BLEVINS TONE CO.

VERBSTORT

SPRING · PLATE · ROOM REVERB · SATURATION · AU · VST3

User Manual



WELCOME

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SECTION 1

Introduction

Verbstort is a reverb with three classic characters (spring, plate and room) followed by a saturation stage that colours only the reverb. Use it clean for natural space, or drive the tail into tube warmth, tape softness or a broken, gated rattle while your dry signal stays untouched.

Inside Verbstort

- **Spring:** the boing and drip of a guitar-amp spring tank, with Dwell, Decay, Tension and Tone.
- **Plate:** a dense, smooth studio plate with Pre-Delay, Decay, Damping and gentle modulation.
- **Room:** a natural room with Pre-Delay, Size, Decay, Damping and Early Reflections.
- **Saturation after the reverb:** Transistor, Tube, Tape, Clip or Torn Speaker, from 0 to 100.
- **High- and low-pass filters** on the reverb only, then Mix and Output.
- **Two VU meters:** one for the reverb, one for the final output.
- Each mode remembers its own settings, and switching between them crossfades, so it never clicks.

New in version 1.2

- **Twelve factory presets** across Spring, Plate and Room. See *Factory presets*.

New in version 1.1

- **NORMAL / HQ / HQ BOUNCE switch** at the top of the window. HQ runs the saturation at 8x oversampling for a cleaner, smoother tail; HQ BOUNCE uses HQ only when you bounce or export. See *Quality: Normal, HQ and HQ Bounce*.
- Normal mode sounds exactly as version 1.0 did, so existing projects are unchanged.

SECTION 2

Installing Verbstort

Verbstort 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 Verbstort 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 Tone Co. › Verbstort**. **Other apps:** look in the VST3 list under **Blevins Tone Co.**

If something goes wrong

Problem	What to do
Verbstort doesn't appear in Logic	In Logic, open **Settings › Plug-in Manager**, find Verbstort, and click **Reset & Rescan Selection**.
Verbstort 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 Verbstort.component and Verbstort.vst3 from those two folders.

SECTION 2 · CONTINUED

Trial and activation

Verbstort runs as a full, free **14-day trial** on each computer: every feature works. When the trial ends, Verbstort goes quiet until you activate it with your licence from your Blevins Tone Co. purchase.

Start a trial or activate

- Open Verbstort in your recording app. The first time, the activation panel covers the window. Click **Activate online**.
- Your browser opens your Blevins Tone Co. account (blevins-audio.moonbase.sh). Sign in, or create an account with your email. If you have bought Verbstort, your licence activates; if not, your 14-day trial starts. Go back to your recording app: Verbstort unlocks within a few seconds. There is no serial number to type.
- During the trial, a small **Trial** pill in the bottom-right corner of the window shows the days left. Click **Unlock** on it to open the activation panel at any time, or the × to hide it until the window is next opened.

Your licence and your computers

- Each licence works on up to **3 computers**. Once activated, Verbstort keeps working without an internet connection; it checks in with the licence server now and then when you are online.
- To move it to another computer, sign in to your account, remove the old computer from your licence, then activate Verbstort on the new one.
- Bought a bundle? Each plug-in in it has its own licence in your account; activate each one the same way.
- Studio computer never online? Email info@blevinsguitarcompany.com and we will help you activate it offline.

Installing and updating

- One Blevins Tone Co. installer covers every plug-in. On the Installation Type page, click **Customize** to choose which plug-ins, and which formats, to install. Anything you install but haven't bought simply runs as a trial.
- To update, download the latest installer from your account and run it again. Your licence, settings and presets stay as they are.

PRIVACY

Activation sends the licence server a device ID, your computer's name and the Verbstort version, never your audio or projects. See blevins.io/privacy.html.

SECTION 3

Quick start

1	**Insert it.** Put Verbstort directly on a track (it has its own Mix control), or on an aux/bus and set Mix to 100%.
2	**Choose a mode.** Turn the MODE knob or click SPRING, PLATE or ROOM. Verbstort loads in Plate.
3	**Shape the space.** Set Decay first, then Pre-Delay to keep the start of each note clear of the tail.
4	**Clean up the tail.** Raise HPF to keep low end out of the reverb, and lower LPF for a darker, vintage sound.
5	**Add character.** Choose a saturation STYLE and raise AMOUNT. Only the reverb is saturated.
6	**Blend.** Set MIX (35% is the default) and use OUTPUT to match the bypassed level.

ON A TRACK OR ON A BUS?

On a track, keep Mix between 15% and 40%. On an aux or bus fed by sends, set Mix to 100% so the bus carries only reverb.

SECTION 4

Signal flow

The saturation runs at 2x oversampling, or 8x in HQ



- **The dry signal never passes through the saturation or filters.** Only the reverb is coloured, so even heavy settings keep your source clear.
- **The filters come after the saturation,** so they also tame any fizz the saturation adds.
- **Mix is equal-power:** the overall loudness stays steady as you blend.

SECTION 5

The reverb modes



Mode on the left, the current mode's controls in the centre, then Saturation and Output.

Spring

Control	Range (default)	What it does
Dwell	0–100 (40)	How hard the spring tank is driven. More Dwell gives a denser, more saturated, more splashy reverb.
Decay	0.5–6 s (2.5 s)	How long the springs ring.
Tension	0–100 (50)	Tighter, brighter springs at high settings; looser, longer chirps at low settings.
Tone	0–100 (60)	Brightness of the reverb return.

Plate

Control	Range (default)	What it does
Pre-Delay	0–200 ms (10 ms)	Gap before the reverb starts. 20–60 ms keeps vocals and leads clear.
Decay	0.3–10 s (2.2 s)	Length of the tail.
Damping	0–100 (40)	How much faster the high frequencies die away. Higher is darker.
Mod	0–100 (30)	Gentle movement in the tail, for a lush, slightly chorused sound.

Room

Control	Range (default)	What it does
Pre-Delay	0–150 ms (5 ms)	Gap before the reverb starts.
Size	0–100 (50)	From a small booth to a large live room.
Decay	0.2–5 s (0.9 s)	Length of the tail.
Damping	0–100 (50)	High-frequency absorption of the walls.
Early	0–100 (60)	Level of the early reflections, which give the room its sense of size and distance.

EACH MODE KEEPS ITS OWN SETTINGS

Going from Plate to Room and back returns your Plate settings exactly as you left them.

SECTION 6

Saturation

Saturation sits right after the reverb and affects only the reverb. STYLE chooses the character; AMOUNT (0–100, default 0) sets how hard it is driven. Click a style name to jump straight to it.

Style	On a reverb tail
Transistor	Bright, edgy grit that makes the tail more aggressive.
Tube	Warm, thick bloom. The default style.
Tape	Softens and rounds the tail, with the highs gently compressed.
Clip	Hard, crunchy edge on the loudest part of the tail.
Torn Speaker	Gates the quiet end of the tail and rattles the loud end, for a broken, chopped decay.

SECTION 7

Output section

Control	Range (default)	What it does
HPF	20 Hz–2 kHz, 24 dB/oct (20 Hz, off)	Removes low end from the reverb so it doesn't muddy the mix.
LPF	1–20 kHz, 24 dB/oct (20 kHz, off)	Removes top end from the reverb for a warmer, vintage sound.
Mix	0–100% (35%)	Equal-power blend of dry signal and reverb.
Output	−24 to +12 dB (0 dB)	Final level.
VERB meter		Level of the reverb on its own (0 VU = −18 dBFS).
OUT meter		Final output level (0 VU = −18 dBFS).

Double-click any fader to return it to its default.

SECTION 8

Quality: Normal, HQ and HQ Bounce



The three buttons at the top of the Verbstort window choose how much Verbstort oversamples its saturation and dynamics. Oversampling runs those stages at a higher internal sample rate, so the harmonics they create don't fold back as harsh, unrelated tones (aliasing).

Setting	What it does	When to use it
NORMAL	2x oversampled saturation, exactly as version 1.0	Tracking and mixing; lowest CPU
HQ	8x oversampled saturation: aliasing drops from about −26 dB to below −42 dB	Heavily saturated tails, 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

- No extra latency in any setting.

WHICH ONE SHOULD I USE?

Leave Verbstort on HQ BOUNCE. You work at the lighter Normal setting, and every bounce or export is made at HQ without you having to remember. The setting is saved with your project.

SECTION 9

Factory presets

Open the preset menu at the top of the plug-in window in your recording app (in Logic Pro, the menu at the top left of the plug-in window). **Default** returns every control to its starting position. A preset sets every control except the quality switch, so nothing carries over from what you had before. Use them as starting points: set the level going in first, then adjust Decay and Mix by ear.

Preset	Mode	What it does
Surf Guitar Drip	Spring	A hard-driven tank with a bright, splashy drip and a little Tube.
Amp Spring	Spring	The understated spring of a guitar amp, filtered to sit behind the part.
Vocal Plate	Plate	40 ms pre-delay keeps the words clear; a touch of Tape; lows filtered out.
Bright Snare Plate	Plate	A short, bright plate for snare and percussion.
Lush Long Plate	Plate	Five seconds of modulated, Tube-warmed plate for ballads and pads.
Dark Ambience	Plate	A long, dark, Tape-saturated wash, filtered at 4 kHz.
Small Booth	Room	A tight, dry booth: depth without an obvious tail.
Snare Room	Room	A punchy medium room with Transistor grit.
Big Live Room	Room	A large room with a 2-second tail and plenty of early reflections.
Trashy Room	Room	A room clipped hard and filtered, for drums with attitude.
Broken Radio	Spring	Torn Speaker on a cranked spring, band-limited like an old radio.
Aux: 100% Wet Plate	Plate	Mix at 100%, for an aux or bus fed by sends.

SECTION 10

Tips and troubleshooting

If you hear…	Try this
Muddy, boomy reverb	Raise HPF to 150–300 Hz, or raise Damping.
The reverb hides the source	Add Pre-Delay, lower Mix, or shorten Decay.
Harsh or fizzy tail	Lower AMOUNT or LPF, choose Tape or Tube, or switch to HQ.
The spring crashes on hard hits	Lower Dwell, then Tone.
Level jumps when switching on	Lower Mix or Output until bypassing sounds equally loud.
Crackles	Raise your recording app's buffer size one step, or use NORMAL or HQ BOUNCE while you work.

SECTION 11

Specifications

Item	Value
Formats	Audio Unit (AU) and VST3 effect; universal binary (Apple silicon and Intel)
Channels	Mono or stereo
Modes	Spring, Plate, Room; each mode keeps its own settings; crossfaded switching
Saturation	Transistor, Tube, Tape, Clip, Torn Speaker; 0–100; after the reverb, reverb only
Filters	HPF 20 Hz–2 kHz and LPF 1–20 kHz, 24 dB per octave, reverb only
Output	Equal-power Mix 0–100%, Output −24 to +12 dB, reverb and output VU meters
Quality	Normal (2x oversampled saturation), HQ (8x), or HQ when bouncing; no added latency
Presets	Default plus twelve factory presets
Requirements	macOS 11 or later; a 64-bit AU or VST3 host

SECTION 12

Legal

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Verbstort is an original Blevins Tone Co. design. Where this manual describes a sound or a module as being in the style of a kind of classic equipment, that describes the character Blevins Tone Co. set out to capture; it does not imply any connection with, or endorsement by, any manufacturer.

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