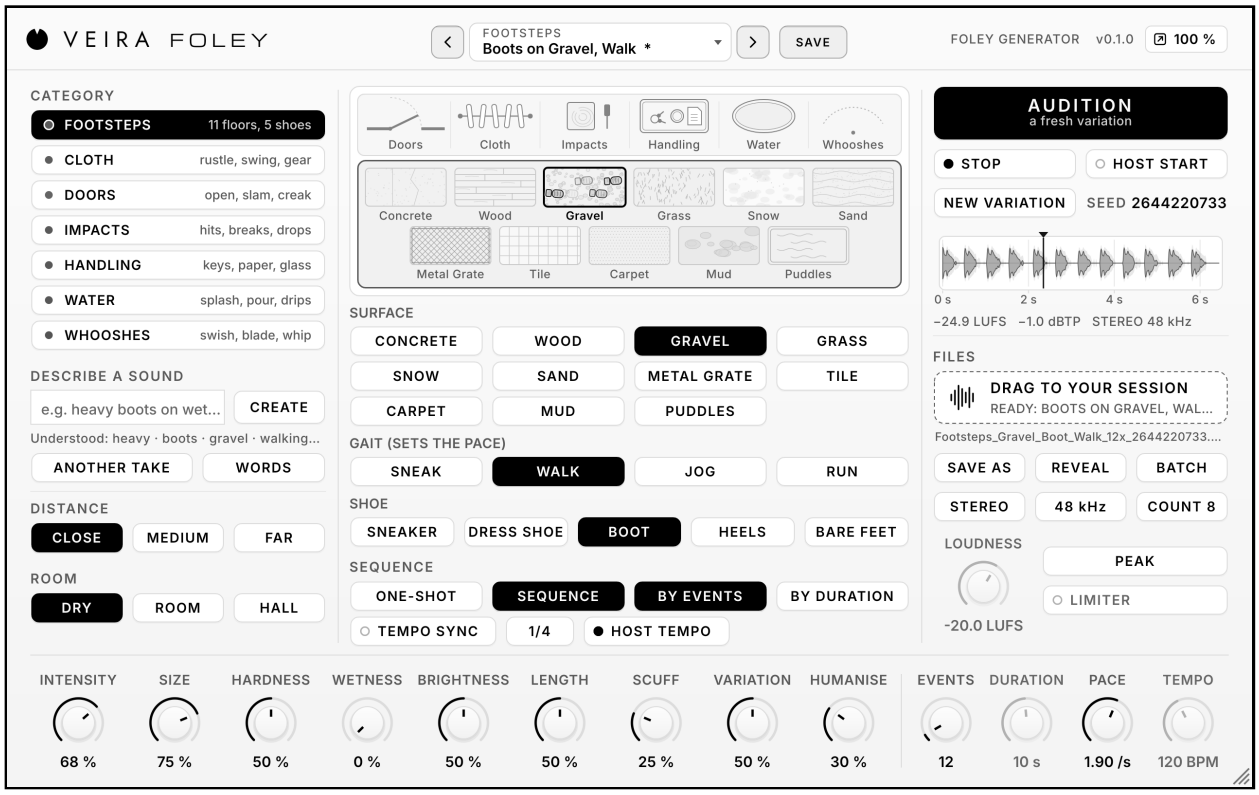
VEIRA

FOLEY GENERATOR

VEIRA Foley

User Manual

A foley and sound-effects generator: footsteps, cloth, doors, impacts, handling, water and whooshes, made by physical models inside the plugin. Pick it, shape it, audition it, and drag the finished WAV into your session.



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Welcome

Thank you for choosing **VEIRA Foley**. It makes the everyday sounds that a scene needs and a microphone rarely caught cleanly: footsteps on gravel, snow or a wooden floor, a coat rustling, a door creaking open and slamming, a bottle breaking, keys jingling, water poured into a glass, a sword swinging past. Pick what you need, shape it with a few big controls, audition a fresh take, and drag the finished WAV into a track of your session or your video editor, or render a batch of variations for a game engine.

Every sound is made inside the plugin, at the moment you ask for it, by **physical models**: the modes of a struck plate, the grains of gravel crunching under a heel, the stick and slip of a hinge, the bubbles of a pour. There are no samples and no recordings inside, nothing to download, and it never goes online, not even to read a description.

What to expect from the sound. The models are at their best on footsteps on gravel, snow, grass and sand; on wooden floors and creaks; on pours, drips, wading and puddles; and on doors: knocks, latches, handles and slams. Some sounds are simpler than the real thing: a long walk in hard shoes on a hard floor (dress shoes or heels on concrete or tile) can sound a little even from step to step, keys are brighter than a real bunch, splashes are a little clean, and the whooshes are plainly synthetic, better suited to games and motion graphics than to realistic body movement. VEIRA Foley is a fast way to make sounds that fit your picture exactly; it doesn't replace a library of recorded foley. Listen to the factory presets to hear what each category does.

What makes it different

- **Seven categories, made by physics:** FOOTSTEPS (11 surfaces, 5 shoes, 4 gaits), CLOTH, DOORS, IMPACTS, HANDLING, WATER and WHOOSHES, each with its own types and actions.
- **A foley stage you can see:** the props table and the footstep pit, seen from above. Click a surface or a station to choose it; as the sound plays, footprints appear on the surface, the door swings, the water ripples.
- **Never the same twice, always the same again:** every event of a sequence has its own seed, so no two steps sound alike; the same settings and seed always make exactly the same file.
- **Describe it in words:** type "heavy boots on wet gravel, running, far away" and press CREATE. A vocabulary of words sets the sound, offline.
- **Into your session in one drag:** a 24-bit WAV at 48 kHz (or your session's rate, or 96 kHz), its true peak at −1 dBTP by default, rendered in the background. BATCH renders up to 50 variations for a game engine.
- **62 factory presets** in 8 folders, one folder per category.

How this manual is organised. *Getting started* installs and activates the plugin. *The panel at a glance* names its parts. *How a sound is made* explains foley and the models. One chapter each covers *Choosing the sound*, *Shaping the sound*, *Distance and room*, *Sequences*, *Auditioning and playing*, *Describe a sound* and *Into your session*. *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:

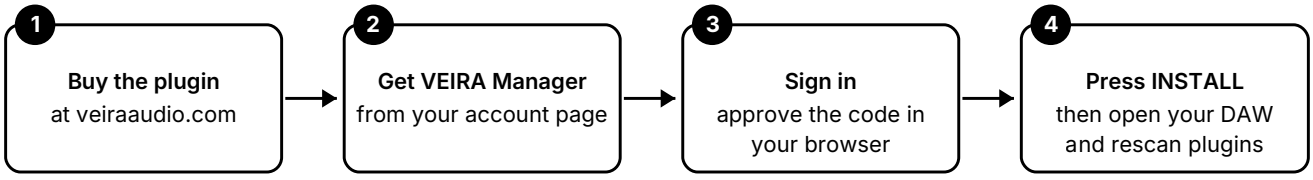


FIGURE 1 From purchase to first sound in four steps.

1. **Buy** VEIRA Foley 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 Foley 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 Foley appears in your DAW under the manufacturer **VEIRA** (in Logic Pro: Audio Units ▸ VEIRA ▸ VEIRA Foley).

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 Foley 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.

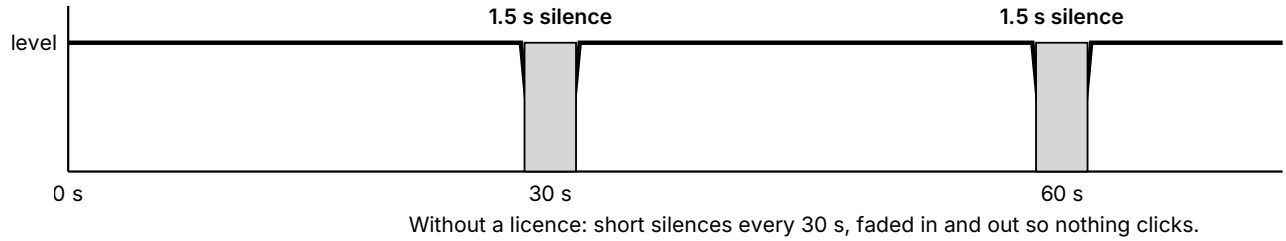


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Foley. 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 Foley 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

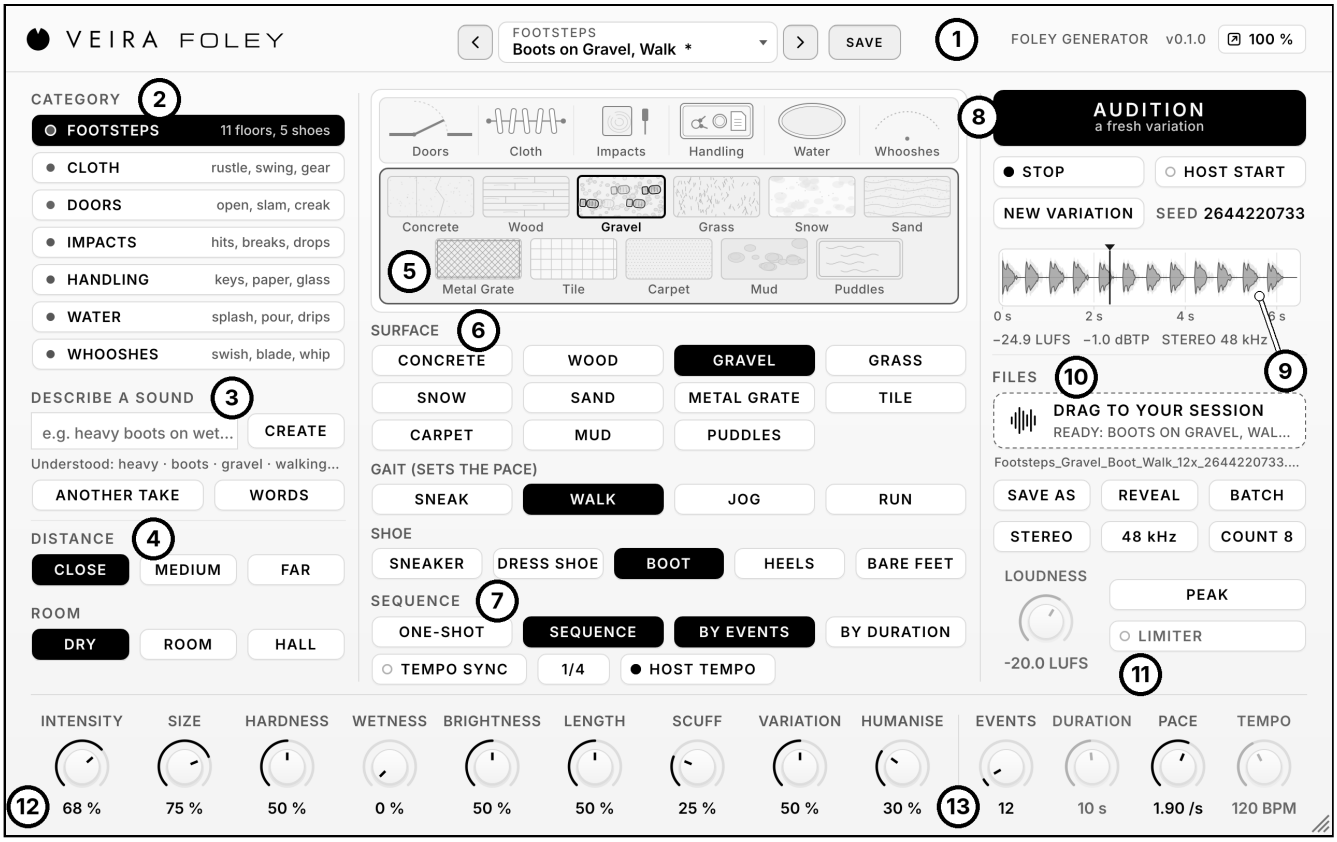


FIGURE 3 VEIRA Foley playing *Footsteps* ▸ *Boots on Gravel, Walk*: 1 the header, 2 CATEGORY, 3 DESCRIBE A SOUND, 4 DISTANCE and ROOM, 5 the foley stage, 6 the category's keys, 7 SEQUENCE, 8 AUDITION, PLAY and the seed, 9 the waveform and the render, 10 FILES, 11 the level, 12 the sound knobs and 13 the sequence knobs.

	Part	What it holds
1	Header	The preset browser, SAVE, the version and the size button.
2	CATEGORY	The seven categories, each with a few words about it. The chosen one is filled in charcoal.
3	DESCRIBE A SOUND	The text box, CREATE, what it understood, ANOTHER TAKE and WORDS.
4	DISTANCE and ROOM	Close, medium or far; dry, a room or a hall.
5	The foley stage	The props table and the footstep pit. Click a station or a surface to choose it; the sound's events play out on it.
6	The category's keys	What it is (here SURFACE), what it does (here GAIT) and, for footsteps, the SHOE. Other categories show a note here.

	Part	What it holds
7	SEQUENCE	ONE-SHOT or SEQUENCE, BY EVENTS or BY DURATION, TEMPO SYNC, the note value and HOST TEMPO.
8	Playing	AUDITION, PLAY (here STOP, while it plays), HOST START, NEW VARIATION and the SEED.
9	The render	The rendered sound's waveform with its playhead and time ruler, and its loudness, true peak, channels and sample rate.
10	FILES	DRAG TO YOUR SESSION, the file's name, SAVE AS, REVEAL, BATCH, the channels, the file rate and the batch COUNT.
11	Level	LOUDNESS, PEAK or LUFS, and LIMITER.
12	The sound	INTENSITY, SIZE, HARDNESS, WETNESS, BRIGHTNESS, LENGTH, SCUFF, VARIATION and HUMANISE.
13	The sequence	EVENTS, DURATION, PACE and TEMPO.

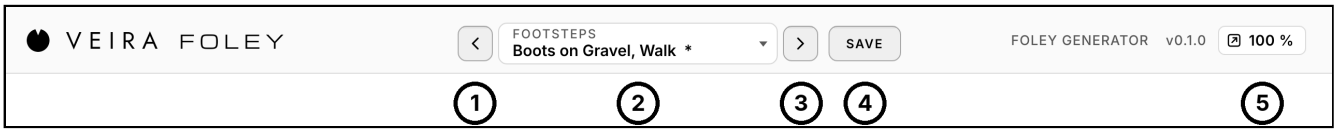


FIGURE 4 The header: 1 and 3 the previous and next preset, 2 the preset's folder and name (an asterisk: changed since it loaded), 4 SAVE, and 5 the size button, here at 100 %.

Using the controls

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

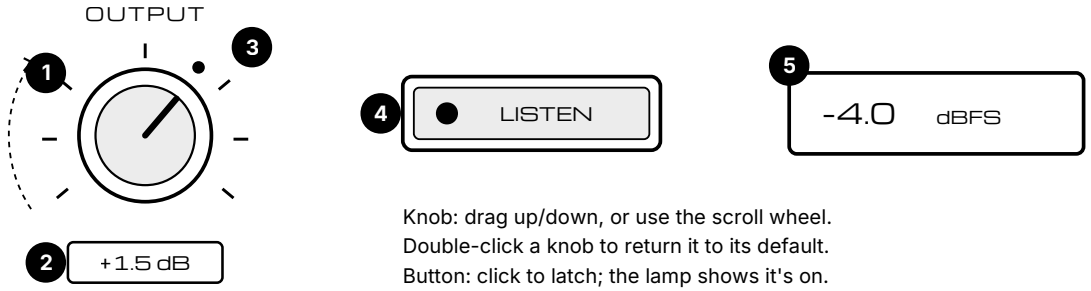


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Foley's panel the parts look a little different from the drawing above. The face is drawn in VEIRA's clean style: off-white paper, charcoal type, hairlines and flat rounded keys.

- **Knobs are white discs** with a grey ring and a charcoal arc, their value printed beneath them (68 %, 1.90 /s, 120 BPM, -20.0 LUFS). Drag up and down or use the wheel; double-click for the default; right-click a knob (Control-click on a Mac) to type a value, for example 1:30 on DURATION. A knob the current settings don't use is drawn dimmer: DURATION while the sequence counts events, for example, or LOUDNESS while the level is PEAK.
- **Chosen keys are filled in charcoal** with white type (the category, the surface, the gait, the shoe, the distance, the room, the sequence mode). **Keys with a dot** (HOST START, TEMPO SYNC, HOST TEMPO, LIMITER) are on when the dot is filled, off when it is a hollow ring. PLAY shows a filled dot while it plays.
- **Tooltips** explain every control: hover over it.
- **The window size.** VEIRA Foley opens at 100 %, 1280 × 800 points. To change it, click the size button 5 in the header and choose 75, 90, 100, 125, 150 or 200 % or *Fit to screen* (sizes that don't fit your display are left out); or drag the grip in the bottom-right corner (double-click it for 100 %); or press Cmd + = and Cmd + - (Ctrl on Windows) to step up and down and Cmd + 0 for 100 %. Your DAW saves the size with the session, and new instances open at the size you chose last.

How a sound is made

Foley in a few words

Most of the small sounds you hear in a film, a series or a game weren't recorded on set. The microphone was pointed at the actors' voices, so the footsteps, the rustle of a coat, the cup put down on the table were added later, on a **foley stage**: a studio with a pit of different floors (concrete, wood, gravel, sand), a table of props and a tub of water, where an artist performs each sound in time with the picture. Sound-effects editors add the rest: doors, impacts, breaking glass, whooshes.

VEIRA Foley puts a small foley stage inside your DAW. Instead of performing the sound, you choose it, shape it and let the plugin make it, at the length and pace your scene needs.

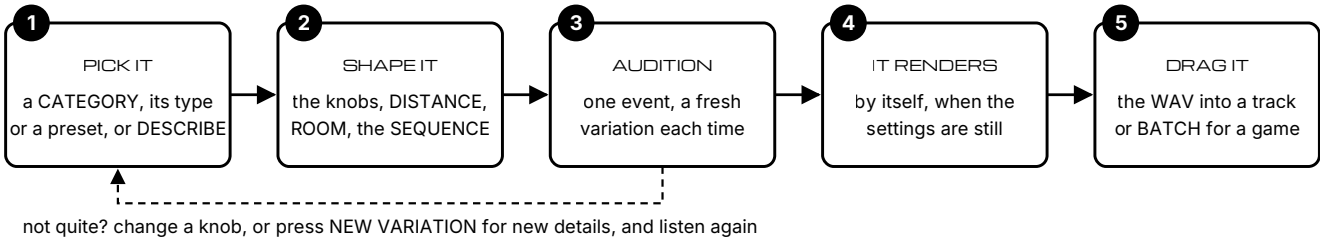
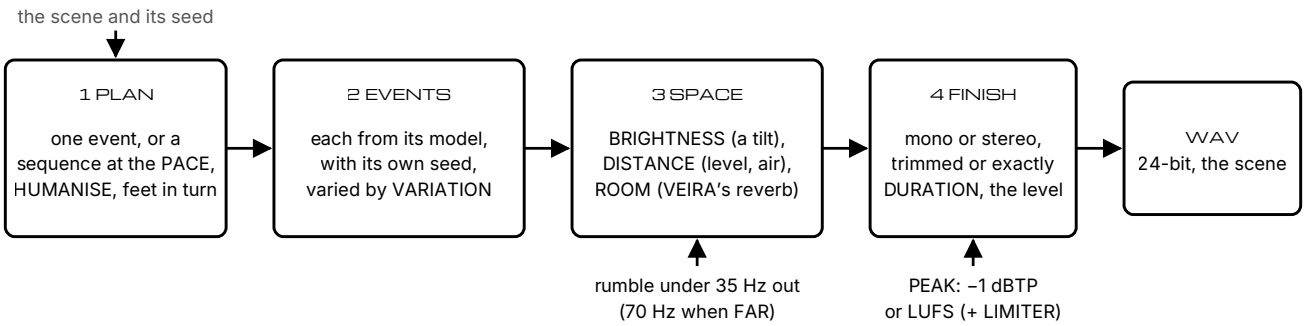


FIGURE 6 From an idea to a file in your session.

What happens inside VEIRA Foley

A sound is a **scene** (the category and its type, action and shoe, every knob, the distance, the room, the sequence and the output settings) plus its **seed**, one number that makes every random choice.

From the scene the engine **plans** the events: one for a one-shot, or a sequence at the PACE (or on a note value at the TEMPO), each nudged off the grid by HUMANISE, the feet taking turns, the force drifting a little as a person's does. Then it makes **each event** with its category's model and its own seed, varied by VARIATION, so no two steps of a walk are the same. It places the events in their **space**: the BRIGHTNESS tilt, the DISTANCE (level, air and width) and the ROOM, VEIRA's own reverb. Last it **finishes** the file: mono or stereo, trimmed to where the sound ends (or exactly DURATION long), with the rumble under 35 Hz taken out, and set to its level.



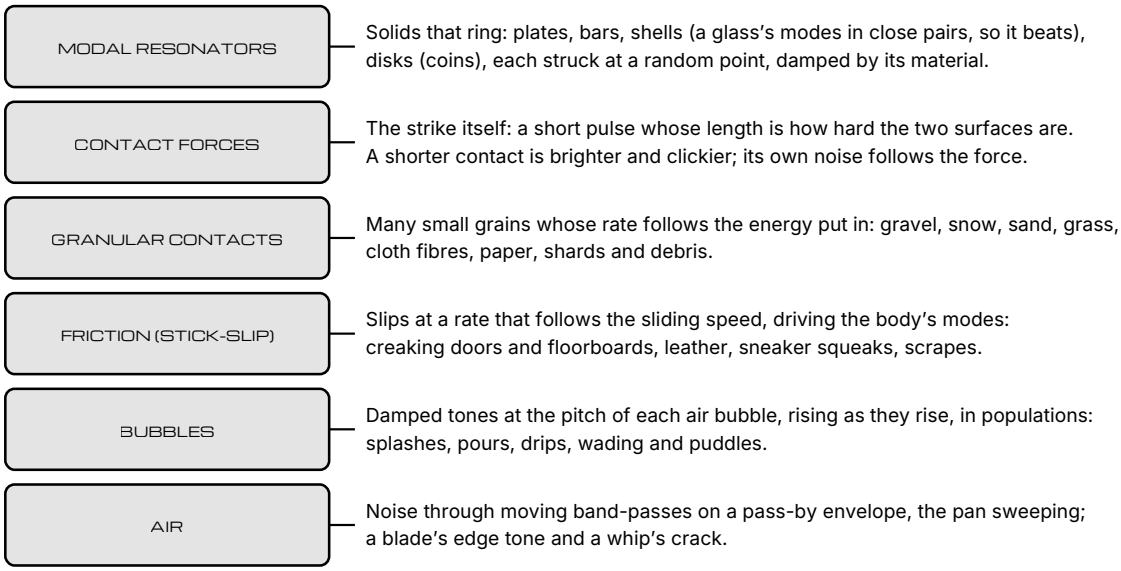
Everything is made by the plugin as you ask for it: physical models and procedural synthesis, no samples, no recordings and no network. The same scene and seed always make exactly the same samples.

FIGURE 7 The engine, from the scene to the file.

The same sound, every time. Every random decision is made from the seed, so the same scene and the same seed always make exactly the same samples. That is why a preset, a saved session or the scene stored inside a rendered WAV gets the very same sound back later. NEW VARIATION picks a new seed: the same settings, new details.

The models

There are no recordings inside VEIRA Foley. Each sound is built from a few physical models and procedural techniques, each one the way a kind of object makes its sound.



Most sounds combine several: a door is a contact, the latch's modes, the hinge's friction and the frame's ring.

FIGURE 8 The six ways VEIRA Foley makes a sound.

These are what the knobs act on. HARDNESS is the length of the contact, SIZE the size of the body and the pitch of its modes, LENGTH how long the modes ring, SCUFF how much friction there is, and WETNESS how much water is involved. That is why the same knob means something sensible in every category.

Choosing the sound

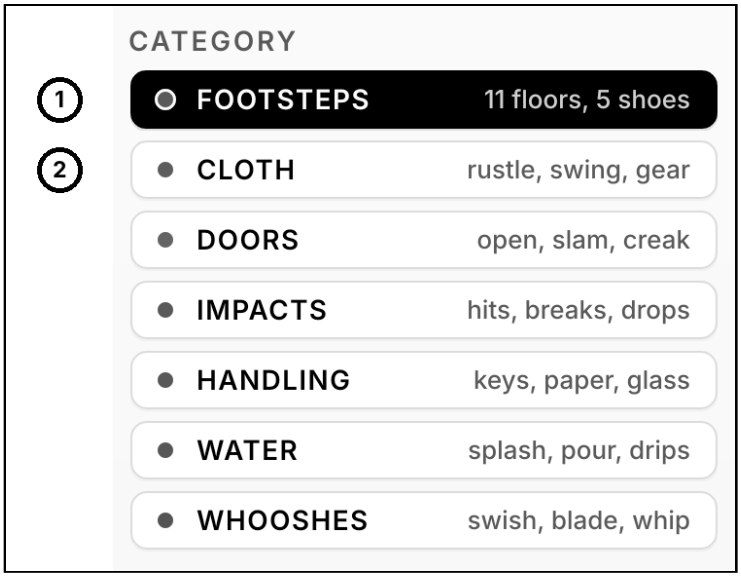


FIGURE 9 CATEGORY: 1 FOOTSTEPS chosen, filled in charcoal; 2 each category with a few words about what it holds.

CATEGORY

Click a category to choose it. The keys in the middle of the panel change to its types and actions, and the stage lights its place. **Each category keeps its own type and action**: choose a wood door, go to FOOTSTEPS for a walk and come back, and the wood door is still chosen. Each category has a coloured dot on screen; it is only there to tell them apart at a glance.

Category	Its types	Its actions
FOOTSTEPS	Concrete, Wood, Gravel, Grass, Snow, Sand, Metal Grate, Tile, Carpet, Mud, Puddles; and the SHOE: Sneaker, Dress Shoe, Boot, Heels, Bare Feet	GAIT: Sneak, Walk, Jog, Run
CLOTH	Cotton, Denim, Leather, Nylon, Gear	Rustle, Swing, Grab, Sit, Walk
DOORS	Wood, Metal, Car-Style, Cabinet	Open, Close, Slam, Creak, Latch, Handle, Knock
IMPACTS	Wood, Metal, Glass, Stone, Body Punch, Thud, Debris	Hit, Drop, Break, Scrape
HANDLING	Keys, Coins, Paper, Glass, Ceramic, Plastic	Pick Up, Put Down, Shake, Fiddle, Tap
WATER	Splash, Pour, Drips, Wading, Bubbles, Slosh	none
WHOOSHES	Swish, Cloth, Blade, Heavy, Whip	none

That is 342 combinations, every one of them a sound. The defaults are those of *Default* ▸ *Init*: one dress-shoe step on concrete, walking. Clicking a type, an action or a shoe plays one event straight away, so you hear your choice as you make it.

The foley stage

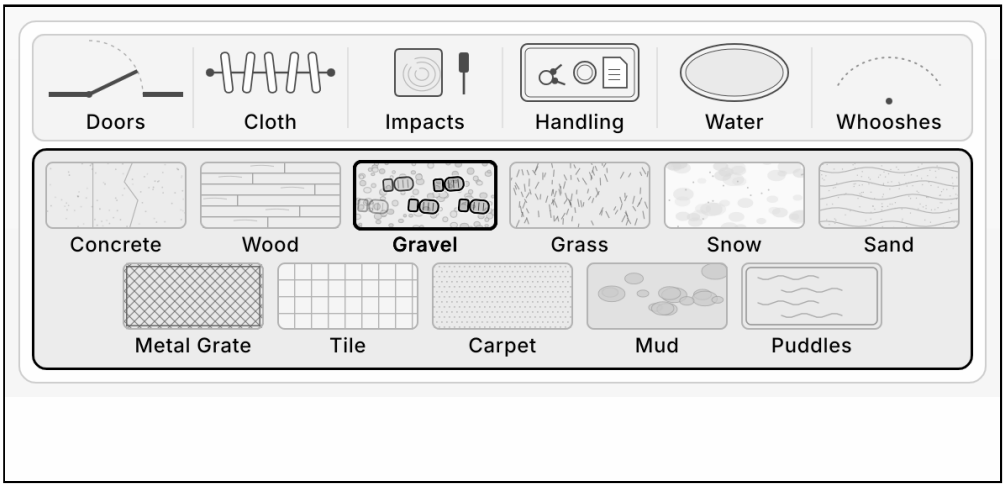


FIGURE 10 The stage with FOOTSTEPS chosen: the pit's frame lit, *Gravel* outlined and named in bold, and the boot prints of the last few steps on it. The props table runs along the back.

The stage in the middle of the panel is a small foley stage seen from above, drawn in fine line art. Along the back is the **props table**, with a station for each of the other categories: a door in its frame (Doors), a cloth rail (Cloth), an impact block (Impacts), a tray with keys, a glass and paper (Handling), a water tub (Water) and room for a swing (Whooshes). In front is the **footstep pit**, with the eleven surfaces, each drawn with its own texture.

- **Click a surface** to choose FOOTSTEPS and that surface, and hear one step on it.
- **Click a station** to choose its category and hear it.
- **The chosen category is lit:** on screen with a warm brown frame; in print, a darker frame around the pit or the station. For footsteps, the chosen surface is outlined and its name is in bold.
- **The sound plays out on it.** Whenever a sound plays (AUDITION, PLAY, a MIDI note), its own events appear at the moment you hear them: footprints in the shape of the shoe (a sneaker, a dress shoe, a boot, a heel or a bare foot) fall one by one on the surface, left and right at the gait's stride, and fade; the door swings, the cloth sways, the block rings, the props glint, the water ripples, and a whoosh leaves an arc.

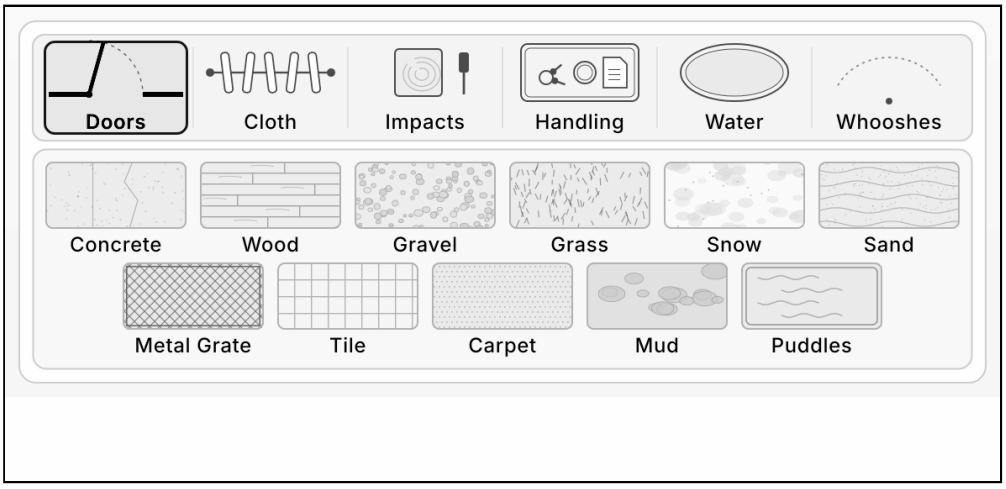


FIGURE 11 With DOORS chosen, its station is lit and the door swings as the sound plays.

The category's keys

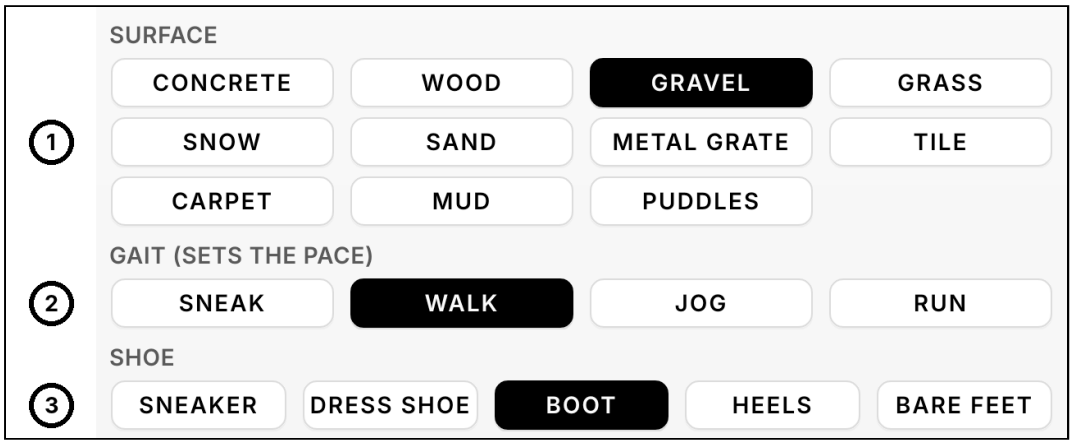
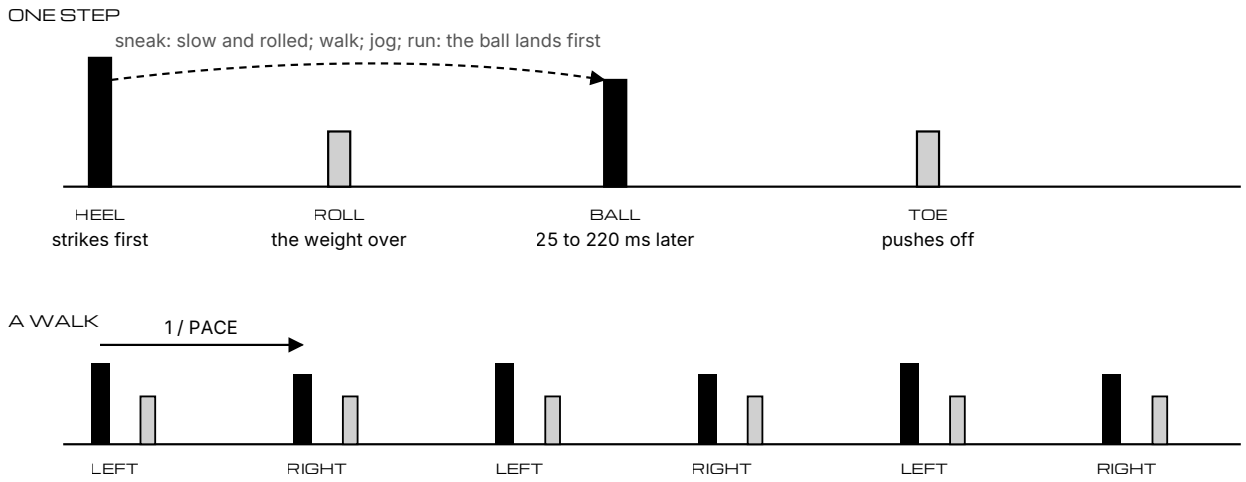


FIGURE 12 For FOOTSTEPS: 1 SURFACE, *Gravel* chosen; 2 GAIT (SETS THE PACE), *Walk* chosen; 3 SHOE, *Boot* chosen.

The keys under the stage are always the chosen category's: its types under a heading that names them (SURFACE, FABRIC, DOOR, MATERIAL, PROP, WATER or WHOOSH), then its actions under ACTION (GAIT (SETS THE PACE) for footsteps), then for footsteps the SHOE. The other categories show a short note where the shoes would be, saying which knobs matter most for them. WATER and WHOOSHES have no actions: their note moves up into that row.

Footsteps



Each step has its own seed, so no two are alike. HUMANISE moves each one off the grid (up to 30 % of a step) and lets the force drift; VARIATION sets how much each one differs. Picking a gait sets PACE to its typical speed.

FIGURE 13 One step, and a walk.

A step is not one sound. The **heel** strikes, the weight **rolls** over, the **ball** of the foot lands 25 to 220 ms later depending on the gait, and the **toe** pushes off, and the feet take turns. A run lands on the ball of the foot first. The surface decides what each contact sounds like: the hollow tock of a wooden floor, the two-part crunch of gravel, the squeaky compaction of cold snow, the suction of mud, the splash of a puddle. The shoe decides how hard and how wide the contact is: a sneaker's soft rubber, a dress shoe's stacked heel, a boot's heavy sole, a heel's sharp point, a bare foot.

- GAIT **sets the pace.** Choosing *Sneak*, *Walk*, *Jog* or *Run* sets PACE to that gait's typical speed (1.05, 1.9, 2.7 and 3.3 steps a second) unless TEMPO SYNC is on. Turn PACE afterwards to walk faster or slower.
- **A walk is a sequence.** One step is a one-shot; set SEQUENCE for a walk (see *Sequences*).
- **Wood creaks.** On a wooden floor the boards creak now and then, each time at a different pitch; SCUFF sets how often.

Shaping the sound

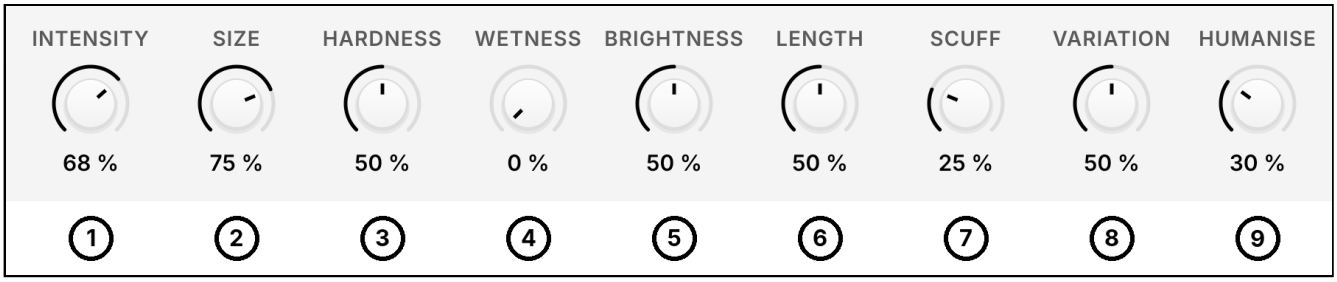


FIGURE 14 The sound knobs for *Boots on Gravel, Walk*: 1 INTENSITY 68 %, 2 SIZE 75 %, 3 HARDNESS, 4 WETNESS, 5 BRIGHTNESS, 6 LENGTH, 7 SCUFF, 8 VARIATION and 9 HUMANISE.

The sound knobs

Control	Range	Default	What it does
INTENSITY	0 to 100 %	60 %	How hard: the force of each step, hit or movement. A harder contact is louder, shorter and brighter.
SIZE	0 to 100 %	50 %	Size and weight: a heavier person, a bigger door or object. Lower, fuller and longer as it rises.
HARDNESS	0 to 100 %	50 %	How hard the surfaces meeting are: soft and padded to hard and clicky.
WETNESS	0 to 100 %	0 %	Water on it: a wet sole's slap and squeak, small bubbles, a squelch.
BRIGHTNESS	0 to 100 %	50 %	The tone: darker and closer to brighter and crisper, a tilt of the whole sound.
LENGTH	0 to 100 %	50 %	How long things ring and last: a door's creak, a plate's ring, a pour, a cloth movement.
SCUFF	0 to 100 %	25 %	Scuffs and friction: soles dragging, hinges creaking, a scrape after a hit, rough fabric.
VARIATION	0 to 100 %	50 %	How much each event differs from the last: its force, pitch and the timing of its parts. 0 % is very even.
HUMANISE	0 to 100 %	30 %	Timing in a sequence: 0 % is exactly on the pace; more is a person, uneven and natural.

The defaults are those of *Default* ▸ *Init*; every preset sets its own.

- **The knobs mean the same thing everywhere.** SIZE makes a heavier walker, a bigger door, a larger splash's bubbles and a heavier object swinging past. LENGTH makes a slower creak, a longer ring, a longer pour. Not every knob does something in every sound: on snow, for example, LENGTH has no effect, while SIZE and INTENSITY do.

- **The notes on the panel** say what matters most in each category: for doors, SCUFF sets the hinges' creak, SIZE the door and HARDNESS the slam; for impacts, LENGTH sets the ring; for handling, SIZE makes the objects bigger and lower; for water, SIZE sets the bubbles and INTENSITY the force; for whooshes, SIZE and LENGTH set the object and its speed.
- VARIATION **is what makes a sequence real.** Every event already has its own seed; VARIATION sets how far apart they are allowed to drift. For a long walk in hard shoes on a hard floor, set it to 70 % or more so the steps don't sound alike.
- HUMANISE **acts on sequences only** (it is dimmed for a one-shot). Low for a march, higher for someone tired or unsteady.
- **Every change is heard.** Each move of a knob makes a new render a moment after you let go (see *Into your session*); press AUDITION to hear one event at once.

Distance and room



FIGURE 15 1 DISTANCE, CLOSE chosen; 2 ROOM, DRY chosen.

Control	Choices	Default	What it does
DISTANCE	Close, Medium, Far	Close	Where the microphone is: near, across a room, or in the distance.
ROOM	Dry, Room, Hall	Dry	The space around the sound: none, a furnished room or a large hall.

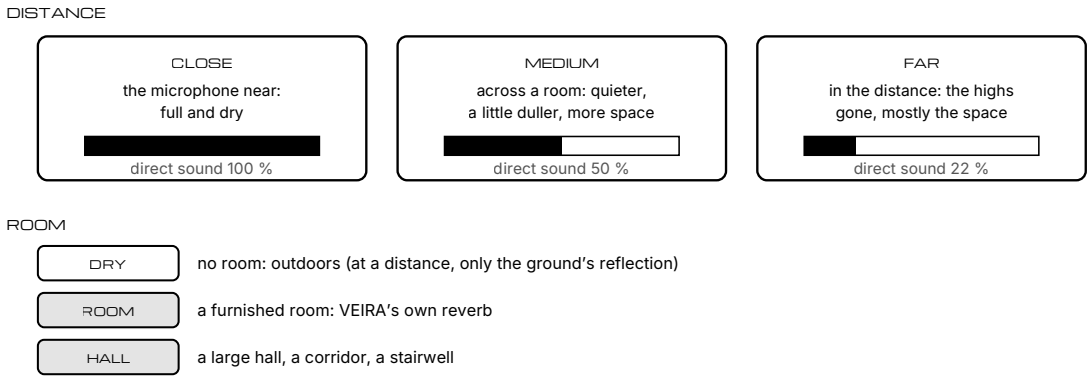


FIGURE 16 DISTANCE and ROOM.

- CLOSE is the microphone near the sound: full and dry, the way most foley is recorded, so you can add your own reverb in the mix.
- MEDIUM and FAR turn the direct sound down (to about half, then about a fifth), let the air take the highs, narrow the sound and let the room take over. FAR also takes out more of the lows, below 70 Hz.
- DRY is outdoors. At a distance, outdoors, only the ground's reflection is added, a few milliseconds behind.
- ROOM and HALL are VEIRA's own reverb, the room and hall from the engine of VEIRA Space: a furnished room, or a large hall, a corridor or a stairwell.

Tip: For picture, keep the sound CLOSE and DRY and put it in the scene's space with the reverb you use on the dialogue: the foley and the voices then sit in the same room. Use MEDIUM, FAR, ROOM and HALL when you need a finished sound straight away, or for a game.

Sequences

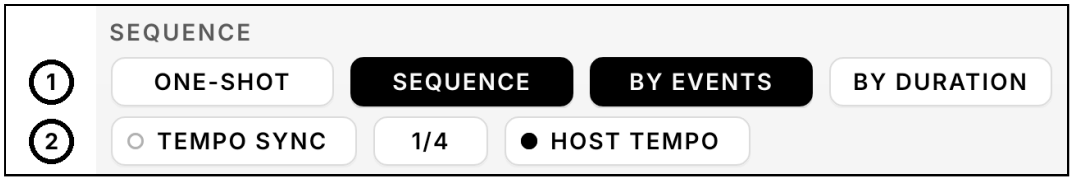
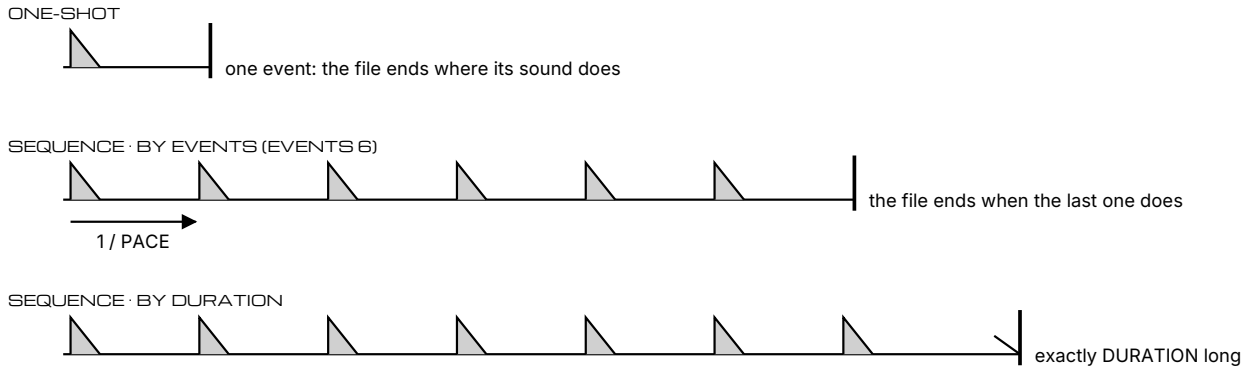


FIGURE 17 SEQUENCE: 1 ONE-SHOT or SEQUENCE, and BY EVENTS or BY DURATION; 2 TEMPO SYNC, the note value and HOST TEMPO.

A **one-shot** is one event: a step, a slam, a splash. A **sequence** repeats it: a walk, knocks, drips, a run of punches. Clicking BY EVENTS or BY DURATION turns SEQUENCE on too.



BY DURATION starts no new event too close to the end, so the last one has room to ring, and fades the last 30 ms.
With TEMPO SYNC the events fall on a note value (1/2 to 1/16) at TEMPO or the host's tempo instead of PACE.

FIGURE 18 ONE-SHOT, and a sequence BY EVENTS and BY DURATION.

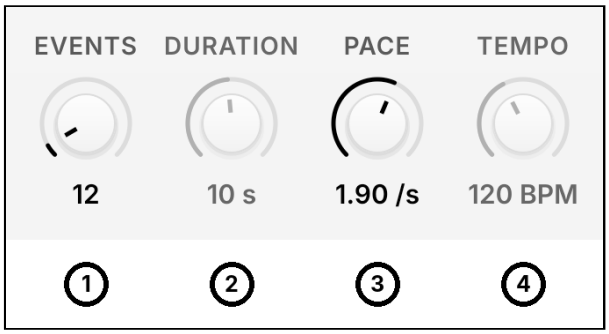


FIGURE 19 1 EVENTS 12, 2 DURATION (dimmed: the sequence counts events), 3 PACE 1.90 /s and 4 TEMPO (dimmed: TEMPO SYNC is off).

Control	Range	Default	What it does
ONE-SHOT, SEQUENCE		One-Shot	One event, or a series of them.

Control	Range	Default	What it does
BY EVENTS, BY DURATION		By Events	Count the events, or fill a length of time.
EVENTS	1 to 200	8	How many events a sequence has, BY EVENTS. The file ends when the last one does.
DURATION	1 s to 2 min	10 s	How long a sequence is, BY DURATION. The file is exactly this long. Right-click to type, for example 1:30.
PACE	0.25 to 8 events a second	1.90 /s	How many events a second. A walk is about 1.9, a run 3.3. Choosing a gait sets it.
TEMPO SYNC	on, off	off	The events fall on a note value at the TEMPO instead of PACE events a second.
Note value	1/2, 1/4, 1/8, 1/8T, 1/16	1/4	The note value each event falls on, with TEMPO SYNC. Click it for the menu.
TEMPO	40 to 240 BPM	120 BPM	The tempo the sequence follows with TEMPO SYNC.
HOST TEMPO	on, off	on	Follows your session's tempo (when the host gives one) instead of TEMPO.

- BY EVENTS is the way to match a count: twelve steps across the frame, three knocks. The file ends when the last event has rung out.
- BY DURATION fills a length exactly: twenty seconds of drips, a minute and a half of walking. No new event starts too close to the end, so the last one has room to ring, and the very end fades over 30 ms.
- PACE is the natural way to set a walk's speed or a drip's rate. TEMPO SYNC puts the events on the beat instead, for music, a montage or a game's rhythm; with HOST TEMPO on it follows your session.
- HUMANISE moves each event off the grid by up to 30 % of a step and lets the force drift; at 0 % the events are exactly on time.
- **The longest sequence** is 2 minutes BY DURATION, or 200 events BY EVENTS.

Auditioning and playing

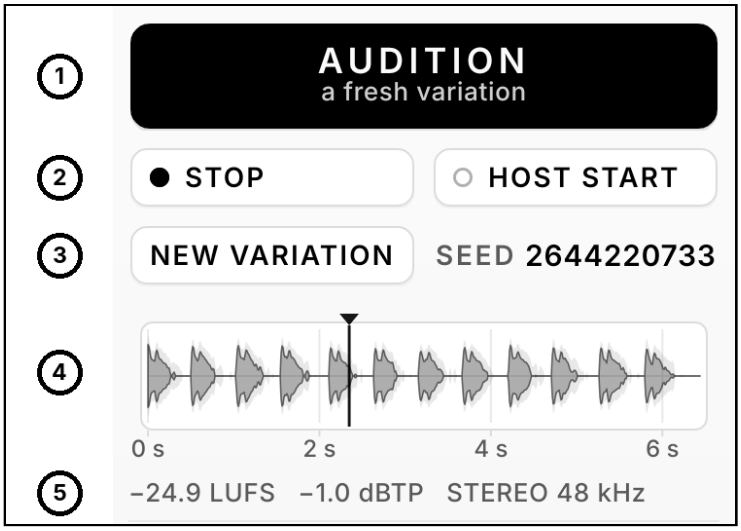


FIGURE 20 1 AUDITION, 2 PLAY (showing STOP while it plays) and HOST START, 3 NEW VARIATION and the SEED, 4 the rendered sequence with its playhead, and 5 its loudness, true peak, channels and rate.

AUDITION, PLAY and HOST START

- AUDITION plays one event straight away, with a fresh variation each time you press it: one step, one slam, one splash, even when the sound is set to a sequence. It is the quickest way to hear what a knob does. Clicking a type, an action, a shoe, a surface or a station on the stage auditions too.
- PLAY plays the rendered sound, the one-shot or the whole sequence, exactly as the file will be, and shows STOP while it plays. Change a knob while it plays and the new render takes over from the same place once it is ready.
- HOST START starts and stops the preview with your DAW's transport.
- **A MIDI note** plays one event too, like AUDITION, at the note's exact moment. Its velocity sets the force: a soft note plays a softer, quieter event, a hard note a harder, louder one. Play a few notes in time with the picture to perform steps or hits by hand, then record the plugin's output.

VEIRA Foley is an instrument: put it on an instrument (or software instrument) track. It has no audio input, and plays in stereo.

NEW VARIATION and the SEED

- NEW VARIATION keeps every setting and picks a new seed: every event's details change, and you hear one at once. Press it until you hear a take you like.
- SEED shows the sound's number, and is saved with the session, in presets and inside every rendered file. Double-click it to type one (0 to 4294967295): with the same settings, the same seed makes exactly the same sound.

The waveform and the status line

The waveform shows the rendered sound, every event and its ring, with a time ruler and a playhead that moves while it plays. Under it, the status line shows the rendered file's loudness, true peak, channels and sample rate, for example `-24.9 LUFS -1.0 dBTP STEREO 48 kHz`. While a new render is on its way it says `RENDERING` with its progress, or `WAITING FOR THE SETTINGS TO SETTLE` while you are still turning a knob.

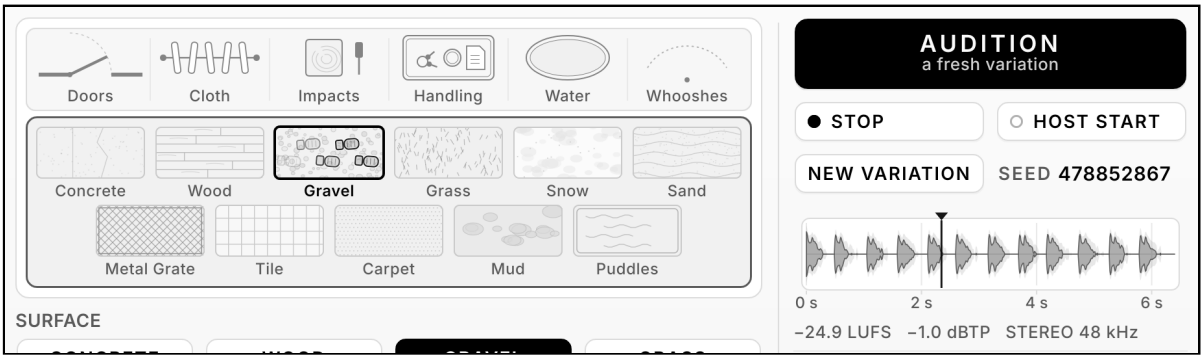


FIGURE 21 The stage and the playing column while *Boots on Gravel, Walk* plays: the boot prints of the last steps on the gravel, and the playhead on the fifth step.

Describe a sound

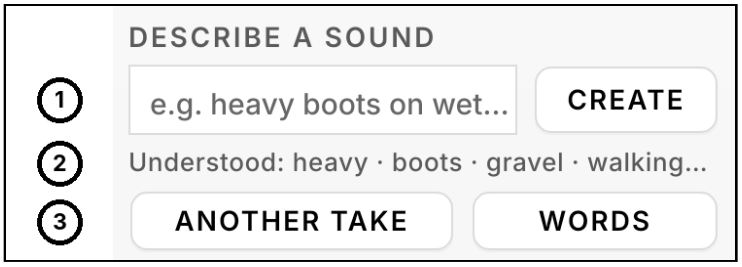
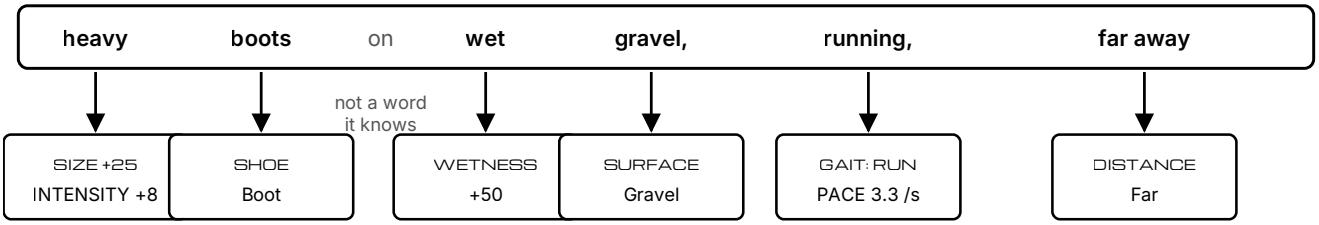


FIGURE 22 DESCRIBE A SOUND: 1 the text box and CREATE, 2 what it understood (here the preset's description), 3 ANOTHER TAKE and WORDS.

Type what you need in a few words, the way you would ask a foley artist, and press CREATE (or Return): *"heavy boots on wet gravel, running, far away"*, *"a car door closing in a garage"*, *"12 steps in heels on tile"*, *"pouring water into a glass"*. The words it knows become settings, and you hear one event at once. It all happens inside the plugin, offline: no account, no internet and no cost.



Understood: heavy · boots · wet · gravel · running · far

It starts from the defaults and keeps your output settings; each word it knows changes a few settings ("running" also adds force). "boots", "gravel" and "running" choose FOOTSTEPS. The same words always make the same sound.

FIGURE 23 How a description becomes a sound: each word it knows changes a few settings.

What it understands

Kind of word	Examples	What they set
Categories	footsteps, cloth, door, impact, props, water, whoosh	CATEGORY
Surfaces	concrete, pavement, wood, floorboards, gravel, grass, snow, sand, beach, catwalk, tile, marble, carpet, mud, puddles	SURFACE (and FOOTSTEPS)
Shoes	sneakers, dress shoes, boots, heels, stilettos, barefoot	SHOE
Pace	sneaking, walking, slow walk, jogging, running, marching, fast, slow	GAIT and PACE
Materials and objects	metal, glass, stone, plastic, cotton, jeans, leather, jacket, gear, car, cabinet, punch, thud, debris, keys, coins, paper, cup, sword, whip, cape, stick, pass by	The type, in every category it fits

Kind of word	Examples	What they set
Actions	open, close, slam, creak, latch, handle, knock, drop, break, scrape, pick up, put down, shake, crumple, tap, grab, sit, splash, pour, drips, wading, bubbles, slosh	The action, or the water sound
Weight, force and character	heavy, light, hard, soft, wet, crisp, muffled, hollow, short, scuffing, clean, uneven, steady, varied	SIZE, INTENSITY, WETNESS, BRIGHTNESS, HARDNESS, LENGTH, SCUFF, HUMANISE, VARIATION
Distance and room	close, medium, far, outside, room, office, hall, corridor, stairwell, dry	DISTANCE and ROOM
Counts and times	"12 steps", "3 knocks", "30 seconds", "1:30", "2 per second", "120 bpm", a few, several, single	SEQUENCE, EVENTS, DURATION, PACE, TEMPO

Turning words around. "no", "not" and "without" turn the next word around: "no reverb" makes it dry, "not heavy" makes it lighter. **"very"** and **"slightly"** give more or less of the next word. Either reaches the next two words only. "footsteps" on its own makes a walk of eight steps.

Spanish and German words work too: surfaces such as *grava*, *nieve*, *madera*; *Kies*, *Schnee*, *Holz*; shoes such as *botas*, *tacones*; *Stiefel*; doors (*puerta*, *Tür*), actions (*abrir*, *cerrar*; *öffnen*, *schließen*), *lejos*, *fern*, *sin*, *ohne*, *muy*, *sehr*, and counts and times in *pasos*, *segundos*, *minutos*; *Schritte*, *Sekunden*, *Minuten*.

Reading what it understood

Under the box, the panel shows what it understood, for example *Understood: heavy · boots · wet · gravel · running · far*. Words it doesn't know are ignored. A description **starts from the defaults**: everything no word touches goes back to *Init*, except your output settings (the channels, the file rate, the level and LOUDNESS, the batch COUNT and the tempo settings), so describe the whole sound, not only a change. If it knew none of your words, it says so with a few words to try, and nothing changes. Up to 300 characters are read.

- WORDS opens the list of the words it knows, grouped as in the table above.
- **The same words always make the same sound:** the seed comes from the words.
- ANOTHER TAKE keeps the settings and makes a new take of them, with a new seed.
- **The description is kept** with the sound: in the session, in a preset you save and inside every rendered file. Loading a preset shows its description under the box.

> **Tip:** Describe first, then fine-tune. DESCRIBE gets you close in one line; the knobs, NEW VARIATION and the stage take you the rest of the way.

Into your session

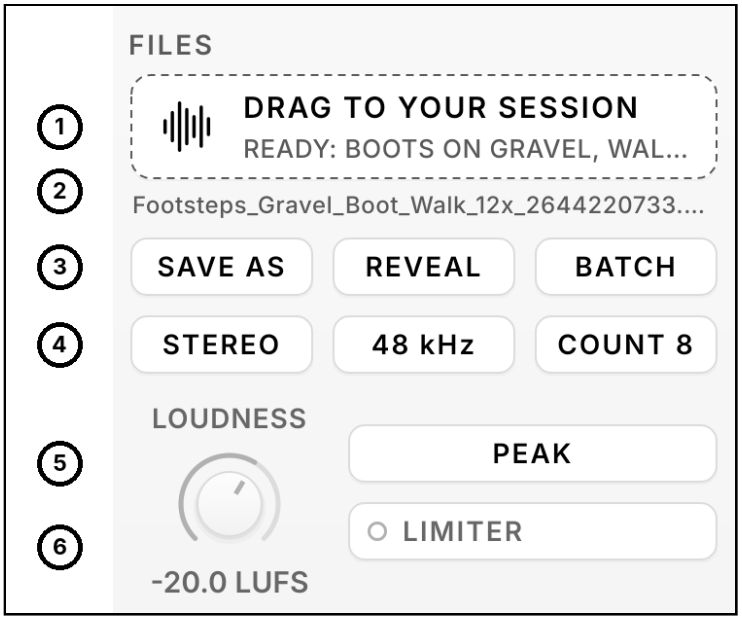


FIGURE 24 FILES: 1 DRAG TO YOUR SESSION, ready; 2 the file's name; 3 SAVE AS, REVEAL and BATCH; 4 the channels, the file rate and the batch COUNT; 5 LOUDNESS (dimmed) and PEAK; 6 LIMITER.

The file

The sound is rendered in the background as soon as the settings have been still for a moment, much faster than real time (even a 2-minute sequence takes only a few seconds), so by the time you reach for the handle it says READY and the drag is instant. While it renders, the handle shows PREPARING with its progress; pressing it asks for the render at once.

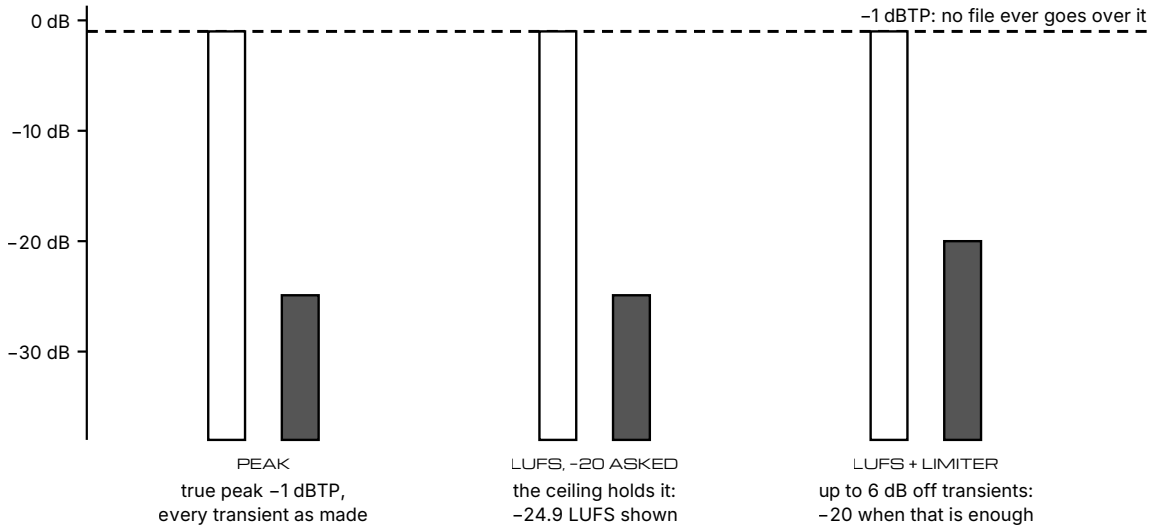
- DRAG TO YOUR SESSION: drag the handle into a track of your session, or into a video editor's timeline. The sound arrives as one WAV file where you drop it.
- SAVE AS saves the WAV where you choose.
- REVEAL shows the file in the renders folder.
- STEREO or MONO: click to switch. Foley for picture is often delivered mono, then placed and panned in the mix; a stereo file keeps the room and a whoosh's sweep.
- **The file rate**: click for the menu. 48 kHz (the default, the rate of video), HOST (your session's rate) or 96 kHz.

Every file is a 24-bit WAV, named after its sound, its count or length, and its seed (Footsteps_Gravel_Boot_Walk_12x_2644220733.wav; _mono when it is mono). It carries a broadcast-wave description (VEIRA Foley as its originator) and the whole scene in its comment, so a file always says how to make it again. Every file starts from silence and ends at silence, without a click.

BATCH: variations for a game

A game plays a different footstep or impact each time from a set of files (a random container). [BATCH] renders [COUNT] variations of the sound as separate files, from the seed and the seeds after it, into a folder of their own; the handle then says [READY: 8 VARIATIONS] and drags them all at once, until you change a setting. Click [COUNT] to choose how many: 2 to 50.

Level: PEAK or LUFS



White: the true peak. Dark: the loudness. Here a footsteps sequence (Boots on Gravel), whose steps are spiky.

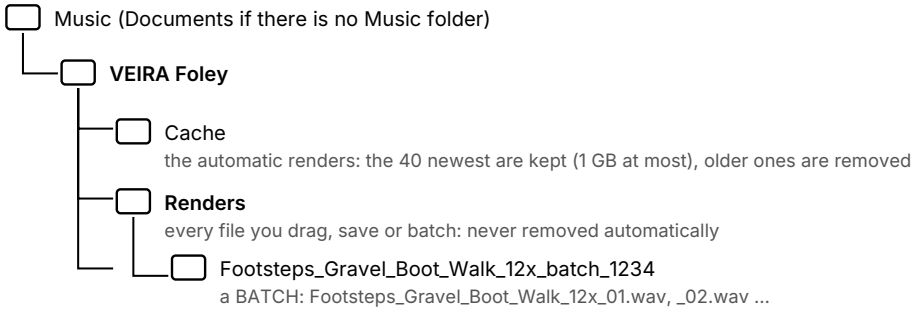
FIGURE 25 PEAK, LUFS and LUFS with LIMITER, for a sequence of footsteps.

Control	Range	Default	What it does
[PEAK] / [LUFS]	Peak, LUFS	Peak	How the file's level is set: click to switch.
[LOUDNESS]	−36 to −10 LUFS	−20.0 LUFS	The loudness target, with [LUFS] chosen.
[LIMITER]	on, off	off	A gentle limiter that helps reach the target, with [LUFS] chosen.

- [PEAK] (the default) sets every file's true peak to −1 dBTP, with no limiter, so every transient stays exactly as it was made. Foley is usually delivered this way, peak-referenced, and you set its level in the mix. Spiky sounds such as footsteps then measure quietly in loudness (a walk on gravel is around −25 LUFS); that is normal.
- [LUFS] sets the loudness instead: a sequence's integrated loudness, or for a one-shot its loudest 400 ms (its maximum momentary loudness, the way game-audio pipelines measure short sounds), measured as ITU-R BS.1770 describes. The true peak still never goes over −1 dBTP: when a percussive sound would need more, it stops at that ceiling, and the status line shows the level it reached.
- [LIMITER] (with [LUFS] only) is a gentle look-ahead limiter: it takes at most 6 dB off the loudest transients so the target can be reached. Anything still over after that is taken off the whole file. Use it when a sequence of steps has to sit at a loudness target; leave it off to keep every transient untouched.

The status line under the waveform shows the rendered file's loudness and true peak. The preview plays at the file's level.

Where the renders go



A file is named after its sound, its count or length and its seed: Footsteps_Gravel_Boot_Walk_12x_1234.wav.

FIGURE 26 The renders folder.

- Cache holds the automatic renders: the 40 newest are kept (1 GB at most), older ones are removed.
- Renders holds every file you have dragged into a session, and every batch. These are **never removed automatically**, because your session may play them from there, so clear out the ones you no longer use now and then. Dragging the same sound twice reuses its copy.

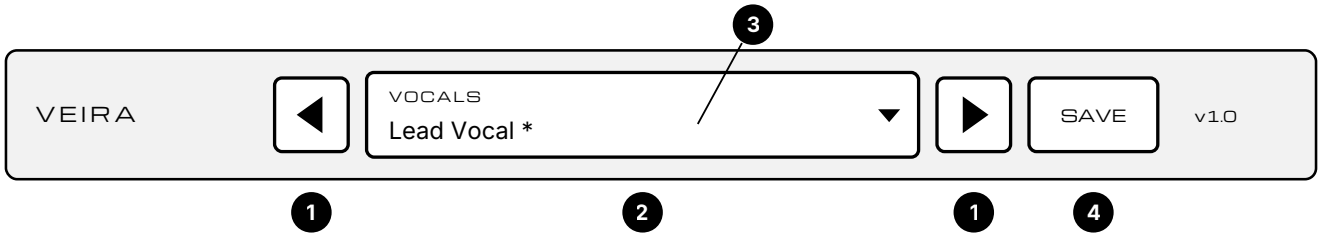
> **Tip:** Your DAW may copy dropped files into the session's own audio folder (most can do this when you import). If you move a session to another computer, check that it has its own copy, or save the sound into the session folder with SAVE AS.

Presets

VEIRA Foley comes with **62 factory presets** in 8 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 27 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 Foley 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 Foley/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Foley\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
Footsteps	Boots on Gravel, Walk; Heels on Tile; Dress Shoes on Concrete; Sneakers on Wood Floor; Running on Pavement; Sneaking on Floorboards; Boots in Snow; Barefoot on Sand; Walking Through Grass; Metal Catwalk, Boots; Heavy Boots in Mud; Splashing Through Puddles; Office Carpet; Hallway Heels, Far; Soldier March; Creaky Old House; Squeaky Sneakers on Court
Cloth	Cotton Shirt Rustle, Denim Walk, Leather Jacket Creak, Nylon Jacket Arm Swing, Tactical Gear Run, Sit Down in Jeans, Grab a Collar
Doors	Heavy Wood Door Slam, Wood Door Close, Creaking Door Open, Haunted Creak, Metal Door Slam, Car Door Close, Car Door Open, Kitchen Cabinet Close, Knock on Wood Door, Locked Handle Rattle
Impacts	Wood Plank Drop, Metal Pipe Hit, Glass Bottle Smash, Stone Hit, Body Punch, Body Fall Thud, Falling Debris, Metal Scrape, Wood Crate Break
Handling	Key Jingle, Coins on Table, Paper Crumple, Page Turn, Wine Glass Clink, Coffee Cup on Saucer, Plastic Bottle Rattle
Water	Big Splash, Pour into Glass, Dripping Tap, Wading Through River, Aquarium Bubbles, Bucket Slosh
Whooshes	Stick Swish, Sword Swing, Cape Whoosh, Heavy Pass By, Whip Crack

Every preset is a whole sound. A preset holds the scene, its seed and its description, so it always makes the same sound. Every one renders at PEAK, its true peak at −1 dBTP, so the loudness differs from preset to preset: a walk in heels sounds quieter than a pour, as it would on a real stage. *Default ▸ Init* is one dress-shoe step on concrete, close and dry. HOST START belongs to your session and is not changed by a preset. Hover a preset's name to read its note: it says what to turn first.

Recipes

Footsteps for a walk across the frame

1. Load *Footsteps* ▸ *Boots on Gravel, Walk*, or click the surface on the stage and choose the SHOE and GAIT.
2. Count the steps in the picture and set EVENTS to that number; set PACE to match the walker (watch two steps and see how far apart they land).
3. Raise VARIATION to 70 % or more for a long walk, press NEW VARIATION until you like the take, then drag it in and line the first step up with the first footfall.

Steps performed by hand

1. Choose the surface, the shoe and the gait, and leave it on ONE-SHOT.
2. Arm a MIDI track to VEIRA Foley and play the steps on any key in time with the picture: each note is one step, a fresh variation each time, its velocity setting the force.
3. Record the plugin's output to an audio track, or edit the MIDI notes until every step lands where it should.

A door that opens, creaks and slams

1. Load *Doors* ▸ *Creaking Door Open*, or describe it: "creaking wooden door, opening, in a hall".
2. Raise SCUFF for a longer, louder creak and LENGTH for a slower swing; SIZE makes the door bigger.
3. Drag it in, then choose SLAM and drag that in after it.

Footsteps for a game

1. Choose the surface, the shoe and the gait, and ONE-SHOT, so each file is one step.
2. Set COUNT to 8 or 16 and press BATCH.
3. Drag the batch from the handle into your game project's folder, and put the files in a random container: each step plays a different take.

Drips under a scene

1. Load *Water* ▸ *Dripping Tap*.
2. Set DURATION to the length of the scene: the file is exactly that long.
3. Set PACE lower for a slow leak, and ROOM to ROOM or HALL to place it.

Hits on the beat

1. Choose IMPACTS (or WHOOSHES) and SEQUENCE.
2. Turn on TEMPO SYNC and HOST TEMPO, and choose the note value, for example 1/4.
3. Set EVENTS to the number of hits and drag it in at a bar line: every hit lands on the beat of your session.

Specifications

Type	Foley and sound-effects generator (instrument): no audio input, stereo output, MIDI input
Sound	Physical models and procedural synthesis inside the plugin: no samples, no recordings, offline
Categories	FOOTSTEPS (11 surfaces, 5 shoes, 4 gaits), CLOTH (5 fabrics, 5 actions), DOORS (4 doors, 7 actions), IMPACTS (7 materials, 4 actions), HANDLING (6 props, 5 actions), WATER (6), WHOOSHES (5): 342 combinations
Sound knobs	INTENSITY, SIZE, HARDNESS, WETNESS, BRIGHTNESS, LENGTH, SCUFF, VARIATION, HUMANISE, 0 to 100 %
Space	DISTANCE: Close, Medium, Far; ROOM: Dry, Room, Hall (VEIRA's own reverb)
Sequence	ONE-SHOT or SEQUENCE; BY EVENTS (1 to 200) or BY DURATION (1 s to 2 min); PACE 0.25 to 8 events a second, or TEMPO SYNC on 1/2, 1/4, 1/8, 1/8T or 1/16 at TEMPO 40 to 240 BPM or the host's
Playing	AUDITION (one event, a fresh variation), PLAY, HOST START, MIDI notes (one event each, velocity sets the force); the stage shows the events as they sound
Variations	NEW VARIATION, SEED (0 to 4294967295); every event has its own seed; the same settings and seed make the same samples
Describe	DESCRIBE A SOUND: English words with Spanish and German ones, offline; "Understood:" line, WORDS, ANOTHER TAKE; up to 300 characters
Files	24-bit WAV, mono or stereo, at 48 kHz, the session's rate or 96 kHz, with a broadcast-wave description and the scene in the file; rendered in the background; drag, SAVE AS, REVEAL; BATCH of 2 to 50 variations
Level	PEAK (default): true peak −1 dBTP, no limiter; or LUFS: LOUDNESS −36 to −10 LUFS (default −20, ITU-R BS.1770; a one-shot's loudest 400 ms), true peak never over −1 dBTP, optional LIMITER (at most 6 dB)
Latency	None
Parameters	41, all automatable; the seed and the description are saved with the session and in presets
Presets	62 factory presets in 8 folders, plus your own
Window	1280 × 800 points at 100 %; 75 to 200 % or Fit to screen, from the size button, the corner grip or Cmd/Ctrl + = - 0; opens at 100 %, saved with the session and remembered for new instances
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin Vfol

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*. Until it is activated, the files it renders have the same short silences as the preview, so render the sounds you keep once it is activated.

I can't find it in my DAW's effects. It is an instrument: look for it where your DAW lists software instruments (in Logic Pro, as an instrument on a software instrument track), under the manufacturer **VEIRA**. Make sure VEIRA Manager shows SHOW (installed) for it, then rescan plugins.

My footsteps are much quieter than my other files. That is PEAK at work: every file's true peak is at −1 dBTP, and steps are short and spiky, so they measure quiet in loudness. Turn them up in the mix, or choose LUFS with LIMITER to reach a loudness target.

I chose LUFS but the file doesn't reach the LOUDNESS target. The true peak would have gone over −1 dBTP, so the level stopped at the ceiling; the status line shows the level reached. Turn on LIMITER, which takes up to 6 dB off the loudest transients.

The handle says PREPARING. The sound is rendering; a long sequence in a hall takes a few seconds. It starts when the settings have been still for a moment, so stop turning knobs, or press the handle to ask for it at once. If it says RENDER FAILED, or the status line says THE RENDER FAILED: CHECK THE DISK, make room on the disk.

The steps of a long walk sound too alike. Raise VARIATION (70 % or more) and HUMANISE, and try NEW VARIATION. Hard shoes on a hard floor are the most even of all; a softer shoe or surface varies more.

DESCRIBE changed things I didn't mention. A description starts from the defaults, so describe the whole sound. Your output settings (channels, file rate, level, batch count, tempo) are kept. Press WORDS to see the words it knows.

My renders folder is getting big. Renders keeps every file you dragged, saved or batched, because a session may play it from there. Delete the ones your sessions no longer use. Cache cleans itself.

Does it need the internet? No. Everything, DESCRIBE included, runs inside the plugin. Only VEIRA Manager goes online, to install it and keep its licence fresh.

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



VEIRA Foley · User Manual · Version 0.1.0

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

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