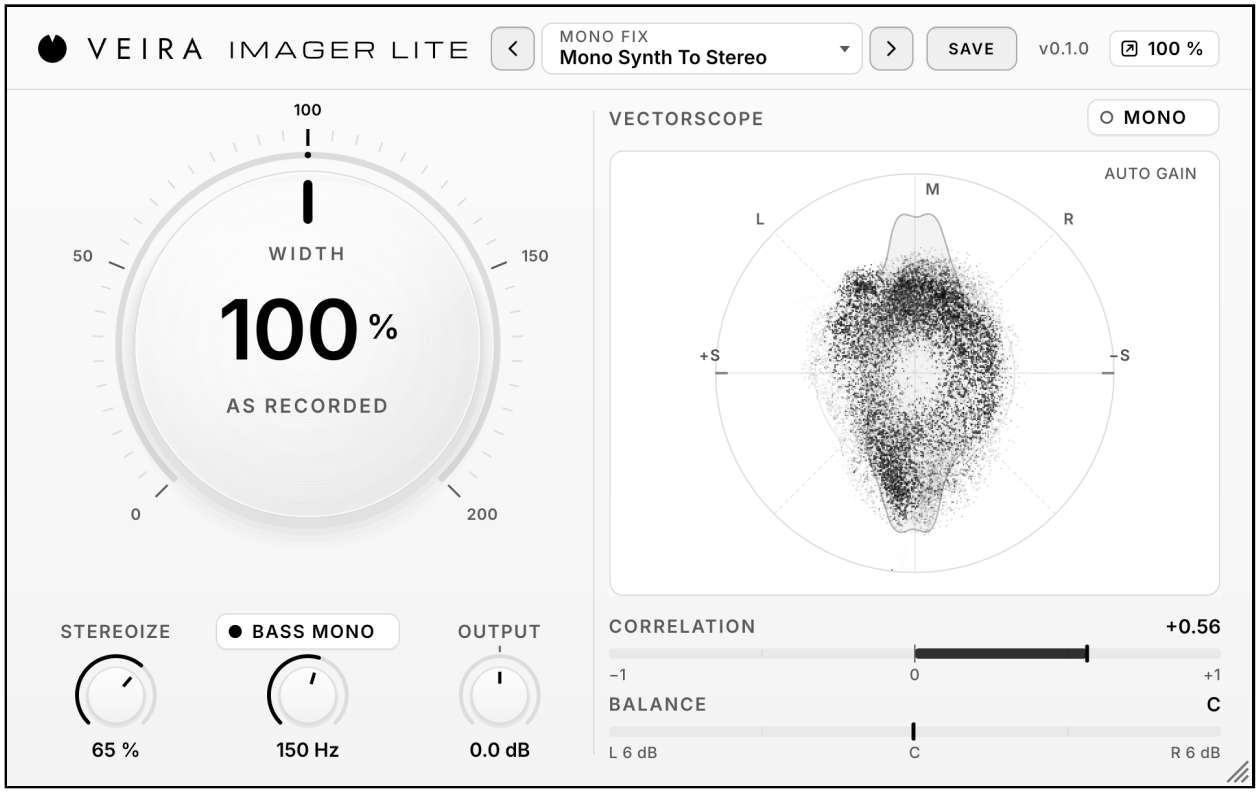
VEIRA

STEREO IMAGER

VEIRA Imager Lite

User Manual

One big WIDTH knob, from mono to twice as wide, that keeps the loudness where it was; STEREOIZE to make a mono part stereo without changing it in mono; BASS MONO for a centred low end; and a large live vectorscope to see what you are doing.



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Welcome

Thank you for choosing **VEIRA Imager Lite**. It is the quick way to the stereo image you want. One big knob, WIDTH, makes a track or a whole mix narrower or wider, from mono to twice as wide. Three small helpers sit under it: STEREOIZE makes a mono part stereo, BASS MONO keeps the low end in the centre, and OUTPUT sets the level out. On the right, a large VECTORSCOPE with CORRELATION and BALANCE shows the result as you work.

Imager Lite is the small sibling of **VEIRA 6-Band Stereo Imager**. That one sets the width of six frequency bands separately; Imager Lite sets one width for everything, with fewer controls and a face you can read at a glance.

What makes it different

- **Wider without getting louder.** Most width controls make the sound louder as you widen it, so wider always seems better. WIDTH keeps the loudness where it was: on a mix, the whole range from 0 to 200 % moves the loudness by about 0.01 LU. You hear the width, not a change in level.
- **Nothing changes until you turn something.** At WIDTH 100 % with nothing else on, what comes out is exactly what went in, bit for bit.
- **A mono part made stereo, safely.** STEREOIZE gives a mono synth, guitar or voice a stereo spread, and the sound in mono stays exactly as it was. Left and right stay equally loud and nothing goes out of phase.
- **A centred low end.** BASS MONO takes the stereo part out under a frequency you choose, from 20 to 500 Hz, and never touches the centre.
- **You see what you do.** The VECTORSCOPE draws the shape of the stereo image, CORRELATION warns when something would cancel in mono, and the MONO key lets you hear it.
- **28 factory presets** in 7 folders, each measured on material that suits it.

How this manual is organised. *Getting started* installs and activates the plugin. *The panel at a glance* names its parts. *How stereo width works* explains the idea and what happens inside. *WIDTH*, *STEREOIZE, BASS MONO and OUTPUT* and *The displays* go through the panel. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

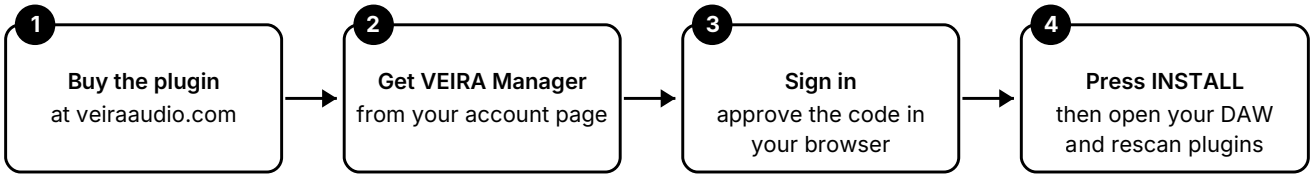
Getting started

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:



One account works on up to three computers. Updates are free for life.

FIGURE 1 From purchase to first sound in four steps.

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

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 Imager Lite 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.

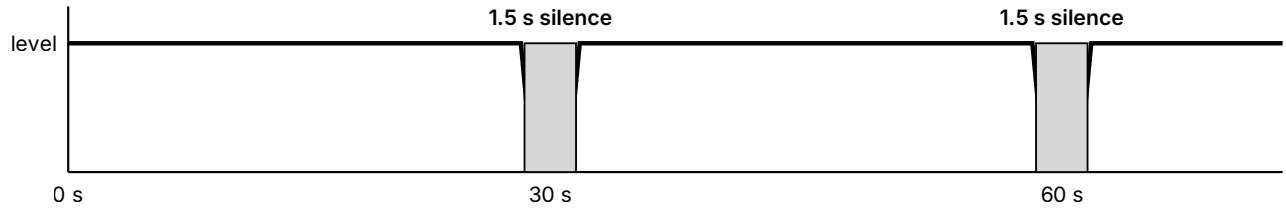


FIGURE 2 What an unlicensed copy does. With a valid licence the audio is never touched.

- **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 Imager Lite. 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 Imager Lite 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

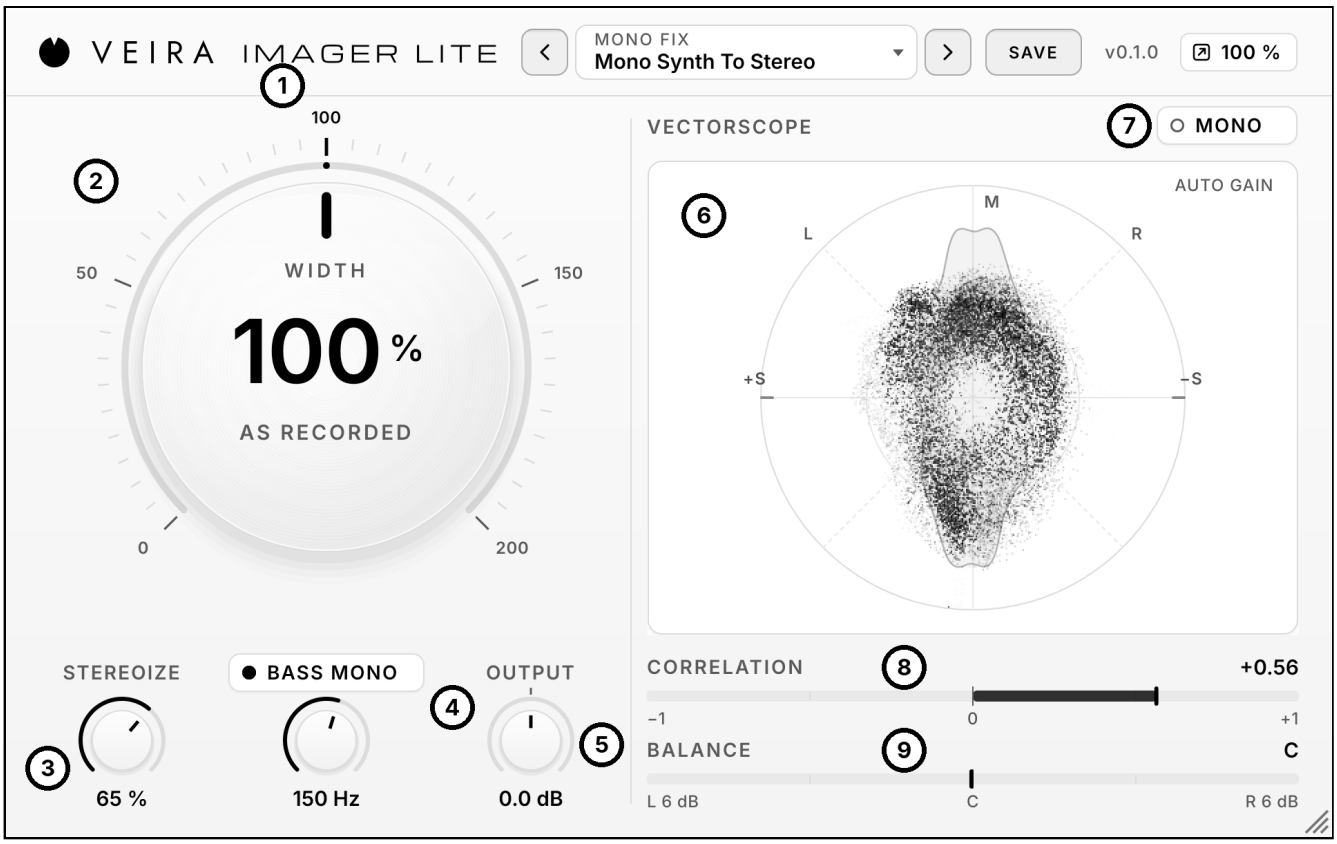


FIGURE 3 VEIRA Imager Lite with the preset *Mono Synth To Stereo* on a mono synth: 1 the header, 2 WIDTH, 3 STEREOIZE, 4 BASS MONO and its frequency, 5 OUTPUT, 6 the VECTORSCOPE, 7 MONO, 8 CORRELATION and 9 BALANCE.

	Part	What it does
1	Header	The VEIRA logo and the name, the preset browser, SAVE, the version and the size button.
2	WIDTH	The big knob: the stereo width, from 0 % (mono) through 100 % (as recorded) to 200 % (twice as wide), at the same loudness.
3	STEREOIZE	Makes a mono or narrow part stereo without changing how it sounds in mono.
4	BASS MONO	A key that makes everything under a frequency mono, and the knob under it that sets the frequency.
5	OUTPUT	The level out.
6	VECTORSCOPE	The shape of the stereo image, drawn live from what comes out.
7	MONO	Listen in mono, to check how the image folds down.
8	CORRELATION	How alike left and right are, from +1 (mono) to −1 (out of phase).

	Part	What it does
9	BALANCE	Whether the left or the right is louder, in dB.



FIGURE 4 The header: 1 the VEIRA logo and the name, 2 and 4 the previous and next preset, 3 the preset's folder and name (an asterisk: changed since it loaded), 5 SAVE, 6 the version, and 7 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:

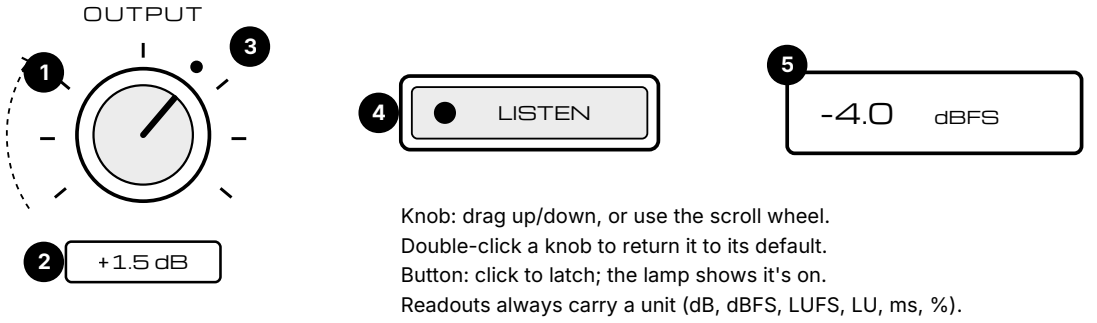


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Imager Lite'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 and hairlines.

- WIDTH **is a large white disc** with a thick charcoal pointer. Its value is printed in large figures in its middle (100 %), with a word under it that says what it is doing: MONO, NARROWER, AS RECORDED or WIDER. Drag up and down or use the wheel; double-click for 100 %; right-click (Control-click on a Mac) to type a value.
- STEREOIZE**, the** BASS MONO **frequency and** OUTPUT **are small white knobs** with a charcoal arc and their value under them. Double-click for the default (0 %, 120 Hz, 0.0 dB); right-click to type.
- **Keys** are flat, rounded and white, with a small dot: BASS MONO and MONO. The dot is filled when the key is on (BASS MONO in the picture above) and an empty ring when it is off (MONO).
- **Red** marks what cancels in mono: the +S and -S ends of the scope, and a CORRELATION below 0. In print, they are the left and right ends of the scope's level line and the left half of the correlation bar.
- **Tooltips** explain every control: hover over it.
- **The window size.** Imager Lite opens at 100 %, 960 × 600 points. To change it, click the size button 7 in the header and choose 75, 90, 100, 125, 150 or 200 % or *Fit to screen*; 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 stereo width works

If you already think in mid and side, skip to *What happens inside VEIRA Imager Lite*. If not, these two pages make every control and display in the plugin clear.

Left, right and the centre

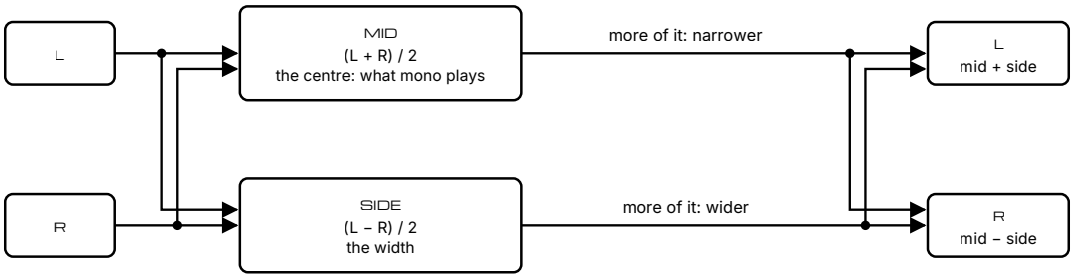
A stereo recording is two signals, **left** and **right**, played by two speakers. When both speakers play exactly the same sound, you don't hear two sources: you hear one, in the middle between them. Make the left a little louder and the sound moves to the left. Play it only in the left and it sits in the left speaker.

A real mix is never one point. The lead voice sits in the centre, guitars are panned out, and reverbs and room sounds are different in each speaker, so they fill the whole space. How wide a mix sounds depends on how much of it is **the same** in both speakers and how much is **different**.

Mid and side

Those two parts have names:

- **Mid** is what left and right have in common. It is what you hear in the centre, and it is exactly what a mono speaker plays.
- **Side** is the difference between left and right. It is everything that makes the sound wide.



Any stereo sound can be split into mid and side and put back together with nothing lost.
Width is the balance between the two.

FIGURE 6 Mid and side: the two parts of any stereo sound.

In this form, width is simple: **more side against the mid and the sound gets wider; less side and it gets narrower; no side at all and it is mono.** That is what WIDTH does.

The sound	Mid	Side	You hear
A mono voice in the centre	all of it	none	a point in the centre
A guitar panned hard left	half	half	a point at the left speaker
A stereo reverb	some	about as much	sound filling the space
Left and right the same, one of them inverted	none	all of it	a hollow sound that disappears in mono

> **Tip:** The first row matters. A mono recording has no side at all, so there is nothing for WIDTH to widen. That is what STEREOIZE is for: it makes side for a mono part.

Why mono still matters

Your music will be played in mono: on a phone's speaker, on a small wireless speaker, in shops and clubs, on some radios. A mono speaker simply adds left and right together. It plays the mid and loses the side.

Usually that is fine: the mix gets narrower and nothing else happens. The trouble starts when left and right work **against** each other, when one goes up while the other goes down. Added together they cancel, and that part of the sound gets quiet or disappears. Bass is the usual victim: a wide, chorused synth bass can sound huge in stereo and thin in mono.

Correlation puts a number on this. At **+1**, left and right are the same: mono. Around **0**, they have nothing in common: very wide, but safe. **Below 0**, they work against each other, and something will cancel in mono. Most finished mixes sit between about +0.3 and +0.9.

What happens inside VEIRA Imager Lite

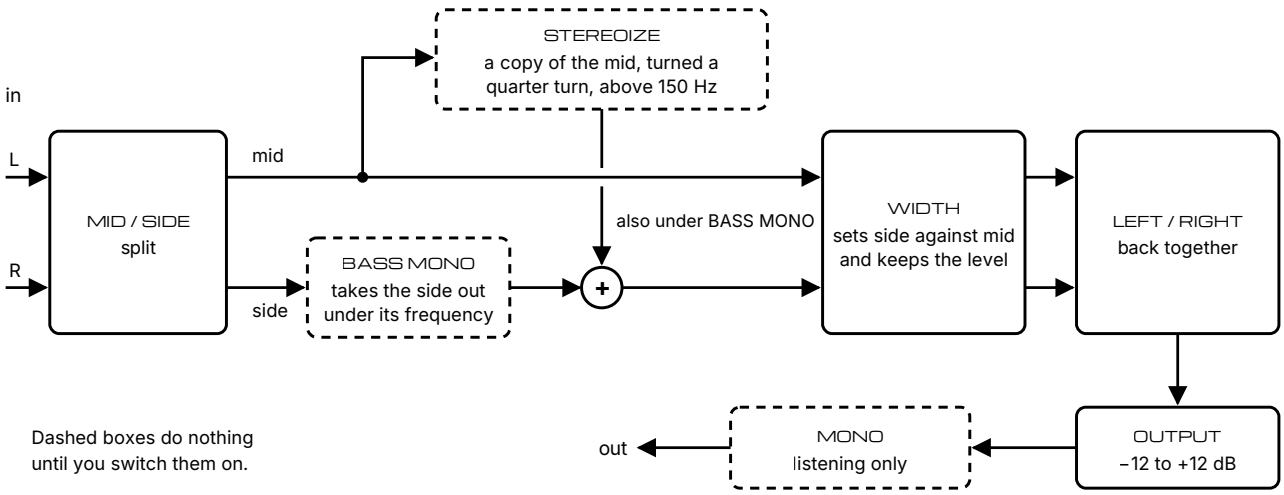


FIGURE 7 The path through the plugin, from the input to the output.

1. **Left and right are split** into mid and side.
2. BASS MONO, when it is on, takes the side out under its frequency. The mid is never touched.
3. STEREOIZE, when it is above 0 %, adds a special copy of the mid to the side, above 150 Hz only. BASS MONO acts on that added side too.
4. WIDTH sets how much side there is against the mid, and sets the level of both so the loudness stays where it was.
5. **Mid and side are put back** into left and right.
6. OUTPUT sets the level out.
7. MONO, for listening only, plays the result in mono.

It takes a little time. The filters of BASS MONO and STEREOIZE are *linear phase*: they change the level of the side without shifting its timing, so the lows of a kick or a bass stay tight. Such filters need to look a little ahead, so Imager Lite delays the sound by 1152 samples at 44.1 and 48 kHz (about 24 ms). The delay is always the same, whatever the settings, and your DAW is told about it and compensates, so the track stays in time with the others. The DAW's own bypass is delayed by the same amount, so switching the plugin in and out never shifts the track.

> **Tip:** Because of that delay, Imager Lite is for mixing and mastering, not for playing or singing through while recording.

WIDTH

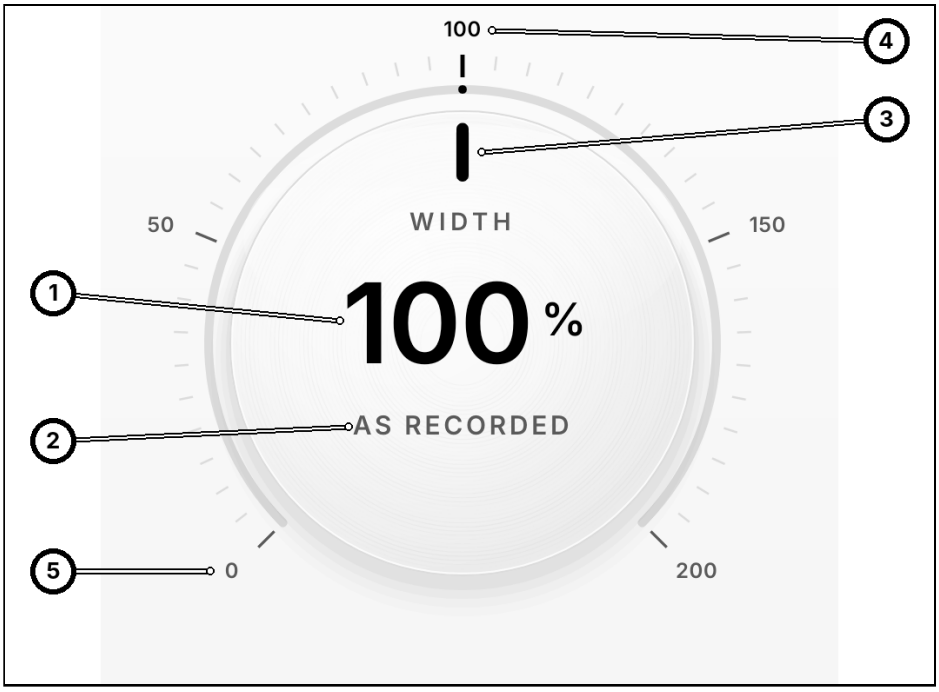


FIGURE 8 WIDTH at 100 %: 1 the value; 2 the word that says what it does, here AS RECORDED; 3 the pointer; 4 the 100 mark at the top, where the knob rests; 5 the scale, from 0 at the bottom left to 200 at the bottom right.

Control	Range	Default	What it does
WIDTH	0 to 200 %	100 %	The stereo width: how much side there is against the mid, at the same loudness.

Turning it

- **100 %** is the sound as it was recorded. The pointer is straight up and the word under the value is AS RECORDED. With STEREOIZE at 0 % and BASS MONO off, the output is the input, bit for bit.
- **Below 100 %** the image gets narrower (NARROWER): what is at the sides moves towards the centre. An arc grows from the top towards the left.
- **0 %** is mono (MONO): no side left at all.
- **Above 100 %** the image gets wider (WIDER): what is at the sides moves further out, and an arc grows from the top towards the right. At **200 %** the side is twice as strong against the mid as it was.

Small changes go a long way. On a full mix, 110 to 125 % is clearly wider; 85 % is clearly tighter. On single tracks and buses you can go much further: a drum room at 160 %, a bass at 50 %.

The loudness stays the same

With an ordinary width control, turning up the side adds sound, so the track gets louder as it gets wider. Louder almost always sounds better at first, so it is hard to tell whether the width helps or only the level.

WIDTH takes that out. It listens to how much side and mid the music has (over about a second, measured the way loudness is) and sets the level of both, so the whole sound stays as loud as it was. Measured on a mix, the full range from 0 to 200 % moves the loudness by about 0.01 LU.

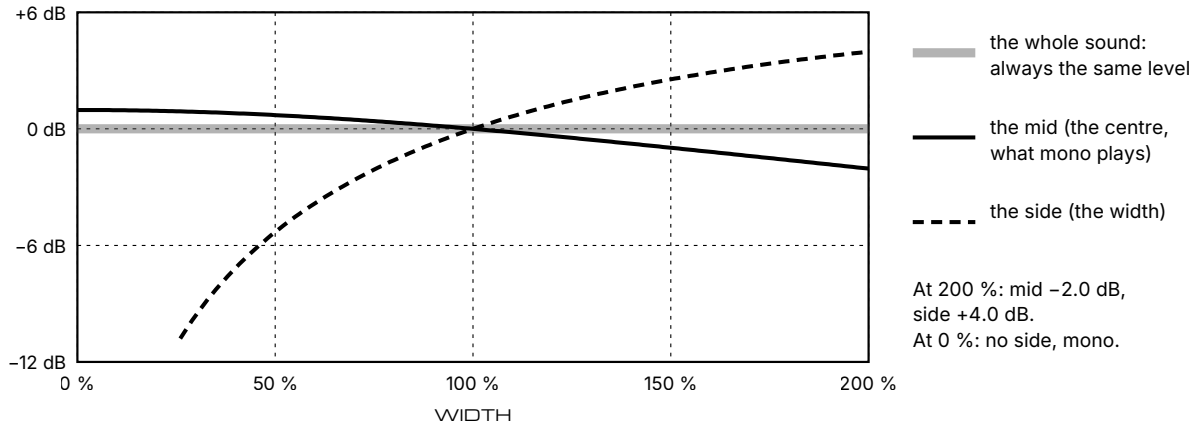


FIGURE 9 What WIDTH does to the mid and the side on a typical mix, whose side is 6 dB under its mid. The two together always add up to the same level.

- **A mono source is left exactly alone.** It has no side, so there is nothing to widen and nothing to make up for: WIDTH above 0 % changes nothing on it. Use STEREOIZE first.
- WIDTH **also sets the width of what** STEREOIZE **adds**, so 0 % is always mono, and a stereoized part can be made wider or narrower with the big knob. Watch CORRELATION when you widen a strongly stereoized part: far above 100 % it can go below 0.
- **Changes are smooth.** WIDTH glides to a new value over 30 ms, so you can automate it without clicks.

What a mono listener hears

Keeping the stereo loudness the same has a price, and it is worth knowing. When you widen, the side comes up and the mid comes down a little to make room for it. A mono speaker plays only the mid.

On a typical mix, **200 % lowers what a mono listener hears by about 2 dB**, while the side comes up by about 4 dB. At 120 % the difference is small: the factory presets that widen a mix by 10 to 30 % change its mono level by 0.1 dB or less. When you narrow, the opposite happens and the mono level rises a little. The mid's level never moves by more than 6 dB down or 3 dB up.

> **Tip:** After widening, press MONO for a few seconds. If the voice or the snare drops back too far, you have gone too wide for that mix.

STEREOIZE, BASS MONO and OUTPUT

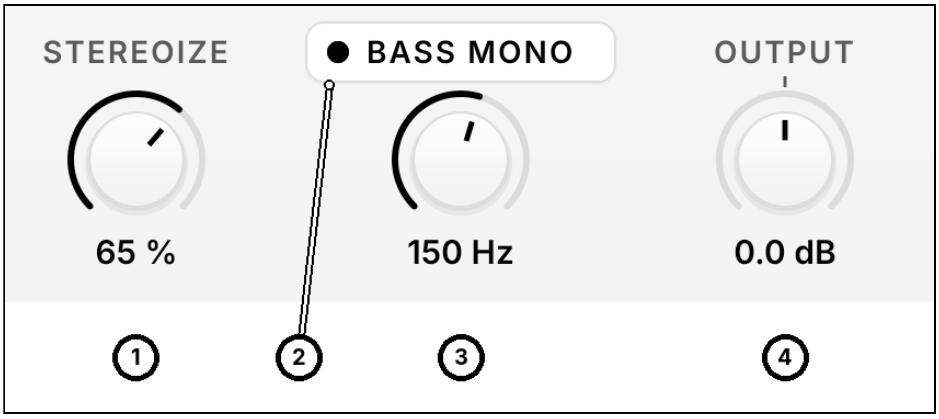


FIGURE 10 The row under the big knob: 1 STEREOIZE, here at 65 %; 2 the BASS MONO key, on; 3 its frequency, here 150 Hz; 4 OUTPUT.

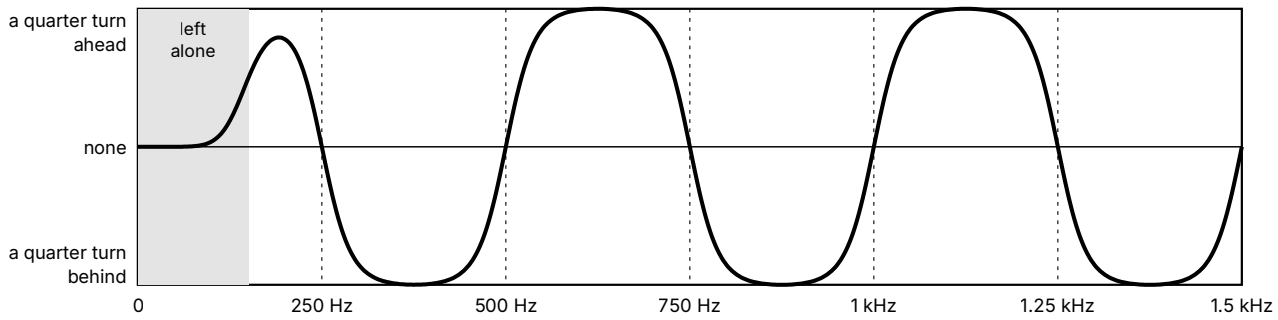
Control	Range	Default	What it does
STEREOIZE	0 to 100 %	0 %	Makes a mono or narrow part stereo. The sound in mono does not change.
BASS MONO	on or off	off	Makes everything under its frequency mono.
BASS MONO frequency	20 to 500 Hz	120 Hz	Where BASS MONO stops.
OUTPUT	−12 to +12 dB	0.0 dB	The level out.

STEREOIZE

A mono recording is the same in both speakers, so it has no side. To make it stereo, something has to be added to the side. The common trick is to delay one speaker by a few milliseconds. It sounds wide, but in mono the two copies partly cancel and the part sounds hollow.

STEREOIZE does it another way. It takes a copy of the mid, turns it by a quarter of a cycle, and adds it to the side. A quarter turn is the point where two copies neither add up nor cancel. That gives three things you can rely on:

- **The sound in mono never changes.** Only the side is added to; the mid is left as it was. Fold the result to mono and you get the original part back, exactly.
- **Left and right stay equally loud** at every frequency. No note leans to one side.
- **Nothing goes out of phase**, even at 100 %. With WIDTH at 100 %, the correlation goes down towards 0 and never below it.



The added side is always a quarter turn (90 degrees) from the mid, never half a turn: it changes sign every 250 Hz. Under 150 Hz (shaded) nothing is added.

FIGURE 11 Which way STEREOIZE turns the copy it adds to the side, by frequency.

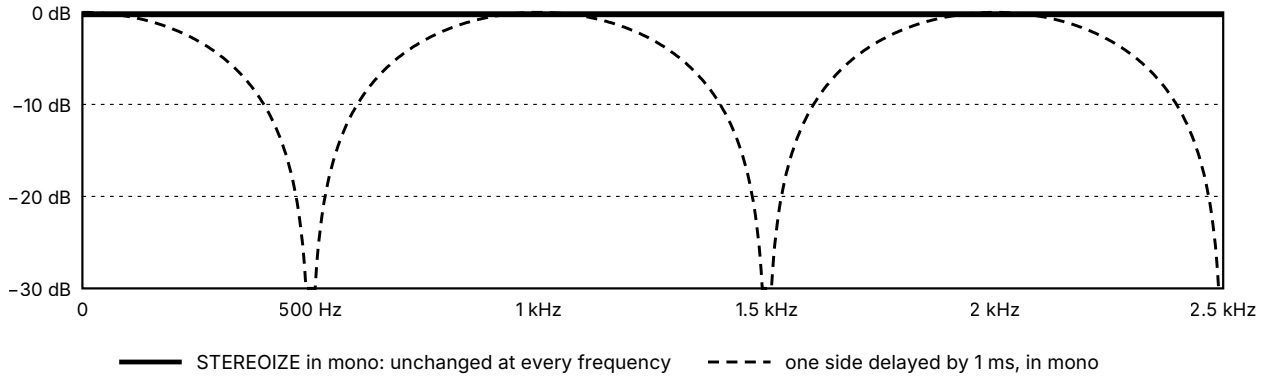


FIGURE 12 Why it matters in mono: a part widened by delaying one side loses whole regions of its sound in mono. A part widened with STEREOIZE loses nothing.

How much. 20 to 30 % gives a gentle spread around a part that still sounds centred (*Stereo Lead* uses 25 %). 60 to 80 % makes a clearly stereo part out of a mono one (*Mono Synth To Stereo* uses 65 %, *Mono Guitar To Stereo* 80 %). Measured on noise, the correlation is about 0.80 at 40 % and about 0.19 at 100 %.

Three things to know.

- **Under 150 Hz it does nothing.** The lows of the part stay mono, where they belong.
- **The stereo level rises a little**, because side is added and the mid is kept: about +1.2 LU on a mono synth at 65 %. In mono nothing changes. Use OUTPUT if you want the stereo level back where it was.
- **Very sharp stops get a short tail.** The filter spreads a sound over up to 10 ms either side, so after an abrupt stop a few milliseconds of faint side remain. They cancel in mono.

On a mono track. Imager Lite works on stereo tracks and on mono tracks with a stereo output. On a mono track, choose the mono-to-stereo version of the plugin in your DAW; otherwise there is no second channel for the width to go to.

BASS MONO

Low notes carry the weight of a mix, and they work best from the centre: both speakers then share the work, the bass sounds the same on every system, and nothing in the lows can cancel in mono. [BASS MONO] makes sure of it.

Switch the key on, and the side is taken out under the frequency set by the knob below it. The mid is never touched, so the bass keeps its level and its tone; it only stops being wide.

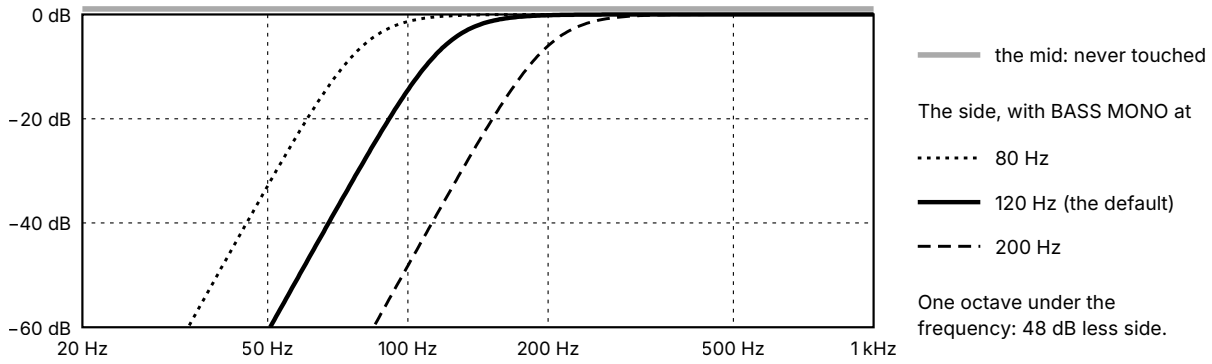


FIGURE 13 How much of the side BASS MONO leaves, by frequency, at three settings.

- **The slope is steep:** 48 dB per octave. With the frequency at 120 Hz, the side is 54 dB down at 60 Hz and untouched (within 0.03 dB) at 240 Hz.
- **Where to set it.** 100 to 150 Hz suits most mixes. 80 Hz takes only the deepest lows (*Master Tight Lows*). 150 to 200 Hz suits a wide synth bass or lows that cancel in mono (*Mono Low End*, *Out-of-Phase Lows*).
- **Use it whenever you widen.** Wide lows bring more risk than width. Every factory preset that widens has [BASS MONO] on, at 120 Hz or higher.
- **It also acts on what [STEREOIZE] adds.**
- **At the very bottom it is gentler.** From 60 Hz up the slope is as described. With the frequency set as low as 20 Hz, the filter is too short for so steep a slope that low: at 10 Hz the side is about 11 dB down rather than 48.
- **Changing the frequency is smooth:** the new setting fades in over about 11 ms.

OUTPUT

[OUTPUT] sets the level out, from −12 to +12 dB. [WIDTH] keeps the loudness by itself, so most of the time [OUTPUT] stays at 0.0 dB. Use it to match the track after [STEREOIZE] has raised the stereo level a little, or after [BASS MONO] has taken a lot of side out of a very wide bass.

Loading a preset never changes [OUTPUT]: the level of your track is yours.

The displays

Everything on the right shows **the output**: what the plugin sends on, after WIDTH, STEREOIZE, BASS MONO and OUTPUT.

VECTORSCOPE

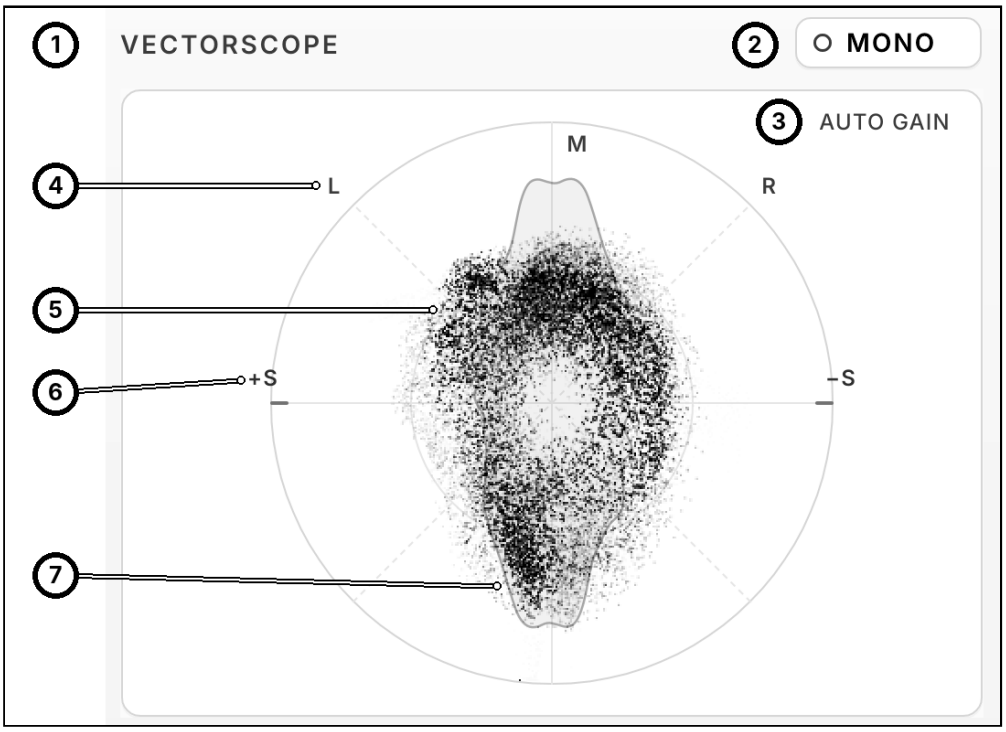


FIGURE 14 The VECTORSCOPE showing a mono synth made stereo: 1 the title; 2 the MONO key, off; 3 AUTO GAIN; 4 the directions L, M and R; 5 the points; 6 +S and -S, the ends of the level line; 7 the soft outline.

The scope draws every moment of the sound as a point. **Mid goes up, side goes across.** So:

- a **mono** sound is an upright line, along M;
- a sound **panned** left or right leans towards L or R;
- a **wide** sound fills the circle;
- a sound that **cancels in mono** lies flat, towards +S and -S (red on screen).

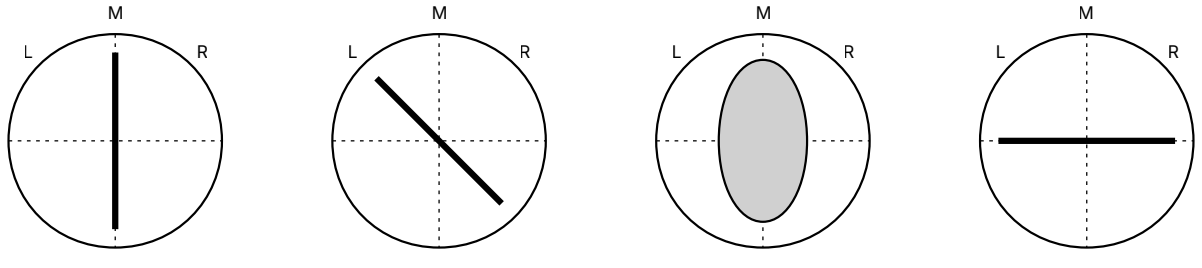


FIGURE 15 Four shapes to know on the vectorscope.

A healthy stereo image is a cloud that is **taller than it is wide**. Turn [WIDTH] up and you see it spread; turn it down and it closes to a line. A cloud that is wider than it is tall, or that lies flat, will lose a lot in mono.

- [AUTO GAIN]**:** the scope sets its own size from the level, so quiet music is drawn as large as loud music, and quiet detail shows. The size of the cloud tells you about its shape, not about how loud it is.
- **The points fade** over about 120 ms, so the picture follows the music.
- **The soft outline** under the points shows where the energy points on average. It moves more calmly than the points and is easier to read on busy material.

MONO

The [MONO] key, beside the scope's title, plays the output in mono. It is there to check how your image folds down: press it, listen for anything that gets thin, quiet or dull, and press it again.

- **It is a listening aid.** An offline bounce leaves it out, so you can't bounce a mono file by mistake. While you play, what you hear is mono; switch it off to hear what you will bounce.
- **A preset never changes it.**
- The switch takes 10 ms, so it doesn't click.

CORRELATION and BALANCE

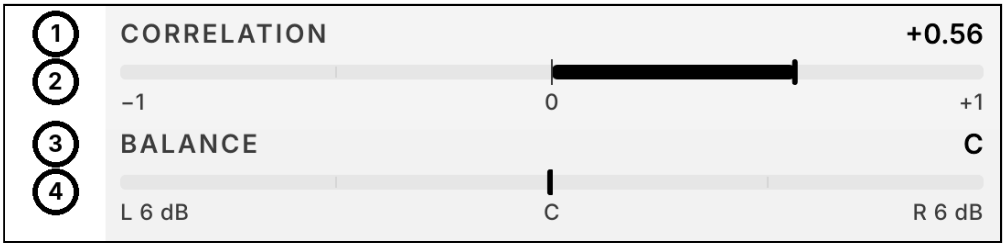


FIGURE 16 The meters: 1 [CORRELATION] and its value, here +0.56; 2 its bar, from −1 to +1; 3 [BALANCE] and its value, here [C] (centred); 4 its bar, from L 6 dB to R 6 dB.

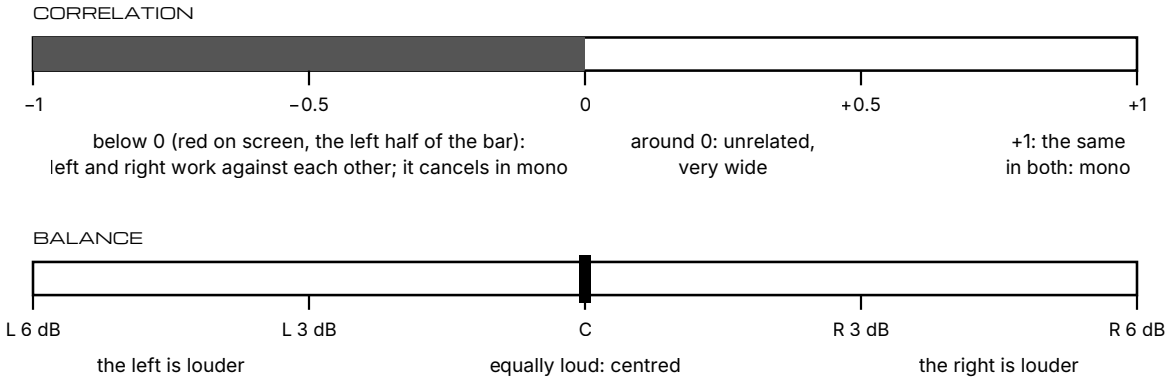


FIGURE 17 The scales of the two meters.

Read-out	What it shows
CORRELATION	How alike left and right are over the last 300 ms, from −1 to +1. The bar grows from 0, to the right when it is positive and to the left when it is negative.
BALANCE	How much louder the left or the right is over the last 300 ms, as L 1.5 dB, R 0.8 dB or C when it is centred. The bar's mark moves towards the louder side; the scale ends at 6 dB.

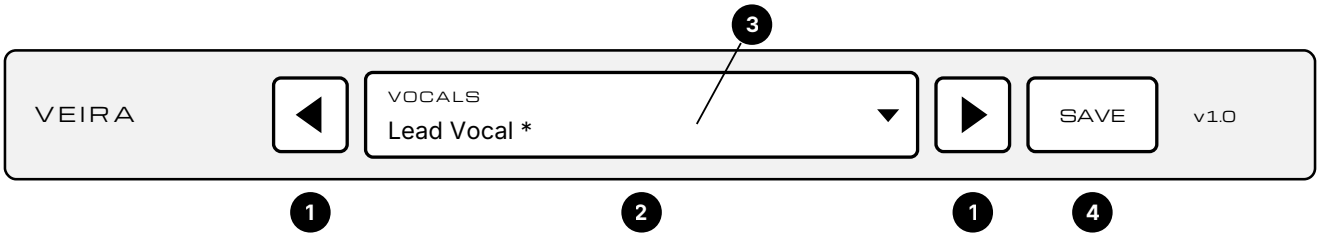
- **Above 0** is safe. Most mixes sit between about +0.3 and +0.9; a single wide part can sit lower.
- **Below 0** (the value turns red and the bar grows to the left) means left and right work against each other: something will cancel in mono. Short dips are normal on wide reverbs. If it stays below 0, turn WIDTH down, or switch BASS MONO on if the lows are the cause.
- BALANCE should stay near C on a mix. WIDTH, STEREOIZE and BASS MONO don't move the image to one side; if the balance was off before, it is still off after.
- **In silence** both read --: there is nothing to measure.

Presets

VEIRA Imager Lite comes with **28 factory presets** in 7 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 18 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 Imager Lite 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 Imager Lite/<Folder>/
Windows	%APPDATA%\VEIRA\VEIRA Imager Lite\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

A preset sets WIDTH, STEREOIZE and BASS MONO with its frequency. It never changes OUTPUT or MONO.

Folder	Presets (WIDTH; STEREOIZE when used; BASS MONO)
Default	Init (100 %; off), Tight Lows (100 %; 120 Hz), Wider (130 %; 130 Hz), Narrower (75 %; off)
Drums	Focused Kit (85 %; 120 Hz), Wide Overheads (135 %; 160 Hz), Room Bloom (160 %; 180 Hz), Mono Kick (100 %; 140 Hz)
Bass	Mono Low End (100 %; 200 Hz), Tight Synth Bass (85 %; 160 Hz), Wide Top Mono Sub (140 %; 150 Hz), Narrow Bass (50 %; 120 Hz)
Vocals	Centred Lead (80 %; 150 Hz), Wide Backing (140 %; 150 Hz), Double Spread (125 %; STEREOIZE 20 %; 200 Hz), Stereo Lead (100 %; STEREOIZE 25 %; 200 Hz)
Mix Bus	Gentle Width (110 %; 120 Hz), Open Mix (120 %; 120 Hz), Tight Lows Mix (100 %; 100 Hz), Narrow Mix (85 %; 120 Hz)
Mastering	Master Width Plus (110 %; 120 Hz), Master Open (120 %; 130 Hz), Master Tight Lows (100 %; 80 Hz), Master Narrow (85 %; 120 Hz)
Mono Fix	Mono Synth To Stereo (100 %; STEREOIZE 65 %; 150 Hz), Mono Guitar To Stereo (100 %; STEREOIZE 80 %; 150 Hz), Out-of-Phase Lows (100 %; 200 Hz), Too Wide Fix (60 %; 150 Hz)

Every preset that widens keeps the lows mono, with BASS MONO at 120 Hz or higher. The Mastering presets stay between 85 and 120 %.

> **Levels:** the presets that only change WIDTH keep the loudness of a mix within about 0.1 LU. The two Mono Fix presets with STEREOIZE raise the stereo level by about 1 LU (in mono, nothing changes). The Bass presets take about 1 LU off a very wide synth bass, because the wide lows they remove carried part of its level. OUTPUT is yours to set: no preset changes it.

Recipes

Widen a mix, safely

1. Put Imager Lite on the mix bus and load *Mix Bus* ▸ *Gentle Width* (110 %) or *Open Mix* (120 %).
2. Watch [CORRELATION]: it should stay well above 0.
3. Press [MONO] for a few seconds. The voice and the snare should still sit where they were. If they drop back, turn [WIDTH] down a little.

Keep the low end mono

1. Load *Default* ▸ *Tight Lows* ([BASS MONO] at 120 Hz, [WIDTH] at 100 %).
2. Set the frequency where the bass and the kick sound firm in the centre: usually 100 to 150 Hz.
3. Nothing above it changes. For a master, *Mastering* ▸ *Master Tight Lows* works under 80 Hz only.

Make a mono synth or guitar stereo

1. On a mono track, load the mono-to-stereo version of the plugin.
2. Load *Mono Fix* ▸ *Mono Synth To Stereo* or *Mono Guitar To Stereo*.
3. Set [STEREOIZE] to taste: less for a part that should stay near the centre, more for a wide pad.
4. If you want it wider still, turn [WIDTH] up. Press [MONO]: the part should sound exactly as it did before.

Fix a bass that gets thin in mono

1. Load *Mono Fix* ▸ *Out-of-Phase Lows* or *Bass* ▸ *Mono Low End* (both [BASS MONO] at 200 Hz).
2. Watch [CORRELATION] rise, and check with [MONO] that the low notes keep their weight.
3. If the top of the bass should stay wide, leave [WIDTH] at 100 % or try *Wide Top Mono Sub*.

Tighten a part that is too wide

1. Load *Mono Fix* ▸ *Too Wide Fix* (60 %) for a part widened with a short delay, or *Default* ▸ *Narrower* (75 %).
2. Turn [WIDTH] down until [CORRELATION] sits clearly above 0 and the part stops sounding hollow in [MONO].

Spread backing vocals around a lead

1. Put Imager Lite on the backing-vocal bus and load *Vocals* ▸ *Wide Backing* (140 %).
2. On the lead's stereo effects, *Centred Lead* (80 %) draws them in, so the voice sits firmly in the middle.

Check a mix in mono before it goes out

1. Put Imager Lite last on the mix bus with *Default* ▸ *Init*: it changes nothing.
2. Press [MONO] and listen to the whole song once. Note anything that gets thin or quiet.
3. Watch [CORRELATION] in the busiest sections, and switch [MONO] off when you are done.

Specifications

Type	Stereo imager: one width for the whole signal, at constant loudness
Channels	Stereo, or mono in and stereo out
Controls	WIDTH 0 to 200 % (default 100 %); STEREOIZE 0 to 100 % (default 0 %); BASS MONO on or off (default off) with its frequency 20 to 500 Hz (default 120 Hz); OUTPUT −12 to +12 dB (default 0.0 dB); MONO listen (never in an offline bounce)
At rest	At WIDTH 100 % with nothing else on, the output is the input, delayed, bit for bit
WIDTH	Mid and side at constant loudness: 0 to 200 % on a mix moves the loudness by about 0.01 LU; a mono source is left alone; the mid's level stays within −6 and +3 dB
STEREOIZE	Above 150 Hz; the mono sum unchanged; left and right equally loud; never out of phase; correlation on noise about 0.80 at 40 % and 0.19 at 100 %
BASS MONO	The side removed under the frequency, 48 dB per octave, linear phase; the mid untouched; at 120 Hz, 54 dB down at 60 Hz and within 0.03 dB at 240 Hz
Latency	1152 samples at 44.1 and 48 kHz (about 24 ms); 2304 at 88.2 and 96 kHz; 4608 at 176.4 and 192 kHz; 9216 at 352.8 and 384 kHz. Constant, reported to the host; the host's bypass is delayed by the same amount
Metering	Vectorscope with auto gain; correlation (−1 to +1) and balance (L 6 dB to R 6 dB), over the last 300 ms
Presets	28 factory presets in 7 folders, plus your own
Window	960 × 600 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 Vilt

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 turn WIDTH up and nothing happens. The part is mono: it has no side to widen. Turn STEREOIZE up first, then WIDTH sets how wide the result is. On a mono track, make sure you loaded the mono-to-stereo version of the plugin.

The scope shows only an upright line. The same reason: what comes out is mono. Check that MONO is off and that the track is stereo.

It got quieter on my phone after I widened it. Widening at the same stereo loudness lowers the centre a little, and a mono speaker plays only the centre: about 2 dB less at 200 % on a typical mix. Turn WIDTH down until MONO sounds right.

My bounce is stereo although MONO was on. That is intended. MONO is for listening; an offline bounce leaves it out. To make a mono file, turn WIDTH to 0 %.

STEREOIZE made the track a little louder. It adds side and keeps the mid, so the stereo level rises a little (about 1.2 LU at 65 % on a mono synth). Turn OUTPUT down by that much. In mono, nothing changed.

BASS MONO at a very low frequency doesn't seem to do much. Under about 60 Hz its slope is gentler than 48 dB per octave. For a firmly mono low end, set it to 80 Hz or higher.

My DAW shows latency, or the track is late. Imager Lite reports its 1152 samples (at 44.1 and 48 kHz) to your DAW, which compensates for them. It is the same at every setting. If you play or sing through the track while recording, bypass the plugin until you mix.

CORRELATION and BALANCE show --. Nothing is playing. They rest after 0.3 seconds of silence.

How much CPU does it use? Very little: well under 1 % of one processor core in our measurements, a little more while you drag the BASS MONO frequency.

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



VEIRA Imager Lite · User Manual · Version 0.1.0

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

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