

BLEVINS AUDIO

THE PARLOUR

STUDIO ROOMS · RE-MIC · AMBIENCE · AU · VST3

User Manual



WELCOME

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SECTION 1

Introduction

The Parlour is a studio room ambience and re-mic plug-in. It puts a track into one of three imaginary 1940s–50s studio rooms and picks it up with three pairs of vintage-style room mics, each with its own distance, width, pan and level.

The room sound is calculated from the physics of each room (its size, its surfaces, the mic patterns and where the mics stand), not taken from recordings. The window shows a photoreal picture of the chosen room, with each mic pair standing where its Distance control puts it. Below it is a 1940s-style control panel.

Inside The Parlour

- **Three rooms:** The Booth, Studio B and The Scoring Stage.
- **Three mic pairs:** a crossed ribbon pair, a spaced pair of valve condensers and a spaced pair of broadcast omnis.
- **Two ways to use it:** Re-Mic (only the room) or Ambience (the room blended with your dry track).
- **Mono or stereo source**, and Time Align to keep the room in time with the dry track.
- **A fully parametric Program EQ** and a variable-mu style **leveller** on the room sound.
- **Factory presets**, a NORMAL / HQ / HQ BOUNCE quality switch, and no added latency.

New in version 0.3

- **Fully parametric Program EQ:** LOW (shelf), MID (bell) and HIGH (shelf), each with FREQ, GAIN and Q, plus LOW CUT and HIGH CUT. Earlier sessions keep their EQ settings.
- **Factory presets:** choose them from the PRESET box in the header or your recording app's preset menu.

SECTION 2

Installing The Parlour

The Parlour comes as a standard Mac installer. It installs two versions of the plug-in, so it works in almost any recording app:

- **Audio Unit (AU)** for Logic Pro, GarageBand, MainStage and other AU hosts.
- **VST3** for most other recording apps that load VST3 plug-ins.

What you need

- A Mac running macOS 11 or later (Apple silicon or Intel; it runs natively on both).
- A 64-bit AU or VST3 host.

Install

- 1 Quit your recording app.
- 2 Double-click the installer (.pkg) and follow the steps. Click **Customize** if you only want some of the plug-ins.
- 3 Open your recording app. If The Parlour doesn't appear, ask the app to rescan its plug-ins.
- 4 **Logic Pro:** on a track or bus Audio FX slot, choose **Audio Units > Blevins Audio > The Parlour**. **Other apps:** look in the VST3 list under **Blevins Audio**.

If something goes wrong

Problem	What to do
The Parlour doesn't appear in Logic	In Logic, open Settings > Plug-in Manager , find The Parlour, and click Reset & Rescan Selection .
The Parlour doesn't appear in another app	Make sure the app is scanning /Library/Audio/Plug-Ins/VST3 , then rescan its plug-ins.

PLUG-IN LOCATIONS

The installer puts the Audio Unit in **/Library/Audio/Plug-Ins/Components** and the VST3 in **/Library/Audio/Plug-Ins/VST3**. To uninstall, delete The Parlour.component and The Parlour.vst3 from those two folders.

SECTION 3

Quick start

- 1 Insert it.** Put The Parlour on a track (Re-Mic) or on an aux bus fed by sends (Ambience with MIX at 100%).
- 2 Pick a room.** Turn the ROOM selector to BOOTH, STUDIO B or STAGE. The picture changes to show it.
- 3 Place the mics.** Turn each pair's DISTANCE, or drag its stand in the picture. Closer mics hear more of the source; further mics hear more room.
- 4 Balance the pairs.** Set each pair's LEVEL, WIDTH and PAN. Use M (mute) and S (solo) to hear one pair at a time.
- 5 Choose how to use it.** MODE on RE-MIC gives only the room. Flip it to AMBIENCE and use MIX to blend the room with your dry track.
- 6 Shape and level.** Switch in the Program EQ and the leveller to shape and tame the room, then set OUTPUT.

STARTING FROM A PRESET

Open the PRESET box in the header. **Make Room** and **Studio Drums** are good starting points for drums; **Default** returns every control to its starting position.

SECTION 4

The window



Studio B, with the three mic pairs placed by their Distance controls.

- **Header:** the PRESET box, the quality switch (NORMAL / HQ / HQ BOUNCE).
- **Room picture:** the chosen room with its size and decay at the top left. Each mic pair has a tag showing its distance from the source. Drag a stand left and right to move it.
- **Control panel:** ROOM, the three mic pairs, PROGRAM EQ, LEVELLER and OUTPUT.
- **Resizing:** drag the bottom-right corner. The Parlour remembers its size.
- Double-click any control to reset it.

SECTION 5

Two ways to use it

Re-Mic (default)

Put The Parlour on the track as an insert. The output is only the room, as if the track were played back through a speaker in the room and recorded again with the room mics. The MIX knob doesn't apply in this mode.

Ambience

Flip MODE to AMBIENCE and use **MIX** to blend the room with the dry track (default 100%; the knob is marked AMBIENCE ONLY). Or put The Parlour on an aux bus, feed it with sends, and set MIX to 100%.

Source: Mono or Stereo

Mono plays one source in the room (left and right are summed). **Stereo** plays two speakers, left and right, so a stereo track keeps its spread in the room.

Time Align

ALIGN (on by default) removes the time it takes sound to travel to the mics, so the room stays in time with the dry track. Turn it off to hear the natural delay: at the far end of The Scoring Stage it's about 45 ms, which gives a real sense of distance.

Signal flow



The rooms



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SECTION 7

The mic pairs



The three mic pairs: Velvet, Bottle and Eight Ball.

Pair	Type and setup	Character
BA-44 Velvet	Ribbon, figure-8; a crossed pair at one point	Dark and smooth; hears the most room
BA-47 Bottle	Valve condenser, cardioid; spaced 3 ft	Thick lows and a presence lift; the most focused
BA-8 Eight Ball	Broadcast omni; spaced 5 ft	Mid-forward; the widest

Each pair's controls

Control	Range (default)	What it does
DISTANCE	nearest to farthest (Velvet 35%, Bottle nearest, Eight Ball 65%)	Where the pair stands. The readout shows feet from the source.
LEVEL	Off, -60 to +6 dB (0)	Level of this pair.
WIDTH	0–200% (100%)	Stereo width of the pair; 0 is mono.
PAN	L100 – C – R100 (C)	Constant-power pan after Width: hard to one side is 3 dB up on that side.
M / S / Ø	buttons	Mute, solo and polarity. The lamps above them light when each is on.
SIG	lamp	Lights when the pair is passing signal.

Each pair's level stays about the same as you move it, like an engineer adjusting the preamp, so **DISTANCE** changes how much room you hear rather than how loud the pair is. Moving a mic while audio plays is crossfaded, and the tail keeps going.

SECTION 8

The Program EQ



A fully parametric three-band EQ on the room sound, after the mics and before the leveller. LOW and HIGH are shelves and MID is a bell; each has its own FREQ, GAIN and Q. LOW CUT and HIGH CUT finish it off.

Q on the shelves sets how sharp the corner is: low values give a gentle, broad slope, higher values a steeper shelf with a slight bump at the corner. On the MID bell, low Q is broad and musical and high Q is narrow, for notching out one problem note.

Sessions and presets from earlier versions of The Parlour keep their EQ settings: the old fixed frequencies are carried over to the new FREQ knobs.

Band	Controls, range (default)	Use it to
LOW (shelf)	FREQ 30–600 Hz (100), GAIN ± 12 dB (0), Q 0.3–2 (0.6)	Weight or warmth in the room sound, or take out boom.
MID (bell)	FREQ 120 Hz–8 kHz (1 kHz), GAIN ± 12 dB (0), Q 0.3–8 (0.9)	Find and tame a boxy or honky note in the room, or push presence.
HIGH (shelf)	FREQ 1.5–16 kHz (10 kHz), GAIN ± 12 dB (0), Q 0.3–2 (0.6)	Air and sheen, or a darker, older room.
LOW CUT	Off, 40, 80, 120, 200, 500 Hz (Off)	Keeps low-end build-up out of the room.
HIGH CUT	Off, 12, 8, 5, 3 kHz (Off)	Rolls off the top for a vintage, distant sound.
IN	on / off (off)	Switches the Program EQ in. The lamp lights when it's in.

SECTION 9

The leveller



A variable-mu style compressor in the style of the valve levelling amplifiers of the 1950s. Its ratio rises the harder it works, so light settings just hold the room steady and heavy settings squeeze it into a dense, breathing ambience. Its valve stage adds a little warmth when pushed.

It sits after the Program EQ, so it levels the room exactly as you've shaped it.

Control	Range (default)	What it does
IN / OUT	toggle (OUT)	Switches the leveller in.
REDUCE	0–100 (30)	How far the threshold comes down. Level is made up automatically, so it changes the amount of levelling, not the loudness.
TIME	1–6 (2)	Release: 1–4 are fixed releases of 0.3, 0.8, 2 and 5 s; 5 and 6 are program dependent.
GAIN	±12 dB (0)	Make-up after the leveller.
GR meter		Gain reduction.

PUMPING ROOMS

For a classic squashed drum room, set REDUCE to 60–80 and TIME to 1 or 2, then blend it in with MIX.

SECTION 10

Output and presets

Control	Range (default)	What it does
MIX	0–100% (100%)	Dry against room. Ambience mode only.
OUTPUT	–24 to +12 dB (0)	Final level.
VU meter		A proper VU-style average of everything leaving the plug-in; 0 VU = –18 dBFS.
PEAK lamp		Lights at 0 dBFS.

Factory presets

Choose a preset from the PRESET box in the header, or from your recording app's preset menu.

Preset	What it sets up
Default	Every control at its starting position.
Make Room	The Booth in Ambience mode, stereo source, Time Align off, about 36% room. The Program EQ cuts the lows below 200 Hz and lifts the top; the leveller works hard (Reduce 68) for a dense, close room.
Studio Drums	Studio B in Ambience mode, stereo source, Time Align off, about 31% room, low cut at 120 Hz and the same firm levelling: a punchy, glued drum room.

SAVING YOUR OWN

Save your favourite settings with your recording app's preset menu. Everything, including the window size, is saved with your project.

SECTION 11

Quality: Normal, HQ and HQ Bounce

The three buttons in the header choose how much The Parlour oversamples its leveller, the only part that adds harmonics. Oversampling stops those harmonics folding back as harsh, unrelated tones.

Setting	What it does	When to use it
NORMAL	2x oversampled leveller	Everyday use; lowest CPU
HQ	8x oversampled leveller	Heavy levelling, final mixes
HQ BOUNCE	NORMAL while you play; HQ automatically when you bounce or export	Best of both: light on CPU while you work, highest quality in the final file

- The Parlour adds no latency in any setting.

SECTION 12

Tips and troubleshooting

If you hear...	Try this
The room is too loud in Re-Mic mode	That's all you hear in Re-Mic. Switch to Ambience and use MIX, or lower OUTPUT.
Muddy, boomy room	Raise LOW CUT to 120 or 200 Hz, or cut the LOW shelf.
The room smears the timing	Make sure ALIGN is on, or move the mics closer.
Not enough room	Move the pairs further back, raise the Eight Ball, or choose a bigger room.
The stereo image collapses	Set SOURCE to Stereo, and check each pair's WIDTH.
Nothing at all	Check that no pair is muted, that a solo isn't on elsewhere, and that LEVELs aren't at OFF.

SECTION 13

Specifications

Item	Value
Formats	Audio Unit (AU) and VST3 effect; universal binary (Apple silicon and Intel)
Channels	Mono or stereo in; stereo out
Rooms	The Booth, Studio B, The Scoring Stage, calculated from room physics
Mics	Three pairs: crossed ribbons, spaced valve cardioids, spaced omnis; distance, level, width, pan, mute, solo, polarity
Program EQ	Low shelf 30–600 Hz, mid bell 120 Hz–8 kHz, high shelf 1.5–16 kHz, ± 12 dB with Q; low cut to 500 Hz, high cut to 3 kHz
Leveller	Variable-mu style with valve stage; six time constants; 2x oversampled (8x in HQ)
Latency	None
Presets	Default, Make Room, Studio Drums
Requirements	macOS 11 or later; a 64-bit AU or VST3 host

SECTION 14

Legal

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