working in five minutes: a quick start and an annotated tour of the panel. Sections 5 to 11 cover every control in detail, in signal-flow order. The remaining sections deal with your DAW, licensing, installation, troubleshooting, and a complete parameter reference for automation.

A FEW CONVENTIONS

- **Knobs** turn by dragging up and down. Scroll over a knob to nudge it. Hold  while dragging for fine adjustment. While you hover or drag, the footer readout shows the control's name and exact value.
- **Buttons** are illuminated switches: dark is off, white is on. The EQ PRE button has a third, red state, described in Section 7.
- **Control names** are printed on the panel and written in this manual in small capitals, for example **DRIVE** or **SOLO**.
- Every control is automatable. The names your DAW shows in its automation lists are collected in Section 16.

ONE PANEL, NO MYSTERIES

Grit Factory is meant to be learned by ear. If a knob feels right, it is right. This manual tells you what each control does and where it sits in the signal path; the rest is your taste.

WHAT'S NEW IN 1.1

Version 1.1 is a free update for all Grit Factory owners. It adds the most-requested feature from the first weeks in the wild, and fixes a couple of things you told us about.

A THIRD EQ POSITION: AFTER THE MIX KNOB

The EQ can now be placed after the wet/dry mix and before the Output knob. Dial in the drive and Transient Recovery, blend in some dry signal with **MIX**, then EQ the finished blend. Hold  and click the EQ **PRE** button; it lights red. A plain click returns the EQ to its normal position after the drive. See Section 7.

SOLO NOW HEARS ONLY THE TRANSIENTS

Soloing the Transient Recovery section previously let the **MIX** knob blend the dry signal in underneath the recovered transients. Solo now monitors the transients alone, whatever Mix is set to. The Mix knob itself is untouched, so nothing changes in your session when you leave solo.

PRO TOOLS: MODIFIER CLICKS ON BUTTONS

In Pro Tools,   -clicking a button opened the automation menu but also toggled the button. Buttons now leave those clicks to Pro Tools. See Section 12.

UNDER THE HOOD

- Presets and sessions saved with 1.0 load exactly as before. The new EQ position is off in every older preset.
- Automation written in 1.0 continues to work in every host. The new position is a separate automation parameter, *EQ Post Mix*.

VERSION HISTORY

VERSION	CHANGES
1.1.0	EQ post-Mix position ( -click PRE) · Solo excludes dry signal · Pro Tools modifier-click fix · footer readout for the EQ position
1.0.4	Preset and display-name fixes
1.0.3	First public release (September 2026): factory preset banks from Fernando Lodeiro, Martin Cooke and Travis Ference; smoothed Drive and Output; account-based activation

QUICK START

Five minutes from install to first mix decision.

- 1 **Install.** Run the Grit Factory installer and choose the formats you use (AU for Logic Pro and GarageBand, VST3 for Ableton Live and most others, AAX for Pro Tools). Restart your DAW if it was open. Details in Section 14.
- 2 **Activate or start the trial.** The first time you open Grit Factory, the activation panel appears. Click **Activate**; your browser opens to your Punch Audio account, where you can start the free 14-day trial or activate a license you own. Come back to the plugin and click **Continue**. Details in Section 13.
- 3 **Insert it on something with edges.** A drum bus, a bass, a lead vocal. Grit Factory is a mono/stereo insert effect.
- 4 **Pick a circuit.** In **SATURATION TYPE**, click a column (Tube, Tape, Fuzz, Germ, Wave) and a voicing (A, B, C). Tube A is the default and a safe place to begin.
- 5 **Turn up DRIVE.** At zero the circuit is out of the path; the first few percent ease it in. Watch the VU meter: it shows how hard the circuit is working.
- 6 **Set the level.** Use **OUTPUT** to match the bypassed level, or click **LINK** (the small chain icon) and let Output follow Drive automatically.
- 7 **Blend to taste.** **MIX** blends the driven signal against the untouched input. Most of the magic on drums and vocals lives between 30% and 70%.
- 8 **Keep the punch.** If the transients got soft, press **IN** in the Transient Recovery section and raise **ATTACK** until the hit comes back. Press **SOLO** to hear what is being recovered.
- 9 **Shape it.** Press EQ **IN** and use the three bands; try **PRE** to shape what hits the circuit, or leave it post to tame what comes out.
- 10 **Save it.** Click **+** in the header and name the preset. It lands in your User Presets bank.

START WITH A PRESET

Click the preset name in the header to browse the factory banks. Each bank is a working engineer's settings, named for what they were made to do. Load one, then look at where the knobs are.

THE PANEL



- | | | |
|-----------------------------------|--------------------|--------------------------|
| 1 Save preset | 12 FINE | 23 WINDOW |
| 2 Preset bar / browser | 13 PRE / POST MIX | 24 Transient Recovery IN |
| 3 Delete preset | 14 HIGH SHELF | 25 SOLO |
| 4 A / B compare | 15 VU meter | 26 KEY |
| 5 Undo / Redo | 16 Saturation type | 27 DETECT light |
| 6 License | 17 MIX | 28 HP FILTER |
| 7 Settings | 18 DRIVE | 29 LP FILTER |
| 8 EQ frequency (LOW · MID · HIGH) | 19 OUTPUT | 30 HP ON · PRE |
| 9 EQ gain | 20 LINK | 31 LP ON · PRE |
| 10 LOW SHELF | 21 ATTACK | 32 Readout |
| 11 EQ IN | 22 SENSITIVITY | 33 License status |

THREE SECTIONS, LEFT TO RIGHT

EQ SECTION

Three bands with stepped frequency selectors and continuous gain, shelf switches on the outer bands, **IN**, **FINE** gain mode, and the **PRE** / post / post-Mix position switch.

SATURATION

The VU meter, the fifteen-button circuit selector, and the three big controls: **MIX**, **DRIVE** and **OUTPUT**, with the **LINK** icon beside Output.

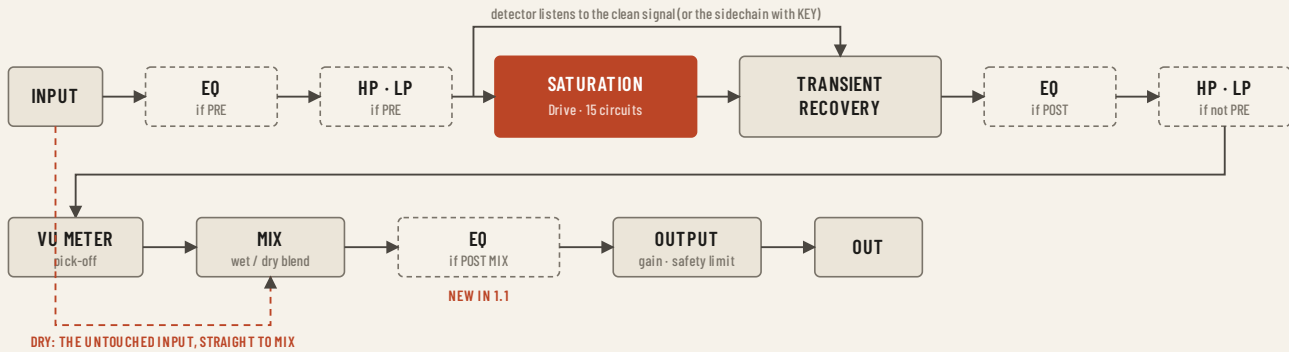
TRANSIENT RECOVERY & FILTERS

The detection circuit (**ATTACK**, **SENSITIVITY**, **WINDOW**, **IN**, **SOLO**, **KEY**, the detect light) and the high- and low-pass filters, each with **ON** and **PRE**.

Header: presets, A/B, undo/redu, license, settings. Footer: the readout for whatever you touch, and your license status on the right.

SIGNAL FLOW

Grit Factory is one circuit with switchable insert points. Knowing the order tells you what every Pre button does.



The audio path, from input to output:

1. **EQ, if set to Pre.** Shapes what hits the circuit. Boost lows here and the tube works harder on the lows; cut them and it stays cleaner.
2. **HP and LP filters, if set to Pre.** Same idea for the filters: clean up before you distort.
3. **Saturation.** The circuit chosen in **SATURATION TYPE**, driven by **DRIVE**.
4. **Transient Recovery.** The detector listens to the clean signal, and where it finds a hit it ducks the saturated signal for a moment and hands back the original transient, boosted by **ATTACK**.
5. **EQ, if set to post (the default).** Tames or flatters what came out of the circuit.
6. **HP and LP filters, if not set to Pre.**
7. **VU meter pick-off.** The meter reads here, before Mix and Output, so it always shows the circuit at work.
8. **Mix.** Blends the processed signal with the untouched input.
9. **EQ, if set to Post Mix 1.1.** Works on the finished blend, dry included.
10. **Output.** The final level, with a hard safety limit at +6 dB.

WHY THE THREE EQ POSITIONS SOUND DIFFERENT

Pre shapes the drive itself. Post shapes only the processed signal, so the dry portion of your Mix blend passes untouched. Post Mix shapes everything you hear, which is what you want when the EQ move is a mix decision rather than a tone decision. With Mix at 100% there is no dry signal, and Post and Post Mix are identical.

SATURATION



The saturation section: VU meter, circuit selector, and Mix, Drive and Output.

DRIVE

DRIVE sets how hard the circuit is pushed, from 0 to 100%. At 0% the circuit is out of the path entirely; the first few percent fade it in, so there is never a click when you start turning. The knob's law is weighted toward the low end, where the useful differences are, so the first quarter turn covers a lot of ground. Drive is smoothed, so automation and fast moves are clean.

MIX

MIX blends the processed signal (100%) against the untouched input (0%). The dry signal is the raw input, before any EQ or filter, so it stays exactly as it arrived. Parallel saturation is the natural home of this control: drive hard, then bring the dry back in until the weight sits right.

OUTPUT AND LINK

OUTPUT is the final gain, from -24 to +24 dB, followed by a hard safety limit. Click **LINK** (the chain icon beside Output) and Output follows Drive automatically, using a compensation curve measured for each of the fifteen circuits, so you can compare the sound of a setting without being fooled by its level. While Link is on the Output knob moves on its own; click Link again to take it back.

THE VU METER

The meter reads the processed signal at the end of the circuit, before Mix and Output, weighted by Drive. Treat it as a picture of how hard the circuit is working rather than an output level meter: the dial is dark and the needle rests when the plugin is not activated or the trial has expired.

THE FIFTEEN CIRCUITS

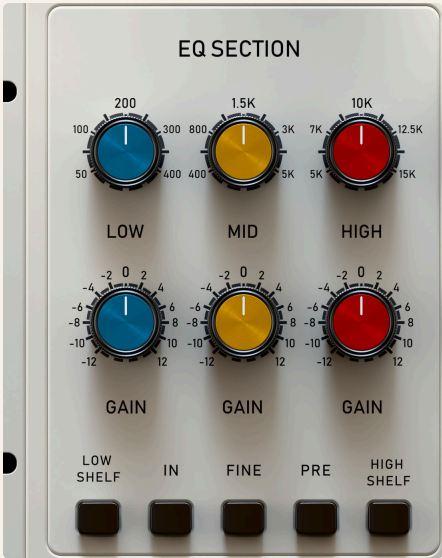
Five families, each in three voicings. Columns choose the family; A, B and C choose the voicing. Every voicing has its own drive law and its own compensation curve for Link, so they are meant to be compared at matched level.

FAMILY	VOICING	CHARACTER
Tube The all-rounders. Low-order harmonics, a little squash.	A	The default. Asymmetric soft clipping with second, third and fifth harmonics and a touch of compression. Classic triode warmth that stays musical when pushed.
	B	Clean headroom below a knee, then a smooth push. The most transparent of the tubes; adds body without obvious grain.
	C	Rounder and darker. Even harmonics that grow with the input level, and a softer top end. Good on sources that are already bright.
Tape Gentle knee, hysteresis, the sound of a machine hit a little too hard.	1	Tape bias and hysteresis with a soft knee and gentle compression. The most literal tape of the three.
	2	The hot one. Pre-emphasis for brightness and layered harmonics, with more range on the Drive knob. Makes dull sources sit forward.
	3	Bright and open, split-band saturation with a whisper of flutter and print-through. No top-end roll-off, so it keeps air.
Fuzz Hard edges. Use Mix.	1	Hard, gated clipping with intermodulation grit. Aggressive and immediate.
	2	Pedal-style fuzz: pre-emphasis, high gain, a post filter that darkens as you drive, and an octave-up shimmer at higher settings.
	3	The broken one. Bit reduction and rectification that scale with Drive. Lo-fi, splatty, wonderful in parallel.
Germ Germanium transistor behaviour: asymmetry, bias, bloom.	1	Models bias drift with temperature: the tone warms and darkens the harder and longer it works, with a hint of leakage noise.
	2	Asymmetric knee with a touch of crossover distortion at low levels and second-harmonic warmth. Thick on bass.
	3	The most dynamic. Level-dependent warmth, asymmetric soft clipping, soft-knee compression and a bloom that responds to what you play.
Wave Wavefolding: peaks fold back on themselves. Synth-like, strange, occasionally perfect.	1	Classic wavefolder. Clean folding that adds a bright, metallic harmonic series as Drive rises.
	2	The same folder at half the intensity, for a controlled shimmer instead of a transformation.
	3	Asymmetric folding with a moving bias and a ring-modulated shimmer. Aggressive and animated.

COMPARING CIRCUITS FAIRLY

Turn **LINK** on before you audition. Louder always sounds better, and without level matching you will keep choosing the loudest voicing. Use A/B (Section 11) to flip between two candidates at matched level.

EQ SECTION



Three bands: stepped frequency selectors on top, continuous gain below, and the switch row.

The EQ is modelled on a classic American three-band console equalizer: a handful of well-chosen frequencies, broad musical curves, and a proportional Q that narrows as you boost or cut harder, so small moves stay wide and big moves stay focused.

BANDS

BAND	FREQUENCIES	CURVE
LOW	50 · 100 · 200 · 300 · 400 Hz	Peak, or shelf with LOW SHELF pressed
MID	400 · 800 Hz · 1.5 · 3 · 5 kHz	Peak
HIGH	5 · 7 · 10 · 12.5 · 15 kHz	Peak, or shelf with HIGH SHELF pressed

Each **GAIN** knob spans -12 to +12 dB in 2 dB steps, the way the hardware does it. Press **FINE** and the gain knobs move in 0.1 dB steps for when half a dB is the whole move.

IN

IN switches the whole EQ into the circuit. With it off, the band settings are kept but nothing is processed, which makes it a quick before/after.

EQ POSITION: PRE, POST, AND POST MIX

The EQ can sit in one of three places in the circuit. One button chooses all three.



Off — post. The EQ sits after the drive and Transient Recovery (default).



White — pre. Click. The EQ shapes what hits the circuit.



Red — post Mix **1.1** -click. The EQ works on the finished blend.

- A plain click on **PRE** toggles between pre and post, exactly as in version 1.0.
- Hold  and click to move the EQ after the Mix knob. The button lights red. Press it again (with or without ) to return to post.
- Hover the button and the footer reads out the current position: EQ PRE DRIVE, EQ POST DRIVE or EQ POST MIX KNOB.
- In the post-Mix position the EQ processes the dry signal too. With Mix at 0% Grit Factory becomes a clean three-band EQ, which is a feature. With Mix at 100% post and post-Mix sound identical.

AUTOMATION

The position is stored as two switches, *EQ Pre* and *EQ Post Mix*. If automation ever turns both on at once, Pre wins.

FILTERS

A high-pass and a low-pass, each 12 dB per octave, each switchable before or after the circuit.

CONTROL	FUNCTION
HP FILTER	High-pass cutoff, 20 Hz to 2 kHz. Removes weight below the cutoff.
LP FILTER	Low-pass cutoff, 600 Hz to 20 kHz. Removes air above the cutoff.
ON	Switches that filter into the circuit. Off keeps the setting but bypasses the filter.
PRE	Lit: the filter sits before the saturation. Dark: after the saturation, Transient Recovery and post EQ, just before Mix.

PRE OR POST?

A high-pass *before* a circuit is the single most useful move in saturation: take the sub out, and the tube or tape stops spending its headroom on energy you can't hear, so the mids and highs get all the character. A low-pass *after* the circuit is the classic way to tame fizz from the fuzz and wavefold families without losing the drive itself.

The filters follow the EQ's post position but not its post-Mix position: they always act on the processed signal, never on the dry portion of a Mix blend.

TRANSIENT RECOVERY



Transient Recovery on top, filters below.

Saturation rounds off the front of every hit; that is the sound, and also the problem. Transient Recovery listens to the clean signal, catches each hit as it happens, and for a few milliseconds ducks the saturated signal and hands back the original transient. Smash the tone, keep the punch.

CONTROL	FUNCTION
IN	Switches the system on. With it off, the section is out of the path and the detect light stays dark.
ATTACK	How much transient is handed back, 0 to 100%. At 0 nothing happens; as you raise it, the saturated signal ducks harder on each hit and the recovered transient comes in louder. High settings can exceed the original: use them to add punch, not only to restore it.
SENSITIVITY	How easily the detector triggers, 0 to 100%. Low settings catch only the biggest hits; high settings catch everything with an edge, including ghost notes and pick noise.
WINDOW	How long each recovered transient is let through, 0.1 to 50 ms. Short windows give a click of attack; long windows let the front of the note through whole. Around 5 ms suits most drums.
SOLO	Hear only the recovered transients 1.1 . Use it to tune Sensitivity and Window, then switch it off. Solo ignores the Mix knob: you hear the transients alone, with no dry signal underneath.
KEY	Feeds the detector from the plugin's sidechain input instead of the track. Route another signal (a drum trigger, a clean DI) to Grit Factory's sidechain in your DAW, press Key, and the recovery follows that signal while the audio is processed normally. With nothing routed, the detector hears silence.
Detect light	Flashes on every detected hit and decays with the Window setting. If it never lights, raise Sensitivity or check the Key routing.

SETTING UP TRANSIENT RECOVERY

A METHOD THAT WORKS

1. Get the drive sounding the way you want first, ignoring the loss of punch.
2. Press **IN** and **SOLO**, set **ATTACK** to about half, then adjust **SENSITIVITY** until the light and the soloed signal follow the hits you care about and nothing else.
3. Adjust **WINDOW**: shorter for snap, longer for body.
4. Switch **SOLO** off and set **ATTACK** by ear against the full signal.

Detection is stereo-linked: one detector listens to both channels, so a hit on one side triggers both, and the image never shifts.

WHAT THE CONTROLS INTERACT WITH

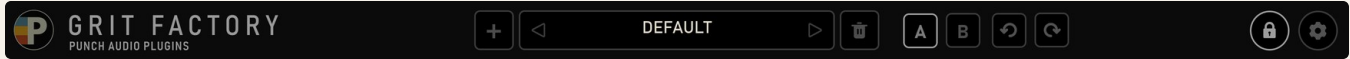
- **Drive.** The harder you drive, the more the transients are rounded off, and the more Attack you will want. Set Drive first; set Attack last.
- **Pre EQ.** The detector listens to the signal after the pre-position EQ, before the filters. A low-band cut on a pre EQ keeps low-frequency energy from triggering the detector, which makes Sensitivity easier to set on a full drum bus; the filters don't affect detection.
- **Mix.** The recovered transient is part of the processed signal, so Mix blends it like everything else. Solo is the exception: it always plays the transients alone.
- **Key.** With Key lit, the sidechain drives detection but the recovered transient is still taken from the track itself. A clean DI keyed against a distorted guitar, or a drum trigger keyed against a smashed room mic, are the classic uses.

THREE STARTING POINTS

SOURCE	ATTACK	SENSITIVITY	WINDOW	NOTES
Drum bus	40-60%	35-50%	3-6 ms	Solo first; you should hear kick and snare only.
Bass DI	20-40%	50-70%	8-15 ms	Longer window keeps the front of each note whole.
Vocal	10-25%	60-80%	2-4 ms	Restores consonants lost to heavy tube drive.

Starting points, not rules. The right numbers depend on the source level and the circuit; the detect light and Solo are the tools for finding them.

PRESETS



The header: save(+), the preset bar with previous/next arrows, delete, A/B, undo/redo, license and settings.

BROWSING

Click the preset name to open the browser. Presets are organised in banks; each factory bank is the work of one engineer, and your own presets live in **User Presets**. The arrows either side of the name step through the whole library in order and wrap around at the ends. When you change anything after loading a preset, an asterisk appears after its name.

FACTORY BANKS

Grit Factory ships with three banks of settings made by working engineers on real sessions: **Fernando Lodeiro**, **Martin Cooke** and **Travis Ference**. They are named for what they do. The factory banks are read-only; load one, change it, and save your version to User Presets.

SAVING

Click +, type a name, and press Save. The preset is written to your User Presets bank and selected. Saving with an existing name replaces that preset. Names are free-form (characters that can't be used in file names are dropped, and "Default" is reserved); keep them short enough to read in the bar.

DELETING

Select a user preset and click the trash icon. You'll be asked to confirm. Factory presets can't be deleted.

WHERE PRESETS LIVE

~/Library/Application Support/PunchAudio/GritFactory/Presets/

Factory presets are rebuilt by the plugin whenever they are missing, so you can't lose them. User presets are single .gfpreset files in the User Presets folder: copy them to another machine, share them, or back them up like any other file.

PRESETS AND YOUR SESSION

The preset you have selected, and whether you have modified it, are saved with the session. Loading a preset is one step in the undo history, so a wrong load is one **Undo** away.

A/B, UNDO, READOUT, WINDOW SIZE

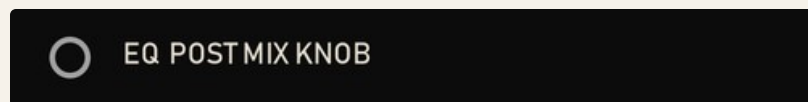
A/B COMPARE

Grit Factory keeps two complete settings, A and B. Whichever is lit is live: every move you make is stored in it. Click the other letter to switch; what you were hearing is kept in the slot you left. Both slots start out identical when the plugin is opened, so the workflow is: get a sound on A, click B, try something different, then flip between them. A/B moves are undoable. The slots are for the session only and are not stored with your project; the live settings are.

UNDO AND REDO

The arrows in the header step back and forward through the last fifty changes. A change is one gesture, not one value: a knob sweep is a single step, however long you held it, and a button press, a preset load or an A/B flip is a step of its own. This is the plugin's own history, separate from your DAW's undo.

THE FOOTER READOUT



Hover the EQ Pre button and the footer names the current position.

Hover or drag any knob and the footer shows its name and exact value, in the units that matter: percent for Drive and Mix, dB for Output and the EQ gains, Hz for the filters, milliseconds for Window. Hover the EQ **PRE** button to see the current EQ position. The right-hand side shows your trial status or an activation message when there is one, and stays blank once you're licensed.

WINDOW SIZE

Drag the bottom-right corner to resize; the panel keeps its proportions and stays sharp at any size. The gear menu offers four presets, 50%, 60%, 75% and 100%, and **About Grit Factory**, which shows the version you're running. Each plugin instance remembers its own size in the session, and the last size you chose becomes the default for new instances.

WORKING WITH YOUR DAW

AUTOMATION

Every control is exposed to your DAW under the names listed in Section 16. Automation is written per gesture, and every parameter is smoothed where it needs to be, so automated Drive, Mix and Output moves are click-free.

PRO TOOLS

-    -click any control to open its automation menu, as with any AAX plugin. From 1.1 the buttons leave this and Pro Tools' other modifier clicks to Pro Tools, and don't toggle underneath the menu.
-  -click a knob to return it to its default, a Pro Tools convention that works on every control.
- Hold  while dragging for fine adjustment.
- Sidechain for **KEY**: choose a bus in the plugin window's Key Input selector and send the trigger signal to that bus.

LOGIC PRO

- Sidechain for **KEY**: use the Side Chain menu in the plugin window header and pick the track or bus to listen to. If the menu doesn't appear after an update, rescan the plugin in Logic's Plug-in Manager.
- Sessions written with Grit Factory 1.0 open in 1.1 unchanged, automation included.

ABLETON LIVE

- Sidechain for **KEY**: expand the device's sidechain section in the device chain and choose an audio source.

MONO AND STEREO

Grit Factory runs as a mono or stereo insert. On stereo tracks the two channels are processed independently, except for transient detection, which is stereo-linked so that the image never moves.

LATENCY

Grit Factory adds no latency. Nothing in the circuit looks ahead, and no delay compensation is required.

TRIAL, ACTIVATION AND LICENSING

Grit Factory activates through your Punch Audio account. No iLok, no dongle, no serial numbers to type.

THE ACTIVATION PANEL

The panel appears over the plugin the first time you open Grit Factory on a machine, and any time you click the lock button in the header. It shows your current state: ready to activate, trial with days remaining, licensed, or expired.

STARTING THE TRIAL

- 1 Click **Activate**. Your browser opens to your Punch Audio account; sign in or create one. Creating an account for the trial also joins the Punch Audio newsletter, which you can leave at any time.
- 2 Choose **Start trial**. The trial runs for 14 days with every feature enabled, and no card is required.
- 3 Return to your DAW. The plugin picks up the activation within a few seconds and shows the days remaining; click **Continue**.

ACTIVATING A LICENSE

Buy Grit Factory at punchaudioplugins.com; the license is added to the same account. Click **Activate** in the plugin, sign in, and choose the license; back in the plugin, click **Open**. One license covers up to two machines at once; deactivate a machine from your account page to free a seat.

OFFLINE COMPUTERS

For a studio machine that never sees the internet, the panel offers offline activation: it produces a small device file, you carry that to any computer with a browser and upload it on your account page, and you bring the license file it gives you back to the plugin. The panel walks you through the steps.

STAYING ACTIVATED

An online activation checks in with the license server from time to time. If a machine stays offline for more than about a week, Grit Factory locks and passes audio through until the machine reconnects; it re-validates by itself the moment it can, and nothing in your session is lost. For a computer that is never online, use offline activation instead: offline-activated machines never need to check in.

WHEN THE TRIAL ENDS

An expired trial, or a plugin that was never activated, behaves like a bypassed insert: the audio passes through untouched, the controls lock, the meter goes dark, and the footer says so. Your sessions and settings are kept, so activating later brings everything back exactly as you left it.

INSTALLATION AND REQUIREMENTS

REQUIREMENTS

SYSTEM	macOS 15 or later, Apple silicon or Intel (native on both)
FORMATS	Audio Unit (AU), VST3, AAX
HOSTS	Tested in Pro Tools, Logic Pro and Ableton Live. Any host that loads one of the three formats should work.
CHANNELS	Mono and stereo inserts, with an optional sidechain input for Key
ACTIVATION	An internet connection for online activation, or offline activation via a device file. Two machines per license.

INSTALLING

- 1 Download the installer from your account or from punchaudioplugins.com/download.
- 2 Open **GritFactory_Installer_v1.1.0.pkg** and follow the steps. On the format page, tick the formats you use; you can run the installer again later to add one.
- 3 Start your DAW. Most hosts scan for new plugins automatically; Pro Tools and Logic Pro do so at launch.

WHERE THE FILES GO

AU	/Library/Audio/Plug-Ins/Components/GritFactory.component
VST3	/Library/Audio/Plug-Ins/VST3/GritFactory.vst3
AAX	/Library/Application Support/Avid/Audio/Plug-Ins/GritFactory.aaxplugin
PRESETS, LICENSE	~/Library/Application Support/PunchAudio/GritFactory/

UPDATING

Run the new installer over the old one. Presets, your license and your window sizes are kept. Logic Pro may need a moment to refresh its plugin cache after an update; if the new version doesn't appear, rescan Grit Factory in Plug-in Manager.

UNINSTALLING

Delete the plugin bundles listed above. To remove presets and the license record as well, delete the PunchAudio folder in your user Library. Deactivate the machine on your account page first if you want to free the seat.

TROUBLESHOOTING

THE AUDIO PASSES BUT NOTHING RESPONDS

The plugin is not activated or the trial has expired: the footer says **NOT ACTIVATED** or **DEMO EXPIRED** and the meter is dark. Click the lock button and activate.

GRIT FACTORY DOESN'T APPEAR IN MY DAW

Make sure the format your DAW uses was ticked in the installer, then restart the DAW. In Logic Pro, open Plug-in Manager and rescan; in Pro Tools, check that the AAX was installed and that Pro Tools was restarted.

THE OUTPUT KNOB MOVES BY ITSELF

LINK is on. Output is following Drive to keep the level constant. Click the chain icon to release it.

THE EQ HAS NO EFFECT ON PART OF THE SOUND

With Mix below 100% and the EQ in its normal post position, the dry portion of the blend passes untouched. Press **EQ IN** if it's dark; use the post-Mix position ( -click **PRE**) to EQ the whole blend.

THE DETECT LIGHT NEVER FLASHES

Press Transient Recovery **IN**, raise **SENSITIVITY**, and if **KEY** is lit make sure something is routed to the sidechain; with nothing routed the detector hears silence.

SOLO SOUNDS LIKE NOTHING

Solo plays only the recovered transients. If nothing is being detected there is nothing to hear: raise Sensitivity, or check Key as above.

A PRESET FROM 1.0 SOUNDS DIFFERENT

It shouldn't. Presets and sessions from 1.0 load with the new EQ position off. If a preset was saved with Solo or Key engaged you'll hear that; switch them off and re-save.

IT LOCKED AND SAYS NOT ACTIVATED, BUT I HAVE A LICENSE

An online activation has been away from the internet for more than about a week. Connect once and it re-validates by itself. For permanently offline machines, use offline activation.

CLICKS WHEN I MOVE DRIVE OR OUTPUT

Both are smoothed, so they shouldn't. If you still hear clicks, check that no other plugin on the track is clipping, and that the safety limit isn't being hit: the Output knob has a hard ceiling at +6 dB.

SOMETHING ELSE

Write to support@punchaudioplugins.com with your DAW, its version, macOS version and the Grit Factory version from the About box. A screen recording of the problem is worth a thousand words.

PARAMETER REFERENCE

Names as they appear in your DAW's automation lists, with ranges and defaults.

AUTOMATION NAME	PANEL CONTROL	RANGE	DEFAULT
Drive	Drive	0 – 100 %	0 %
Mix	Mix	0 – 100 %	100 %
Output	Output	–24 – +24 dB	0 dB
Drive Output Link	Link	Off / On	Off
Saturation Type	Saturation Type	Tube A ... Wavefold 3 (15)	Tube A
EQ Enabled	EQ In	Off / On	Off
EQ Pre	Pre (click)	Off / On	Off
EQ Post Mix 1.1	Pre (⬆ -click)	Off / On	Off
EQ Fine Gain	Fine	Off / On	Off
EQ Low Freq	Low	50 / 100 / 200 / 300 / 400 Hz	200 Hz
EQ Low Gain	Low Gain	–12 – +12 dB	0 dB
EQ Low Shelf	Low Shelf	Off / On	Off
EQ Mid Freq	Mid	400 / 800 / 1.5k / 3k / 5k Hz	1.5 kHz
EQ Mid Gain	Mid Gain	–12 – +12 dB	0 dB
EQ High Freq	High	5 / 7 / 10 / 12.5 / 15 kHz	10 kHz
EQ High Gain	High Gain	–12 – +12 dB	0 dB
EQ High Shelf	High Shelf	Off / On	Off
HP Enable	HP On	Off / On	Off
HP Freq	HP Filter	20 – 2000 Hz	20 Hz
HP Pre	HP Pre	Off / On	Off
LP Enable	LP On	Off / On	Off
LP Freq	LP Filter	600 – 20 000 Hz	20 kHz
LP Pre	LP Pre	Off / On	Off
Transient Recovery	TR In	Off / On	Off
Attack	Attack	0 – 100 %	0 %
Sensitivity	Sensitivity	0 – 100 %	50 %
Window	Window	0.1 – 50 ms	5 ms
Solo	Solo	Off / On	Off
Key Input Enable	Key	Off / On	Off

Solo, Key and Link are performance switches; the factory presets never ship with them engaged.

SUPPORT AND CREDITS

SUPPORT

Email support@punchaudioplugins.com. Include your DAW and version, your macOS version, and the Grit Factory version from **About Grit Factory** in the gear menu. Downloads, your account and the FAQ are at punchaudioplugins.com.

FACTORY PRESET BANKS

Fernando Lodeiro · Martin Cooke · Travis Ference. Thank you for the sessions, the notes, and the names.

CREDITS

Grit Factory is designed and built by Punch Audio Plugins, Los Angeles. Interface design by Bharat Singh. Built with JUCE. Licensing by Moonbase.

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