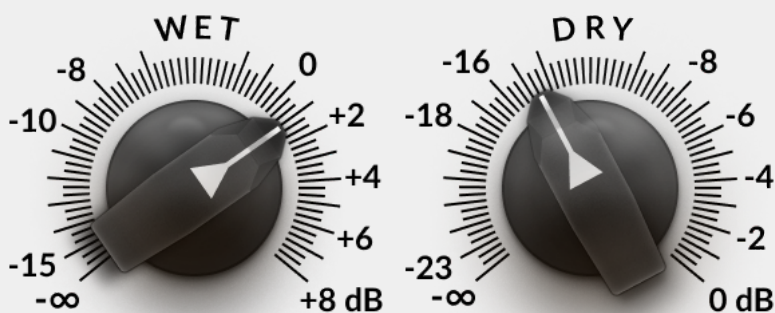




This is just not another compressor in an oversaturated market. This is a dual gain stage feeder with time controls that doesn't get in the way. This is a classic **vari- μ** design filled with a gritty groove. This is a high-end clipper with added tonality options. This is your gain stage's first or final step. This is Tom Hanks with fire. This is Titanic's parallel universe survival. This is phase free raw gain at its purest form. This is Islander - our take on Handcrafted Labs ingenious gain parallel tube drive design.

This is not 1:1 modeling - this is Genas beautiful idea turned into a plugin format with added options, that can help you find a proper gain stage to your mixes, buses and masters. First one in the chain and it's a sweet ride after that. Last one in the chain and its pure loudness perceived with minimum amount of negative side effects. It's a water bottle for your thirst - it's a lover to your lust of LUFs.

IT ALL STARTS WITH GAIN



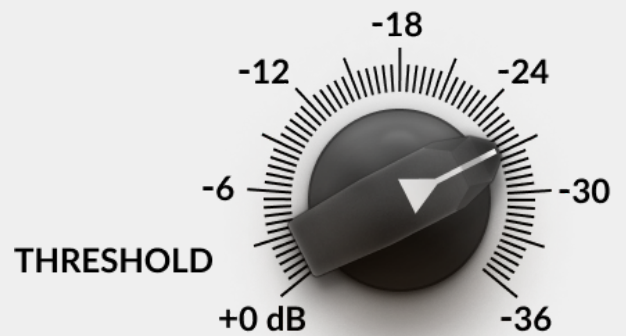
Islander offers you two controls for gain, one for **WET** and one for **DRY**. With a flick of a switch you can also toggle **Gain Link**, which allows you to stay at the same relative output level, inversely mirroring your movement between the gain knobs. Pushing the **WET** side opens up the sound and adds subtle saturation and box tone.



ON THE EDGE OF A THRESHOLD

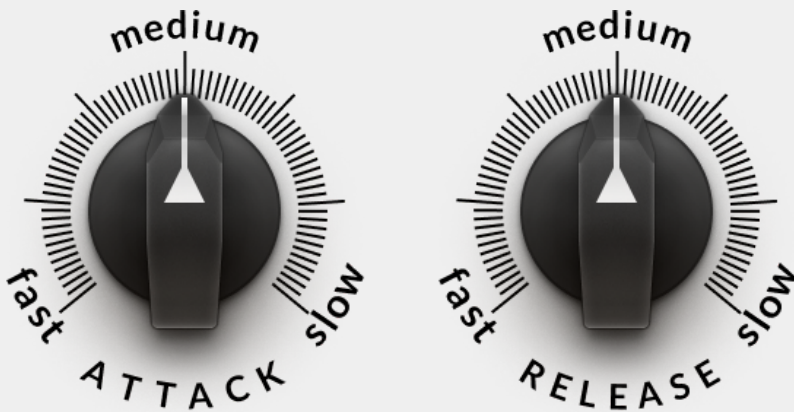
Not all things are meant to be linear, and this is the case with the gain reduction circuit of the Islander. Pushing it to its limits gives you a completely different sound than just lightly poking it with a mild signal. The real units have trimmer pots to manage the gain, but for the plugin, we've consolidated this into a single level calibration control, found on the top right of the UI.

LEVEL CALIBRATION: 8.6 dB 



FAST OR SLOW FLOW

A different reaction for different material. Working with masters, mix buses or single channels, you need a different style of compression for all. The Islander's fine tuned time controls allow you to not drop the ball, and take control of the court.



DROP THE NEEDLE

While digital audio offers an impressive number of ways to monitor your signal and its levels relative to time and the spectrum of it, there's something about **VU meters** that just helps you get a different grasp on what's happening. It doesn't overwhelm, it enables you.



CENTER STAGE



Taking Gena's original idea for the hardware Islander and taking it to the digital realm brought us some possibilities that made a 1:1 model seem not the best we could offer. Giving extended access to the internal processes allows you to control the **Saturation**, which differs in styles between the **WET** and **DRY** sides, while **TempH** cooks the sound making it thicker in a reactive and level-dependent way.

CONTROL VIA CLIPPING

Not all know the ways of clippers, but those that do, swear by them. We've listened to the best clippers out there and created something that we think competes. And maybe even takes the cake. True **clipping** without folding under heavy pressure.

THE LOW END UNCHAINED

Side chaining is something that we've all come to expect from compressors, and the Islander brings this to the table with two different modes with selectable frequencies at **75 Hz** and **150 Hz**, while of course also letting you drive your signal into the gain reduction circuit as **Full Range (FR)**.

The **Feed Forward** mode side chains the signal before throwing it to the cage of the compressor, which means it reacts with a bit more detail to what's above the selected frequency value, giving a more "attached" feel.

Feed
Back



Feed
Forward



Sidechain

The **Feed Back** mode on the other hand does the side chaining after the compression circuit, leading to a more laid-back sound. As the gain reduction reacts to the low frequencies, the total movement of the compression feels a bit more relaxed, even after the low-end is taken out of the signal by the sidechain.

SIMULATING YOUR TWO HANDS

Without using two mice, or having some sort of tactile controller, you can have a hard time using plugins as you would with your hands. This is why we included a control to mirror your movements between the two sides of the compressor.

CTRL LINK

Δδ DELTA

WE NEED TO DELTA

Hearing the difference, and having a way to check if you're actually doing anything is important. You wouldn't want to accidentally be working on your mix or master in bypass, would you?

GO OVERBOARD WITH SAMPLING

While it usually isn't all that necessary, as it isn't easy to hear in a musical context without comparing it with the original, we've included oversampling as an option if you really need it..

16X OVER

THANK YOU