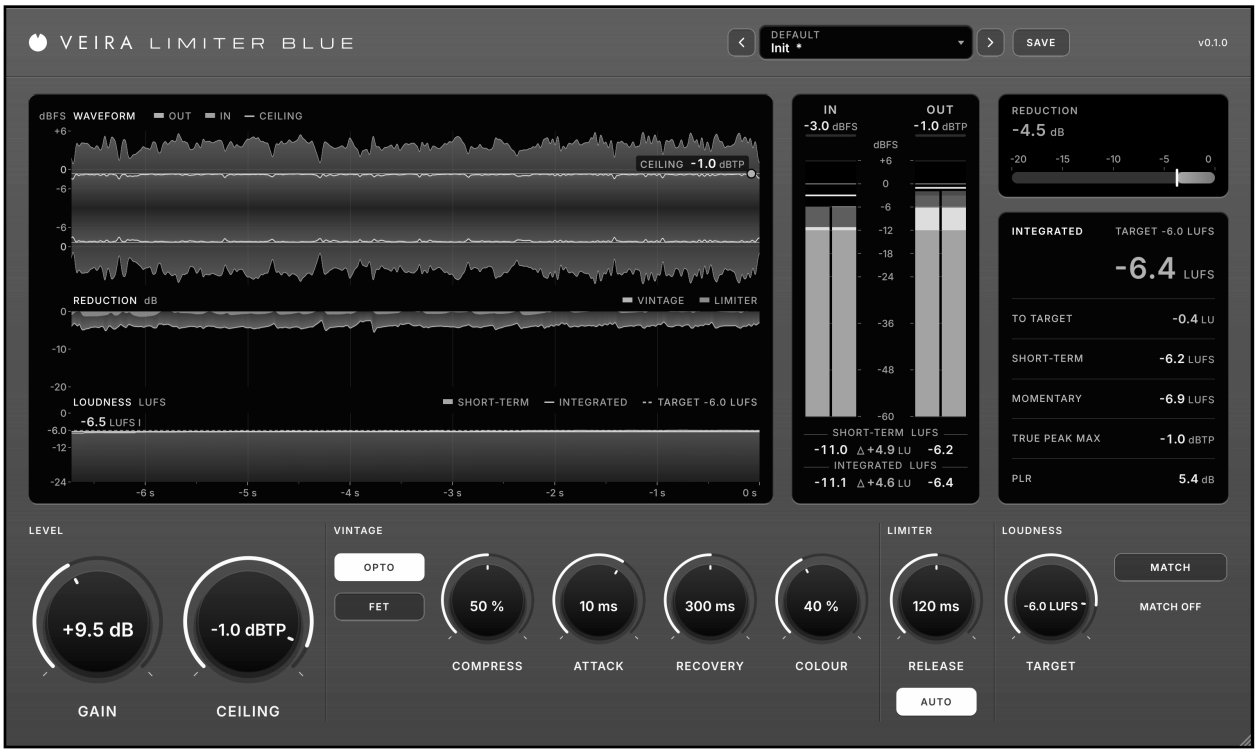
VEIRA

MASTERING LIMITER

VEIRA Limiter Blue

User Manual

The vintage one of the four VEIRA colour limiters: an optical or FET levelling stage reacts to the music like 1970s hardware, a transformer adds gentle iron to the low end, and a clean true-peak brickwall finishes the job.



Contents

Welcome 3
Getting started 4
What you need 4
Install with VEIRA Manager 4
Activation and the licence 5
Formats and where the files go 5
The panel at a glance 6
Quick start: a master at your target in three moves 7
Using the controls 7
Where to put VEIRA Limiter Blue 9
How a limiter works 10
Clipper and limiter 10
What happens inside VEIRA Limiter Blue 11
Loudness, true peak and the –6 LUFS target 13
Level is not loudness 13
Three time windows 13
True peak (dBTP) 14
PLR: how much punch is left 14
What streaming services do with loudness 15
The −6 LUFS target 15
Controls 18
LEVEL: GAIN and CEILING 18
VINTAGE: OPTO, FET, COMPRESS, ATTACK, RECOVERY and COLOUR 19
LIMITER and LOUDNESS: RELEASE, AUTO, TARGET and MATCH 21
Displays 24
WAVEFORM, REDUCTION and LOUDNESS lanes 24
REDUCTION meter and loudness panel 26
Meter bridge (IN | OUT) 27
Which colour to choose 30
Presets 31
The preset browser 31
The preset menu 31
Saving your own presets 31
Presets in your DAW 32
The factory folders 32
Recipes 33
A loud vintage master at −6 LUFS 33
Optical glue on a whole mix 33
FET punch for rock 33
Iron on the low end 33
A master for streaming at −14 LUFS 33
Levelling on a vocal bus 33
Specifications 34
Troubleshooting and questions 35

Welcome

Thank you for choosing **VEIRA Limiter Blue**. It is a mastering limiter with a vintage front end: an OPTO or FET levelling stage gives the slower, programme-dependent limiting of 1970s hardware, a transformer adds gentle iron to the low end, and a clean true-peak brickwall keeps every peak under the CEILING. It is the vintage one of the four VEIRA colour limiters (White, Red, Gold and Blue).

The levelling stage holds the music the way an optical or FET limiter does: the harder it has worked, the longer it takes to let go. It gives back its own average reduction, so COMPRESS changes the density, not the loudness. COLOUR then rounds the low end through a transformer and the fastest peaks through an output stage, while the mids and highs pass the colour stages clean. Blue takes a dense mix to about −6 LUFS integrated with the ceiling held at −1 dBTP and no overs.

What makes it different

- **Two classic levellers.** OPTO: RMS-like detection, a gentle 3:1 with a wide knee, and a two-stage recovery that holds half its reduction longer the harder it has worked. FET: a fast peak limiter, 4:1 with a firmer knee and a quick attack.
- **Density, not loudness.** COMPRESS sets how much the vintage stage levels; it gives back its average reduction, so the loudness stays put while the music tightens.
- **Iron on the lows only.** The transformer saturates the bass and the kick (a gentle 3rd harmonic) and never touches the mids and highs: a 1 kHz tone passes with under 0.0001 % distortion.
- **A true-peak ceiling you can trust.** A −1.0 dBTP ceiling reads −1.05 dBTP on a standard meter, with no overs.
- **You see the net result.** The REDUCTION lane and meter show the real level change: the vintage stage's levelling less its make-up, plus the brickwall.
- **Fair comparisons.** MATCH plays the result at the input's loudness, so you hear the colour and the levelling, not just "louder".

How this manual is organised. *Getting started* covers installing and activating. *The panel at a glance* names every part of the window. *How a limiter works* is a short primer, and *Loudness, true peak and the −6 LUFS target* explains the units and what reaching −6 LUFS involves. *Controls* and *Displays* explain every knob, button and graph with drawings. *Which colour to choose* compares the four colour limiters. *Presets*, *Recipes*, *Specifications* and *Troubleshooting* close the manual.

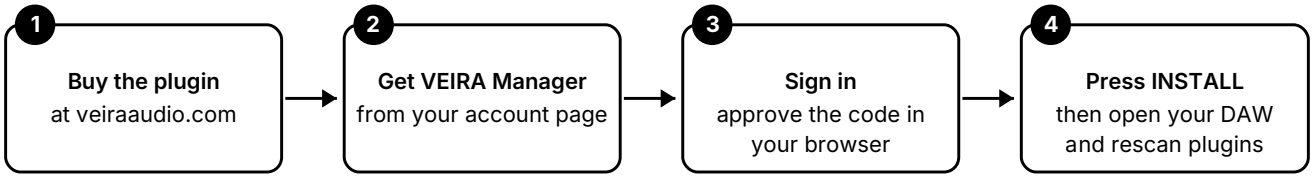
Getting started

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.

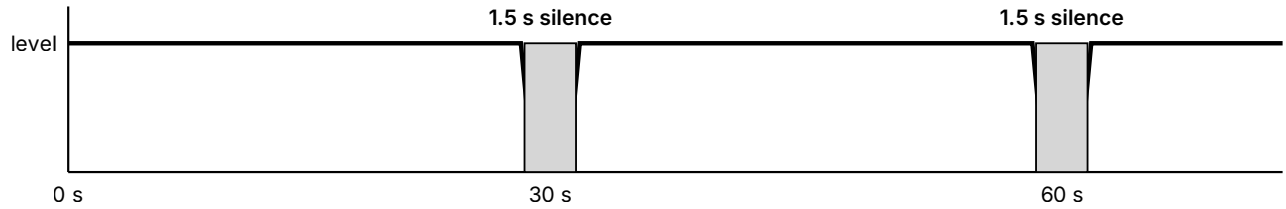
1. **Buy** VEIRA Limiter Blue at **veiraaudio.com**. It's a one-time purchase: you own it for good, with free updates.
2. **Download VEIRA Manager** from your account page (or veiraaudio.com/manager) and install it.
3. **Sign in.** VEIRA Manager shows a short code and opens your browser; confirm the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

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

Activation and the licence

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

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



Without a licence: short silences every 30 s, faded in and out so nothing clicks.

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 Limiter Blue. Check that you're signed in with the account you bought it with.

Formats and where the files go

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

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

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

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

The panel at a glance

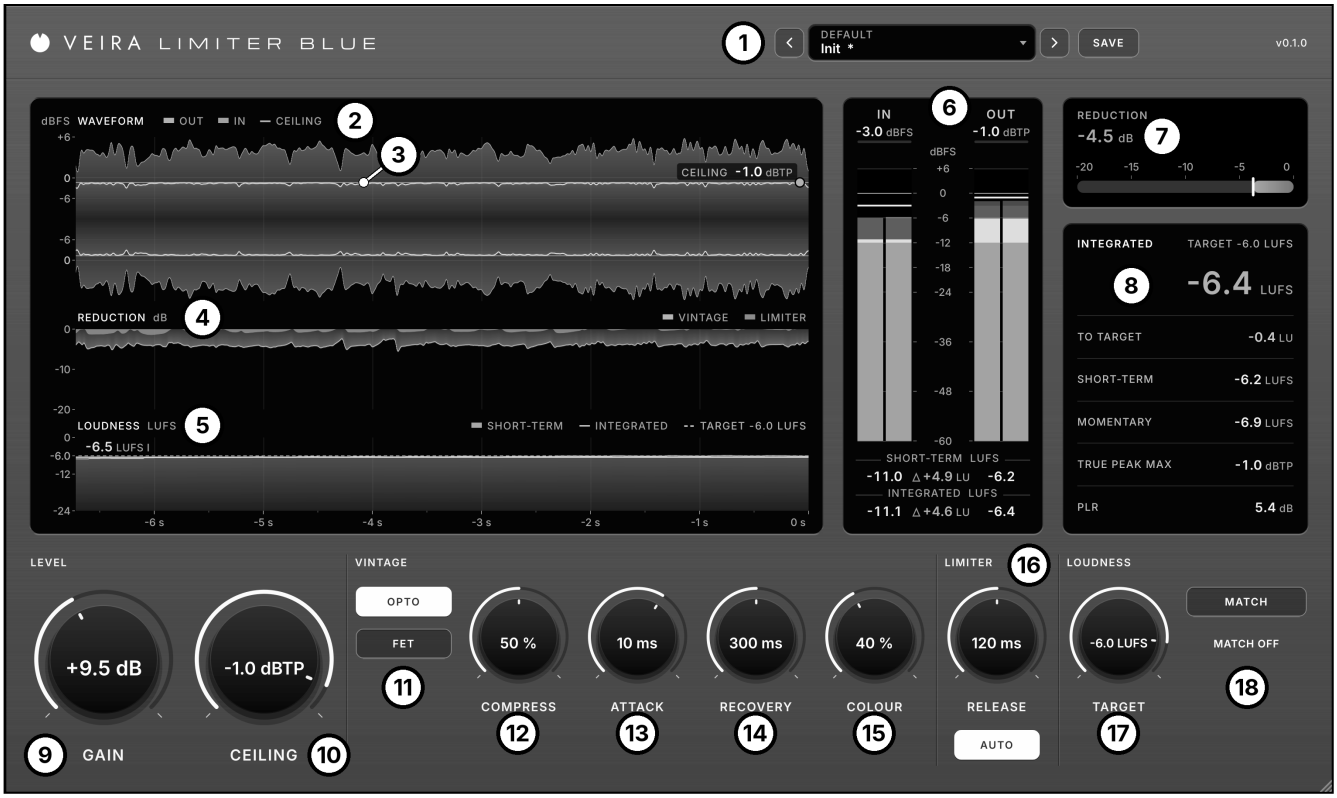


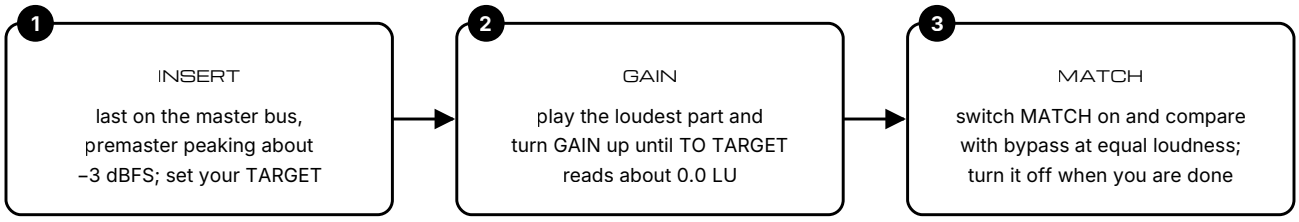
FIGURE 3 VEIRA Limiter Blue, the steel-blue unit, with +9.5 dB of GAIN, OPTO levelling and COLOUR at 40 % on a dense premaster: the output (blue, in front) sits under the −1.0 dBTP ceiling, the REDUCTION lane shows the vintage stage's levelling over the brickwall's, and integrated loudness reads −6.4 LUFS against a −6.0 LUFS TARGET.

	Part	What it does
1	Preset browser	Steps through and saves presets. See *Presets*.
2	WAVEFORM	The last seven seconds or so: the output in front, the input that was taken off behind it.
3	Ceiling line	The CEILING, drawn on the waveform. Drag it to set the ceiling.
4	REDUCTION lane	The net level change over time: the vintage stage's, then the brickwall's.
5	LOUDNESS lane	The output's short-term and integrated loudness over time, against your TARGET.
6	Meter bridge	Input and output level and loudness.
7	REDUCTION meter	The net level change now, as a bar that moves like an analog VU.
8	Loudness panel	Integrated loudness against the TARGET, TO TARGET, short-term and momentary loudness, true-peak maximum and PLR.
9	GAIN	How hard the music is pushed into the vintage stage and the brickwall.
10	CEILING	The highest the output may go, in true peak.

	Part	What it does
11	OPTO / FET	The kind of vintage leveller.
12	COMPRESS	How much the vintage stage levels the music.
13	ATTACK	How quickly the vintage stage reacts.
14	RECOVERY	How quickly the vintage stage lets go.
15	COLOUR	The transformer and the output stage.
16	RELEASE and AUTO	How quickly the brickwall lets go; AUTO adapts it to the music.
17	TARGET	The loudness you are aiming for. It changes nothing in the sound.
18	MATCH and its readout	Listen at the input's loudness.

The window has the large display at the top left, the meter bridge in the middle, and the REDUCTION meter over the loudness panel at the right. The controls sit in four groups along the bottom, under the captions LEVEL, VINTAGE, LIMITER and LOUDNESS.

Quick start: a master at your target in three moves



Or start from a factory preset: each one names its TARGET; Mastering ▸ Maximum Blue aims at −6 LUFS.

FIGURE 4 The quickest way to a master at your TARGET. *Default* ▸ *Init* is a vintage start: GAIN at +0.0 dB, OPTO levelling, COLOUR 40 %, a −1.0 dBTP ceiling and a −6.0 LUFS TARGET.

Using the controls

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

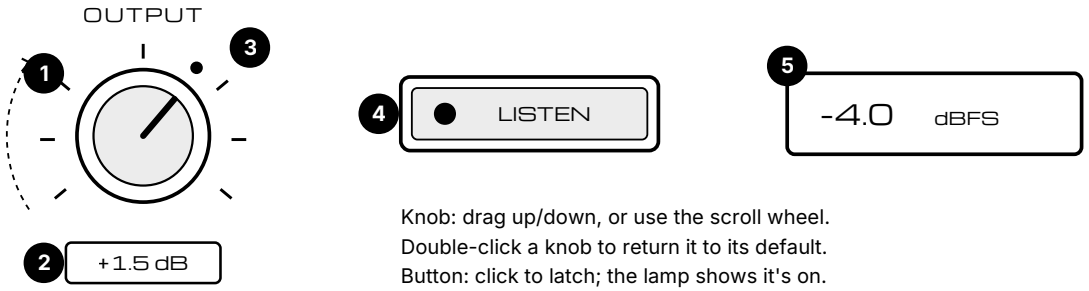


FIGURE 5 The parts you'll find on every VEIRA panel (the labels are examples).

- 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 Limiter Blue's panel the parts look a little different from the drawing above:

- **Knobs show their value in the middle** (+9.5 dB, -1.0 dBTP, -6.0 LUFS): the knobs are black, and a ring printed in cream on the paint around each one (in print, the light arc) shows how far it is turned. The control's name is printed under the knob. Drag, use the wheel, or double-click for the default, as on every VEIRA knob.
- **Type a value:** right-click a knob (Control-click on a Mac). A field opens over it with the current value; type the new one and press Return. The number is enough: **12** for a GAIN of +12 dB, **-2** for a CEILING of −2.0 dBTP, **-8** for a TARGET of −8 LUFS. Press Escape or click elsewhere to leave it unchanged.
- **Buttons have no lamps:** OPTO or FET, AUTO and MATCH fill with cream when they are on, with dark blue lettering (in print, a light button with dark lettering); when they are off they are shallow wells in the paint with cream lettering. OPTO and FET are a pair: one of them is always lit. With COMPRESS at 0 % the vintage stage is out, so OPTO, FET, ATTACK and RECOVERY dim (still readable): their rings go out.

- **Resize the window:** drag its bottom-right corner (the small diagonal lines). It scales from 75 % to 200 % of its normal size (1520 × 900 points) and keeps its proportions. Your DAW saves the size with the session.
- **The face:** Blue is painted a 1970s steel blue, with cream print and black knobs, in the same layout as the other three colours. The displays, the meter bridge and the preset window are dark screens set into the paint, so the meters keep their usual green, yellow and red. Every label on the paint stands at least 4.5:1 against it (the WCAG AA contrast for text).

Where to put VEIRA Limiter Blue

- **On the master bus, last.** It is the final stage of a master: put it after your EQ, compression and anything else. Anything after it can push the peaks back over the ceiling.
- **Leave the master fader at 0 dB.** In most DAWs the master fader comes after the inserts, so raising it would lift the output above the ceiling. A premaster peaking around −3 to −6 dBFS gives Blue a clean start, and GAIN does the rest.
- **On a bus or a stem** (a drum bus, a mix bus while you mix, stems for a live show), use a lower ceiling and the presets in the *Stems and Buses* folder.

How a limiter works

If you already know limiters, skip to *What happens inside VEIRA Limiter Blue*. If not, these pages make every control obvious.

A digital file has a hard top: **0 dBFS**. Nothing can be louder than that, and anything that tries is cut flat (“clipped”), which sounds harsh. Music, though, is mostly quiet with short, sharp peaks: a snare hit or a consonant can stand 10–15 dB above the body of the sound. Those few peaks decide how loud you can make the whole song before it hits the top.

A **limiter** turns the peaks down, quickly and only as much as needed, so you can raise everything else. You push the music in with GAIN; whatever would rise above the CEILING is held down to it. The quiet parts come up by the full amount of GAIN; the peaks don’t move. The song gets louder and denser.

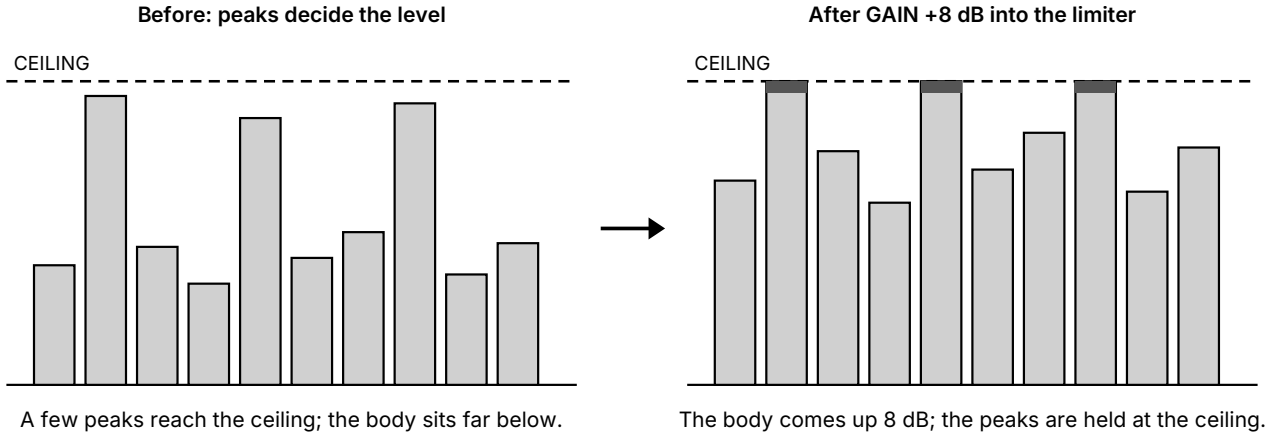


FIGURE 6 A limiter lets you raise the whole song while the peaks stay at the ceiling. The dark caps mark the peaks that were held down.

Limiting is not free. Every dB of reduction flattens a peak, and peaks are where the punch of a drum or the bite of a consonant lives. A little reduction (1–3 dB) is usually inaudible; a lot (8 dB and more) makes a master dense, loud and eventually flat. The displays show you exactly how much is being taken off, so you can decide.

Clipper and limiter

There are two ways to stop a peak.

- A **clipper** rounds the top of the wave off, instantly, sample by sample. It keeps the transient’s timing and never turns the neighbouring sound down, but rounding a wave adds harmonics: a little edge, or warmth when it is gentle and low in the spectrum.
- A **limiter** turns the volume down for a moment around each peak, like a very fast hand on a fader. The wave keeps its shape, so it’s cleaner, but turning down takes time: a limiter that moves too fast distorts, one that is too slow pumps.

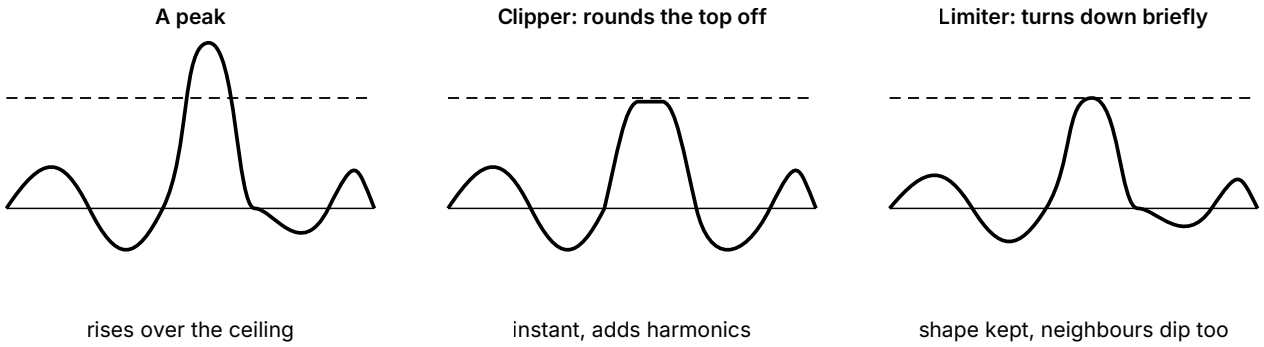


FIGURE 7 The same peak handled two ways. The dashed line is the ceiling. The clipper flattens only the top; the limiter turns the whole moment down, so the notes either side of the peak get a little quieter too.

Every loud master mixes the two in some way, and **that mix is what sets the four VEIRA colour limiters apart**. VEIRA Limiter Blue puts a **vintage levelling stage** first, an optical (OPTO) or FET limiter that reacts to the music the way 1970s hardware did, followed by a transformer and an output stage that add COLOUR. A clean true-peak brickwall finishes the job.

A **lookahead** limiter sees each peak a few milliseconds before it arrives, so it can turn down smoothly *in time* instead of reacting late. That delays the audio by a fixed amount, which VEIRA Limiter Blue reports to your DAW so everything stays in time.

What happens inside VEIRA Limiter Blue

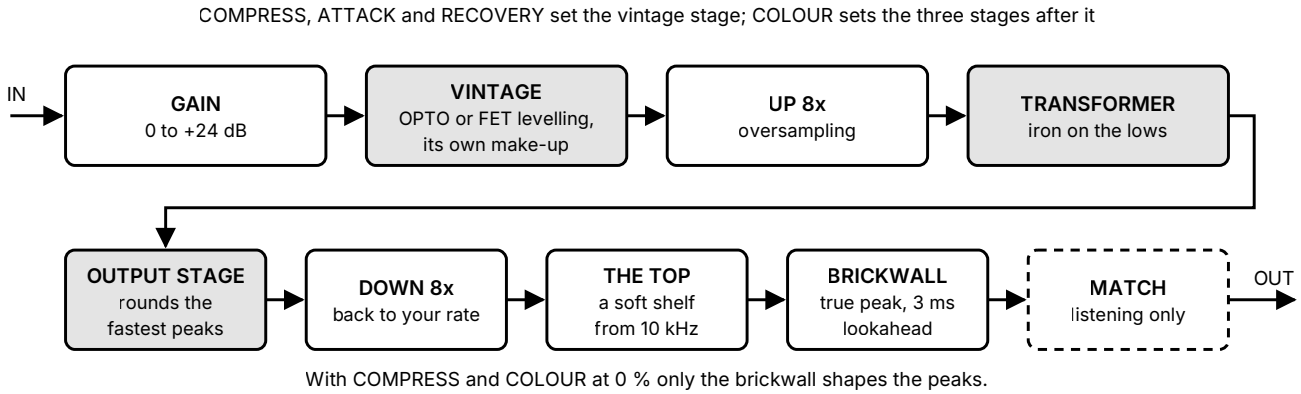


FIGURE 8 Signal flow. GAIN drives the music into the vintage leveller, which gives back its own average reduction. The transformer and the output stage run at eight times the sample rate so their harmonics don't fold back; COLOUR also softens the very top a little. The brickwall then holds the true peak under the ceiling. MATCH only turns down what you hear while playing.

- **The vintage stage** levels both channels together. OPTO reads an RMS-like level over 10 ms; FET the peak, held over 8 ms so bass notes don't ripple it. The reduction follows a soft-kneed curve through ATTACK and RECOVERY, and a memory charges with sustained reduction (in about 1.2 s with OPTO, 0.3 s with FET): after long, hard levelling, part of the reduction lets go much more slowly, as the hardware did. Its make-up is its own reduction averaged over about 4 seconds.

- **The transformer** saturates on the low frequencies' share of the signal (under about 120 Hz), and adds back only what that changes: bass and kick round off and gain a 3rd harmonic, and the mids and highs never pass through the iron.
- **The output stage** is linear up to 6 dB under its top and then bends smoothly into it. Its top sits 6 dB over the ceiling with a touch of COLOUR and 2 dB over it at 100 %, so the body stays under the knee, clean, and only the fastest peaks are rounded.
- **The brickwall** reads the true peak at eight times the sample rate, links the channels, holds each peak's gain over a 3 ms lookahead and for 10 ms after it, and aims 0.05 dB under the ceiling; a last clip at the ceiling catches rounding residue.
- **Latency.** 271 samples at 48 kHz (5.6 ms), always the same and reported to your DAW. The host's bypass is delayed by the same amount.

Loudness, true peak and the −6 LUFS target

Mastering is about loudness, and loudness has its own units. This chapter explains them in plain language, then what reaching −6 LUFS really involves. Everything here is also what VEIRA Limiter Blue's meters show you.

Level is not loudness

A **peak meter** (dBFS) shows the highest sample: how close you are to the top. It tells you almost nothing about how loud a song *sounds*. A sparse acoustic song and a dense rock master can both peak at −1 dBFS, yet the rock master sounds far louder, because its average energy is much higher.

Loudness is measured the way ears hear it. The standard (ITU-R BS.1770, used by EBU R 128 and every streaming service) first filters the signal with **K-weighting**, a curve that gently cuts the deep bass and lifts the upper mids and highs a little. Then it averages the energy. The result is in **LUFS** (Loudness Units relative to Full Scale); in the US you'll also see **LKFS**, the same thing.

- **LUFS** is an absolute loudness: −14 LUFS, −6 LUFS. Closer to 0 is louder.
- **LU** is a *difference* in loudness. 1 LU = 1 dB. A master at −6 LUFS is 8 LU louder than one at −14 LUFS.

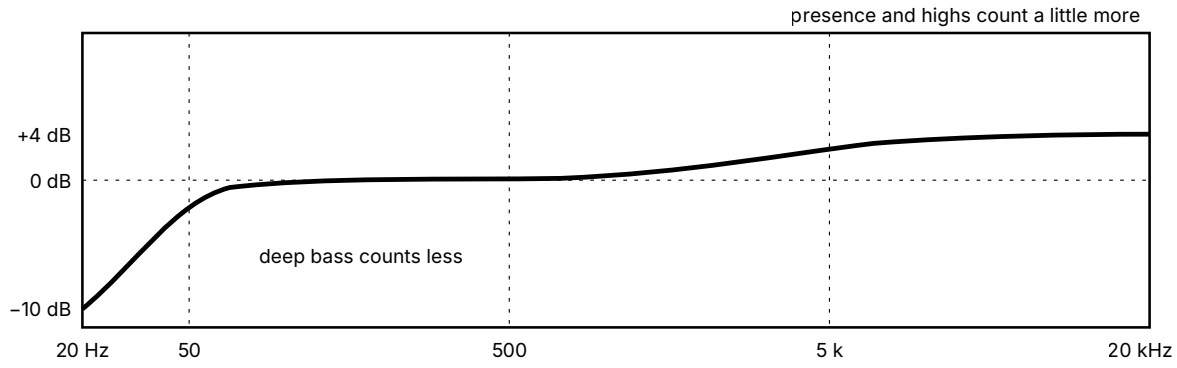


FIGURE 9 K-weighting, roughly. Before loudness is averaged, very low frequencies are turned down and the highs are lifted about 4 dB, so the number follows what ears hear.

Three time windows

Loudness depends on how long you listen, so the meters give three readings:

- **Momentary:** the last 0.4 seconds. Jumps with every phrase.
- **Short-term:** the last 3 seconds. The most useful reading while you work: it follows the sections of a song.
- **Integrated:** the whole song since the measurement started. This is the single number streaming services and broadcasters use. It is *gated*: silence and very quiet passages are left out, so a long fade or a quiet intro doesn't drag the number down.

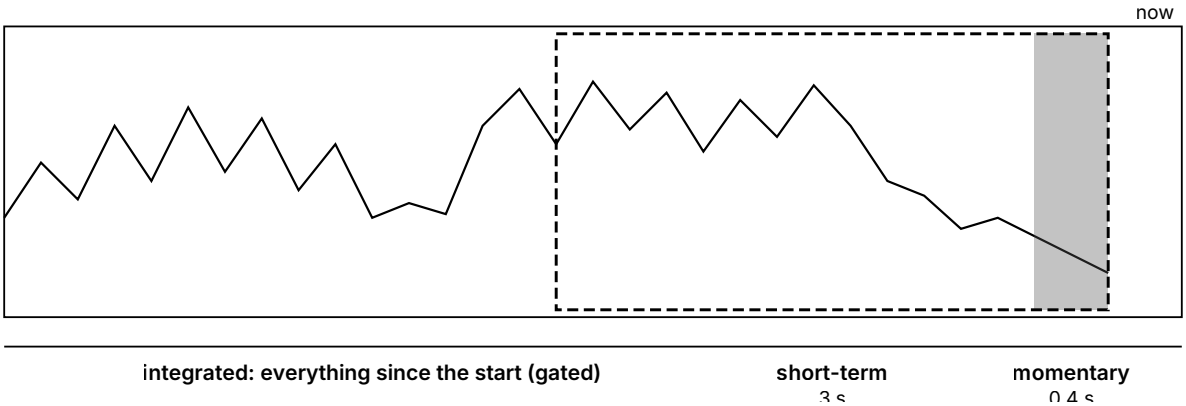


FIGURE 10 The three windows, ending at the present moment (right). The momentary reading is the shaded strip, short-term the dashed box, and integrated the whole span.

True peak (dBTP)

A digital file stores *samples*, but what you hear is the smooth wave that a converter draws through them. Between two samples, that wave can rise **higher than either sample**: an *inter-sample peak*. A file whose highest sample is 0.0 dBFS can produce a wave that peaks at +1 or +2 dB when it is converted or, especially, when it is encoded to MP3 or AAC for streaming. Then it distorts, in the listener's player, where you can't fix it.

True peak estimates that real wave by oversampling, and reads in **dBTP**. Delivery specifications ask for a true-peak limit (usually −1 dBTP, sometimes −2), and **VEIRA Limiter Blue's** CEILING **is always a true-peak ceiling**: there is no sample-peak mode to forget to switch.

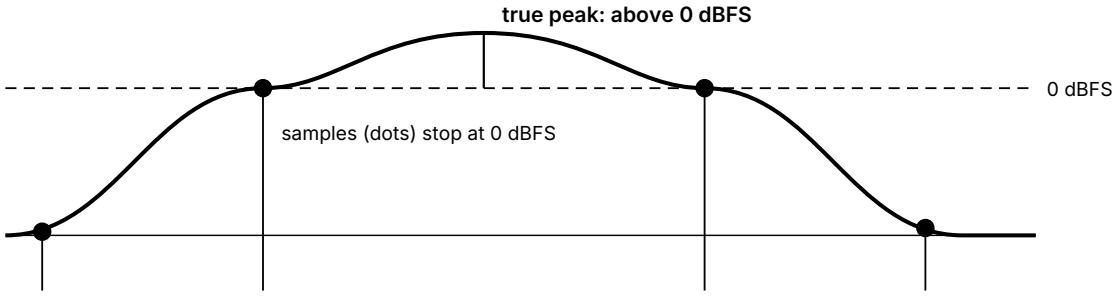


FIGURE 11 An inter-sample peak. The dots are the samples a file stores; the line is the wave a converter or a codec rebuilds from them.

PLR: how much punch is left

PLR (peak-to-loudness ratio) is the true-peak maximum minus the integrated loudness, in dB. It shows how much room the peaks have above the body of the song:

PLR	What it usually means
14 dB and more	Open and dynamic: acoustic, jazz, classical, a gentle master.
10–13 dB	Balanced: room for transients, loud enough for most pop.

PLR	What it usually means
8–9 dB	Dense and modern: firm limiting.
under 8 dB	Heavily limited: loud, with less punch.

What streaming services do with loudness

Most music services **normalise**: they measure each song's integrated loudness and turn it down (and some turn quieter songs up) so that every song plays at about the same level. Most play music at about −14 LUFS; Apple Music at about −16. A master made louder than the service's reference doesn't play louder there; it is simply turned down, and only the loss of dynamics remains.

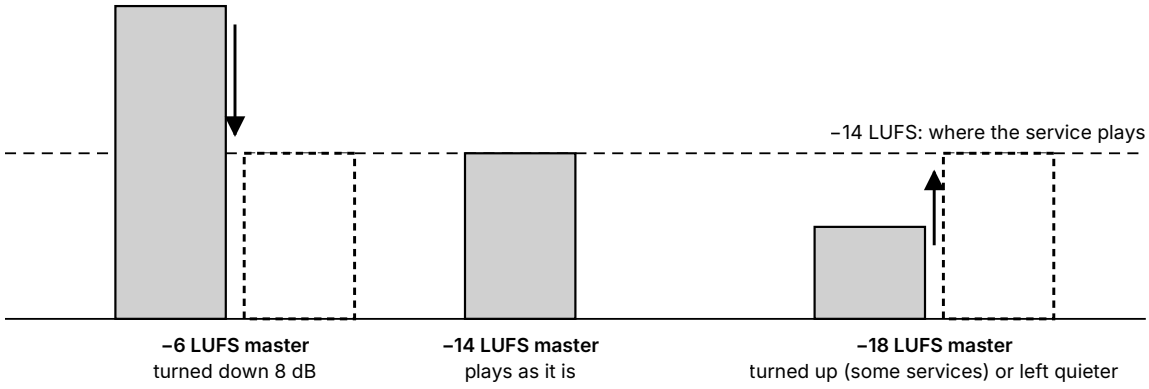


FIGURE 12 Normalisation. Grey is the master as delivered, dashed is how it plays. All three end up at the same loudness; the loud one has only lost its dynamics.

So why make a −6 LUFS master at all? Because many genres want that sound: dense, forward, saturated drums and a wall of bass, the way club, EDM, hip-hop and modern rock records are mastered. DJs play files that are not normalised, and many listeners turn normalisation off. Whether you aim for −14 or −6 is a musical choice; TARGET lets you set either and see how far you are.

The −6 LUFS target

VEIRA Limiter Blue is built to take a dense, finished mix to **−6 LUFS integrated with the true peak held at −1 dBTP and no overs**, and to get there without distortion you can hear on typical material. Here is what that means in numbers.

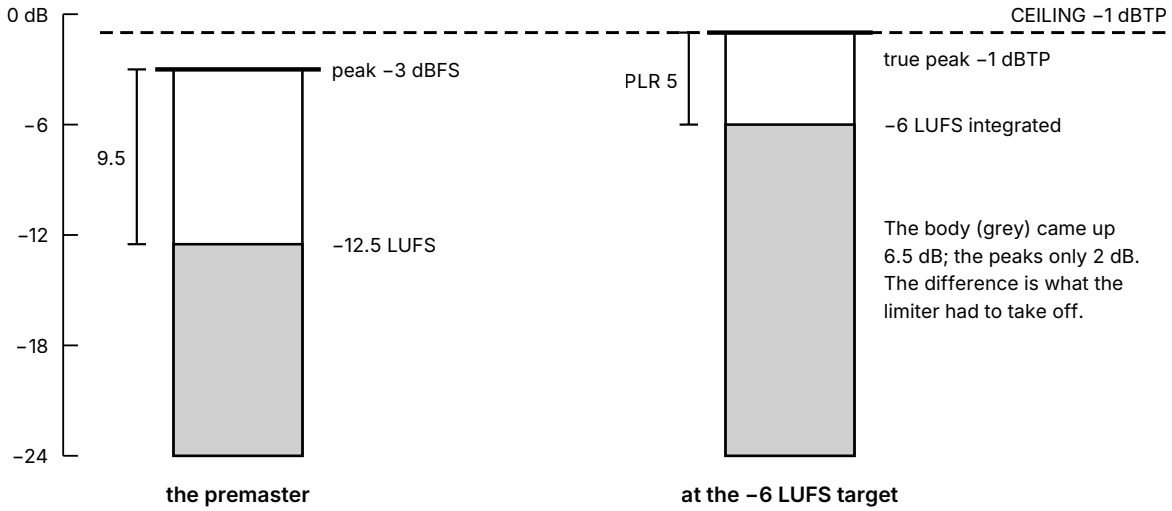


FIGURE 13 A dense premaster (left) peaking at −3 dBFS reads about −12.5 LUFS: a PLR of 9.5 dB. At −6 LUFS with a −1 dBTP ceiling (right) the PLR can be at most 5 dB. The body has to come up 6.5 dB while the peaks may rise only 2.

A master at −6 LUFS and −1 dBTP has a PLR of at most **5 dB**, whatever limiter makes it. So at −6 LUFS **any limiter shapes the peaks**: the drums will never be as tall as in the premaster. What the colours differ in is *how* the peaks are shaped, and what each does to the sound you are not trying to change.

What VEIRA Limiter Blue reached in the lab (synthetic premasters peaking at −3 dBFS, the default settings, true peak read on a standard BS.1770 meter and on a 16x reconstruction):

	Dense EDM premaster	Pop premaster
OPTO, COMPRESS 40 %, COLOUR 40 %: loudness reached	−5.81 LUFS at GAIN +10.9 dB	−5.75 LUFS at GAIN +14.9 dB
True peak (BS.1770 / 16x)	−1.05 / −1.03 dBTP, no overs	−1.05 / −1.03 dBTP, no overs
Gain swing per beat (pumping)	1.8 dB	2.6 dB
FET (ATTACK 0.8 ms, RECOVERY 200 ms)	−5.76 LUFS at +11.1 dB	−5.63 LUFS at +15.4 dB
COMPRESS 0 %, COLOUR 0 % (transparent): the loudest it gets	−7.1 LUFS at +24 dB	−8.7 LUFS at +24 dB

Where the numbers land. In the lab Blue landed at about −5.8 LUFS rather than exactly −6.0: −5.81 on the dense EDM premaster and −5.75 on the gentler pop mix (and a little louder still with FET). The levelling stage changes the loudness as it works, so set the last dB of GAIN by TO TARGET, a few tenths at a time. Blue's colour is gentle distortion by design: the transformer adds a 3rd harmonic to the bass (about 0.9 % on a 50 Hz note 3 dB under the ceiling at the defaults) while a 1 kHz tone passes untouched. Without its vintage stages (COMPRESS and COLOUR at 0 %) Blue is a plain transparent limiter, and on the dense mix its loudness stops near −7.1 LUFS: the output stage's rounding of the fastest peaks is what reaches −6. One more limit: two loud, steady high tones driven far past the ceiling can fold back at about −65 dB. Music rarely carries steady high tones that loud; at normal levels the same test reads −146 dB.

Tip: The number is not the goal. Turn GAIN up until TO TARGET reads 0.0, then switch MATCH on and compare with your DAW's bypass. If the master sounds better a dB or two quieter, it is better a dB or two quieter.

Controls

LEVEL: GAIN and CEILING



FIGURE 14 The LEVEL group: 1 GAIN and 2 CEILING, each showing its value in its middle.

Control	Range	Default	What it does
GAIN	0 to +24 dB	+0.0 dB	How hard the music is pushed into the vintage stage and the brickwall.
CEILING	−12 to 0 dBTP	−1.0 dBTP	The highest the output may go, in true peak.

GAIN is the loudness control. There is no automatic loudness: set it by ear and by the loudness panel. On a dense EDM premaster (about −11 LUFS at −3 dBFS peak), about +11 dB reaches −6 LUFS; a more dynamic pop premaster needs about +15 dB. Because the vintage stage gives back its average reduction, GAIN and COMPRESS do different jobs: GAIN sets the loudness, COMPRESS the density.

CEILING is the highest the output may ever go, always in **dBTP**. The default −1.0 dBTP is what most streaming services ask for; use −2.0 dBTP for loud masters going to low-bitrate formats. The vintage threshold, the transformer and the output stage are all measured against the ceiling, so they keep their character at any ceiling. You can also set the ceiling on the waveform: **drag the ceiling line**, or **double-click it** to return to −1.0 dBTP.

VINTAGE: OPTO, FET, COMPRESS, ATTACK, RECOVERY and COLOUR

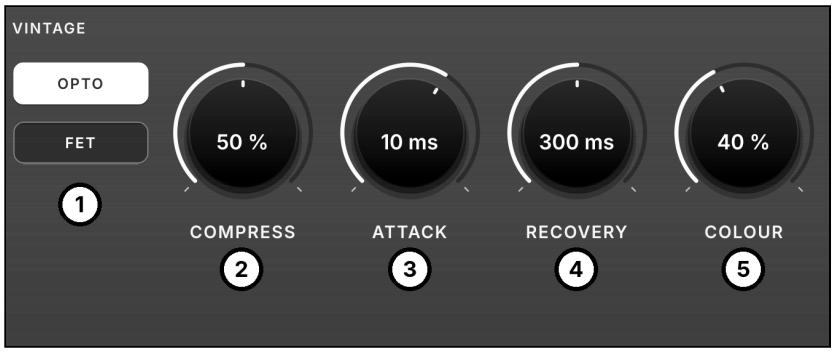


FIGURE 15 The VINTAGE group: 1 OPTO (lit) and FET, 2 COMPRESS, 3 ATTACK, 4 RECOVERY and 5 COLOUR.

Control	Range	Default	What it does
OPTO / FET	one of two	OPTO	The kind of leveller: optical (slow, smooth) or FET (fast, firm).
COMPRESS	0 to 100 %	50 %	How much the vintage stage levels the music. 0 % takes it out.
ATTACK	0.1 to 50 ms	10 ms	How quickly the vintage stage reacts.
RECOVERY	30 to 3000 ms	300 ms	How quickly it lets go after short peaks; slower after long, hard levelling.
COLOUR	0 to 100 %	40 %	The transformer, the output stage and a soft top. 0 % is clean.

OPTO and FET

- OPTO is an optical levelling amplifier. It hears an average, RMS-like level, so it responds to the body of the music more than to single hits; its ratio is a gentle 3:1 with a wide knee; and its recovery is two-stage: after a long, loud passage it holds up to half of its reduction and lets that part go at eight times RECOVERY. Smooth, slow and musical: it rides a mix rather than grabbing it. It is happiest with ATTACK around 10 ms.
- FET is a fast peak limiter. It hears the peaks, its ratio is 4:1 with a firmer knee, and its attack can be very quick; after sustained reduction it holds up to a third and lets it go at five times RECOVERY. Punchy and assertive, with an audible grip on drums. Use ATTACK from 0.2 to 2 ms.

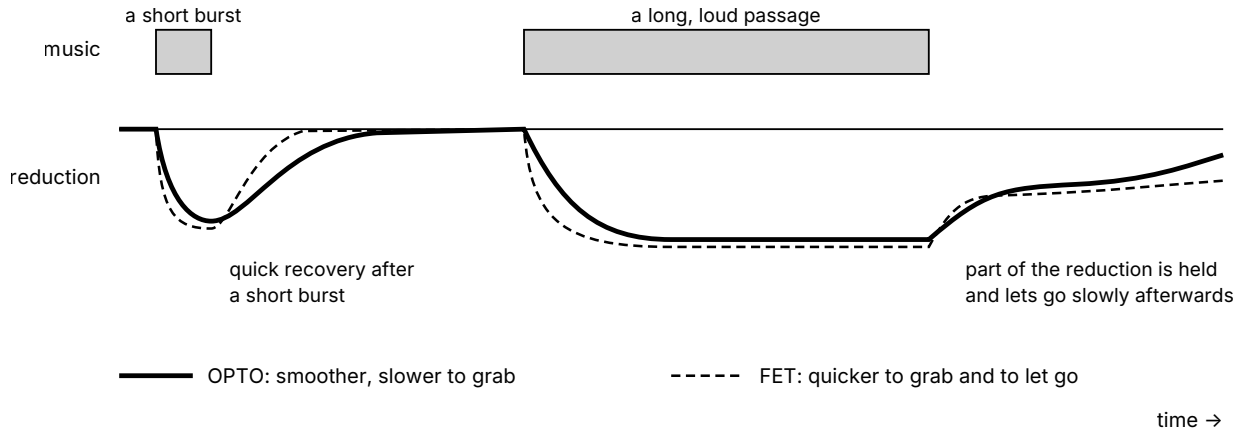


FIGURE 16 Programme-dependent recovery, roughly (down = more reduction). After a short burst both let go at the RECOVERY pace. After a long, loud passage part of the reduction is held and lets go much more slowly, as optical and FET hardware does: OPTO holds up to half, FET up to a third.

COMPRESS

COMPRESS sets the vintage stage's threshold against the CEILING: at **0 %** the stage is out; at **50 %** (the default) its threshold sits 3 dB under the ceiling; at **100 %**, 12 dB under it. The more you turn it up, the more of the music is levelled, and the denser and more glued the mix sounds.

The stage gives back its own **average** reduction (over about 4 seconds), so COMPRESS changes the **density, not the loudness**: a chorus that is levelled 3 dB is lifted back by about as much on average, and only the movement inside it changes. That is also why the REDUCTION lane and meter show the **net** change; see *Displays*.

ATTACK and RECOVERY

ATTACK (0.1 to 50 ms) is how quickly the vintage stage reacts. Slower lets the first part of each hit through before the levelling grabs, which keeps punch; faster catches more. RECOVERY (30 to 3000 ms) is how quickly it lets go after short peaks. Short recoveries breathe with the beat; long ones (500 ms and more) hold a mix steadily, the classic optical sound. After long, hard levelling the recovery slows down by itself, as described above.

COLOUR

COLOUR sets three things at once, all after the vintage stage:

- **The transformer.** Iron saturates the low end: bass and kick round off and gain a gentle 3rd harmonic, more and earlier as COLOUR rises. Only the lows go through it, so the mids and highs are never saturated and the bass can't intermodulate with the highs.
- **The output stage** rounds only the fastest peaks, those that would make the brickwall work hardest. With a touch of COLOUR its knee sits 6 dB over the ceiling; at 100 %, 2 dB over it. This is what lets Blue reach −6 LUFS on a dense mix.
- **The top** softens a little: a gentle shelf from about 10 kHz, −1 dB at 20 kHz at 100 %, like the high end of older gear.

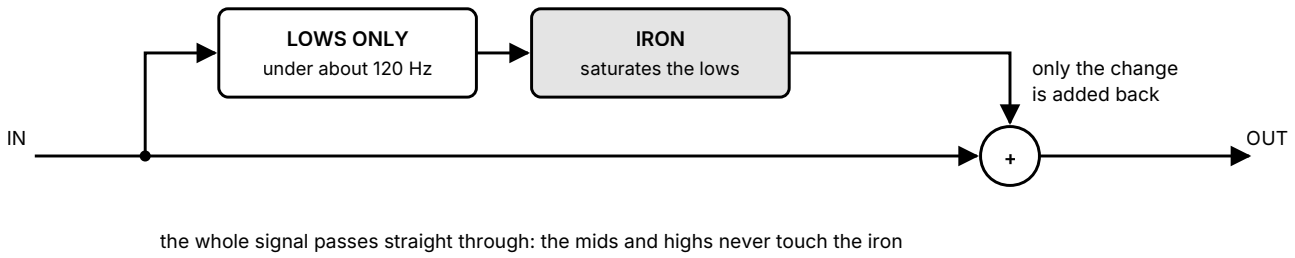


FIGURE 17 The transformer, simplified. The signal passes straight through; a copy of its lows goes through the iron, and only what the iron changes is added back. So the iron colours the bass and the kick, and nothing else.

At the defaults (COLOUR 40 %), a 50 Hz note 3 dB under the ceiling comes out with about 0.9 % of harmonics (the 3rd 41 dB under the note, the 5th 70 dB under), a 100 Hz note with 0.55 %, and a 1 kHz tone with under 0.0001 %: the mids are untouched.

LIMITER and LOUDNESS: RELEASE, AUTO, TARGET and MATCH

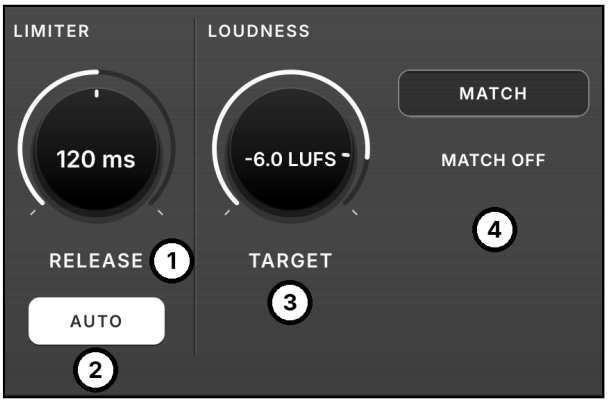


FIGURE 18 The LIMITER group: 1 RELEASE and 2 AUTO; the LOUDNESS group: 3 TARGET and 4 MATCH with its readout (MATCH OFF).

Control	Range	Default	What it does
RELEASE	5 to 1000 ms	120 ms	How quickly the brickwall lets go.
AUTO	on / off	on	Lets go quickly after short peaks and slowly through dense passages.
TARGET	−24 to −3 LUFS	−6.0 LUFS	The integrated loudness you are aiming for. It changes nothing in the sound.
MATCH	on / off	off	Plays the output at the input's loudness, for comparing.

RELEASE and AUTO

RELEASE is how quickly the **brickwall** (not the vintage stage, which has its own RECOVERY) recovers after a peak. With **AUTO** on (the default), the brickwall uses a fast and a slow envelope: it lets go quickly after short peaks and slowly through dense passages, so it doesn't pump. Its 10 ms hold means a bass note can never ripple the gain. Turn AUTO off for a single, fixed release, or for a deliberate pump (*Creative ▸ FET Pump*).

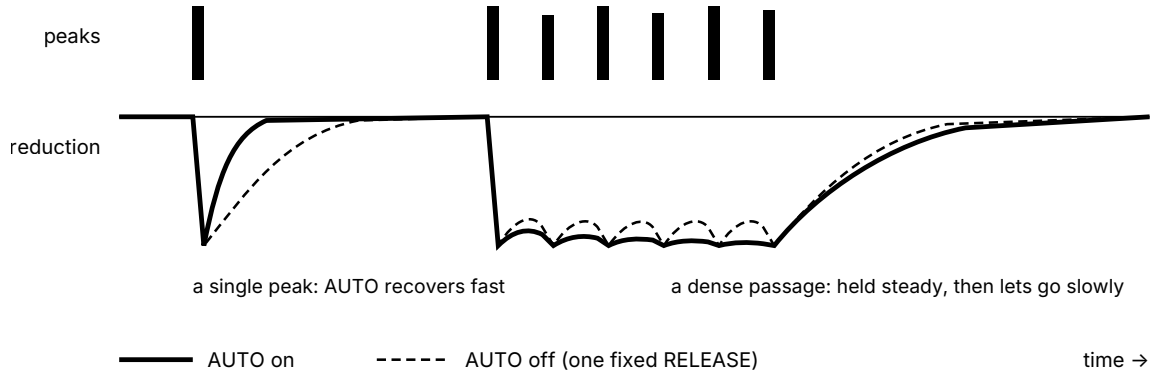


FIGURE 19 The brickwall's gain reduction over time (down = more reduction). With AUTO off the gain swings up and down between closely spaced hits; with it on, an isolated peak recovers quickly and a run of hits is held steadily.

TARGET

TARGET is where you want the master to land, in LUFS integrated, from −24 to −3 LUFS. It does nothing to the sound: it moves the dashed line in the LOUDNESS lane and sets the reference for TO TARGET in the loudness panel. Set it first, then turn GAIN up until TO TARGET reads 0.0.

MATCH: listen at equal loudness

Louder always sounds better, which makes it impossible to judge a limiter by ear: turning up GAIN will always seem to improve things. With MATCH on, VEIRA Limiter Blue measures the loudness of the input and of the output (K-weighted, over about 3 seconds) and turns what you hear down by the difference, so you hear what the limiting and the vintage colour does to the *sound* at equal loudness. The readout under the button shows how much it is turning down (for example MATCH -6.5 dB), or MATCH OFF.

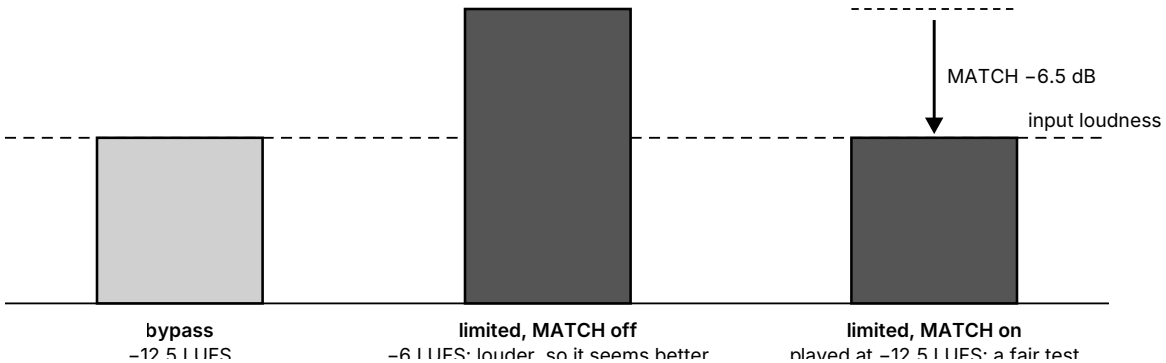


FIGURE 20 What MATCH does. Without it the limited master plays 6.5 dB louder than the bypassed premaster and wins every comparison. With it on, both play at the input's loudness, and only the change in sound is left to judge.

- MATCH is for listening only. **Offline bounces always leave it out.**
- In a **real-time bounce** (or when recording the output to another track) it would be printed: turn it off first.
- Because it averages over 3 seconds, give it a moment after you change GAIN before you judge.
- The meters, the loudness panel and the TARGET readings always measure the real output, as it will be bounced, not the matched one.

Displays

WAVEFORM, REDUCTION and LOUDNESS lanes

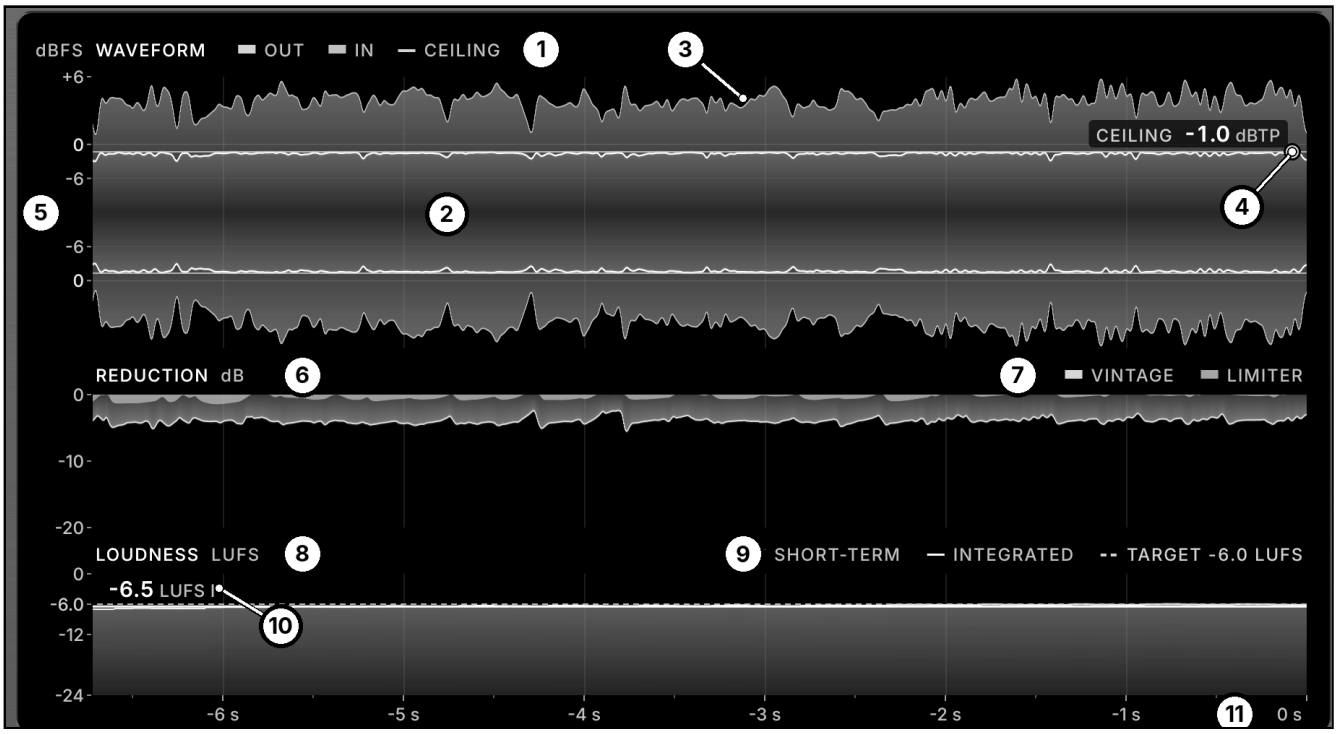


FIGURE 21 1 Legend, 2 output, 3 input, taken off, 4 ceiling line and grip, 5 level scale, 6 REDUCTION lane, 7 vintage and limiter key, 8 LOUDNESS lane, 9 its key with the TARGET, 10 the integrated loudness so far, 11 time scale.

The large display shows the last seven seconds or so, newest at the right edge (0 s).

Waveform. 2 The **output** is drawn in blue, in front, mirrored around the centre line, as a DAW draws a waveform. 3 Wherever the input (after GAIN) rose above the output, it shows **behind** it in grey: what Blue took off. In print the output is the band in the middle and the input the paler shape beyond it.

- 5 The scale is **linear**, with 6 dB of room above full scale: 0 dBFS sits at half height and the edges are +6.
- 4 The **ceiling** is the line on both sides of the centre, labelled with its value. **Drag** the line (or its round grip) to set CEILING; **double-click** it to return to −1.0 dBTP.

6 **REDUCTION** shows the **net** level change over time, from 0 at the top down to -20 dB. 7 Two parts are stacked: the VINTAGE stage's levelling less its make-up (violet, from the top) and then the brickwall (LIMITER, red, under it). In print both hang from the top line, the vintage share the lighter one. Because the vintage stage gives back its average reduction, its band is often thin; where the make-up lifts more than the stage takes (a quiet moment after a loud one), the violet part is empty and the red shows only the brickwall's net share.

8 **LOUDNESS** draws the output's short-term loudness (3 s) as a filled curve, on a scale from [0] to [-24] LUFS. **9** The key names its lines: [SHORT-TERM] (the filled curve), [INTEGRATED] (a thin line: the integrated loudness so far) and your [TARGET] (dashed). **10** The integrated loudness so far is also written at the top left of the lane (for example [-6.0 LUFS I]).

Hover anywhere on the three plots for a read-out of that moment: [TIME], [IN] and [OUT] peaks (dBFS), [VINTAGE] and [LIMITER] (dB; a lift shows as +) and [SHORT-TERM] loudness (LUFS).

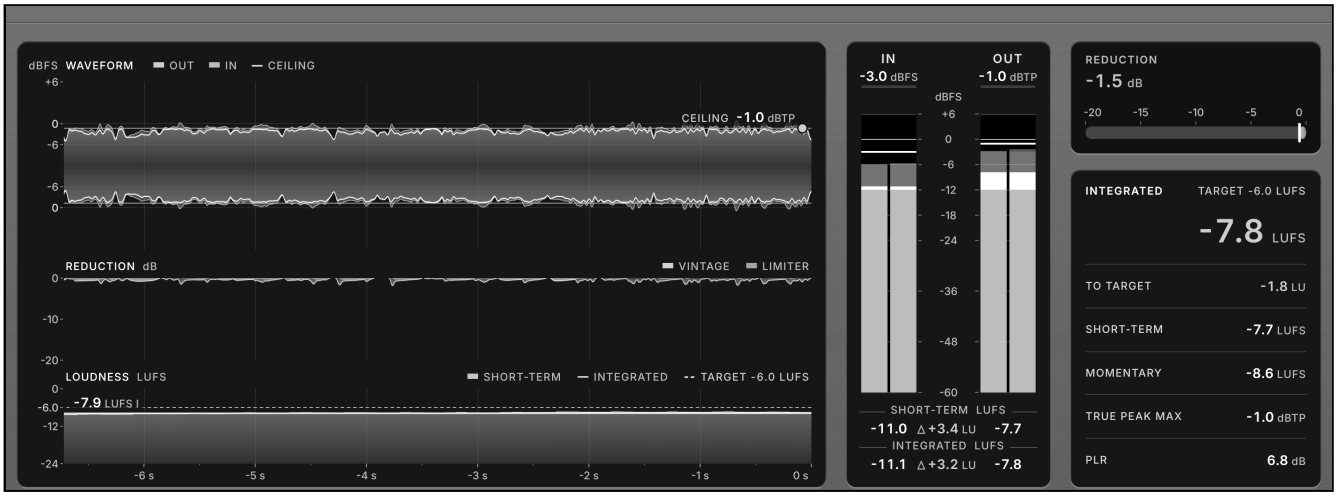


FIGURE 22 +4 dB of [GAIN] at the defaults on the dense EDM premaster: a gentle master. The [REDUCTION] meter reads −1.5 dB and integrated loudness −7.8 LUFS: [TO TARGET] shows −1.8 LU in blue, short of the −6 LUFS [TARGET].

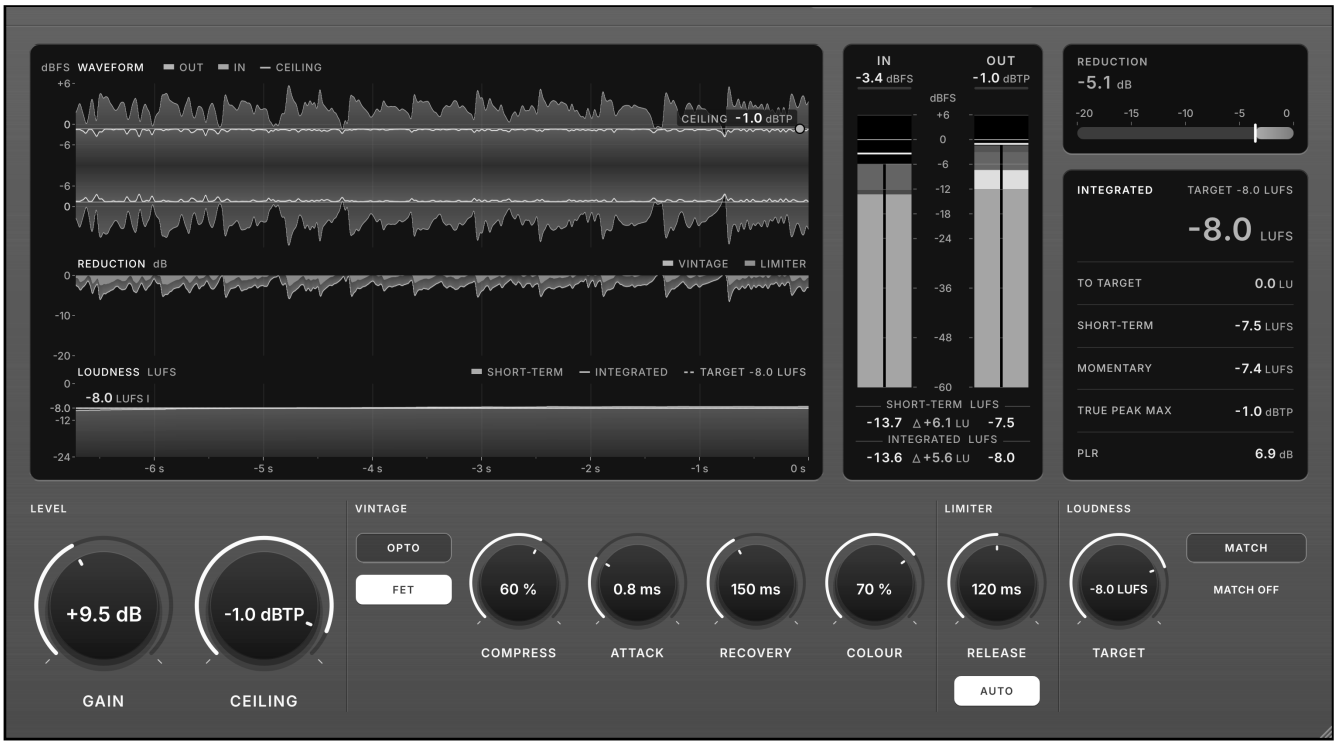


FIGURE 23 A pop premaster at +9.5 dB of [GAIN] with [FET], [COMPRESS] 60 %, [ATTACK] 0.8 ms, [RECOVERY] 150 ms, [COLOUR] 70 % and a −8.0 LUFS [TARGET]: integrated loudness reads −8.0 LUFS ([TO TARGET] 0.0 LU, in green) and [TRUE PEAK MAX] −1.0 dBTP. The violet band is the FET's net levelling; the red band under it, the brickwall.

REDUCTION meter and loudness panel

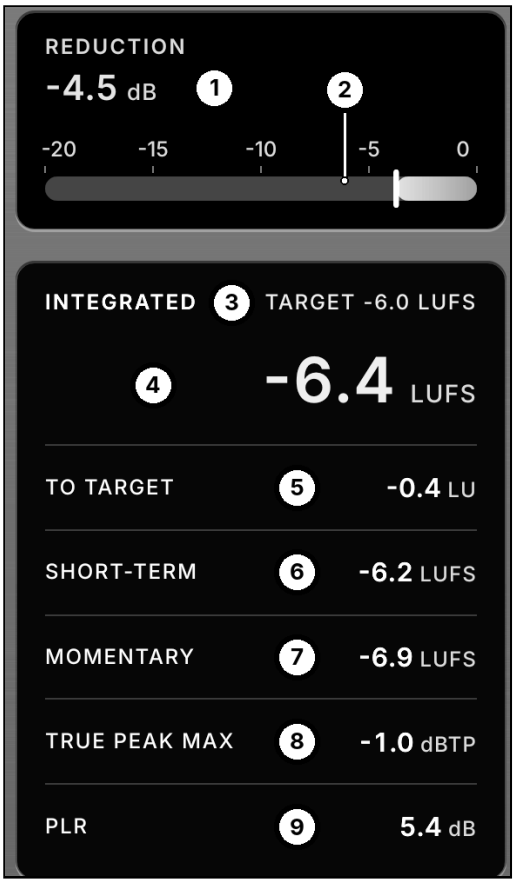


FIGURE 24 The [REDUCTION] meter: 1 its reading and 2 the bar under its scale; the loudness panel: 3 the [TARGET], 4 [INTEGRATED] loudness, 5 [TO TARGET], 6 [SHORT-TERM], 7 [MOMENTARY], 8 [TRUE PEAK MAX] and 9 [PLR].

1 **REDUCTION meter.** The net level change now: the vintage stage's reduction less its make-up, plus the brickwall, from 0 to −20 dB. 2 The bar (red on screen; in print, the lighter block) grows from the right-hand end, [O], towards the left. It moves like the needle of an analog VU meter (99 % of a change in 300 ms, with a slight overshoot). The number shows the deepest reduction of the last quarter-second; when the make-up lifts more than everything takes, it shows the lift as +.

The **loudness panel** measures the output, after everything Blue does:

	Reading	What it tells you
3	[TARGET]	Your [TARGET], in LUFS.
4	[INTEGRATED] (large)	The loudness of everything since the measurement started, gated, in LUFS.

	Reading	What it tells you
5	TO TARGET	INTEGRATED minus TARGET, in LU. Green within 0.5 LU of the target; blue otherwise.
6	SHORT-TERM	Loudness over the last 3 s.
7	MOMENTARY	Loudness over the last 0.4 s.
8	TRUE PEAK MAX	The highest true peak since the measurement started, in dBTP. It turns red above 0.
9	PLR	TRUE PEAK MAX minus INTEGRATED, in dB: how much punch is left.

Readings show -- until there is enough signal to measure. **Click the panel** to start a new measurement; this also restarts the integrated loudness on the meter bridge and clears TRUE PEAK MAX.

Meter bridge (IN | OUT)

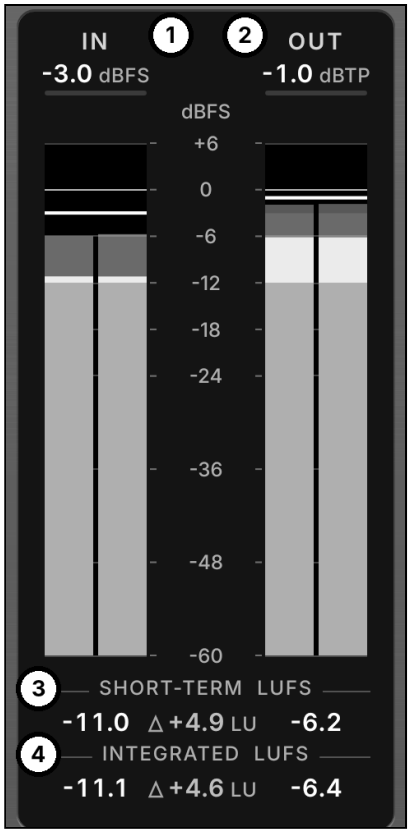


FIGURE 25 The meter bridge: 1 input and 2 output (the output in dBTP), 3 short-term and 4 integrated loudness, with the OUT − IN difference between them.

VEIRA Limiter Blue uses the standard VEIRA meter bridge, with an input and an output column and no gain-reduction column (the REDUCTION meter and lane show that). The OUT peak readout shows the output's **true peak**, in dBTP; the IN readout is the input's sample peak in dBFS. Δ shows how much louder Blue made the music, in LU: on a master that is close to your GAIN minus what was taken off. Everything else works as described below.

Reading the IN and OUT meters

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

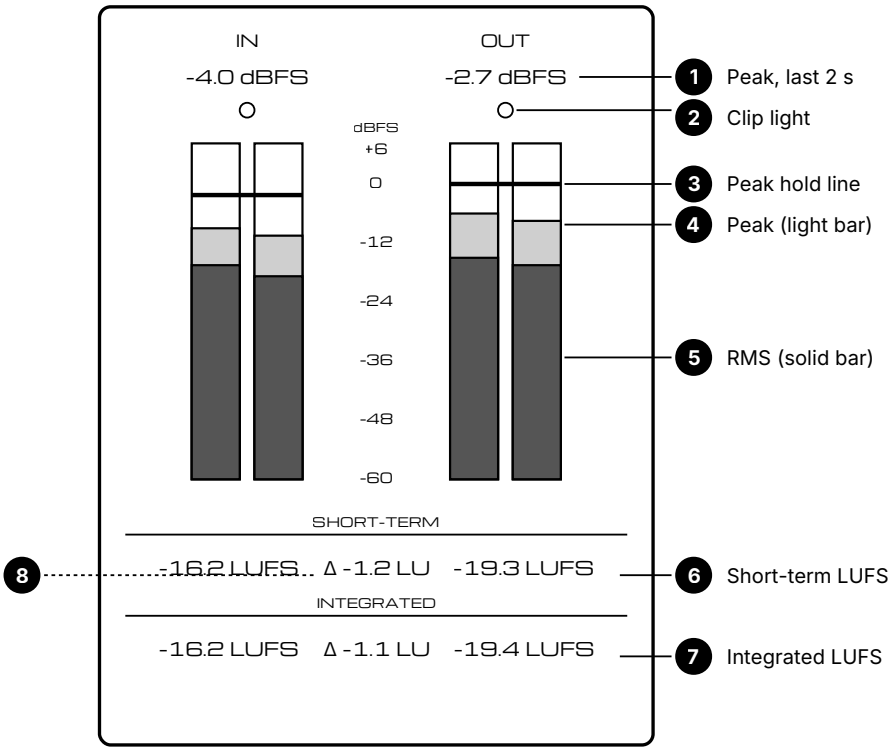


FIGURE 26 The meter bridge, left and right channel bars for input and output, with loudness below.

- 1 **Peak readout:** the highest sample peak of the last two seconds, in dBFS. It turns to a warning above 0 dBFS.
- 2 **Clip light:** lights on any sample at or over full scale. It stays lit until you click the meter.
- 3 **Hold line:** marks the recent peak on the bar.
- 4 **Peak bar** (the lighter part): the instantaneous sample peak of each channel.
- 5 **RMS bar** (the solid part): the average level over 300 ms, closer to how loud it sounds.
- 6 **SHORT-TERM:** loudness over the last 3 seconds, in LUFS, for the input (left) and the output (right).
- 7 **INTEGRATED:** loudness of everything since the measurement started, gated as the ITU-R BS.1770-4 and EBU R 128 standards require.

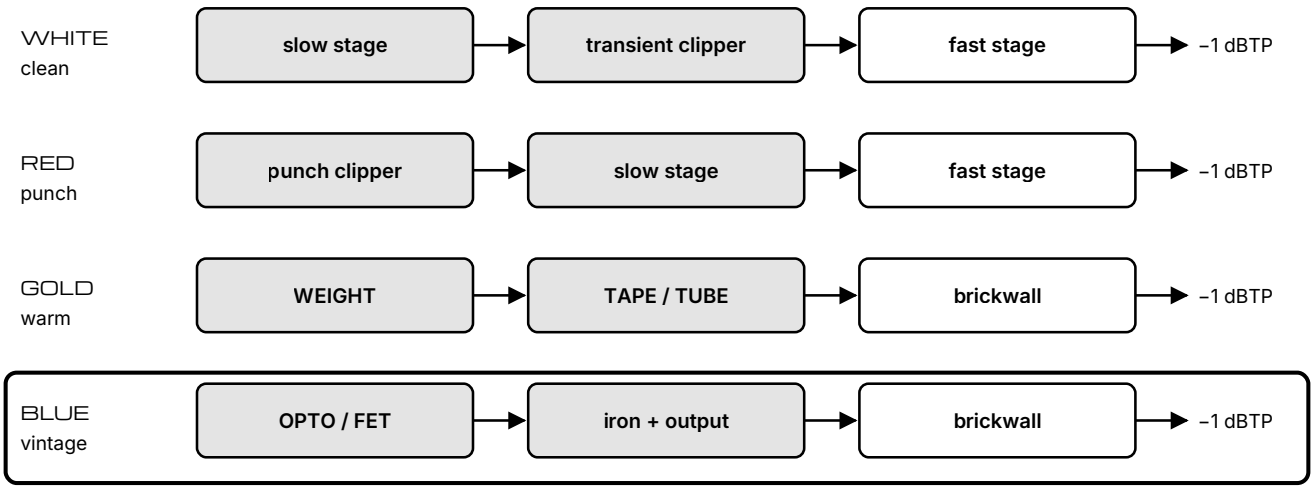
- ❽ **Δ (delta):** OUT minus IN, in LU. It tells you how much louder (+) or quieter (−) VEIRA Limiter Blue made the signal, so you can match levels fairly when you compare with bypass. It reads [--] while either side is too quiet to measure (below −70 LUFS).

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

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

Which colour to choose

VEIRA Limiter Blue is one of four VEIRA colour limiters. All four hold a true-peak ceiling with no overs, show the same loudness panel and TARGET, have MATCH, and are built to reach −6 LUFS on a dense mix. What differs is the stage in front of the ceiling, and so the sound of the peaks they shape.



Grey: the stage that gives each colour its character. White: what holds the true-peak ceiling.

FIGURE 27 The four colours, side by side. The framed row is the one in your hands.

	Character	Choose it when
White	Clean, transparent. A slow and a fast stage share the work with a transient clipper; bass waves and held notes are never clipped.	The mix is right and should only get louder. Acoustic, orchestral, pop, anything you don't want coloured.
Red	Punch. A punch clipper takes the first milliseconds of each hit, so the limiter doesn't duck the groove.	Drums lead: EDM, hip-hop, rock, dance pop. PUNCH sets how hard the hits are clipped.
Gold	Warm. Oversampled TAPE or TUBE saturation rounds the peaks; WEIGHT adds low end.	The mix feels thin or bright and wants glue and body; loud masters that should sound rich rather than hard.
Blue	Vintage. An OPTO or FET levelling stage and transformer COLOUR, like 1970s hardware.	You want levelling you can hear: a mix that should breathe and glue, rock, soul, boom bap.

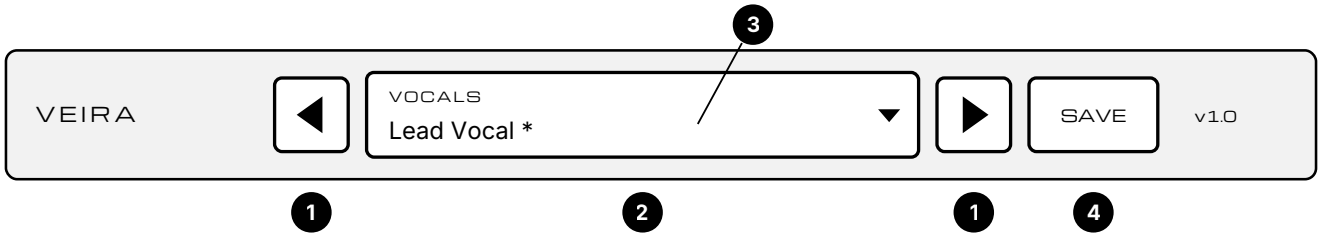
Blue is the vintage one. Reach for it when you want to hear the levelling: a mix that should breathe and glue, a slow optical hold on a ballad, or a FET's grip on a rock kit, with transformer weight in the low end. With COMPRESS and COLOUR at 0 % it is a transparent true-peak limiter. For the cleanest −6 LUFS, try White; for warmth without levelling, Gold.

Presets

VEIRA Limiter Blue comes with **40 factory presets** in 10 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 28 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 Limiter Blue the way you like it.
2. Press SAVE. A dialog opens inside the plugin window.
3. Type a name, choose a folder or type a new folder name, and confirm.

Each user preset is one small .veirapreset file:

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

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

Presets in your DAW

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

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

The factory folders

Folder	Presets
Default	Init
Mastering	Blue Standard, Clean Loud, Opto Levelling, FET Punch, Gentle Master, Maximum Blue
Pop	Pop Radio, Pop Ballad, Bright Pop, Pop Punch
EDM	EDM Festival, Club Master, House Groove, Techno Drive, Future Bass
Hip-Hop	Hip-Hop Master, 808 Iron, Boom Bap Opto, Trap Loud
Rock	Rock Master, Classic Rock, Hard Rock, FET Smash
Acoustic	Acoustic Master, Singer-Songwriter, Jazz Blue, Folk Opto
Stems and Buses	Drum Bus FET, Music Bus Opto, Vocal Opto, Stem Safety
Streaming	Streaming -14, Streaming -14 Clean, Streaming -16, Lossy Safe -2 dBTP
Creative	Iron Saturated, FET Pump, Slow Opto Swell, Vintage Squash

Levels matter. Each preset's GAIN was set so its folder's material (synthetic premasters peaking at −3 dBFS: a dense EDM mix about −11 LUFS, pop about −14, hip-hop −13, rock −14, acoustic −17, buses −10 to −15) lands on the preset's TARGET. On your music, GAIN is the first thing to adjust: turn it until TO TARGET reads 0.0, by ear and by the loudness panel. Every preset was measured through the plugin on its material and on the dense EDM premaster: no overs. On material already louder than their target, the −14 and −16 LUFS presets land a little louder at 0 dB of GAIN; that is the material, not the preset. MATCH is off in every preset. (The *Init* note mentions OPTO levelling at 40 %; *Init* loads the defaults, which are COMPRESS 50 % and COLOUR 40 %.)

Recipes

Step-by-step starting points. In each, use MATCH to compare at equal loudness before you settle on GAIN, and turn it off again before a real-time bounce.

A loud vintage master at –6 LUFS

1. Put Blue last on your master bus. Load **Mastering ▸ Maximum Blue** (FET, COMPRESS 50 %, ATTACK 0.5 ms, RECOVERY 120 ms, COLOUR 60 %, TARGET −6.0 LUFS).
2. Click the loudness panel to start a new measurement and play the loudest section.
3. Adjust GAIN until TO TARGET reads about 0.0. Blue tends to land a few tenths louder than the number you aim at: trim the last dB in small steps.
4. Switch MATCH on and compare with bypass. If the kick flattens, back GAIN off or slow ATTACK; if the bass turns woolly, lower COLOUR.
5. Turn MATCH off. TRUE PEAK MAX reads about −1.0 dBTP.

Optical glue on a whole mix

1. Load **Mastering ▸ Opto Levelling** (OPTO, COMPRESS 60 %, RECOVERY 600 ms).
2. Set GAIN for your TARGET, then adjust COMPRESS with MATCH on: more for glue, less if the chorus loses its lift. The loudness hardly moves as you do.

FET punch for rock

1. Load **Rock ▸ Rock Master** (FET, ATTACK 1 ms) or **Mastering ▸ FET Punch**.
2. A slower ATTACK (2–3 ms) lets more of each snare hit through before the FET grabs.

Iron on the low end

1. Load **Hip-Hop ▸ 808 Iron** (COLOUR 75 %) or raise COLOUR on your own setting.
2. Listen to the 808 and the kick on small speakers: they gain body and a 3rd harmonic, while the vocal and the hats stay clean. Lower COLOUR if the kick gets lost.

A master for streaming at –14 LUFS

1. Load **Streaming ▸ Streaming -14** (gentle levelling) or **Streaming -14 Clean** (no vintage stage or colour).
2. Play the whole song and set GAIN until TO TARGET reads 0.0.

Levelling on a vocal bus

1. Load **Stems and Buses ▸ Vocal Opto** (OPTO, COMPRESS 50 %, a −3 dBTP ceiling).
2. Raise COMPRESS until the voice sits evenly; keep GAIN near 0 dB.

Specifications

Type	Vintage mastering limiter: OPTO or FET levelling and transformer colour into a true-peak brickwall
Channels	Mono and stereo
Latency	271 samples at 48 kHz (5.6 ms; 259 at 44.1 kHz), constant, reported to the host; the DAW's bypass is delayed by the same amount
Ceiling accuracy	A −1.0 dBTP ceiling reads −1.05 dBTP on a BS.1770 meter (−1.03 on a 16x reconstruction); no overs
Vintage stage	OPTO: RMS-like, 3:1, wide knee, holds up to half after hard levelling; FET: peak, 4:1, firmer knee, holds up to a third; make-up from its own average reduction (about 4 s)
Colour	Transformer on the lows (under about 120 Hz), output stage for the fastest peaks, a soft top shelf; 8x oversampled
Measured at the defaults (3 dB under the ceiling)	50 Hz: 0.92 % THD (H3 −41, H5 −70 dBc); 100 Hz: 0.55 %; 1 kHz: under 0.0001 %
GAIN	0 to +24 dB (default +0.0 dB)
CEILING	−12 to 0 dBTP (default −1.0 dBTP)
OPTO / FET	Default OPTO
COMPRESS	0 to 100 % (default 50 %): threshold out, 3 dB or 12 dB under the ceiling at 0, 50 and 100 %
ATTACK	0.1 to 50 ms (default 10 ms)
RECOVERY	30 to 3000 ms (default 300 ms)
COLOUR	0 to 100 % (default 40 %)
RELEASE	5 to 1000 ms (default 120 ms)
AUTO	On / off (default on)
TARGET	−24 to −3 LUFS (default −6.0 LUFS); changes nothing in the sound
MATCH	On / off (default off); never applied in offline bounces
Metering	Waveform (about 7 s) with the net vintage and limiter change and short-term and integrated loudness against the TARGET; net reduction bar with VU ballistics; integrated, short-term and momentary loudness, TO TARGET, true-peak maximum and PLR per ITU-R BS.1770-4 / EBU R 128; IN and OUT meters (peak, RMS, LUFS; OUT in dBTP)
Presets	40 factory presets in 10 folders, plus your own
Window	1520 × 900 points; resizable from 75 % to 200 %, saved with the session
Formats	VST3, Audio Units, standalone; AAX once signed
Plugin ID	Manufacturer Veir, plugin VIbI

Troubleshooting and questions

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

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

My bounce is quieter than what I heard. MATCH was on during a real-time bounce or while recording the output. Offline bounces always leave MATCH out; for real-time bounces, turn it off first.

TRUE PEAK MAX **reads above my ceiling.** Something after Blue is changing the level: another plugin, the master fader, a pan law, or a dither or format conversion in the bounce. Put Blue last and leave the master fader at 0 dB. On its own, Blue aims a hair under the ceiling (0.05 dB under it), so a −1.0 dBTP ceiling reads about −1.05 dBTP on a standard meter.

Another meter reads a different true peak. True-peak meters estimate the wave between samples, and simpler ones read a little differently. Blue's ceiling is checked against a standard BS.1770 meter and a finer 16x reconstruction. A meter that reads sample peak will read lower; one placed before Blue will of course differ.

I can't reach my TARGET. Raise GAIN while watching INTEGRATED, and check COLOUR: with COMPRESS and COLOUR at 0 % Blue is a plain limiter, and on a dense mix its loudness stops near −7 LUFS. Some COLOUR lets the output stage round the fastest peaks, which is what reaches −6 LUFS. Remember that COMPRESS changes the density, not the loudness: turning it up won't make the master louder by itself.

Everything sounds flat or distorted. Too much levelling or reduction for this music. Lower COMPRESS if the chorus loses its lift; slow ATTACK if the drums lose their snap; lengthen RECOVERY if the mix breathes too much; lower COLOUR if the bass turns woolly. Then lower GAIN and compare with MATCH.

The streaming service will turn my master down. Is that bad? No: it only means your master is louder than the service's reference. It plays at the same level as everything else; only its dynamics are reduced. A −6 LUFS master is turned down about 8 dB on a service that plays at −14 LUFS. See *Loudness, true peak and the −6 LUFS target*.

TO TARGET **stays at** --. The integrated loudness needs a little signal to measure. Play the music; click the loudness panel to start a new measurement at the start of the song.

Does Blue add latency? Yes: 271 samples at 48 kHz (5.6 ms; 259 at 44.1 kHz), always the same whatever the settings, and reported to your DAW, which compensates automatically. The host's bypass is delayed by the same amount, so bypassing keeps the track in time. For mixing and mastering this never matters; avoid monitoring a live input through it.

The window is too small (or too big) on my screen. Drag its bottom-right corner. It scales from 75 % to 200 % and keeps its proportions; the size is saved with your session.

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

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

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



VEIRA Limiter Blue · User Manual · Version 0.1.0

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

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