

● REC

TVHS

TV + VHS EMULATOR - THENATAN AUDIO

USER MANUAL

VERSION 1.0

VST3 / VST2 / AU / WINDOWS & MACOS



THENATAN.STORE

CONTENTS

WHAT IS IN THIS MANUAL

TVHS puts a video tape deck and a CRT television in your signal path - the transport artifacts and the television itself, modelled separately and combined.

Before You Start - Installation	03
Activation	04
The Interface	05
Effects - Transport	06
Effects - Television	07
Impulse Responses	08
Output & Metering	09
Presets	10
Getting Sounds Out Of It	11
Support	12

TVHS is an FX plugin. It will appear under **Effects** in your DAW, never under Instruments. That one detail accounts for most "I cannot find it" reports.

AT A GLANCE

ITEM	DETAIL
Formats	VST3, VST2, AU - Windows & macOS
Channels	Stereo in / stereo out
Effects	11 modules, individually bypassable
Impulses	10 tape and video convolutions
Presets	60, across 6 categories

BEFORE YOU START

INSTALLATION

TVHS ships as a standard installer for both platforms. The whole process takes about a minute.

WINDOWS

- 01 Open the installer, e.g. **TVHS 1.0.0.exe**
- 02 If Windows asks whether to run the file, click **Yes** or **Run**
- 03 Follow the on-screen steps
- 04 Choose the folder to install into
- 05 Select the components you want and click **Next**
- 06 Wait for the files to copy, then click **Finish**
- 07 Open your DAW and look under **Effects**
- 08 Rescan your plugin folders if it does not appear

MACOS

- 01 Right-click (or Ctrl-click) **TVHS 1.0.0.pkg** and choose **Open**
- 02 If a warning appears, click **Open** to continue
- 03 Follow the on-screen steps
- 04 Choose the formats to install (VST2, VST3, AU) and click **Continue**
- 05 Wait for the files to copy, then click **Finish**
- 06 Log out and back in if the installer asks
- 07 Open your DAW and look under **Effects**
- 08 Rescan your plugin folders if it does not appear

IF MACOS BLOCKS THE INSTALLER

Gatekeeper sometimes stops installers it has not seen before. Open **System Settings** -> **Privacy & Security**, find the blocked item near the bottom of the page, and click **Open Anyway**. Then run the installer again.

LOOK UNDER EFFECTS, NOT INSTRUMENTS

TVHS is an FX plugin, so it will not appear in your DAW's instrument list. If it is missing after a scan, check that the install folder you chose is one your DAW actually scans - that is the usual cause on Windows.

Then activate. Launch TVHS on any track and open Settings with the gear icon to enter your licence key. Full instructions are on the next page.

ACTIVATION

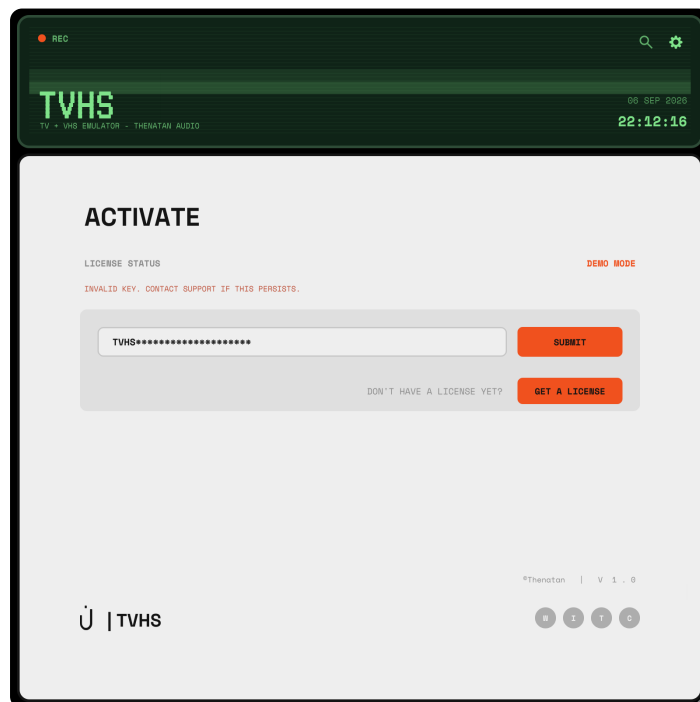
ENTERING YOUR LICENCE KEY

Load TVHS on a track and click the **gear icon** in the top-right of the screen. The activation page slides up.

Your key was sent with your order and looks like this:

```
TVHS*****
```

- 01 Paste the key into the field, including the **TVHS** prefix
- 02 Click **SUBMIT**
- 03 **LICENSE STATUS** changes from **DEMO MODE** to **AUTHORIZED**
- 04 Restart your DAW to clear the demo state completely



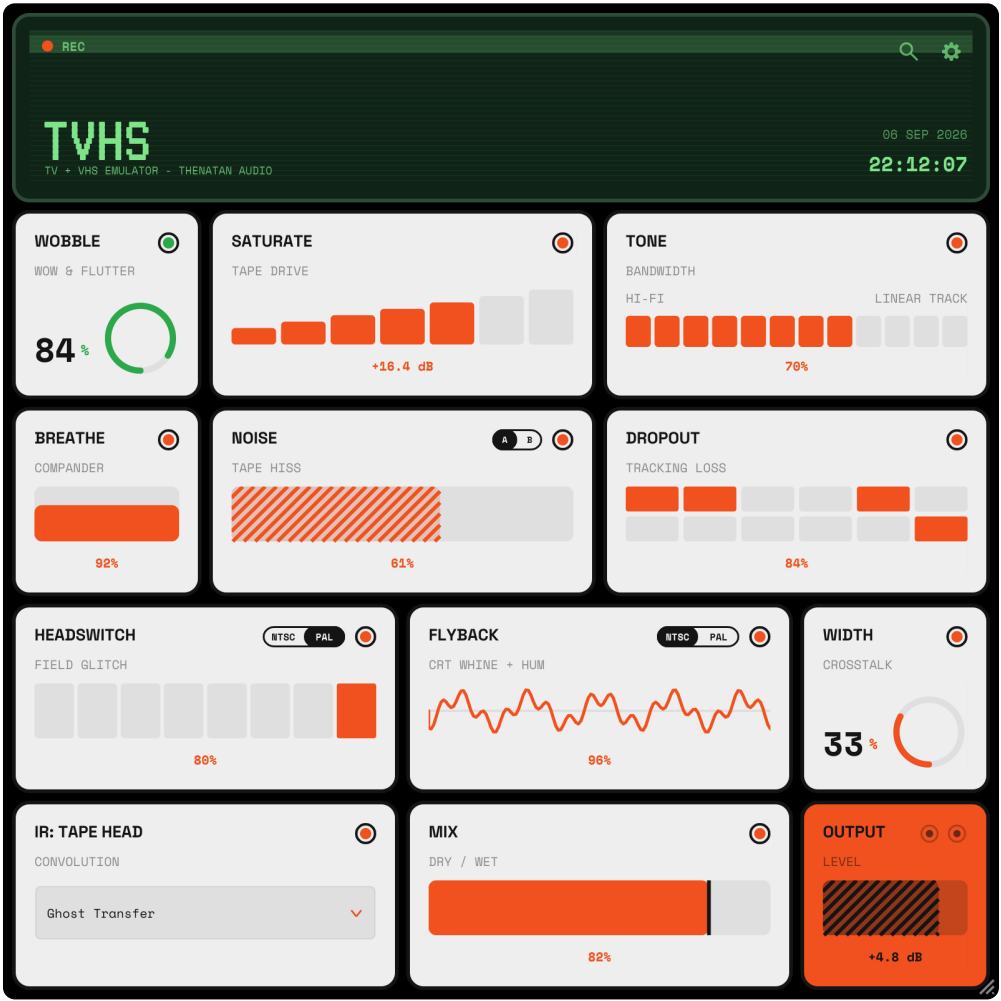
THE ACTIVATION PAGE, REACHED WITH THE GEAR ICON

Invalid key? Check for a missing character or a leading space - keys are 24 characters including the prefix and are not case sensitive. If it still fails, contact support with your order number.

In demo mode a **DEMO** badge appears over the interface and the audio is periodically interrupted. Nothing else is restricted: every effect, preset and impulse works, so you can evaluate it properly. Once authorised, the button becomes **IMPORT A NEW KEY** - use it to remove the licence from a machine before activating on another.

THE INTERFACE

ONE SCREEN, TWELVE PANELS



THE MAIN PANEL - EVERY CONTROL ON ONE PAGE

CRT screen	Clock, REC lamp, and the caption line - which flips to explain whatever your mouse is over.
Search icon	Opens the preset browser.
Gear icon	Opens activation and settings.
Dot, top-right	Bypasses that effect. Lit means engaged; the panel dims when off.
Value	Drag anywhere on a panel to change it. Diagonal drag: up-right increases, down-left decreases.
Corner grip	Drag to resize the window. Ctrl-click snaps back to 100%.

The signal runs left to right, top to bottom - the order the panels appear in is the order audio passes through them. That matters: Noise sits before Tone so the bandwidth filter shapes the hiss too, rather than leaving it sitting on top.

EFFECTS - TRANSPORT

THE TAPE AND THE MECHANISM

CONTROL	RANGE	WHAT IT DOES
Wobble	0-100%	Wow, flutter and scrape. Driven by filtered noise rather than LFOs, so the pitch wanders and never repeats - a looping modulation gives itself away on long notes.
Saturate	0-24 dB	Tape record-amp drive. A pre-emphasis stage pushes the midrange into the curve and a matched de-emphasis pulls the tone back after, leaving the harmonics behind.
Breathe	0-100%	The signature VHS Hi-Fi artifact. The format runs a 2:1 compander, and consumer decks never track it perfectly - so the noise floor swells after each transient and sinks again.
Tone	0-100%	Sweeps the whole audio path from the wide AFM hi-fi track to the narrow linear edge track. Four things move together: bandwidth, head bump, azimuth error and presence loss.
Noise	0-100%	Tape hiss, gated by the programme so it swells with the music and decays behind it rather than hissing flat over silence.
A / B	switch	Two different TV noise beds. Worth trying both - they sit differently against bright and dark material.
Dropout	0-100%	Worn oxide and a dirty head. Timing is a true random process, so dropouts clump and leave gaps instead of ticking on a grid, and each one differs in depth and length.
Width	0-100%	Stereo crosstalk. Lower collapses the image the way adjacent tape tracks bleed into each other. At 0 it is fully mono.

Tone is the one to reach for first. It moves more of the sound than anything else here, and because the head bump grows as the bandwidth narrows, turning it up adds weight while it removes top - which is why a worn dub sounds thick rather than merely dull.

EFFECTS - TELEVISION

THE HALF A TAPE EMULATION CANNOT GIVE YOU

CONTROL	RANGE	WHAT IT DOES
Headswitch	0-100%	A VHS drum carries two heads and swaps between them once per video field. On screen it is the torn band at the bottom of the frame. Here it is a tick, a noise burst, and - more importantly - the two heads sounding slightly different from each other.
Flyback	0-100%	The line-output transformer sings at the horizontal scan rate, plus mains hum from an unshielded supply. If you grew up with a CRT in the house, this is the sound you could hear through a wall.
NTSC / PAL	switch	The video standard, on both panels.

WHICH STANDARD?

NTSC

Field rate **59.94 Hz**

Flyback **15.734 kHz**

Hum **60 Hz**

North America, Japan.

PAL

Field rate **50 Hz**

Flyback **15.625 kHz**

Hum **50 Hz**

Europe, Australia, most of Asia.

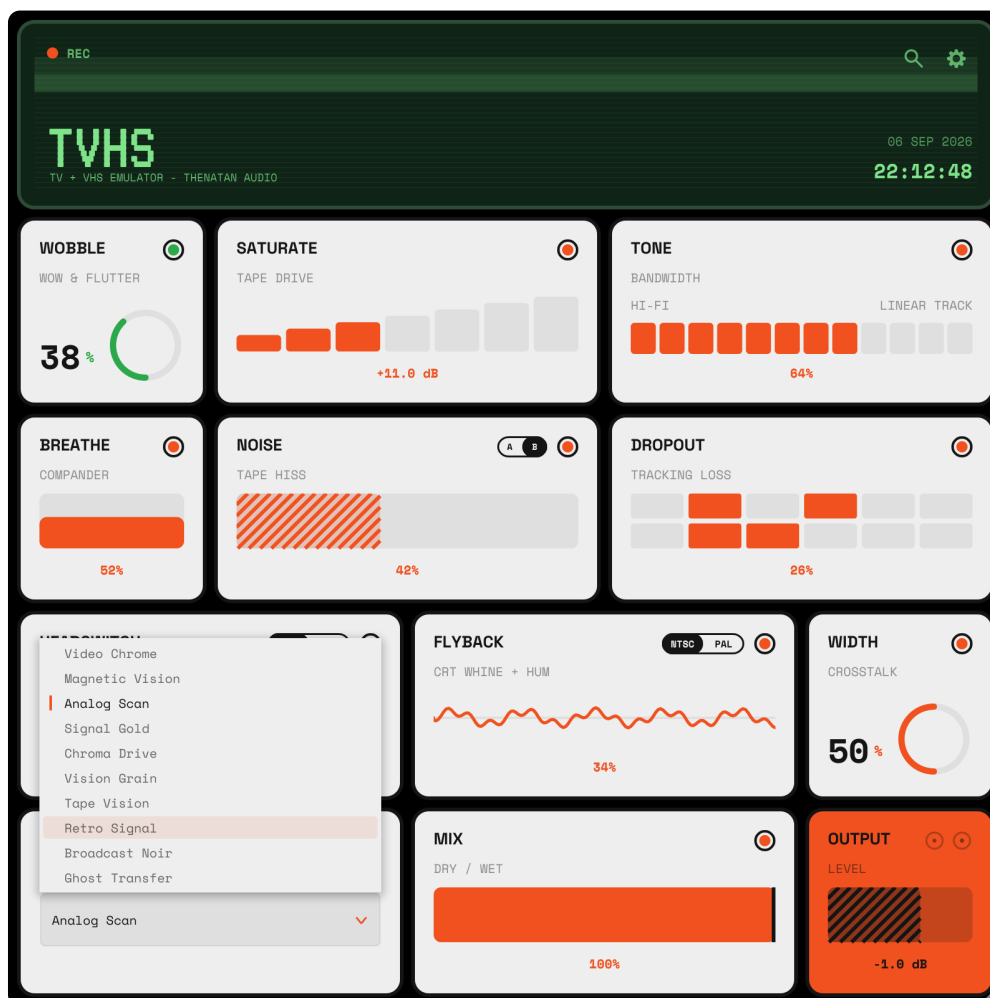
A real deck is one standard or the other, never a mix. Setting both panels to match is the authentic choice - but deliberately mismatching them gives a beating artifact no real machine produced, which is occasionally exactly what a track needs.

Both are gated by the programme. They only appear while audio is playing, so neither ticks or hums over silence between phrases.

IMPULSE RESPONSES

IR: TAPE HEAD

Ten convolution impulses captured from tape and video hardware. Where the effects above model behaviour, these carry the resonance and colour of a specific machine.



THE IMPULSE MENU, WITH TEN TAPE AND VIDEO CAPTURES

- | | |
|--------------------|-------------------|
| 01 Video Chrome | 06 Vision Grain |
| 02 Magnetic Vision | 07 Tape Vision |
| 03 Analog Scan | 08 Retro Signal |
| 04 Signal Gold | 09 Broadcast Noir |
| 05 Chroma Drive | 10 Ghost Transfer |

The impulse changes the character more than most single controls, so it is worth auditioning several before settling on the knobs. The factory presets deliberately spread all ten across every category - each impulse appears once in each - so working through a category is also a tour of the impulses.

OUTPUT & METERING

MIX, LEVEL, AND THE TWO EYES

CONTROL	RANGE	WHAT IT DOES
Mix	0-100%	Dry/wet for the whole chain. Parallel blending is often better than dialling every effect back: keep the character extreme and use Mix to decide how much of it reaches the track.
Output	-24...+12 dB	Master level. Always active and has no bypass, since bypassing a master trim makes no sense.
Meter	-	Two circular meters, left and right. The pupil grows with level.

Watch the output. Saturate and Breathe both add level, and the head bump in Tone adds low-mid weight. A patch that sounds right in isolation can be several dB hotter than the source - trim here rather than on the channel fader so the meters stay honest.

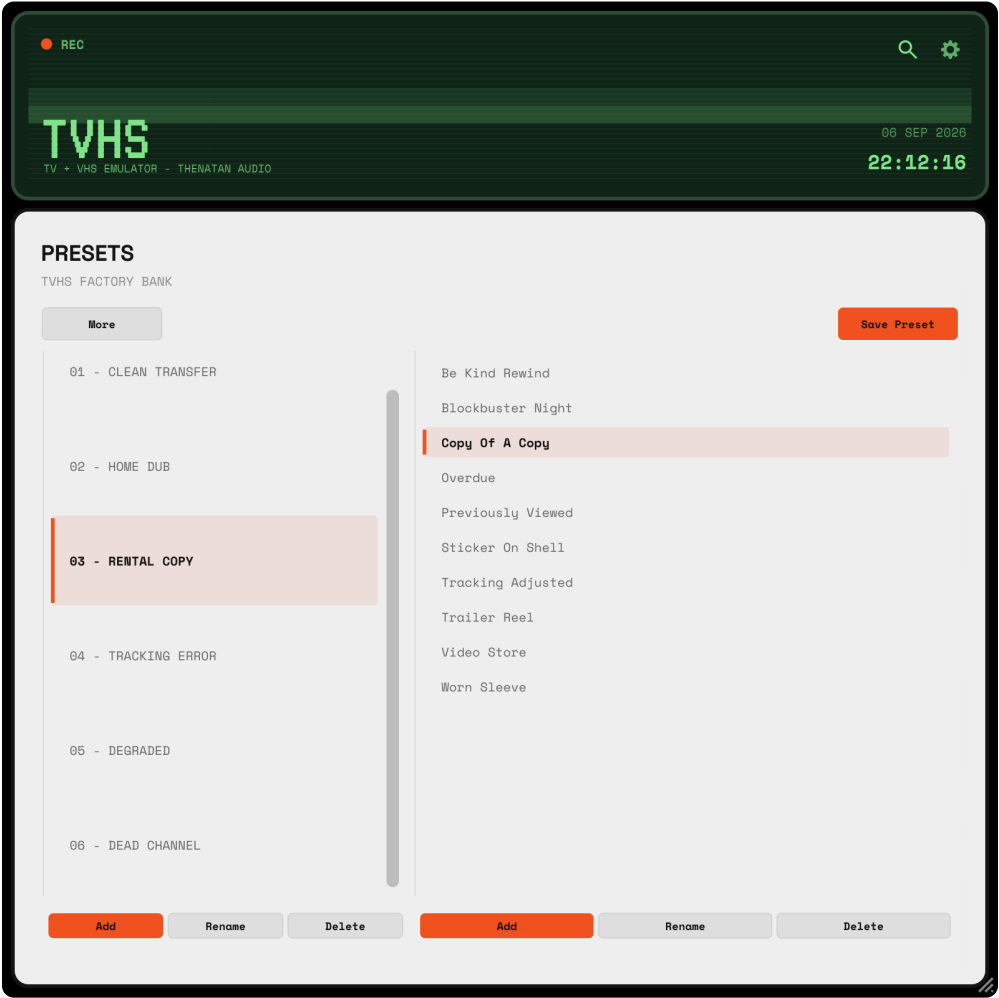
BYPASS AND THE DIM

Every effect except Output has a bypass dot. A bypassed panel dims, so the state of the whole plugin is readable at a glance. Bypasses are saved with presets: which effects are engaged is part of the sound.

PRESETS

SIXTY, IN SIX CATEGORIES

Click the **search icon** to open the browser. Categories run left, presets right. Save your own with **Save Preset**.



THE PRESET BROWSER - CATEGORIES LEFT, PRESETS RIGHT

CATEGORY	CHARACTER
01 Clean Transfer	First generation, barely there. Use when you want the medium implied rather than heard.
02 Home Dub	An ordinary tape recorded off the television. The everyday sound of the format.
03 Rental Copy	Watched a hundred times. Worn, but still a working tape.
04 Tracking Error	The deck is losing its grip. Pitch instability and frequent dropouts.
05 Degraded	Heavy wear, oxide shedding. Barely holding together.
06 Dead Channel	Broken and hostile. A sound design tool more than a tape effect.

GETTING SOUNDS OUT OF IT

WHERE TO START

DRUMS

Saturate around 8-12 dB with Tone near 0.5 glues a kit without softening the transients. Add Dropout sparingly - above about 30% it starts eating hits rather than colouring them.

VOCALS

Breathe is the one. Set it 0.4-0.6 and the vocal starts moving with the track the way a tape vocal does. Keep Wobble low; pitch instability on a lead vocal is noticed immediately.

PADS AND AMBIENCE

The opposite. Wobble at 0.5 and above turns a static pad into something that drifts, and because the modulation is noise-driven it will not settle into a recognisable cycle however long the note is.

WHOLE MIXES

Stay in Clean Transfer or Home Dub territory and use Mix at 40-70%. Width below 0.5 on a full mix collapses the stereo image faster than you expect.

SOUND DESIGN

Dead Channel presets, then automate Mix. Going from clean to broken inside a bar is more effective than sitting at either end.

One habit worth forming: pick the impulse first, then the knobs. It sets more of the character than any single control, and dialling the knobs against the wrong impulse means doing the work twice.

SUPPORT

IF SOMETHING IS WRONG

THE PLUGIN DOES NOT APPEAR IN MY DAW

Look under **Effects**, not Instruments. If it is still missing, check that the folder you installed into is one your DAW scans, then rescan.

MY KEY WILL NOT ACTIVATE

Check for a missing character or a leading space. Keys are 24 characters including the **TVHS** prefix. If it still fails, send your order number to support.

THE AUDIO CUTS OUT PERIODICALLY

That is demo mode. Activate with your key, then restart your DAW.

I HEAR HISS OR HUM WITH NOTHING PLAYING

You should not - Noise, Headswitch and Flyback are all gated by the programme. If you do, something upstream is feeding TVHS a constant signal.

IT SOUNDS LOUDER THAN THE SOURCE

Expected. Saturate and Breathe add level and Tone adds low-mid weight. Trim with Output.



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