

URS Strip Pro Quick Start Guide



The URS Strip Pro v1.1

The Input Stage

The Input Stage is a good place to start. Here you choose the soul of the plug-in!
Click on the Drop Down Button (Tube1) and the list of the 30 Input Stages will display.
Select the Input Stage of your choice – Iron (Transformer), Tape, Tube or Iron/Tape combos.



The Intensity slider adjusts the Input Stage amount.

100% is where the Input Stage was digitally recreated.

Lower to lessen the effect and boost up to 200% to amplify the effect.

Note: The Intensity has no effect on the Digital Input Stage (Bypass).

Use the Input Level control above to drive the Input Stages especially the Tape and Tube Stages.
Remember that this plug-in is a digital recreation of analog gear and your DAW host may not be able to handle the elevated Input Levels that you can boost. Use the Compressor's Gain Make up or the Output control to trim the boost to be digitally acceptable.

The Input Stage Lock Function

The Input Stage Lock function allows the Input Stage settings to be locked.

When the Input Stage is locked, it cannot be changed by the Compressor Starting points.



Input Stage Locked and Unlocked

The Compressor Section

The Compressor includes its own starting point presets!

Use the dropdown button (Strip A) to select from the 60 included starting points.



The factory made Compressor Starting Points do not change the following:

Input level, Output level, Signal Flow, EQ and/or Filter settings.

Each starting point selects an Input Stage that best suits the Compressor preset.

You can edit the Compressor and Input Stage settings manually and save as a new Global preset.

Note – Global presets save all parameters.

The Compressor Starting Points feature pre set balanced threshold levels.

To audition the presets, adjust the Input control to set the compressor's threshold

or use a gain trim plug-in before the Strip Pro in the plug-in chain..

Compressor Auto Release Function

The Compressor Auto Release drop down is located below the Compressor's release knob.

There are seven Auto Release selections available.

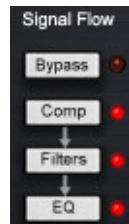
The Auto Release presets are organized from Fast to Slow:

A1	1970 Fast
A2	Opto3a
A3	1970 Slow
A4	Opto2a
A5	1980
A6	Fet
A7	Tube Child

When "M" is selected (Manual) the compressor's release time can be manually adjusted

The Signal Flow Display Section

The Signal Flow Display section acts as a Master Bypass and Bypass for each individual section (Compressor, EQ, Filters).



The order of the buttons represents how the signal passes through the plug-in.

You can change the signal flow and order of the buttons using the Pre/Post switches located at the bottom of the Compressor Section and top of the Filters section.

Using the Drop Downs

There are Drop Down Menus for the Input Stage, Compressor and each band of the EQ Sections

- Click on the left side of the drop down for the list of available choices
- Click on the down arrow to the right of the drop down window to advance down to the next model
 - Shift + Click to advance up to the previous model



The EQ Modeling Drop down selects the available EQ Models per band

The Filters Section

Selectable Pre or Post the Compressor Section



Select "SideChain" to use the Filters to affect the Compressor Section
Check out the Factory Presets under "Effects" to learn how to set up the Sidechain
Select De-Esser, De-Sha, Ducker, Talkback Mic, Telephone and more.

The EQ Section

Features a Drop down menu above each bands Q control
which allows you to select from the current available EQ Models.



Find a problem frequency and then audition the effect of the different EQ models. There are Global Presets that will set up the Strip Pro as completely different consoles with corresponding Input Stages and Compressors by year. Example 1951, 1967, 1970, 1980 etc...

Linking the EQ Modeling of each band

The EQ Model Link enables all four bands to change simultaneously to the same EQ Model year.

The EQ Model Link is located to the right of the HF Gain control.

- Click on the EQ Modeling Led. When illuminated it is enabled:



The EQ Model Link in the off position

Quick Start Presets for all Instruments and Applications

Check out the Professional Factory Presets grouped by category.

URS Global Console Presets

There are currently five Console Global presets: 1951, 1967, 1970, 1972 and 1980.

The Console Global presets are excellent starting points to learn the capabilities of the URS Classic Console Strip Pro. A good idea is to get familiar with the sound of each model before you then create your own custom consoles made up of the many diverse components we have provided.

Below is a brief summary of each console.

1951

The 1951 Console never existed as a console. It is made up of a 1951 Tube Input Stage, HPF Filter engaged at 31hz, A Tube Compressor (modeled after 1954 Federal 864/U) and a four Band EQ made up from two 1950's outboard Tube Program and Midrange EQs. It is what the engineer of the 1950's used to process audio back in the day. The 1951 HF Program EQ had Attenuation only at 5k, 10k and 20k, seven selectable MF Boost only at 3k, 4k, 5k, 8k, 10k, 12k, 16k . LF Program EQ had four selectable shelves at 20hz, 30hz, 60z and 100hz.. A second Midrange Equalizer was used to select five Peak boosts at 200hz, 300hz, 500hz, 700hz and 1k. eleven MF Dips at 200hz, 300hz, 500hz, 700hz, 1k, 1.5k, 2k, 3k, 4k, 5k ,7k and five HMF Boosts at 1.5k, 2k, 3k, 4k, 5k. Substitute Tube 1-4, Tube A, Tube B, Tube E, Tube EL for compression.

1967

The 1967 Console has an 1967 American Transformer Input Stage, auxiliary rack* 1967 Compressor (switch able from Comp 2:1 ratio to Limit 20:1 ratio), high and low pass filters and a four band 1967 EQ section with seven selectable HF Peak or Shelving at 2.5k, 5k, 7k, 10k, 12.5k, 15k, 20k , nine selectable HMF peak EQ points 200hz., 240hz, 500hz, 700hz, 800hz, 1k, 1.5k, 3k, 5k, , eight selectable LMF peak EQ points 240hz, 500hz, 700hz, 800hz, 1k, 1.5k, 3k, 5k and seven selectable LF Peak or Shelving at. 30hz, 40hz, 50hz, 100hz, 200hz, 300hz, 400hz. Substitute Opto2a, Opto2aL, Opto3a, Opto3aL FET for Compression.

*Note American consoles from this era had four auxiliary slots on the Buss Section that were normally filled with two to a maximum of four Compressor/Limiters per console.

1970

The 1970 Console has a 1970 British Transformer Input Stage, auxiliary rack* 1970 British Compressor / Limiter (adjustable Comp and Limiter ratios), Selectable high pass filters and a four band 1970 EQ section with selectable Peak or Shelving on the HF and LF bands. The Original British 1970 EQ section was only three bands with a fixed HF 12k shelf, six selectable peak Midrange frequencies at 350hz, 700hz, 1.6k, 3.2k, 4.8k, 7k and four selectable LF shelves at 35hz, 60hz, 110hz, 220hz. We have added a second duplicate band of the midrange frequencies for more possibilities.

*Note British consoles from this era had eight channel auxiliary rack in the master Section that were normally filled with two to a maximum of eight Compressor/Limiters per console.

1972

The 1972 Console has a 1972 British Transformer Input Stage, auxiliary rack* 1972 British Compressor / Limiter (adjustable Comp and Limiter ratios), high and low pass filters and a four band 1970 EQ section with selectable Peak or Shelving on the HF and LF bands. The Original British 1972 EQ section was four bands with five selectable HF peak or shelving at 3.3k,.4.7k, 6.9k, 10k, 15k, nine selectable High Midrange frequencies at 1.5k, 1.9k, 2.2k, 2.7k, 3.3k, 3.9k, 4.7k, 5.8k, 6.9k, ten selectable Low Midrange frequencies at 220hz, 270hz, 330hz, 390hz, 470hz, 560hz, 690hz, 820hz, 1k, 1.2k and five selectable LF peak or shelving at 33hz, 56hz, 100hz, 180hz, 330hz . The two Midrange bands had two selectable Q positions.

*Note British consoles from this era had eight channel auxiliary rack in the master Section that were normally filled with two to a maximum of eight Compressor/Limiters per console.

1980

The 1980 British Console has a 1980 Input Stage, in board Compressor/Limiter that is selectable Pre or Post EQ, fully sweep able High and Low Pass Filters Section, selectable Pre or Post EQ and can also be used to side chain the Compressor/Limiter Section. The British 1980 four band EQ section featured fully sweep able HF and LF bands with selectable Peak or Shelving and two overlapping fully sweep able parametric HF and LF bands..

Input Stage Models Explained

Current included Input Stage Models:

Digital	Transparent Input Stage (No colorization) (Bypass)
1951	1951 Input Stage
1967	1967 Input Stage and Summing Buss
1970	1970 Input Stage and Summing Buss
1972	1972 Input Stage and Summing Buss
1980	1980 Input Stage and Summing Buss
15ips	15ips 2" Tape Head Bump and Electronics curve
30ips	30ips 2" Tape Head Bump and Electronics curve
30ipsH	30ips 1/2" Tape Head Bump and Electronics curve
IronA	American Class A Transformer Input Stage – Warm Bottom
IronA 15	American Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronA 30	American Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronA 30H	American Class A Transformer + 30ips 1/2" Tape Head Bump and Elect. curve
IronB	British Class A Transformer Input Stage – Warm Bottom
IronB15	British Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronB30	British Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronB30H	British Class A Transformer + 30ips 1/2" Tape Head Bump and Electronics curve
IronC	American Class A Transformer Input Stage – Warm Top End
IronC15	American Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronC30	American Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronC30H	American Class A Transformer + 30ips 1/2" Tape Head Bump and Elect. curve
IronD	American Class A Transformer Input Stage – Warm Bottom & Top
IronD15	American Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronD30	American Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronD30H	American Class A Transformer + 30ips 1/2" Tape Head Bump and Elect. curve
IronG	German Class A Transformer Input Stage – Warm Bottom - Top End Boost
IronG15	German Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronG30	German Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronG30H	German Class A Transformer + 30ips 1/2" Tape Head Bump and Elect. curve
Tube1	Tube Electronics Input Stage – Warm Midrange Boost
Tube2	Tube Electronics Input Stage – Warm Low Freq Boost

Compressor Starting Points Explained

1967	1967 American Feed Forward Compressor 2:1 ratio
1967L	1967 American Feed Forward Limiter 20:1 ratio
1970C1	1970 British Channel Compressor Ratio 1.5:1 100ms Release
1970C2	1970 British Channel Compressor Ratio 2:1 100ms Release
1970C3	1970 British Channel Compressor Ratio 3:1 400ms Release
1970C4	1970 British Channel Compressor Ratio 4:1 400ms Release
1970C5	1970 British Channel Compressor Ratio 6:1 400ms Release
1970L1	1970 British Channel Limiter Ratio 100:1 50ms Release
1970L2	1970 British Channel Limiter Ratio 100:1 100ms Release
1980C1	1980 British VCA Channel Compressor Ratio 2:1 Fast Attack
1980C2	1980 British VCA Channel Compressor Ratio 3:1 Slow Attack
1980C3	1980 British VCA Channel Compressor Ratio 4:1 Fast Attack
1980C4	1980 British VCA Channel Compressor Ratio 5:1 Fast Attack
1980C5	1980 British VCA Channel Compressor Ratio 8:1 Fast Attack
Fet 4	1967 Fet Limiter 4:1 ratio
Fet 8	1967 Fet Limiter 8:1 ratio Slowest Attack Fastest Release
Fet 12	1967 Fet Limiter 12:1 ratio
Fet 20	1967 Fet Limiter 20:1 ratio
Fet All	1967 Fet Limiter All Buttons
Opto2a	1965 Opto Compress setting
Opto2aL	1965 Opto Limit setting
Opto3a	1969 Opto Compress setting
Opto3aL	1969 Opto Limit setting
Rm Mic	TalkBack Compressor Full bandwidth 25:1 ratio
Stress 3	1995 Stress Compressor 3:1 ratio
Stress 6	1995 Stress Fet Compressor 6:1 ratio
Stress10	1995 Stress Opto Limiter 10:1 ratio
Stress20	1995 Stress Fet Limiter 20:1 ratio
Strip A	Preset A from URS Classic Console Strip
Strip B	Preset B from URS Classic Console Strip
Strip C	Preset C from URS Classic Console Strip
Tape15	Tape 15ips 2" Normal Compression
Tape15L	Tape 15ips 2" Light Compression
Tape30	Tape 30ips 2" Normal Compression
Tape30L	Tape 30ips 2" Light Compression
Tape30H	Tape 30ips Half inch Normal Compression
Tube 1	Tube Child setting 6:1 ratio – fast release
Tube 2	Tube Child setting 6:1 ratio – normal release
Tube 3	Tube Child setting 6:1 ratio – slow release
Tube 4	Tube Child setting 6:1 ratio – slowest release
TubeA	1950's American Tube Compressor 2:1 ratio – 300ms release
TubeB	1950's American Tube Limiter 5:1 ratio – 333ms release
TubeE	1960's British Tube Compressor 2:1 ratio – 500ms release
TubeEL	1960's British Tube Limiter 6.5:1 ratio – 100ms release
TubeF	1954 American Tube Limiter 4:1 ratio
TubeSL	1950's American Tube Leveler 8:1 ratio
TubeT02	Tube compressor 2:1 Ratio Mid Point Release
TubeT04	Tube compressor 4:1 Ratio Mid Point Release
TubeT10	Tube compressor 10:1 Ratio Mid Point Release
VCA60	American VCA setting 2:1 ratio
VCAX	American VCA X 4:1 ratio hard knee
VCAXS	American VCA X 4:1 ratio soft knee
VCA65a	American VCA 2:1 ratio soft knee
VCA65b	American VCA 4:1 ratio soft knee

VCA 3	Rouge VCA 3 setting 3.5:1 ratio
VNewC	Very New Compress 1.5:1 ratio
VNewL	Very New Limit 4:1 ratio
XTC-A	American Class A Buss Compressor Preset A
XTC-B	American Class A Buss Compressor Preset B
XTC-C	American Class A Buss Compressor Preset C

Guide To Compressor Presets -The Compressor Presets above are both starting points and actual great sounding presets. Below are tips to adjusting the Ratio amount and Attack and Release times.

Please note that after adjusting the Ratio and Attack and Release times, Threshold and Gain Make up will need re-adjustment. As you get to know the Strip Pro this will become easier. Below are alternate Ratio, Attack and Release settings that keep the Vintage sound of the starting points. Print this as a reference.

1967 Console Compressor – Vintage Attack .1us fixed, Vintage Ratio 2:1 fixed Vintage release times were 100ms, 500ms, 2 seconds, 2.5 seconds and 3 seconds. Modern Ratio's – 1.5:1, 2:1, 3:1, 4:1, 6:1, 10:1 and 100:1

1967 Console Limiter – Vintage Attack .1us fixed, Vintage Ratio 20:1 fixed Vintage release times were 100ms, 500ms, 2 seconds, 2.5 seconds and 3 seconds. Modern Ratio's – 1.5:1, 2:1, 3:1, 4:1, 6:1, 10:1 and 100:1

1970 Console Compressor presets – Set up to show the available Ratio's – 1.5:1, 2:1, 3:1, 4:1 and 6:1. Vintage Attack 3ms fixed, Vintage release times were 100ms, 400ms, 800ms and 1.5 seconds

1970 Console Limiter presets – Vintage Ratio 100:1 Vintage Attack 2ms Fast and 4ms Slow. Vintage release times were 50ms, 100ms, 200ms, 800ms and 1.5 seconds

1980 Console Compressor presets Set up to show the popular Ratios 2:1, 3:1, 4:1, 5:1 and 8:1. Vintage ratio's are sweep able from 2:1 to 100:1. Vintage attack times were fixed at 1ms Fast and Auto 10ms. Vintage Release was sweep able from 100-4000ms - The soft Knee gets harder as the Ratio increases

FET Compressor/Limiter presets – Vintage Ratios 4:1, 8:1, 12:1 and 20:1 plus a special ALL mode that measures out to 16:1, Vintage Attack sweep able from .2ms Fast to .8ms Slow. Vintage Release 50ms Fast to 1100ms Slow. Slight soft Knee gets harder as the Ratio increases.

OPTO Compressor/Limiter – Vintage Compressor Ratio 6:1 and Limiter ratio 10:1, Attack fixed at .1 Release sweet spot at 727ms., Slight Soft Knee. Vintage unit had only Threshold and Gain Make Up

Stress Compressor/Limiter – Vintage Ratio 3:1, 6:1, 10:1(Opto) and 20:1 – Note Ratios 6:1, 10:1(Opto) and 20:1 actually are all 20:1 with different Attack and release times

Strip Presets from the URS Strip

Tape Compression Presets – Ratio 1.8:1 Light Compression (Higher Output Tape) and 2:1 for normal

Tube Child settings 1-4 – Vintage Tube Unit Ratio fixed at 6:1, Preset Settings 1 and 2 = Attack .2ms, Settings 3 and 4 = Attack .4ms. Vintage Release times represented. Soft Knee

Tube A – Vintage 436 Tube Compressor had only Threshold and Gain Make up. Attack 50ms and Release fixed at 300ms

Tube B – Vintage Ba6a Tube Compressor had only Threshold and Gain Make up. Attack fixed .6ms and Release fixed at 333ms. Hard Knee

Tube E – Vintage American Tube Compressor with British Mods Ratio fixed at 2.1 - Attack fixed at 47ms. Release times 250ms, 500ms, 1200ms, 2500ms and 4000ms, Slight Soft Knee

Tube E Limiter – Vintage American Tube Compressor with British Mods Ratio fixed to 6.5:1 and Attack fixed at 8ms. Release times 50ms, 100ms, 250ms, 500ms, 1000ms and 2000ms. Slight Soft Knee

Tube F – 1954 Vintage AM864 Tube Limiter. Its Ratio fixed at 4.1 - Attack fixed at 1.2ms. Release times 508ms Slight Soft Knee. Great Drum and Acoustic Guitar Limiter

Tube SL Leveler - Vintage Tube American Leveler helped the signal to Stay Level. Unit had only adjustable Threshold and Gain Make up and Release switch that switched between the 2500ms and 4000ms. Also try 500ms. Slight soft Knee, Great on Bass Guitar – Check out the Bass Leveler preset!

Tube T Compressor – Vintage Danish Tube Compressor with sweep able Ratio 2:1 to 10:1 and Attack at midpoint 44ms. Release times at sweet spot 727ms, Very Soft Knee. Actual ratio much less than faceplate indicated.

Presets for 2:1, 4:1 and 10:1 ratios.. Vintage unit also had an Attack/release preset of 1ms Attack and 50ms Release- Dial in those settings on the 4:1 preset for a Great Drum Compressor.

VCA60 – Vintage Ratios – 2:1, 4:1, 6:1, 10: Attack fixed at 15ms and Release at 80ms.
Hard Knee

VCAX, VCAXS – Vintage Ratios – 2:1, 4:1, 6:1 Attack fixed at 15ms and Release at 80ms.
Hard Knee at 0 and Soft Knee at 5. VCA60XS soft Knee mode reduces ratio by more than half.

VCA65 – Vintage Ratios – 2:1, 4:1, 6:1 as presets a, b and c. Preset Attack fixed at 15ms and Release at 80ms. Extremely soft knee

VCA 3 Compressor - Vintage Ratio 1.5:1 – 10:1, Attack Fast / Slow and Release 100- 4000ms

VNew – Compressor 1.5:1 and Limiter at 4:1, Vintage Attack Time 25ms -70ms, Vintage Release adjustable 200ms, 400ms, 600ms and 4000ms, For Limiting more than 12db adjust ratio to 20:1

XTC – Vintage Class A Buss Compressor features gentle Ratios 1.7:1 to 1.8:1 and Soft Knee.

URS Strip Pro EQ Section

The EQ section digitally recreates the sound of four different analog consoles plus a program EQ. All bands features fully sweep able frequency and "Q" bandwidth selection. The Mid range bands overlap over four octaves of frequency selection. The LF and HF EQ Bands are selectable Peak or Shelving. Each EQ band presently selects from either:

- 1951 Program EQ - Tube
- 1967 Console EQ – American
- 1970 Console EQ - British Class A Three Band
- 1972 Console EQ - British Class A Four Band
- 1980 Console EQ - British

Guide to the URS Classic Console Strip Pro's Vintage Console EQ Frequencies

Below are the PRIME frequencies that were featured on the vintage units.

Print this as reference.

1951 – Combination of two outboard Program Equalizers

Program Equalizer

HF Atten - 5k, 10k,, 20k

MF Boost – 3k, 4k, 5k, 8k, 10k, 12k, 16k

LF Boost and Atten – 20hz, 30hz, 60hz, 100hz

Midrange equalizer

MF Peak – 1.5k, 2k, 3k, 4k, 5k

MF Dip – 200hz, 300hz, 500hz, 700hz, 1k, 1.5k, 2k, 3k, 4k, 5k ,7k

LMF Peak - 200hz, 300hz, 500hz, 700hz, 1k

1967

HF – 2.5k, 5k, 7k, 10k, 12.5k, 15k, 20k

HMF – 200hz,, 240hz, 500hz, 700hz, 800hz, 1k, 1.5k, 3k, 5k

LMF – 240hz, 500hz, 700hz, 800hz, 1k, 1.5k, 3k, 5k

LF – 30hz, 40hz, 50hz, 100hz, 200hz, 300hz, 400hz

1970

HF – 12k

HMF – 350hz, 700hz, 1.6k, 3.2k, 4.8k, 7k

LMF – 350hz, 700hz, 1.6k, 3.2k, 4.8k, 7k

LF - 35hz, 60hz, 110hz, 220hz

Note * Original 1970 EQ had only three bands

The Strip Pro duplicates the midrange band for LMF and HMF

1972

HF – 3.3k,.4.7k, 6.9k, 10k, 15k

HMF – 1.5k, 1.9k, 2.2k, 2.7k, 3.3k, 3.9k, 4.7k, 5.8k, 6.9k

LMF – 220hz, 270hz, 330hz, 390hz, 470hz, 560hz, 690hz, 820hz, 1k, 1.2k

LF – 33hz, 56hz, 100hz, 180hz, 330hz

1980

HF – Sweep 1.5k to 18k

HMF– Sweep 500hz to 7.5k

LMF– Sweep 200hz to 7.5k

HF– Sweep 30hz to 450hz