



VINTAGE COMPRESSOR PRO

THREE CLASSIC COMPRESSORS. ONE CREAM FACEPLATE.



Opto smoothness, VCA precision and FET bite, with a real VU meter, analogue-style saturation and up to 8x oversampling.

INTRODUCING VINTAGE COMPRESSOR PRO

WELCOME

Every great mix studio has a rack of compressors, and each one is there for a reason. The optical box smooths a vocal so it sits in the mix. The VCA unit glues a drum bus together. The FET limiter adds bite and excitement to anything you send through it. Vintage Compressor Pro puts all three in one plugin, behind one familiar set of controls.

Choose a compressor with the **Mode** toggle and the whole unit changes: how it detects level, how fast it reacts, how it recovers, and how it colours the sound. The knobs, the meter and your settings stay exactly where they are, so you can flick between Opto, VCA and FET on a track and hear which one suits it in seconds.

The interface looks like a piece of hardware because it was built like one. The cream faceplate, the console knobs and the moving-coil VU meter were modelled and rendered in 3D, so the plugin is clear to read at a glance and easy on the eyes through long sessions.

THREE COMPRESSORS IN ONE

THE MODE SWITCH

OPTO

Smooth, musical, forgiving

Modelled on optical leveling amplifiers. It reads the average (RMS) level with a soft knee of at least 6 dB and recovers in two stages: a fast first release followed by a slower tail, with a memory that lengthens recovery after heavy compression. Its saturation is warm and tube-like. Try it on vocals, bass and acoustic instruments.

VCA

Clean, precise, punchy

Modelled on classic bus compressors. RMS detection with your attack and release times applied exactly as set, and the most transparent saturation of the three. It holds a mix together without drawing attention to itself. Try it on the drum bus, the mix bus and keyboards.

FET

Fast, aggressive, exciting

Modelled on the famous FET peak limiters. It follows peaks rather than averages, with attack times several times faster than the dial reading and a release that speeds up the harder it works. Its saturation adds grit and harmonics. Try it on drums, room mics, guitars and rap vocals.

THE CONTROLS

COLOUR-CODED THE CONSOLE WAY

The knob caps follow the colour-coding of a mixing console, so you always know what kind of control you are reaching for: **red** sets where compression starts, **grey** shapes the curve, **blue** sets the timing, **green** adds character and **black** sets the output.

	THRESHOLD	-60 to 0 dB	The level above which compression begins.
	RATIO	1:1 to 20:1	How firmly signals above the threshold are held down. Above about 10:1 it behaves like a limiter.
	ATTACK	0.1 to 400 ms	How quickly the compressor grabs a transient. Slower settings let the punch through.
	RELEASE	10 ms to 1 s	How quickly it lets go. Each mode recovers in its own way.
	KNEE	0 to 12 dB	Hard knee for firm control, soft knee for a gradual, invisible onset.
	MAKEUP	0 to +24 dB	Brings the compressed signal back up to level.
	CHARACTER	0 to 100 %	Analogue saturation voiced for the selected mode: tube warmth, clean console or FET grit. Gentle up to 70 %, then it starts to drive hard.
	MIX	0 to 100 %	Blends the dry and compressed signals for parallel (New York) compression without an extra bus.

SWITCHES AND METER

Mode: a three-position toggle. Click the left, middle or right of it for Opto, VCA or FET.

Oversample: a chicken-head selector for Off, 2x, 4x or 8x. Higher settings reduce aliasing from fast compression and saturation. Use Off while tracking and 4x or 8x when you mix down.

Active lamp: lit when the compressor is working. Click it to bypass and compare.

Gain Reduction meter: a moving-coil VU meter with true VU ballistics (about 300 ms rise with a slight overshoot). The needle rests on 0 and swings left to show how many decibels are being taken off. The red lamp in the dome lights when the output peaks above -1 dBFS.

HANDS ON

Drag a knob up or down to turn it, hold **Shift** for fine adjustment, use the mouse wheel, or **double-click** to return it to its default. Hover over a knob to see its exact value. Drag the corner of the window to resize the interface anywhere from 70 % to 150 %. All the artwork is rendered at double resolution, so it stays sharp on 4K and high-DPI displays. Every control can be automated in your DAW and is saved with your session.

GETTING STARTED

A FIRST SETTING TO TRY

Insert Vintage Compressor Pro on a vocal or a drum bus and start from the defaults: Opto mode, 4:1 ratio, 10 ms attack and 100 ms release. Lower the **Threshold** until the needle swings back to around 3 to 6 on the meter on the loudest phrases, then raise **Makeup** until bypassing with the lamp gives the same perceived loudness. Now flick the **Mode** toggle through VCA and FET and listen to how the same settings feel on each. Finish with a little **Character** for colour, and pull **Mix** back if you want to keep the natural dynamics underneath.

AT A GLANCE

SPECIFICATIONS

DEVELOPER	Corsac Audio
VERSION	1.0.0
FORMATS	VST3 and Standalone application
SYSTEM	Windows 10 or 11, 64-bit, with any VST3 host
COMPRESSION MODES	Opto, VCA, FET
DETECTION	RMS (Opto, VCA) and peak (FET)
OVERSAMPLING	Off, 2x, 4x, 8x
METERING	Gain reduction VU meter with output peak lamp
INTERFACE	Resizable from 70 % to 150 %, high-DPI artwork
LICENCE	14-day full trial, then activate with your email and licence key. Each licence covers up to 3 of your computers.

Installation is a single Windows installer. It puts the VST3 in the standard folder that every DAW scans, and adds the Standalone app and this guide, which you can open again any time from the Start menu.



VINTAGE COMPRESSOR PRO · CORSAC AUDIO · DESIGNED BY LEEN MUTHUKUDA