VEIRA

CONSOLE CHANNEL EQUALIZER

VEIRA EQ Blue

User Manual

The vintage one of the four VEIRA colour EQs: a 1970s British inductor console EQ with a steep high-pass, a resonant low shelf, a broad mid bell that narrows as you push it, a gradual high shelf, stepped frequencies and the console's iron as COLOUR.



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Welcome

Thank you for choosing **VEIRA EQ Blue**. It is a console channel equalizer in the tradition of the British inductor desks of the 1970s: the EQ you hear on countless rock, soul and pop records, with stepped frequencies, broad musical curves and a sound of its own. It is the vintage one of the four VEIRA colour EQs (White, Red, Gold and Blue).

The channel reads left to right as a console strip reads top to bottom: a steep HIGH-PASS, a LOW shelf with its round bump and tight dip, a MID bell that narrows as you push it, and a very gradual HIGH shelf. COLOUR drives the console's inductors and transformers, so the lows saturate first and big boosts thicken. Turn a few knobs and drums punch, bass growls, guitars and vocals step forward.

What makes it different

- **A resonant low shelf.** A boost comes with a small bump below the frequency and a small dip above it, so it sounds round and tight instead of boomy.
- **A mid bell that narrows as it grows.** Small moves are broad and gentle; big ones focus on what you're boosting.
- **A very gradual high shelf** that starts well under its frequency: open, never brittle.
- **Stepped frequencies,** and STEPS to make the gains click in 2 dB steps, as on the stepped consoles.
- COLOUR**:** the inductors and transformers driven, the lows saturating first. At 0 % Blue is clean.
- **Analog shape to 20 kHz.** Blue works at four times the sample rate, so the high shelf keeps its shape at the top of the range and COLOUR doesn't alias.

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window. *How a console EQ works* is a short primer. *Controls* explains every section with drawings. *Displays* covers the curve screen and the meters. *Which colour EQ to choose* compares the four colour EQs. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

Getting started

What you need

macOS	macOS 11 Big Sur or later. Native on Apple silicon and Intel Macs (universal).
Windows	Windows 10 or 11, 64-bit.
Plugin formats	VST3 (macOS and Windows), Audio Units (macOS), and a standalone app. Pro Tools (AAX) versions arrive once they are signed for Pro Tools.
Hosts	Any DAW that loads VST3 or Audio Units: Logic Pro, Cubase, Nuendo, Ableton Live, Studio One, Reaper, FL Studio, Bitwig and others.
Account	A VEIRA account at veiraaudio.com, and the free **VEIRA Manager** app.
Internet	Needed to install and to refresh the licence. The plugin itself never goes online.

Install with VEIRA Manager

VEIRA plugins are not downloaded from the website one by one. You install them with **VEIRA Manager**, the free VEIRA app that installs, updates and activates everything you own. Its own manual covers it in full; the short version is:

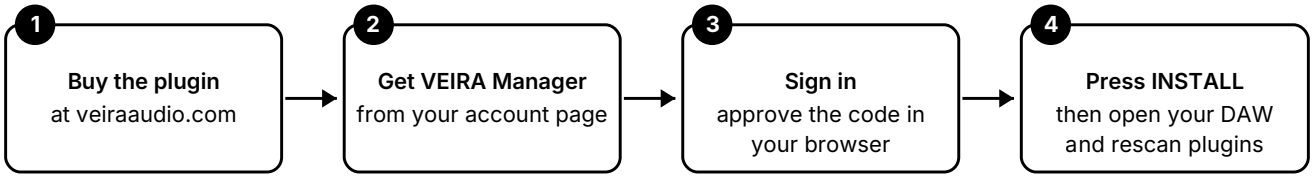


FIGURE 1 From purchase to first sound in four steps.

1. **Buy** VEIRA EQ Blue at **veiraaudio.com**. It's a one-time purchase: you own it for good, with free updates.
2. **Download VEIRA Manager** from your account page (or veiraaudio.com/manager) and install it.
3. **Sign in.** VEIRA Manager shows a short code and opens your browser; confirm the code there. Your password is never typed into the app.
4. Find VEIRA EQ Blue in the list and press INSTALL. When it says SHOW, it's installed. Open your DAW and let it rescan its plugins.

After installing, VEIRA EQ Blue appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA EQ Blue).

Activation and the licence

VEIRA Manager keeps a licence on your computer that the plugins check. It is refreshed every time VEIRA Manager opens and stays valid for 30 days offline, so you can work without internet as long as you open VEIRA Manager now and then.

Without a valid licence, VEIRA EQ Blue still loads and works, but **its sound fades out for 1.5 seconds every 30 seconds**, and a strip along the bottom of its window says why (for example, *NOT ACTIVATED ON THIS COMPUTER. SIGN IN WITH VEIRA MANAGER.*). Clicking the strip opens your account page.

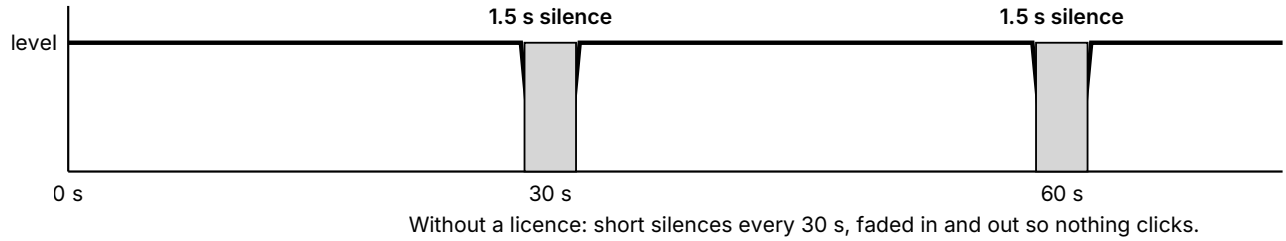


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **Activating while your DAW is open** takes effect within about two minutes. You don't need to reload the plugin.
- **"Not activated on this computer"**: open VEIRA Manager and sign in.
- **"Expired"**: open VEIRA Manager while online; it renews the licence at once.
- **"Not included"**: the signed-in account doesn't own VEIRA EQ Blue. Check that you're signed in with the account you bought it with.

Formats and where the files go

VEIRA Manager puts every format in the standard place, so you never need to copy files by hand:

Format	macOS	Windows
VST3	`~/Library/Audio/Plug-Ins/VST3` (just for me, the default) or `/Library/Audio/Plug-Ins/VST3` (all users)	`C:\Program Files\Common Files\VST3` (all users, the default) or `%LOCALAPPDATA%\Programs\Common\VST3`
Audio Units	`~/Library/Audio/Plug-Ins/Components` or `/Library/Audio/Plug-Ins/Components`	(Audio Units are macOS only)
Standalone	`~/Applications/VEIRA` or `/Applications/VEIRA`	`C:\Program Files\VEIRA` or `%LOCALAPPDATA%\Programs\VEIRA`

You choose *just for me* or *all users* in VEIRA Manager's install settings.

The standalone app runs VEIRA EQ Blue on its own, with your audio interface's input and output, which is handy for trying presets without a DAW.

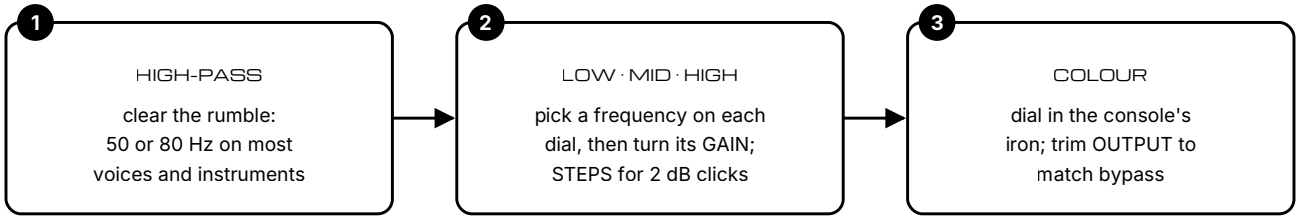
The panel at a glance



FIGURE 3 VEIRA EQ Blue, the steel-blue unit, on a pop mix: HIGH-PASS at 50 Hz, LOW +5 dB at 60 Hz with its bump, MID +3 dB at 3.2 kHz, HIGH +4 dB at 12 kHz, COLOUR 30 % and OUTPUT −2.0 dB.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	Curve screen (RESPONSE)	The total curve, each section's own curve and the output's spectrum.
3	Legend	Names the sections that are doing something, and TOTAL.
4	Meter bridge	Input and output level and loudness.
5	HIGH-PASS	FREQ: off, 50, 80, 160 or 300 Hz, 18 dB per octave.
6	LOW	FREQ and GAIN: the inductor low shelf.
7	MID	FREQ and GAIN: the mid bell.
8	HIGH	FREQ and GAIN: the gradual high shelf.
9	COLOUR	How hard the console's iron is driven.
10	OUTPUT	The final level.
11	STEPS	Makes the three gains click in 2 dB steps.
12	EQ IN	The EQ and the high-pass in or out, to compare.

Quick start: the console sound in three moves

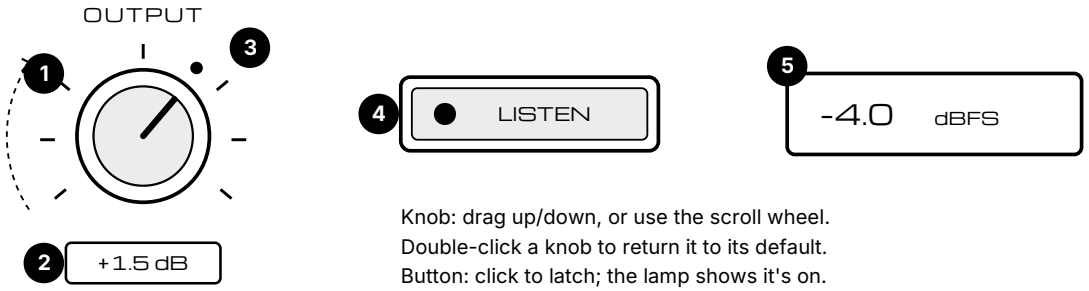


Or start from a factory preset: each was level-matched on its material, so comparing is fair.

FIGURE 4 The quickest way in. *Default* ▸ *Init* is a clean start: the high-pass off, every gain at 0, COLOUR at 0 %: the output is the input.

Using the controls

Every VEIRA plugin is played like a piece of hardware. The same few parts appear on every panel:



Knob: drag up/down, or use the scroll wheel.
Double-click a knob to return it to its default.
Button: click to latch; the lamp shows it's on.
Readouts always carry a unit (dB, dBFS, LUFS, LU, ms, %).

FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 1 **Knob.** Drag up to turn it clockwise, down to turn it back, or use your mouse wheel. **Double-click** returns it to its default. The engraved pointer and the small dot on the scale show where it's set.
- 2 **Value window.** The backlit window under each knob shows its exact value with its unit.
- 3 **Silkscreen label.** The control's name, as it appears in your DAW's automation list.
- 4 **Push button.** Click to switch on; the lamp lights and the cap sits lower in its bezel. Click again to switch off.
- 5 **Readout.** Live numbers update ten times a second so you can read them while the meters move. A value over 0 dBFS shows as a warning.

Tooltips: hover over any control or display for a short explanation. On displays, the tooltip depends on where you point.

Automation: every knob and button is a host parameter, so you can automate it in your DAW and control it from a MIDI controller or control surface that your DAW maps.

Units: VEIRA never shows a bare number. **dBFS** is level against digital full scale (0 dBFS is the loudest a digital signal can be); **dB** is a change in gain; **LUFS** is loudness as streaming services and broadcasters measure it; **LU** is a difference in loudness (1 LU = 1 dB).

On VEIRA EQ Blue's panel the parts look a little different from the drawing above:

- **Knobs show their value in the middle** ([60 Hz], [+5.0 dB], [30 %]): the knobs are black, and a ring printed in cream on the paint around each one (in print, the light arc) shows how far it is turned. The control's name is printed under the knob. Drag, use the wheel, or double-click for the default.
- **Frequency knobs click** between their positions (see *Stepped frequencies*). A [LOW], [MID] or [HIGH] frequency knob whose gain is at 0 dB is dimmed, still readable: the section is doing nothing yet.
- **Type a value:** right-click a knob (Control-click on a Mac), type the new value and press Return. Press Escape or click elsewhere to leave it unchanged.
- **Buttons have no lamps:** [STEPS] and [EQ IN] fill with cream with dark lettering when they are on (in print, a light button); when they are off they are shallow wells in the paint with cream lettering.
- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size (1360 × 660 points) and keeps its proportions. Your DAW saves the size with the session.
- **The face:** Blue is painted like VEIRA Limiter Blue: 1970s steel blue, with cream print and black knobs. The curve screen, the meter bridge and the preset window are dark screens set into the paint. Every label on the paint stands at least 4.5:1 against it (the WCAG AA contrast for text).

How a console EQ works

If you already know EQ, skip to *What happens inside VEIRA EQ Blue*.

Every sound is a mix of frequencies: low ones you feel, middle ones that carry the tone and the words, high ones that bring detail and air. An equalizer turns chosen regions up or down. On the curve screen the horizontal axis is **frequency**, 20 Hz to 20 kHz, and the vertical axis is **gain**: above 0 dB is louder, below is quieter.

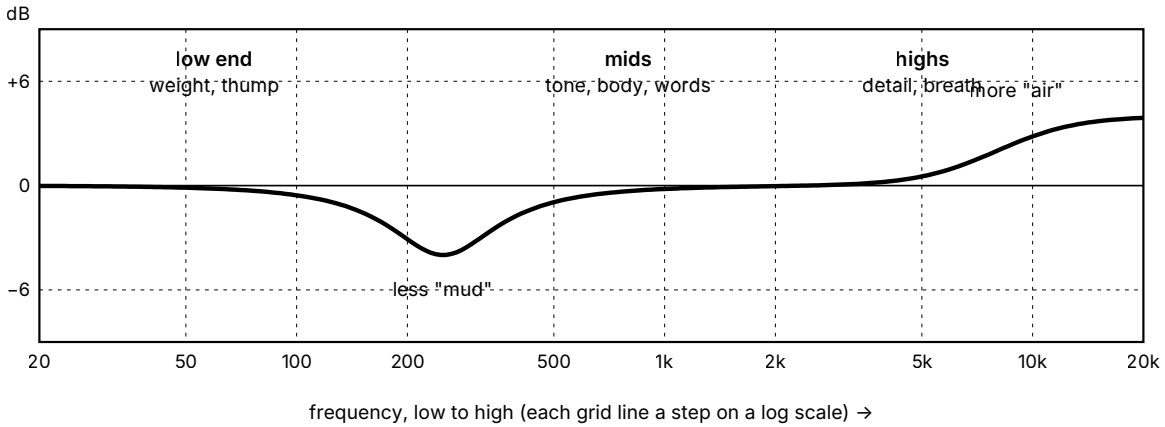


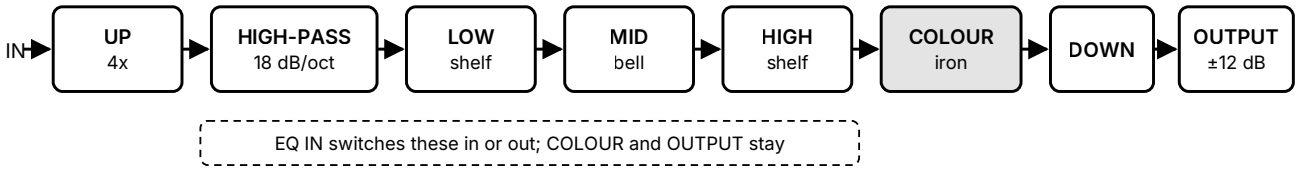
FIGURE 6 An EQ curve reads like a map of the spectrum: low frequencies on the left, high on the right, louder above the 0 dB line, quieter below.

On a recording console every channel has its own EQ, and engineers work fast: a few big, confident moves per channel rather than many small ones. The classic British console EQs of the 1970s were built for that. Their frequencies are **stepped**, so you pick a region from a handful of musical choices; their curves come from **inductors** (coils), which give them their shape: a low shelf that rounds off with a little bump, a mid bell that gets narrower as you push it, a high shelf that rises gently over several octaves. And the signal passes through **transformers** and class-A amplifiers, which add a little weight and harmonics, more when they are driven hard.

Three habits suit Blue:

- **Make decisive moves.** +4 dB on Blue sounds musical where a clean EQ might sound harsh.
- **High-pass first.** Most sources have nothing useful below 50–80 Hz; clearing it lets the LOW shelf do its job.
- **Compare at equal loudness.** Trim OUTPUT so bypass and EQ sound equally loud, and watch the meter bridge's Δ.

What happens inside VEIRA EQ Blue



The channel reads left to right as a console strip reads top to bottom. While everything is flat and COLOUR is at 0 %, the output is the input, delayed by the same 64 samples, bit for bit.

FIGURE 7 Signal flow: up to four times the sample rate, HIGH-PASS, LOW, MID, HIGH, COLOUR, back down, OUTPUT.

- **Oversampled.** Blue works at four times the sample rate (twice at 88.2 and 96 kHz, as it is at 176.4 and 192 kHz). Its curves keep their analog shape right up to 20 kHz, and COLOUR's harmonics don't fold back as aliasing. The latency is **64 samples** at 44.1 to 96 kHz (1.3 ms at 48 kHz), none at 176.4 and 192 kHz, always the same and reported to your DAW.
- **Clean when flat.** With the high-pass off, every gain at 0 and COLOUR at 0 %, you hear the clean path: the input, delayed by the same 64 samples, bit for bit. Touching anything crossfades over 20 ms between the two paths, aligned in time.
- **Click-free steps.** Stepped frequencies glide to their new position (at most an octave per 40 ms), and the high-pass glides down to 2 Hz before it switches out and back up from there, so nothing clicks.
- **The curves** follow the published behaviour of the classic console module: the 18 dB/oct high-pass, the low shelf's bump and dip that change with its frequency, the mid bell that narrows with gain, the gradual high shelf with its small opposite region. The exact sizes of those bumps and dips are Blue's own (they sit in the small, 0.3 to 1.2 dB range described for the hardware).

Controls

HIGH-PASS and LOW

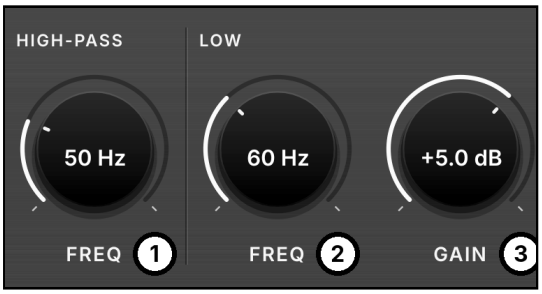


FIGURE 8 1 HIGH-PASS FREQ at 50 Hz; the LOW section: 2 FREQ at 60 Hz and 3 GAIN at +5.0 dB.

Control	Range	Default	What it does
HIGH-PASS FREQ	off, 50, 80, 160, 300 Hz	off	Removes what lies below, at 18 dB per octave.
LOW FREQ	35, 60, 110, 220 Hz	60 Hz	Where the low shelf works.
LOW GAIN	−16 to +16 dB	0.0 dB	How much the low shelf lifts or cuts.

HIGH-PASS

A steep, clean high-pass at 18 dB per octave, with a square shoulder and no resonance at the corner (−3 dB at the frequency on the dial). It is the first thing on the strip: clear rumble, handling noise and spill before the shelves.

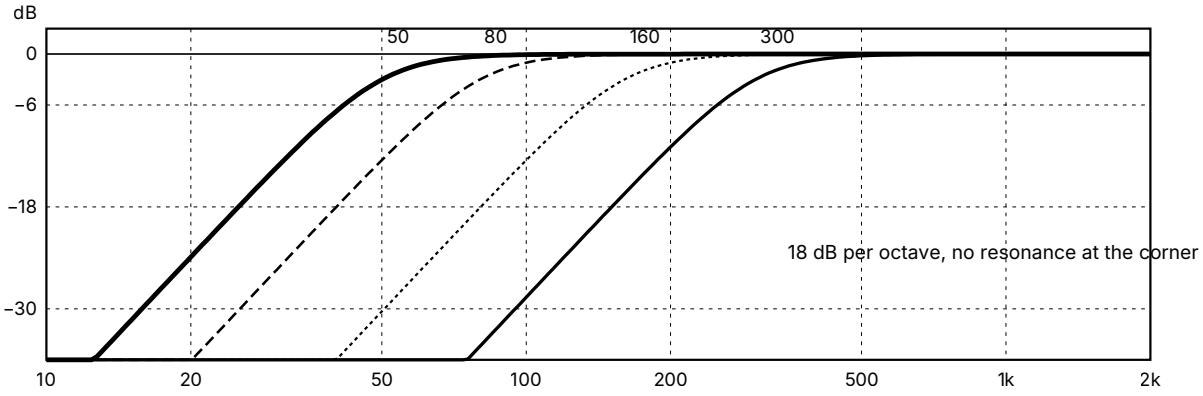


FIGURE 9 HIGH-PASS at its four positions.

- **50 Hz:** almost everything; keeps kick and bass whole, removes sub rumble.
- **80 Hz:** vocals, guitars, keys, overheads in a busy mix.
- **160 Hz:** thinner sources, backing vocals, overheads that should be all cymbal.
- **300 Hz:** an effect: telephone and lo-fi.

LOW

The inductor low shelf: half its gain at the frequency on the dial, with a small overshoot below it and a small dip of the opposite sign above it. A boost sounds round and tight: the weight goes under the note, and the dip keeps the low mids from clouding. A cut mirrors it.

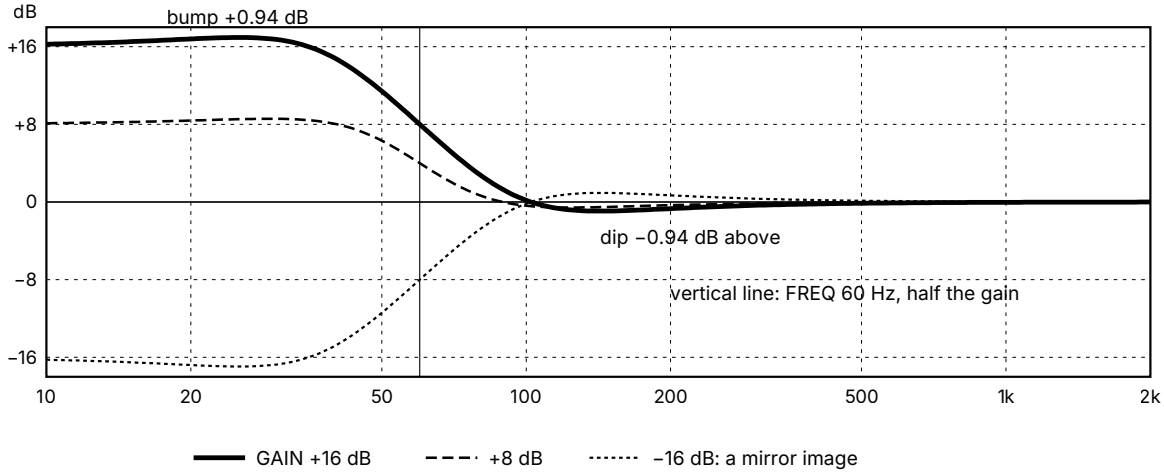


FIGURE 10 LOW at 60 Hz: +16, +8 and −16 dB. At +16 dB the bump rises 0.94 dB over the shelf at 25 Hz, and the dip falls 0.94 dB above it, at about 2.4 times the dial.

The bump and dip are biggest at the lowest frequency and smallest at the highest, as the console's switched capacitors make them: at +16 dB, +1.16 / +0.94 / +0.72 / +0.32 dB for 35 / 60 / 110 / 220 Hz.

- **35 Hz:** sub weight for kick, 808 and synth bass.
- **60 Hz:** the punch of a kick, the body of a bass guitar.
- **110 Hz:** the thump of toms, chest on a voice, warmth on a guitar.
- **220 Hz:** fatness on a snare, the low mids of keys; cut here for clarity.

> **Tip:** the high-pass and the low shelf together are the console's low-end tool: HIGH-PASS at 50 Hz with LOW +4 dB at 60 Hz gives a kick that thumps without rumble.

MID and HIGH

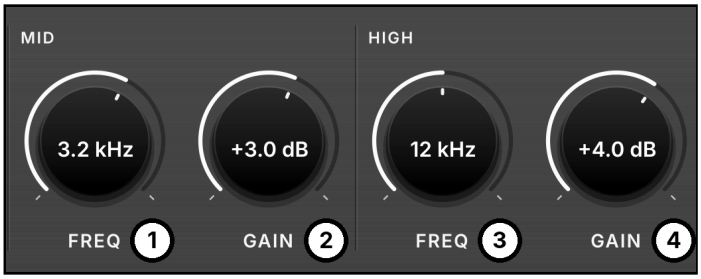
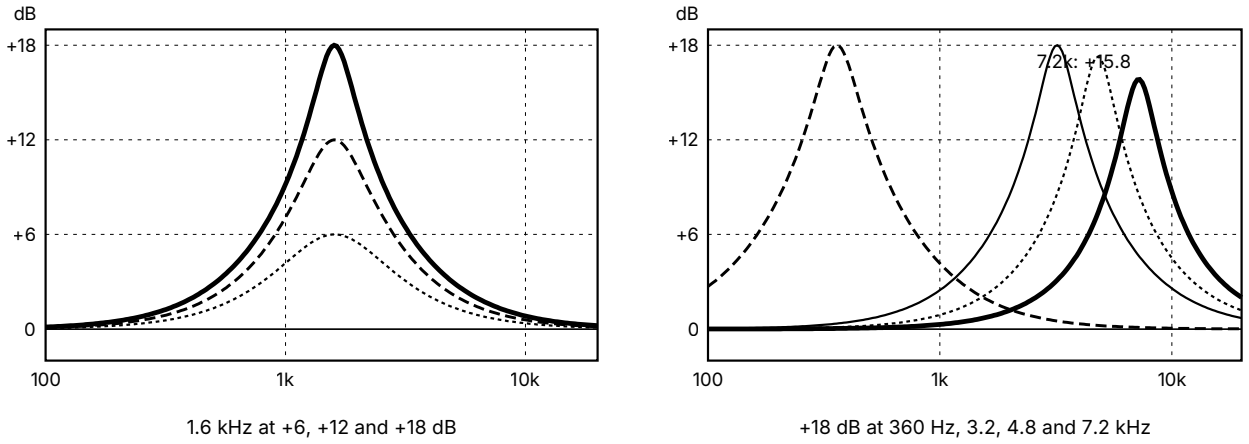


FIGURE 11 The MID section: 1 FREQ at 3.2 kHz and 2 GAIN at +3.0 dB; the HIGH section: 3 FREQ at 12 kHz and 4 GAIN at +4.0 dB.

Control	Range	Default	What it does
MID FREQ	360, 700 Hz, 1.6, 3.2, 4.8, 7.2 kHz	1.6 kHz	The centre of the mid bell.
MID GAIN	−18 to +18 dB	0.0 dB	How much the bell lifts or cuts.
HIGH FREQ	10, 12, 16 kHz	12 kHz	Where the high shelf reaches half its gain.
HIGH GAIN	−16 to +16 dB	0.0 dB	How much the high shelf lifts or cuts.

MID

A broad inductor bell that narrows as it grows: at full gain it is about half as wide as at a small one. Small moves shape the tone gently; big ones focus on the region. It is also a little narrower at the higher frequencies, and at 4.8 and 7.2 kHz the inductor holds the peak back a little (to +17.3 and +15.8 dB with the knob at +18).



1.6 kHz at +6, +12 and +18 dB

+18 dB at 360 Hz, 3.2, 4.8 and 7.2 kHz

FIGURE 12 Left: MID at 1.6 kHz with +6, +12 and +18 dB; the bigger the boost, the narrower the bell (2.00 octaves wide at half its gain at +6 dB, 1.39 at +18). Right: +18 dB at four frequencies.

- **360 Hz:** box and mud; cut it on kicks, toms and voices recorded in small rooms.
- **700 Hz:** honk and bark: cut for clarity, boost for an electric piano's bark or a honky effect.
- **1.6 kHz:** the growl of a bass, the crunch of a guitar.
- **3.2 kHz:** presence and attack: vocals, snare crack, guitar bite.
- **4.8 and 7.2 kHz:** edge and click: a kick's beater, the definition of a voice.

HIGH

A very gradual high shelf: half its gain at the frequency on the dial, and already rising several octaves below it, so a lift opens the whole top without a hard edge. About three octaves under the dial there is a small region of opposite gain (5 % of the gain), part of the console's sound.

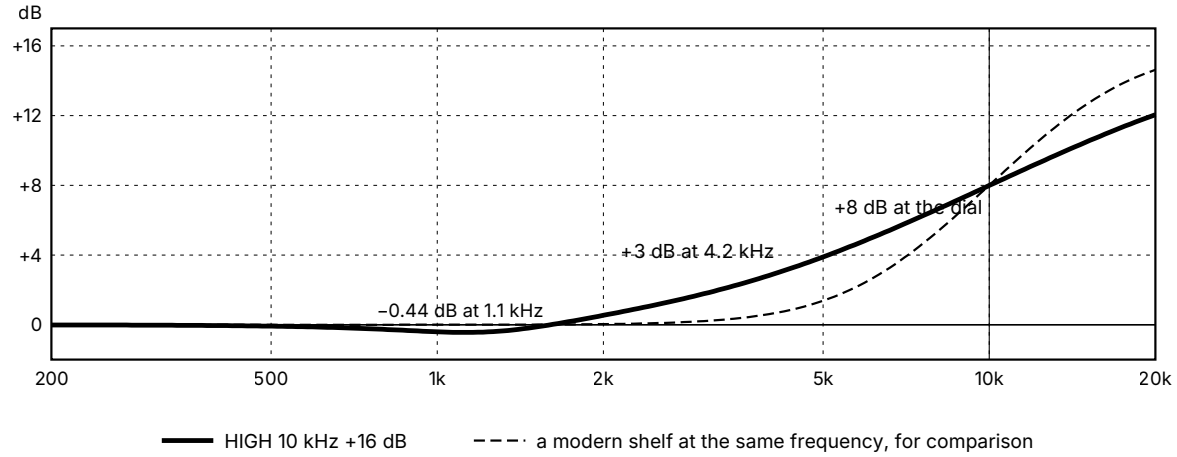
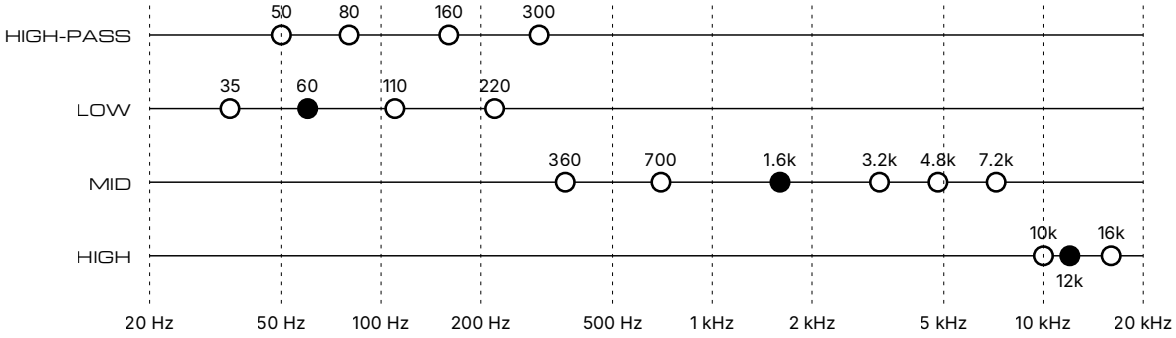


FIGURE 13 HIGH +16 dB at 10 kHz: +8 dB at the dial, +3 dB as low as 4.2 kHz, and a −0.44 dB dip at 1.1 kHz. Dashed: a modern shelf at the same frequency rises far later and steeper.

- **10 kHz:** sparkle and definition: cymbals, acoustic guitars, a dull vocal.
- **12 kHz:** openness on a mix or a voice.
- **16 kHz:** air; on a master, very gentle (*Mastering* ▸ *Master Air* uses +2 dB).

Stepped frequencies and STEPS



Every frequency knob of EQ Blue clicks between these positions (HIGH-PASS also has OFF, Init's). Filled: Init's.

FIGURE 14 Every position of every FREQ knob, on one frequency scale.

Every frequency knob of Blue clicks between fixed positions, as on the console. When you change position while the music plays, the curve glides to the new frequency, so stepping never clicks.

STEPS makes the three gains (LOW, MID, HIGH) click to 2 dB steps too, as on the stepped consoles: settings you can write down and recall exactly. Off (the default), they turn smoothly.

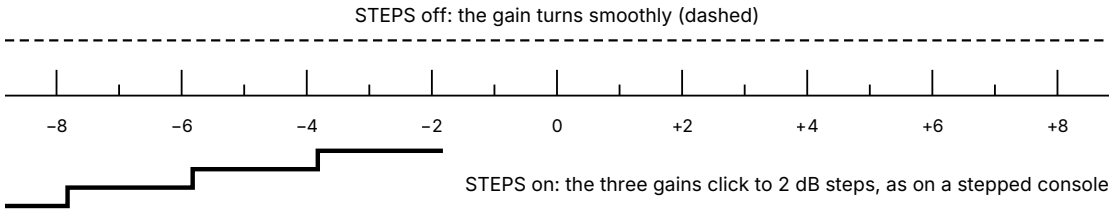


FIGURE 15 STEPS on and off.

COLOUR, OUTPUT, STEPS and EQ IN

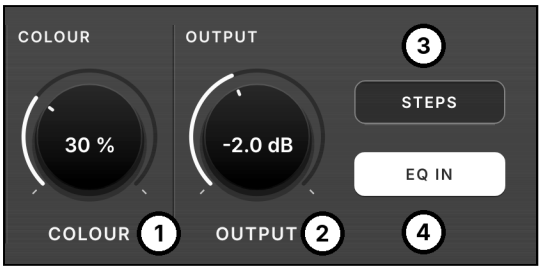


FIGURE 16 1 COLOUR at 30 %, 2 OUTPUT at −2.0 dB, 3 STEPS (off) and 4 EQ IN (on).

Control	Range	Default	What it does
COLOUR	0 to 100 %	0 %	How hard the console's inductors and transformers are driven. 0 % is clean.
OUTPUT	−12 to +12 dB	0.0 dB	The final level.
STEPS	on / off	off	The gains click to 2 dB steps.
EQ IN	in / out	in	The EQ and the high-pass in or out; COLOUR and OUTPUT stay.

COLOUR

COLOUR drives the parts of the console that give it its sound, on what the EQ made:

- **the transformers:** their cores saturate with the low frequencies first, so the lows get thicker and rounder while the mids and highs stay cleaner;
- **the inductors:** big boosts thicken a little, the part the EQ added rounding off gently;
- **the class-A amplifier:** a small 2nd harmonic.

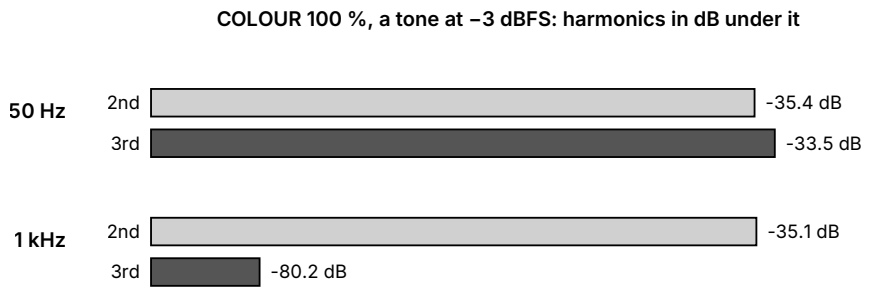


FIGURE 17 What [COLOUR] adds at 100 %, measured: a 50 Hz tone gets far more 3rd harmonic than a 1 kHz tone at the same level.

- **15–35 %:** the console's weight and glue, without audible distortion. Most presets live here.
- **40–60 %:** grit and density on drums, bass, organ and guitars.
- **80–100 %:** a driven, broken old desk (*Creative* ▸ *Lo-Fi Console*, *Big Drum Smash*).

At 30 % the harmonics are around −45 dB on a 50 Hz tone at −3 dBFS. A +18 dB mid boost driven hard adds its own 3rd harmonic from the inductor (−28.6 dB at −6 dBFS). [COLOUR] runs at four times the sample rate: a 15 kHz tone with [COLOUR] at 100 % and +10 dB of [HIGH] leaves nothing above −112 dB where aliasing would fall. Its effect depends on the level going in: the presets were set for tracks peaking at −8 dBFS and drums and buses at −4.

OUTPUT and EQ IN

Blue has no automatic gain: boosts make the music louder. Use [OUTPUT] to bring the level back to bypass (watch the Δ on the meter bridge), so you compare the sound and not the loudness. Every factory preset's [OUTPUT] is already set that way.

[EQ IN] switches the EQ and the high-pass in or out, gliding, so you can compare the curve with no curve; [COLOUR] and [OUTPUT] stay, so you hear only what the EQ does. For Blue completely out, use your DAW's bypass (delayed by Blue's 64 samples, so the track stays in time).

Displays

The curve screen (RESPONSE)

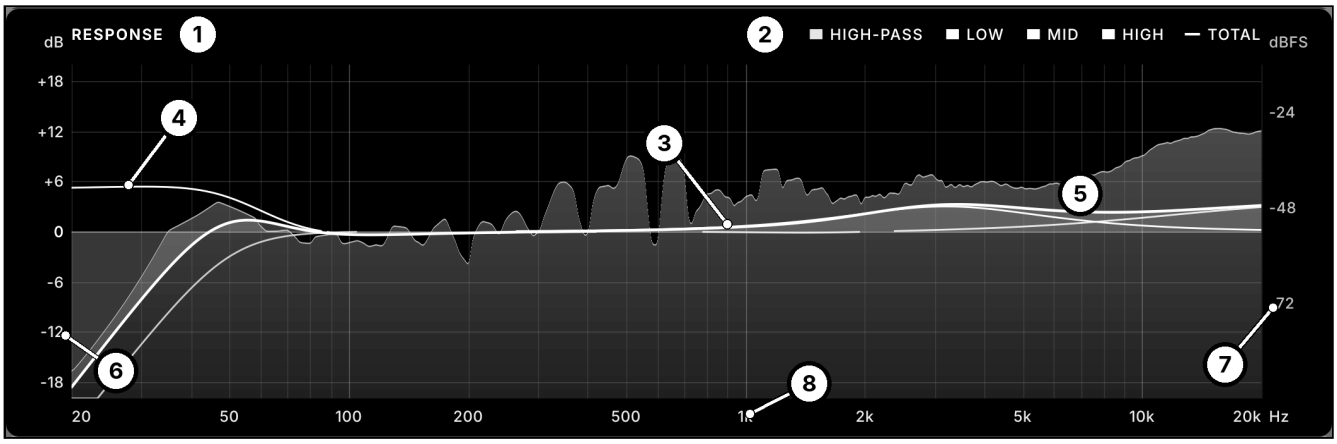


FIGURE 18 The curve screen: 1 RESPONSE, 2 the legend, 3 the total curve (blue), 4 one section's curve (LOW), 5 the output's spectrum, 6 the EQ's dB scale, 7 the analyser's dBFS scale, 8 the frequency scale.

The screen draws the response from 20 Hz to 20 kHz on a dB scale (6, left):

- 3 **The total curve** in blue: what you hear. In print it is the thickest line.
- 4 **Each section** that is doing something, in its own colour: HIGH-PASS, LOW, MID, HIGH. 2 The legend names only the active ones. You can see the low shelf's bump and how the high-pass and the shelf overlap.
- 5 **The output's spectrum** in sixth octaves, behind the curves, on the analyser's dBFS scale (7, right), tilted 4.5 dB per octave so a balanced mix reads level.

Hover anywhere on the screen to read the curve's value at that frequency.



FIGURE 19 A rock mix through a thinner, edgier strip: HIGH-PASS at 160 Hz, LOW −4 dB at 110 Hz, MID −6 dB at 700 Hz, HIGH +8 dB at 16 kHz, STEPS on, COLOUR 60 % and OUTPUT +3.0 dB.

Meter bridge (IN | OUT)

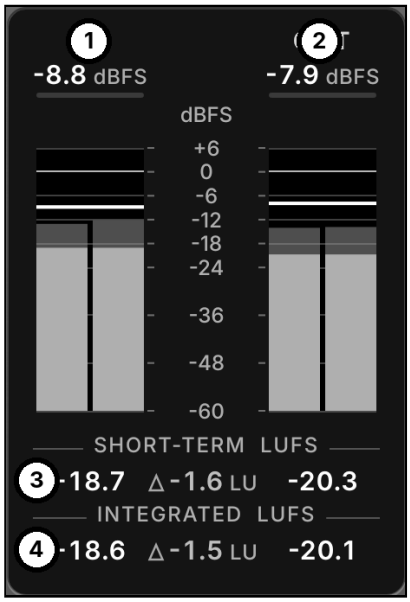


FIGURE 20 The meter bridge: 1 input and 2 output, 3 short-term and 4 integrated loudness, with the OUT − IN difference between them.

VEIRA EQ Blue uses the standard VEIRA meter bridge, with an input and an output column. Δ shows how much louder or quieter Blue made the music, in LU: trim OUTPUT until it reads about 0.0 to compare fairly with bypass.

Reading the IN and OUT meters

The meter bridge measures what goes into VEIRA EQ Blue and what comes out, in level and in loudness. The drawing shows the input and output columns; any extra column on your plugin's bridge is described above.

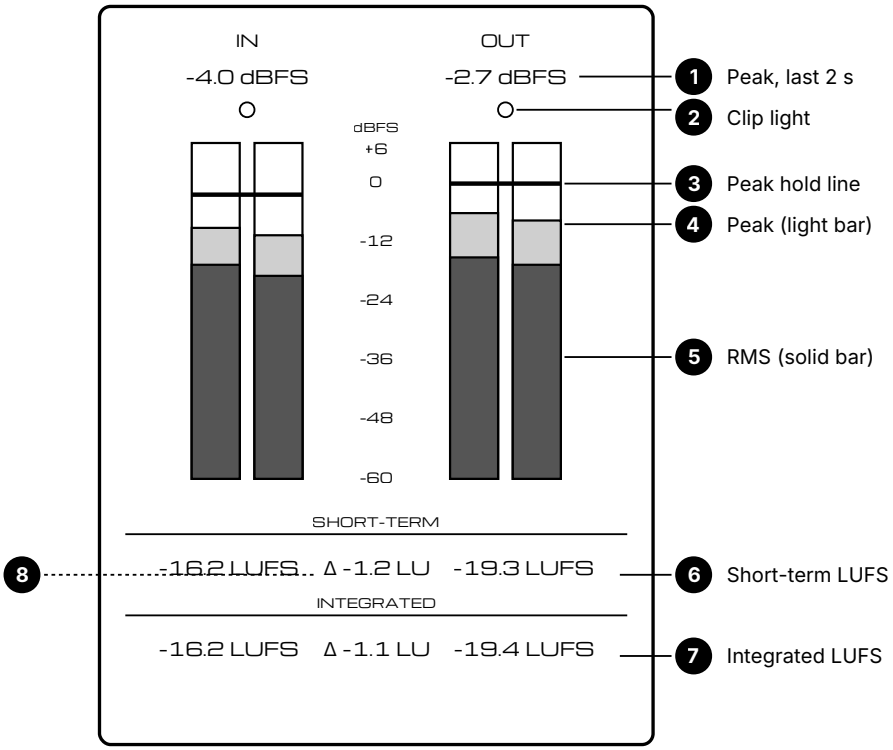


FIGURE 21 The meter bridge, left and right channel bars for input and output, with loudness below.

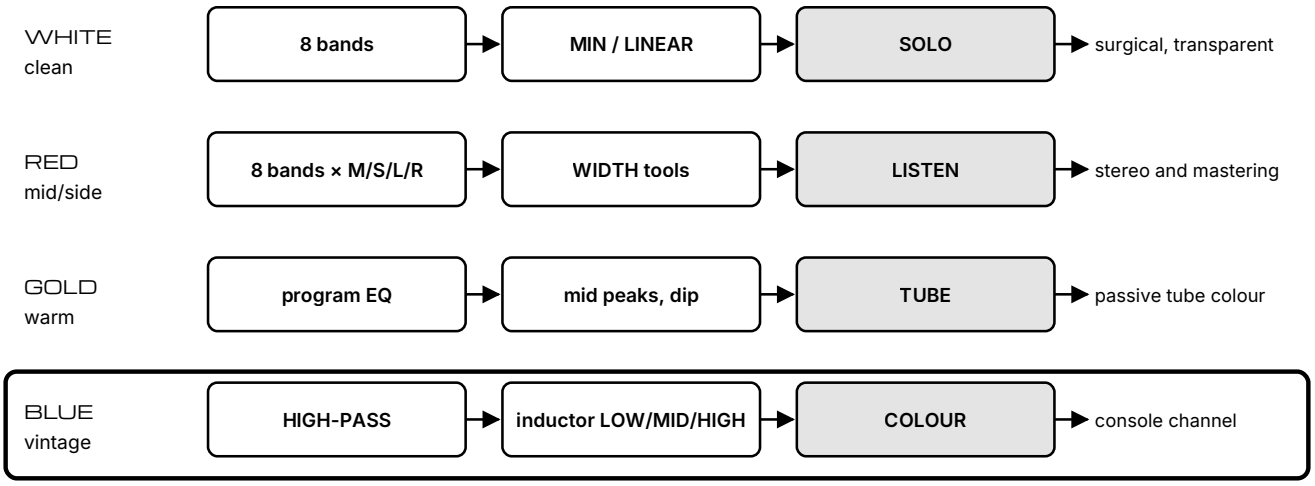
- 1 **Peak readout:** the highest sample peak of the last two seconds, in dBFS. It turns to a warning above 0 dBFS.
- 2 **Clip light:** lights on any sample at or over full scale. It stays lit until you click the meter.
- 3 **Hold line:** marks the recent peak on the bar.
- 4 **Peak bar** (the lighter part): the instantaneous sample peak of each channel.
- 5 **RMS bar** (the solid part): the average level over 300 ms, closer to how loud it sounds.
- 6 **SHORT-TERM:** loudness over the last 3 seconds, in LUFS, for the input (left) and the output (right).
- 7 **INTEGRATED:** loudness of everything since the measurement started, gated as the ITU-R BS.1770-4 and EBU R 128 standards require.
- 8 **Δ (delta):** OUT minus IN, in LU. It tells you how much louder (+) or quieter (−) VEIRA EQ Blue made the signal, so you can match levels fairly when you compare with bypass. It reads [--] while either side is too quiet to measure (below −70 LUFS).

The scale: on screen the bars are coloured like a studio console: green below −12 dBFS, yellow from −12 to −3, orange from −3 to 0 and red above 0 dBFS.

Clicks: click a level meter to reset its hold and clip light. Click the loudness readouts to restart the integrated measurement, for example at the start of a song.

Which colour EQ to choose

VEIRA EQ Blue is one of four VEIRA colour EQs, each painted like the colour limiter of the same name. All four draw their curve over the live spectrum, show the same meter bridge and keep their curves' analog shape up to 20 kHz. What differs is the kind of EQ, and how much of its own sound it adds.



Grey: what gives each colour its character. The framed row is the one in your hands.

FIGURE 22 The four colour EQs, side by side.

	Character	Choose it when
White	Clean, surgical. Eight bands of any type, minimum or linear phase, SOLO, AUTO GAIN.	You need precision and no colour: fixing resonances, hum, rumble; tone shaping you don't want to hear; transparent mastering.
Red	Mid/side. Eight bands, each on the stereo signal, its mid, its side, or one channel; BASS MONO, AIR, WIDTH and LISTEN.	The stereo picture is the job: a vocal in the centre, cymbals on the sides, mono low end, width on a master.
Gold	Warm. A passive tube program EQ with a mid-range section, in the tradition of the classic tube program EQs, and TUBE drive.	You want broad, flattering moves: weight in the lows without mud, a silky top, a little tube warmth.
Blue	Vintage. A 1970s British inductor console EQ: high-pass, resonant low shelf, mid bell, gradual high shelf, stepped frequencies, COLOUR.	You want the console sound: punchy lows, a forward mid, character you can hear on drums, bass, guitars and vocals.

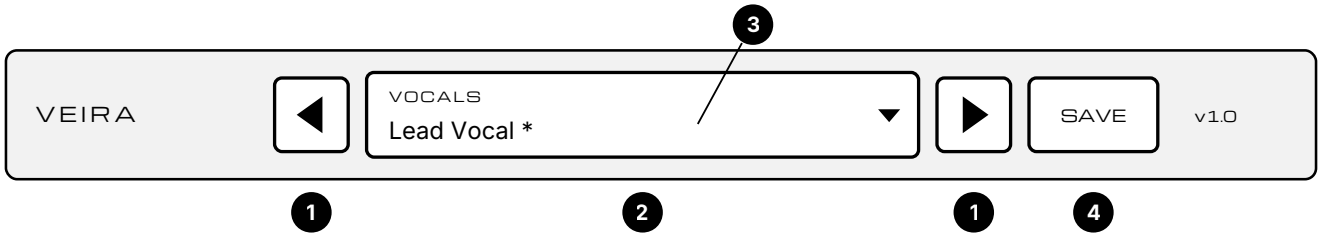
Blue is the vintage one. It is the most "present" of the four: decisive moves, a forward midrange and console iron. Where Gold flatters and smooths, Blue punches and pushes forward. For precise fixes, use White.

Presets

VEIRA EQ Blue comes with **43 factory presets** in 9 folders. Each one is a starting point made for a real job. Load one close to what you need, then adjust the first control its note mentions.

The preset browser

The preset browser sits in the header, at the top of the window.



The header: logo and plugin name, then the preset browser, then the version.

FIGURE 23 The preset browser.

- 1 ◀ ▶ step to the previous or next preset, through every folder in order.
- 2 **The display** shows the folder (small, above) and the preset's name. Click it to open the preset menu. Hover over it to read the preset's note: what it's for and what to adjust first.
- 3 **An asterisk (*)** after the name means you've changed something since the preset loaded.
- 4 SAVE stores your current settings as a user preset.

The preset menu

Clicking the display opens a menu with:

- one submenu per **factory folder**, in the order shown below;
- **User Presets**, with your own presets in their folders;
- **Save...**, **Delete** (only for user presets: factory presets can't be deleted), **Rescan** (re-reads the user folder, if you copied presets in by hand) and **Show User Preset Folder** (opens it in Finder or Explorer).

Saving your own presets

1. Set VEIRA EQ Blue the way you like it.
2. Press SAVE. A dialog opens inside the plugin window.
3. Type a name, choose a folder or type a new folder name, and confirm.

Each user preset is one small .veirapreset file:

	Folder
macOS	~/Library/Audio/Presets/VEIRA/VEIRA EQ Blue/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA EQ Blue\Presets\<Folder>\

Copy these files to move your presets to another computer, or to back them up. Presets keep loading in future versions: any control added later simply starts at its default.

Presets in your DAW

The factory presets also appear in your DAW's own preset or program menu, named *Folder: Name* (for example *Vocals: Lead Vocal*). Whatever preset is selected is saved with your session and comes back when you reopen it, including the asterisk if you'd changed it.

The **Default ▸ Init** preset equals a fresh instance of the plugin: every control at its default.

The factory folders

Folder	Presets
Default	Init
Drums	Kick Punch, Kick Click, Snare Body, Overheads Open, Tom Thunder, Drum Bus Console
Bass	Bass Weight, Bass Definition, DI Warmth, Synth Sub Tight, Pick Bass Bite
Guitars	Acoustic Clarity, Electric Crunch, Strummed Bright, Lead Guitar Push
Keys	Piano Clear, Organ Warmth, Rhodes Bark, Synth Pad Air
Vocals	Vocal Forward, Female Vocal Air, Male Vocal Chest, Vocal Box Cut, Breathy Pop Vocal, Radio Host
Mix Bus	Console Bus, Bus Punch, Bus Air, Rock Bus, Mud Cut
Mastering	Master Console, Master Air, Master Low Shelf, Club Master, Hip-Hop Master, Rock Master, Acoustic Master
Creative	Telephone, Lo-Fi Console, Big Drum Smash, Air Blast, Honky Mid

Levels matter for COLOUR. The curves don't depend on level, but COLOUR does. The presets were set for tracks peaking at −8 dBFS, close drums and buses at −4 and premasters at −3: on hotter tracks COLOUR colours more. Each preset's OUTPUT was fitted so its material comes out as loud as it went in (every preset within 0.06 dB), so switching presets changes the tone, not the level.

Recipes

Step-by-step starting points. Compare each with EQ IN off, and trim OUTPUT so the Δ on the meter bridge reads about 0.0.

A punchy kick

1. Load **Drums ▸ Kick Punch**: LOW +5 dB at 60 Hz, MID −4 dB at 360 Hz, HIGH +2 dB at 10 kHz, COLOUR 30 %.
2. Try LOW at 35 Hz for a deeper kick, 110 Hz for a rounder one.
3. For more beater, load **Kick Click** or set MID to 4.8 kHz and boost.

A vocal that sits forward

1. Load **Vocals ▸ Vocal Forward**: HIGH-PASS 80 Hz, LOW −2 dB at 220 Hz, MID +4 dB at 3.2 kHz, COLOUR 30 %.
2. Step MID between 1.6, 3.2 and 4.8 kHz to find where the voice speaks.
3. For a boxy room recording, add **Vocal Box Cut**'s move: MID −5 dB at 700 Hz.

Bass that reads on small speakers

1. Load **Bass ▸ Bass Definition**: LOW +3 dB at 110 Hz, MID +4 dB at 1.6 kHz.
2. Raise COLOUR towards 40 % for growl; the transformer saturates the lows first.

Console glue on the mix bus

1. Load **Mix Bus ▸ Console Bus**: LOW +1.5 dB at 60 Hz, HIGH +1.5 dB at 12 kHz, COLOUR 60 %.
2. Set COLOUR by ear: less for a cleaner mix, more for density.

Clean up an acoustic guitar

1. Load **Guitars ▸ Acoustic Clarity**: HIGH-PASS 80 Hz, MID −3 dB at 360 Hz, HIGH +4 dB at 12 kHz.
2. If it booms, raise the high-pass to 160 Hz.

A telephone or lo-fi effect

1. Load **Creative ▸ Telephone** (HIGH-PASS 300 Hz, MID +12 dB at 1.6 kHz, HIGH −16 dB at 10 kHz, COLOUR 80 %) or **Lo-Fi Console**.
2. Step MID to move the honk; lower OUTPUT if it gets loud.

Specifications

Type	Console channel equalizer in the tradition of the 1970s British inductor desks, with transformer and inductor COLOUR
Channels	Mono and stereo
HIGH-PASS	Off, 50, 80, 160, 300 Hz (default off); 18 dB/oct, −3 dB at the dial
LOW	FREQ 35, 60, 110, 220 Hz (default 60); GAIN −16 to +16 dB; half the gain at the dial, with bump and dip
MID	FREQ 360, 700 Hz, 1.6, 3.2, 4.8, 7.2 kHz (default 1.6 kHz); GAIN −18 to +18 dB; narrows with gain
HIGH	FREQ 10, 12, 16 kHz (default 12); GAIN −16 to +16 dB; half the gain at the dial
STEPS	On / off (default off); the gains in 2 dB steps
COLOUR	0 to 100 % (default 0 %, clean)
OUTPUT	−12 to +12 dB (default 0.0 dB)
EQ IN	In / out (default in); COLOUR and OUTPUT stay
Processing	4x oversampled (2x at 88.2 / 96 kHz, 1x at 176.4 / 192 kHz); curves within 0.001 dB of their analog shape from 20 Hz to 20 kHz
Latency	64 samples at 44.1 to 96 kHz (1.3 ms at 48 kHz); none at 176.4 and 192 kHz; constant and reported to the host; the DAW's bypass is delayed by the same amount
Flat	With the high-pass off, every gain at 0 and COLOUR at 0 %: the input, delayed, bit for bit
Display	Total curve and each active section over the output's spectrum (sixth octaves, tilted 4.5 dB/oct); hover read-out
Metering	IN and OUT meters: peak, RMS, short-term and integrated LUFS, OUT − IN in LU
Presets	43 factory presets in 9 folders, plus your own
Window	1360 × 660 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vebl

Troubleshooting and questions

The sound drops out for a moment every 30 seconds. The plugin isn't activated on this computer. Open VEIRA Manager and sign in; the strip at the bottom of the plugin's window says exactly what's wrong. See *Getting started ▸ Activation and the licence*.

I don't see VEIRA EQ Blue in my DAW. Make sure VEIRA Manager shows SHOW (installed) for it, then rescan plugins in your DAW. In Logic Pro, open the Plug-in Manager and choose *Reset & Rescan Selection* if needed. Look under the manufacturer **VEIRA**.

A frequency knob looks grey. Its section's gain is at 0 dB, so it does nothing yet. Turn up the section's GAIN and the knob lights.

The gain knobs jump in 2 dB steps. STEPS is on. Click it to turn the gains smoothly again.

Everything sounds better with Blue in. Is it? Probably louder: Blue has no automatic gain. Trim OUTPUT until the Δ on the meter bridge reads about 0.0, then compare.

The low end distorts. COLOUR saturates the lows first, more on hot signals and big LOW boosts. Lower COLOUR, or the level going in.

I boosted LOW and the low mids dipped a little. That is the inductor shelf's dip above its frequency, part of its round, tight sound. It is under 1.2 dB.

Does Blue add latency? 64 samples at 44.1 to 96 kHz (1.3 ms at 48 kHz), none at 176.4 and 192 kHz. It is always the same and your DAW compensates for it automatically.

How do I type an exact value? Right-click the knob (Control-click on a Mac), type the number and press Return.

Do my sessions keep my settings? Yes. Every control, the selected preset and the window size are saved with your session.

Contact: support@veiraaudio.com. Mention your computer (Mac or Windows and its version), your DAW and version, and what you see.



VEIRA EQ Blue · User Manual · Version 0.1.0

Support: **support@veiraaudio.com** · Web: **veiraaudio.com**

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