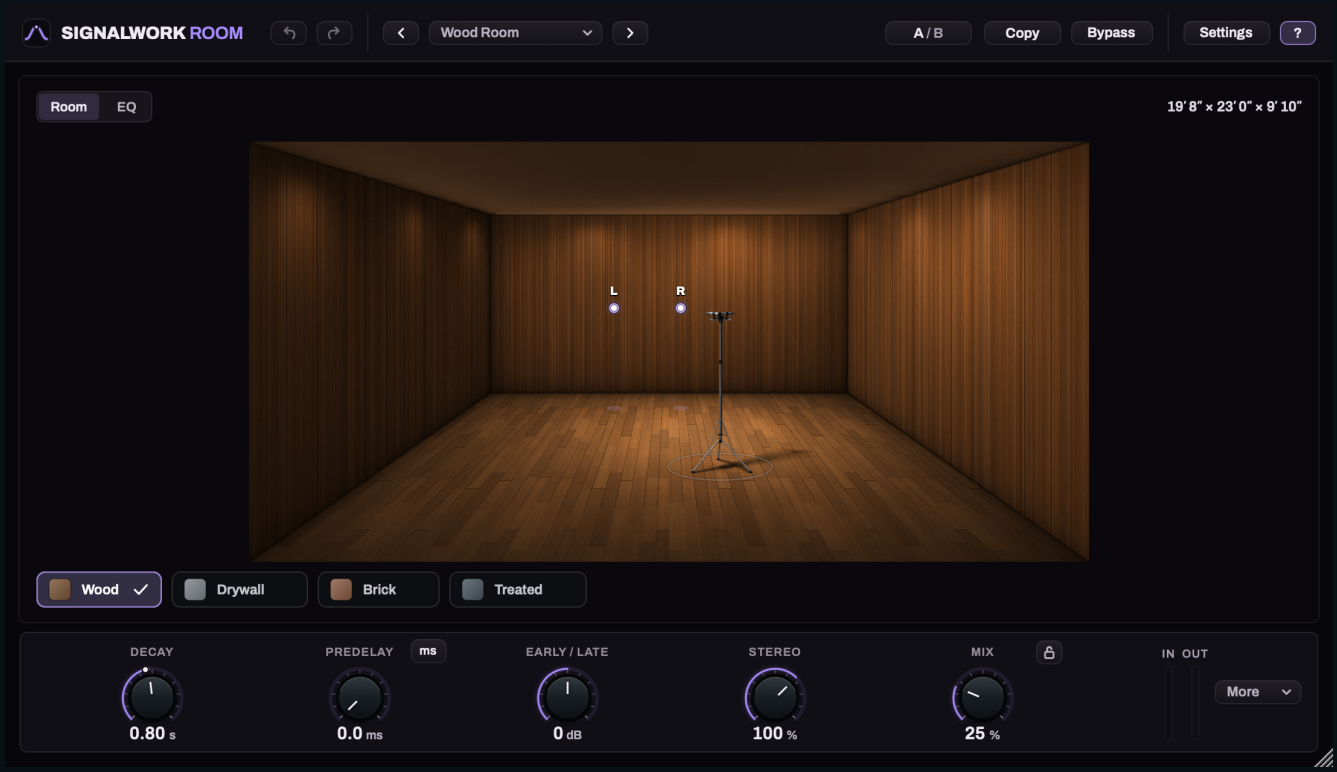
SIGNALWORK
AUDIO

MAC + WINDOWS

SW Room

User guide · Shape the space around your track.



ROOM GEOMETRY / EARLY REFLECTIONS + TAIL / POST EQ

SW Room 1.0.0

Mac: AU + VST3 · Windows: x64 VST3

signalworkaudio.com

Start with a room

SW Room puts a source and a pair of microphones in a rectangular room. Early reflections describe the boundaries. The later, denser sound forms the tail. Move the walls to change where reflections arrive, then use Decay to set how long the room rings.

On a track

Insert SW Room on a vocal or drum loop and choose **Wood Room [Insert]**. With Mix lock off, it starts at 15% Mix. Listen after each syllable or hit as you drag a side wall. Leave the wall in place and shorten Decay to hear the difference between room geometry and decay time.

On a send

Put SW Room on a stereo aux or return. Turn **Mix lock off**, then choose a **[Send]** preset to load 100% Mix. Leave **Direct (modeled) Off** and **Bypass off**. Set the reverb amount with your send or return fader. Enable Mix lock to keep the return fully wet while browsing. With the lock on, even a [Send] preset keeps your current Mix.

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Install on Mac

SW Room 1.0.0 runs on macOS 11 or later, on Apple silicon and Intel Macs. The installer includes AU and VST3.

1. Quit your audio host.
2. Open **SW-Room-1.0.0-Mac.pkg** and follow the installer. Both formats are selected by default. Installation into the system Library requires an administrator password.
3. Reopen your host and find **SW Room** under **Signalwork Audio** in its audio effects. Use AU in Logic Pro, or VST3 in a host that supports VST3.

Installed locations

Format	Bundle and location
AU	SW Room.component in /Library/Audio/Plug-Ins/Components/
VST3	SW Room.vst3 in /Library/Audio/Plug-Ins/VST3/

SW Room runs as its own audio effect. Your preferences and licenses are preserved by the installer.

If you have an older copy

After confirming the new system-Library bundle, the installer moves an older SW Room bundle of the same format from your user Library into **~/Library/Application Support/Signalwork/rollback/**. This prevents the older copy from taking precedence over the new installation.

If Room is missing from your host

Fully quit and relaunch the host, then use its plugin manager to rescan the installed format if needed. Check the locations above. When asking for help, include your OS version, host version and whether you are using AU or VST3.

Support is available at **signalworkaudio@gmail.com**.

Install on Windows

SW Room runs on Windows 10 or 11 in a 64-bit DAW that supports VST3. The Windows package is x64 VST3 only; it has no native ARM64 build. You do not need the Microsoft Visual C++ Redistributable.

For the shortcuts in this guide, use **Ctrl** on Windows where it says **Cmd**, and **Alt** where it says **Option**.

Install the VST3

1. Quit your DAW.
2. Extract **SW-Room-1.0.0-Windows-x64.zip**. Copy the entire **SW Room.vst3** folder into **C:\Program Files\Common Files\VST3**. Approve the administrator permission request. Copy the whole folder, not just a file inside it.
3. If an older SW Room folder is there, replace it. Your preferences and licenses are preserved.
4. Open your DAW, rescan its VST3 plugins and confirm **SW Room 1.0.0**.

The ZIP isn't code-signed, so Windows may warn when you extract it. Download it from Signalwork Audio.

Start using Room

On first open, choose **Start free trial** when you want to start the seven-day trial, or **Import license** if you already have a license. Downloading and installing Room do not start the trial.

License and trial files

Room saves your imported license at **%APPDATA%\Signalwork\SW Room License.swlicense**. Its primary trial file is **%APPDATA%\Signalwork\room-trial.xml**, with a second copy at **%LOCALAPPDATA%\Signalwork\room-trial.xml**.

Uninstall

Quit your DAW and delete the **SW Room.vst3** folder from **C:\Program Files\Common Files\VST3**. Rescan plugins when you reopen the DAW. Uninstalling the plugin leaves your preferences, license and trial records in place.

If Room is missing from your DAW

Check that you copied the whole folder and that the DAW is 64-bit with VST3 support. Fully quit and reopen it, then rescan. Contact **signalworkaudio@gmail.com** with your OS version and DAW name and version.

Start the trial or import a license

Try Room

Choose **Start free trial** when you are ready. The seven-day trial starts with that action. You can use the trial offline. The trial indicator shows the days remaining, and **Buy** opens the SW Room product page in your browser.

Unlock Room

1. Open the Room license link in your Gumroad receipt. Enter your **Gumroad purchase key** and the display name you want in the plugin. Retrieval needs an internet connection.
2. Download **SW Room License.swlicense**.
3. Choose **Import license** in Room. In the license panel, use **Choose file...** to select the file, or drop the file onto the panel. You can also paste the complete signed license text and press **Import**.
4. Check for **License imported.** and your licensed status.

You can return to the panel from the trial indicator or **Settings → License...**. Room verifies the signed file offline. If you lose the file, use the link and purchase key in your receipt to retrieve it again.

If an import fails

Make sure the file is for **SW Room**. The Gumroad purchase key belongs on the retrieval page. Room imports the downloaded signed license. SW Rack and SW Delay have their own licenses.

If Room says **Licensed for this session. The license file could not be saved.**, contact support so that activation can be retained after a host restart.

When the trial ends

If the trial ends while your host is running, Room keeps working until you quit the host. Afterward, import a license to resume processing. Your saved sound settings remain available.

The Buy button opens **signalworkaudio.gumroad.com/l/swroom**. For license help, contact **signalworkaudio@gmail.com**.

Shape the room

Read the size in the top-right corner as **width × depth × height**. You look into the room from its open side, behind the listener microphones and toward the far wall.

Drag	What changes
Either side wall	Width, symmetrically around the centerline. Range 6′7″–65′7″ (2–20 m), default 19′8″ (6 m).
Far wall	Depth. Drag upward for a deeper room. Range 6′7″–82′0″ (2–25 m), default 23′0″ (7 m).
Ceiling	Height above the floor. Range 6′11″–32′10″ (2.1–10 m), default 9′10″ (3 m).

Hold **Shift** for a finer drag. Double-click a wall or the ceiling to type its dimension. Press **Return** to apply the entry or **Escape** to cancel. You can type units explicitly, such as **19 ft 8 in** or **6 m**. A bare number uses feet or meters according to your Units choice.

While you drag, the label beside the room shows only the dimension you are changing. The full size readout stays visible in the corner.

Camera and wide rooms

The camera stays fixed during a drag and refits afterward. Its view is anchored to the near floor edge and fitted by height. Very wide rooms can extend beyond the sides of the panel. Use the narrow strips along the panel's side edges to grab those walls.

Surfaces

Choose **Wood**, **Drywall**, **Brick** or **Treated** beneath the room. One profile supplies the averaged absorption for all the room's surfaces. Wood is the default. Compare profiles on a repeated hit and listen to the color of the decay. The panels drawn for Treated illustrate the material choice.

Region and units. A computer set to the US region defaults to feet and inches and the American surface names above. Other regions default to meters and show Timber, Plaster, Masonry and Treated in the same order. **Settings → Units** lets you choose **Feet & inches** or **Meters**. Surface names follow the region. These display choices preserve the sound and saved room values.

Place the source and listener

Moving the source changes the room reflections, not the pan of the original dry signal. The glowing points mark the source. The stand marks the listener microphone pair. Drag either across the floor plan. A floor drag keeps its height. Hover over an object to find its height handle, then drag that handle to move it vertically.

You can also click and release clear floor to place the listener there. A press followed by a drag on empty floor leaves the listener in place.

Read the short labels

With tooltips on, hovering identifies **Source** or **Listener**. During a floor drag, the label gives the distance to the other object. During a height drag, it gives the height. The measurements use your Units setting.

Walls move around the positions

Source and listener positions are stored as distances. A wall or ceiling change leaves the positions in place until a boundary requires a clearance adjustment. If you shrink the room enough to push an object inward, growing it again restores its stored placement.

X measures across the room from its centerline. Y measures inward from the open side toward the far wall. Height measures up from the floor. In host automation, these coordinates are stored in meters and displayed in your chosen units.

The model keeps clearances at boundaries and a minimum distance between source and listener. The stereo source pair can narrow near a wall. The picture shows the effective placement.

Nudge with the keyboard

Tab to a room handle, then use the arrow keys. In feet and inches, position and height steps are 1 inch, **Shift** gives ¼ inch and **Option** gives 6 inches. In meters, the steps are 0.1 m, 0.01 m and 0.5 m. A width nudge moves both walls, so the total width changes by twice the step. Return on a dimension handle opens typed entry.

Understand the view

The mic pair faces the far wall. Near-spaced and Coincident show their respective pair arrangements. The drawn mic size is illustrative. Enable **Show reflections** in Settings to see approximate paths between the source center and listener center via the boundaries. Actual rendered arrivals use the individual source points and capsules. The lighting is decoration only; the material artwork shows your Surfaces choice.

Balance reflections and tail

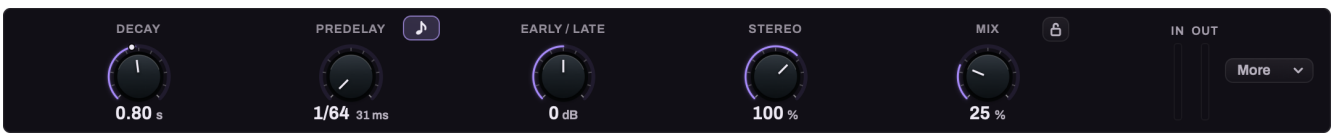
Adjust a control

Drag a knob vertically to adjust it. Hold **Shift** for fine control. **Cmd-click** resets it to its default. **Double-click** a knob or its value to type a value, then press Return to apply it. Escape or clicking away cancels the entry.

You can Tab to a knob and use arrows for small changes, Shift-arrows for finer changes, Page Up/Down for larger changes, Home/End for the limits, and Return for typed entry. The More panel's sliders use the same reset and entry gestures.

Control	Range and default	Use
Decay	0.1–8 s; 0.8 s	Set how long the middle frequencies ring. The dot on the arc marks the estimated natural decay for the room and its material.
Predelay	0–250 ms; 0 ms	Add a gap before the reverb, in milliseconds or a note length at the host's tempo.
Early / Late	Early 12 dB to Late 12 dB; 0 dB	Turn toward Early to lower the tail and favor the early reflections. Turn toward Late to lower the early reflections and favor the tail. At 0 dB, both keep their level.
Stereo	0–150%; 100%	Adjust the width of the wet output. At 0% it folds to mono. Source width, under More, controls the separation of the input's source points.
Mix	0–100%; 25%	Blend the original dry signal and the room with an equal-power law. At 0% you hear dry audio; at 100% you hear the wet path.

The small **ms / note** switch beside Predelay selects milliseconds or a note length at the host's tempo: **1/64, 1/32, 1/16T, 1/16, 1/8T, 1/16D or 1/8**. The default note is **1/16**. Predelay stays within **250 ms**; if a note exceeds that limit at a slow tempo, the readout says **250 ms max**. With no host tempo, Room uses **120 BPM**.



Keep a send fully wet

Mix lock preserves the current Mix through every preset change, including [Send] choices. Turn it off before loading a [Send] preset to get 100% Mix, then enable it to keep the return fully wet while browsing.

Watch the meters

IN and **OUT** show input and output peak levels. Use **Output** under More to match levels when comparing the processed and bypassed sound.

Open More

Click **More** beside the meters for the additional sound and placement controls.

Control	Range and default	Use
Diffusion	0–100%; 40%	Adjust how quickly reflected energy thickens into the tail. Compare early-bounce definition on a short sound.
Low decay	0.5–2.0×; 1.0×	Set how long low frequencies ring relative to Decay. Shorten it when bass lingers, or raise it for a longer low tail.
Source width	0–13′1″ (0–4 m); 3′3″ (1 m)	Set the spacing between the stereo input's two source points. At zero they coincide and the value reads Point. Mono input uses a point source.
Direct (modeled)	−60 to 0 dB; Off	Add the modeled direct path to the wet signal. The bottom of the range is Off. At 100% Mix, raise it to include the direct arrival with the reflections.
Output	−24 to +12 dB; 0 dB	Adjust the final level after the dry/wet blend.

Source width can change the low-frequency level as well as the spatial character. Judge it in the mix. Combining Direct (modeled) with the original dry signal can also color the sound through the timing difference between those paths.

Listener mic

Near-spaced, the default, uses a pair with space between the capsules. **Coincident** places the pair at one point. The room view shows the chosen arrangement.

Distance law

Physical gives the largest level change as the distance changes. **Gentle**, the default, halves that change in decibels. **Constant** keeps the overall distance gain steady. Reflection timing still responds to placement.

Lock source

Enable **Lock source** to protect it from accidental editor drags and keyboard nudges. Presets and host automation can still position the source.

Shape the reverb with EQ

Switch from **Room** to **EQ** for the eight-band Post EQ. It shapes the wet path after the room, including a tail that is already ringing. Try adding a low-mid bell and reducing its gain while listening to a vocal's decay between phrases.

The EQ view shows the reverb's spectrum under the curves: the gray trace is the reverb before the EQ, and the colored trace with its fill is the reverb after it. The dry signal isn't shown. The spectrum runs only while the EQ view is open.

Use the **EQ** power switch to compare the whole curve. The header's **Bypass** compares the entire plugin with the dry signal.



The EQ view at its flat start, with no audio playing, so no spectrum is drawn.

Start with a flat EQ

Post EQ starts on with a flat response and all eight bands off. Click the graph to add a band. Each band's Bypass switch starts off and keeps that band's settings when used for comparison.

Room's built-in tonal shaping is already part of the reverb before this EQ. The graph shows your added EQ adjustments. Bypassing Post EQ leaves Room's built-in tone in place. Bells use Signalwork EQ's proportional Q; shelves use its default shelf shape.

Read the curve

The white curve shows the combined filter response. Each band's color identifies its node; the response shading is neutral gray in every theme. A bypassed band stays visible with a hollow node and retains its settings.

Click the **±dB** control to change the graph's vertical range. The default is ±12 dB. The graph can expand to show a larger response, and your chosen range is recalled with the session.

To audition an EQ change, use a band's Bypass or the EQ power switch.

Edit an EQ band

Add and adjust

Click empty graph space and release to add a band. Below 60 Hz this creates a low cut; above 17 kHz it creates a high cut; in between it creates a bell. You can have up to eight bands.

Drag a node horizontally for frequency and vertically for gain on filters that use gain. Hold **Shift** for fine movement. Scroll over a node for Q, with Shift for smaller changes.

Double-click a node to toggle its Bypass. **Cmd-click a node** to reset its gain to 0 dB on a bell or shelf.

Use the band panel

Hover over a node to reveal its panel. Click the type row to choose **Bell**, **Low shelf**, **High shelf**, **Low cut**, **High cut** or **Notch**. For a cut, click the slope row to step through **12, 18, 24, 30, 36 and 48 dB/octave**. The power icon bypasses the band; the delete icon removes it.

The panel fades after you move away from the nodes and the panel. Hover a node to bring it back.

Band control	Range and behavior
Frequency	10 Hz–30 kHz in host automation. The usable filter frequency is limited to 47.5% of the sample rate.
Gain	−30 to +30 dB for bells and shelves.
Q	0.025–40. Higher Q narrows bells and notches; on cuts it controls resonance. Shelves use a fixed shape.
Bypass	Saved and automatable for each band. Keeps the band settings available for comparison.

Keyboard editing

Select a node. Left/right changes frequency and up/down changes gain where applicable. Hold Shift for finer steps. Page Up/Down changes Q. Delete or Backspace removes the band. Escape deselects it.

Choose a starting room

Use the preset menu or its arrows to choose from twelve factory presets based on six rooms. A dot beside the preset menu shows when the current sound has been edited. Compare presets at the same Mix to hear their geometry and tail.

Sizes below are width × depth × height, rounded to the nearest inch.

Preset	Size and decay	Starting point
Wood Room	19′8″ × 23′0″ × 9′10″; 0.80 s	Wood, Diffusion 40%, no added predelay, Mix 25%.
Vocal Booth	7′10″ × 7′3″ × 7′10″; 0.28 s	Treated, Diffusion 60%, a point source, no added predelay, Mix 15%.
Drum Room	26′3″ × 23′0″ × 11′10″; 1.10 s	Brick, Diffusion 35%, source width about 5′3″, no added predelay, Mix 27%.
Live Room	36′1″ × 29′6″ × 13′9″; 1.40 s	Wood, Diffusion 50%, source width about 4′7″, no added predelay, Mix 22%.
Chamber	14′9″ × 24′7″ × 16′5″; 2.20 s	Drywall, Diffusion 30%, 12 ms predelay, Mix 22%.
Small Hall	45′11″ × 65′7″ × 26′3″; 2.00 s	Drywall, Diffusion 60%, source width about 8′2″, 15 ms predelay, Mix 22%.

All twelve start with Early / Late at 0 dB, Stereo at 100%, Direct Off, Low decay at 1.0×, Output at 0 dB, the Near-spaced pair, Gentle distance law and the default Post EQ. Mix lock preserves your current Mix when loading a preset.

Loading a factory preset returns the Post EQ to flat. User presets recall their saved EQ settings. Use Undo to get your previous settings back.

Insert and Send choices

Wood Room [Insert] starts at 15% Mix, **Vocal Booth [Insert]** at 10%, and **Drum Room [Insert]** at 20%. **Live Room [Send]**, **Chamber [Send]** and **Small Hall [Send]** start at 100% when Mix lock is off. Each keeps the room settings of its original preset; only the name and Mix differ.

These labels suggest where to use a preset. They do not create a bus or change your DAW routing. With Mix lock on, every preset keeps your current Mix, including [Send] choices.

Save your host project to recall your edited sound. Saved sessions and user presets keep their stored values; factory Mix values do not replace them. An older saved room may show the edited dot because its Mix differs from the factory value.

User presets and Quick tour

Save your own presets

The preset menu has **Factory** and **User** sections. Choose **Save as...**, enter a name and click **Save** to keep your current sound. If the name already exists, Room asks you to confirm **Replace** before overwriting it. Choose **Cancel** to leave the saved preset unchanged.

Choose a preset from **User** to load it. The preset arrows step through factory and user presets. Before you save your first preset, the User section shows **No saved user presets**.

User presets save Room's sound settings, including Post EQ and Mix. They do not save host Bypass or editor preferences. With **Mix lock** on, loading a preset keeps your current Mix; turn it off to load the preset's saved Mix.

Your DAW project also retains the selected preset and its saved reference settings. The session can recall your sound even if the original user-preset file is no longer available.

Quick tour

Open **Settings → Quick tour** for a six-step guide to room size, source position, Early/Late, Predelay, Mix and EQ. Use **Next** and **Back** to move between steps, **Done** to finish, or **Skip** or Escape to close it. The tour leaves your sound settings unchanged and restores your previous Room or EQ view.

Room may offer the tour when you first open its editor. Choose **Show me** to begin or **Skip** to dismiss the invitation. You can reopen it from Settings.

Compare, recall and personalize

A/B and history

Use **A/B** to flip between two sets of sound settings. **Copy** copies the current side onto the other side; click it again to confirm. Use **Undo** and **Redo** to step through edits, including a preset change. A continuous drag is one undo step.

Use **Bypass** in the header to hear the dry signal. The editor dims while Room is bypassed, and the controls stay available.

What your project recalls

The host saves the current sound parameters, including all eight EQ band Bypass switches. It also recalls **Mix lock**, **Lock source**, the selected factory or user preset and the EQ graph range. All **82 host parameters** are automatable.

A/B comparison and undo history support the current editing session. Save the sound you want to recall as the active settings in your host project.

Settings

Choice	Effect
Theme	Violet is the default. Choose Verdant, Aqua, Violet, Amber or Neutral.
Muted colors	Soften the accent colors. Outside the US, this is labeled “Muted colours.”
Reduced motion	Stop camera easing and animated display transitions; the spectrum updates without gliding.
Show reflections	Show approximate reflection paths in the room.
Units	Choose Feet & inches or Meters.
Quick tour	Open the six-step guide to the main controls.
How the room view works	Open the explanation of the room illustration.
License...	View your status, import a license or start the trial.

The **?** button toggles hover tooltips for all controls; they start on. During drags, measurements remain visible.

Appearance, tooltips, Units, reflection visibility and window size are saved as per-user preferences. Drag the window's corner to resize it. Escape closes Settings, the room view explanation or the license panel.

Specifications and support

Item	SW Room 1.0.0
Platforms	macOS 11 or later, Apple silicon and Intel; Windows 10 or 11, x64
Formats	Mac: AU and VST3; Windows: x64 VST3 (no native ARM64 build)
Channels	Mono in/mono out, mono in/stereo out, stereo in/stereo out
Sample rates	44.1, 48, 88.2, 96, 176.4 and 192 kHz
Reported processing latency	Zero samples
Post EQ	Eight bands on the wet path, with Signalwork EQ's spectrum analyzer
Automation	82 host parameters
Trial	Seven days from Start free trial

Timing and larger edits

Reflection travel time and Predelay determine when the wet sound begins. Large room edits made during playback can take a moment to settle while Room updates the space. Higher sample rates and moving geometry can cost more CPU than a static room.

If you hear only the dry track

Check the header's Bypass, the Mix value and your trial or license status in Settings. On a send, check that your track is feeding the return and that the return is audible.

If a change is hard to compare

Use a short repeating phrase, match the output level and compare with Bypass. For a room comparison, hold Mix steady. For an EQ comparison, use the EQ power switch or a band's Bypass.

Contact

Email **signalworkaudio@gmail.com** with SW Room's version, OS version, host and format, and a short description of what happened. Include the steps that reproduce the issue and any message shown in the license panel.

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