VITRIC



Iron Summing

USER MANUAL | VERSION 1.3.17 | UPDATED NOVEMBER 18, 2026 | MUSEHUB EDITION

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Iron Summing is an analog-console summing system in one plugin. Insert it as a **Channel** on your tracks and switch one instance on your master to **Bus**. The instances find each other and form one console. Every window shows the whole group as live lanes, the Bus can ride every Channel's trim, and one **ALL SATURATION** control scales the color of every track at once. The sound is transformer-coupled console summing ("iron" is engineer slang for transformer color). It is for anyone who mixes in the box and wants every track to share one console's color, set from one place.

This manual covers Iron Summing 1.3.17 on macOS and Windows, in VST3, AU and AAX.

01 Quick start

1. Insert **Iron Summing** on each track you want in the console. Each one opens as a **CHANNEL**.
2. Insert one more on your master (or the bus those tracks feed) and click **BUS** in its window.
3. Make sure every instance shows the same group (**GROUP 1** by default).
4. In each Channel, set **TONE** for how much console color that track gets: 20 to 40 % is a good start, more on drums and bass, less on vocals.
5. In the Bus, ride **ALL SATURATION** to drive the whole console harder or cleaner, and add **PUSH** for glue.
6. To hear the console on and off, click the **A** button in the Bus so it reads B, load **Clean Console Off** there, then press A to flip between slots. Bypassing the Bus alone leaves every Channel's color on.

NOTE

Audio never flows between instances. Each Channel processes its own track, and the Bus processes the real mix your DAW sends it. The instances share only control data (levels, names, solo, trims and ALL SATURATION), so every instance adds zero latency.

02

What's new in 1.3.17

On macOS 27, the Audio Unit and AAX versions now load. No change to the sound or features. On Windows this is a maintenance update.

03

What's new in 1.3.16

Slightly lower CPU use on Windows.

On Windows, the plugin window now draws and updates on computers whose display gives it no refresh signal, such as virtual machines and some remote desktops. Closing the window there no longer freezes the host.

04

What's new in 1.3.15

Fixed a rare crash when the host saves and restores settings at the same time.

The GROUP tooltip now says the right thing: grouped channels appear below.

A reopened session shows its preset's name.

05

What's new in 1.3.12

What changed since 1.3.0:

Your own presets in the Bus window's PRESETS menu.

Voicings follow the group: a new Channel takes the console voicing least used in its own group.

Pro Tools lists Iron Summing in its Harmonic plugin category.

Sessions always reopen as saved, after every update.

Fixes: a crash on macOS 10.15 and 11, and Windows user names with accented characters.

06 Setting up the console

1. Insert Iron Summing on every track you want in the console (Channel is the default).
2. Route those tracks through your DAW to the bus or master that carries the Bus instance, as you normally would.
3. Give every instance of one console the same group. Use one Bus per group.

Groups 1 to 8: the GROUP button picks which console an instance belongs to, so a drum-bus console and a mix-bus console can run side by side.

Names and colors: lanes follow your DAW's track names where the host sends them: VST3 hosts such as Cubase, Nuendo and REAPER, and the AU and AAX formats. VST3 hosts that send track colors color the lanes too. You can rename any lane in the Bus window.

Solo works across the group, like a monitor-section button: every other Iron Channel in the group goes silent (tracks without an Iron Channel in this group keep playing). It is not automatable and is not saved.

If your DAW runs plugins in separate processes, each Channel still processes its own track normally; the group view shows only the instances it can see.

CPU use grows with the number of instances and open windows; close Channel windows you are not using.

07 The Channel window



FIG. 1 A Channel: the group's lanes with this track highlighted, and its three controls.

1. **License chip.** Reads MUSEHUB. This edition opens unlocked, so the chip is a label and takes no clicks.
2. **Group lanes.** Every Channel in this group, live.
3. **This track.** Highlighted among the lanes.
4. **TONE.** Console color for this track.
5. **COMP.** Gentle compression before the saturation.
6. **Status.** This instance's mode, level and name.
7. **M.** Mute.
8. **S.** Solo in the group.
9. **OUTPUT.** This Channel's trim.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
TONE	Console color for this track: transformer-style saturation added in parallel, so the direct sound stays untouched. The Bus's ALL SATURATION scales it. At 0 % (with COMP at 0) the Channel passes audio unchanged apart from OUTPUT.	0 to 100 %	25 %

CONTROL	WHAT IT DOES	RANGE	DEFAULT
COMP	Gentle 1.5:1 compression before the saturation: slow attack, fast release, never more than 6 dB of gain reduction. At 0 it is fully bypassed.	0 to 100 %	0 %
OUTPUT	The Channel's trim. The Bus window can ride it remotely.	-12 to +12 dB	0 dB
M	Mutes this Channel's own audio, with a 10 ms fade. Key M.	On or off	Off
S	Solos this Channel in its group; the other Channels go silent. Key S.	On or off	Off
GROUP	Which console (1 to 8) this instance belongs to. Its menu also holds Options.	1 to 8	1
CHANNEL · BUS	The instance's role: CHANNEL on tracks, BUS on the master.	CHANNEL, BUS	CHANNEL

How TONE sounds. Low frequencies saturate first, like a real transformer core. At normal levels the color is mostly even harmonics (warm and thick); push harder and odd harmonics (brighter and edgier) join in.

Voicings. Every Channel gets one of 32 fixed console voicings (small differences in drive, harmonic balance and low-frequency corner, like the channels of a real desk). A new Channel takes the voicing least used in its group, and a reopened session keeps the voicings and SPACE amounts it saved, so a mix reopens exactly as you left it.

The Channel window resizes from 440 × 350 up to 900 × 720 pixels and opens at 540 x 430.

08 The Bus window

The Bus processes the real mix your DAW sends to it and adds its own console color; ALL SATURATION sets how much. Its window has the top bar, the TRACKS view (the lanes), the console row, the console EQ and the dynamics row, with the PRE MASTER meter at the right. It resizes from 900 × 660 up to 1700 × 1240 pixels and opens at 940 x 700.

The top bar

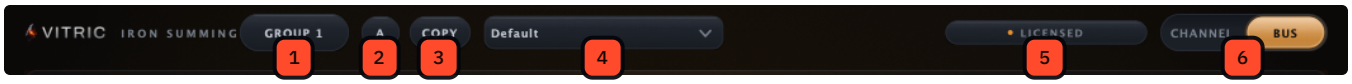

FIG. 2 The Bus top bar: group, A/B, COPY, presets, license and role.

1. **GROUP.** Which console; also holds Options.
2. **A/B.** The label shows the live slot.
3. **COPY.** Copies the live slot onto the other.
4. **PRESETS.** Factory Bus presets and your own.
5. **License chip.** Reads MUSEHUB. This edition opens unlocked, so the chip is a label and takes no clicks.
6. **CHANNEL and BUS.** This instance's role.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
GROUP	Which console this Bus serves; its Channels appear below. The menu also holds Options: Show tooltips, Check for updates and the keyboard shortcut sheet (the first two apply to every Vitric plugin on this computer). In this edition Iron never checks for updates itself, whatever **Check for updates** is set to.	1 to 8	1
A/B	Switches between two setting slots; the label shows the live one. Key `A`.	A or B	A
COPY	Copies the live settings onto the other slot.		
PRESETS	Factory Bus presets and your own. It reads Default until you load one.	9 factory presets plus yours	Default
LICENSE CHIP	Reads MUSEHUB. This edition opens unlocked, so the chip is a label and takes no clicks. Updates come through MuseHub.		
CHANNEL · BUS	The instance's role. Click CHANNEL to turn this Bus back into a Channel.	CHANNEL, BUS	CHANNEL

The TRACKS view



FIG. 3 Every Channel in the group as a lane: name, solo, level and trim.

1. **Lane name.** Double-click to rename.
2. **S.** Solo that lane in the group.
3. **Level.** The Channel's live level.
4. **Trim.** Drag to ride that Channel's OUTPUT.
5. **Trim value.** Click for an exact dB value.
6. **Level scale.** -48 to 0 dB.

Drag a trim to ride that Channel's OUTPUT from the master. Your DAW's automation sees a normal move on that Channel. Hold `Shift` for fine moves (in Pro Tools, `Cmd` on Mac or `Ctrl` on Windows). `Option` + wheel (`Alt` on Windows) steps 0.5 dB.

Double-click a trim to reset it to 0 dB. **Click its value** to type an exact dB value.

Double-click a lane name to rename it; `Return` commits, `Esc` cancels. Clear the name to go back to the DAW's track name.

Keyboard: `↑` `↓` select a lane, `←` `→` trim it (`Shift` for fine), `Return` types an exact trim, `F2` renames, `Space` solos.

Wheel over the lanes scrolls them when there are more than fit.

Up to 128 instances can join groups in one session (all eight groups together). An instance beyond that keeps working on its own track at ALL SATURATION 100 %, but the Bus cannot see or control it.

The console row



FIG. 4 ALL SATURATION, PHASE, LEVEL and MIX.

1. **ALL SATURATION.** Scales the whole console's color.
2. **PHASE.** Stereo correlation.
3. **LEVEL.** The mix arriving at the Bus, as a bar.
4. **MIX.** Parallel blend of the Bus chain.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
ALL SATURATION	Scales every Channel's TONE in the group and the Bus's own color, so your per-track balance holds while the whole console drives harder or cleaner. At 0 % all of that color is off; SPACE still adds its harmonics.	0 to 200 %	100 %
PHASE	Stereo correlation: +1 is mono-like, 0 is wide, and below 0 the channels work against each other, so parts of the mix can vanish in mono.	-1 to +1	
LEVEL	The level of the mix arriving at the Bus, before any Bus processing, with a peak hold. The big PRE MASTER number shows the same level. Ticks at -24, -12 and 0 dB.	-120 to 0 dB	
MIX	Parallel blend of the whole Bus chain. Double-click for 100 %.	0 to 100 %	100 %

The console EQ

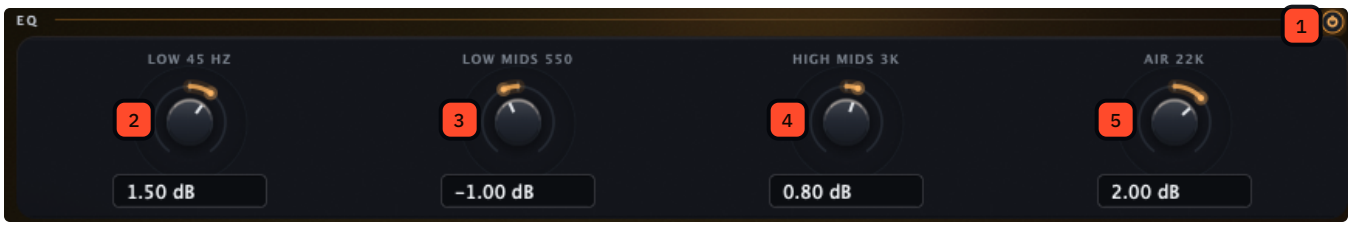

FIG. 5 Four wide console curves, with the EQ power switch.

1. **EQ power.** EQ in or out.
2. **LOW 45 HZ.** Low shelf.
3. **LOW MIDS 550.** Wide bell.
4. **HIGH MIDS 3K.** Wide bell.
5. **AIR 22K.** Air shelf.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
LOW 45 HZ	A wide low shelf at 45 Hz.	-6 to +6 dB	0 dB
LOW MIDS 550	A wide bell at 550 Hz.	-6 to +6 dB	0 dB
HIGH MIDS 3K	A wide bell at 3 kHz.	-6 to +6 dB	0 dB
AIR 22K	A high shelf for the very top of the mix (the "air"), voiced at 22 kHz; it sits lower in 44.1 and 48 kHz sessions.	-6 to +6 dB	0 dB
EQ POWER	Takes the EQ in or out of the chain, click-free.	On or off	On

The dynamics row

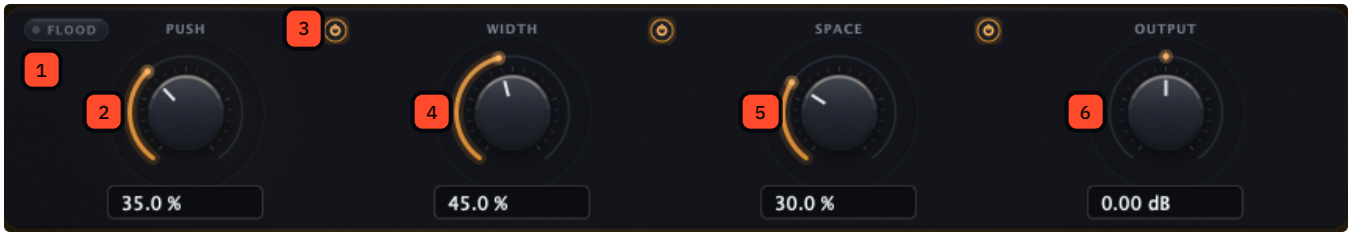

FIG. 6 PUSH with its FLOOD switch, WIDTH, SPACE and OUTPUT; PUSH, WIDTH and SPACE each have a power switch.

1. **FLOOD.** PUSH becomes upward.
2. **PUSH.** Glue, never more than 3 dB.
3. **Module power.** One on PUSH, WIDTH and SPACE.
4. **WIDTH.** Widens the sides.
5. **SPACE.** Harmonics on the sum.
6. **OUTPUT.** Bus output trim.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
PUSH	Glue compression that never takes more than 3 dB. Its slow attack lets the front of each hit through; its release is fast. A small transient lift (up to 1.2 dB) keeps attacks sharp. At 0 it is fully bypassed.	0 to 100 %	0 %
FLOOD	Turns PUSH into upward expansion: loud passages bloom up instead of being held down, by up to about 4.2 dB with the transient lift. Click-free while audio plays. Factory presets recall with FLOOD off.	On or off	Off

CONTROL	WHAT IT DOES	RANGE	DEFAULT
WIDTH	Widens the stereo sides above 130 Hz; the center and the sides below 130 Hz are untouched. The knob raises a side lift up to 130 % plus a little dynamic expansion (up to 2 dB in each of four bands). Its power switch is an exact bypass for mono checks.	0 to 100 %	0 %
SPACE	Harmonics on the whole mix: warmth from the lows, presence from the highs. Each instance gets its own slight variation, saved with the session, so a mix recalls exactly.	0 to 100 %	0 %
OUTPUT	The Bus output trim.	-12 to +12 dB	0 dB
MODULE POWER	EQ, PUSH, WIDTH and SPACE each have a power switch. Turning one off is click-free and becomes an exact bypass once it settles.	On or off	On

The PRE MASTER meter

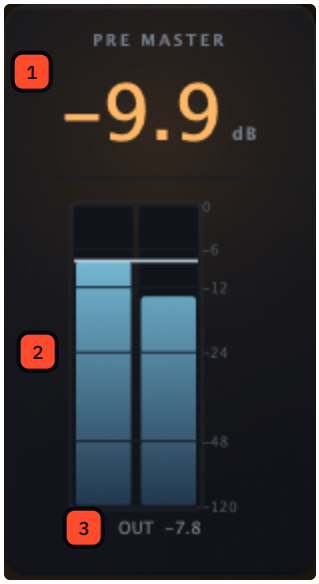

FIG. 7 The pre-master level and the output meter.

1. **PRE MASTER.** The mix arriving at the Bus, in dB.
2. **Output meter.** The Bus output, 0 to -120 dB.
3. **OUT.** The output peak hold, in dB.

09 Keyboard and mouse

Keys work when the Iron window has keyboard focus: click an empty part of the window once. While you type in a value box, the box keeps the keys.

ACTION	MAC	WINDOWS
Solo or mute this Channel (Channel window)	`S` or `M`	`S` or `M`
Switch A/B (Bus window)	`A`	`A`
Bypass this instance (there is no bypass button)	`B`	`B`
Show the shortcut sheet	`?`	`?`
TRACKS: select a lane	`↑` or `↓`	`↑` or `↓`
TRACKS: trim the lane (`Shift` for fine)	`←` or `→`	`←` or `→`
TRACKS: exact trim, rename, solo	`Return`, `F2`, `Space`	`Enter`, `F2`, `Space`
Trim with the wheel (0.5 dB; `Shift`: 0.1 dB)	`Option` + wheel over a trim	`Alt` + wheel over a trim
Fine drag on a knob	`Shift` + drag	`Shift` + drag
Reset a knob	Double-click, or `Cmd` + click	Double-click, or `Ctrl` + click
Type an exact value	Click the value box	Click the value box

In Pro Tools, fine drag on knobs and TRACKS trims is `Cmd` + drag (`Ctrl` on Windows) and knob reset is `Option` + click (`Alt` on Windows). `Shift` still gives fine steps with the arrow keys and with `Option` + wheel.

10 Recipes

These are starting points. Every mix is different, so adjust by ear and compare against the **Clean Console Off** preset in the Bus's other A/B slot.

Run the whole mix through one console

START FROM	The **Mix Bus Glue** preset in the Bus
CHANNELS	On every track, GROUP 1, TONE 20 to 40 % (more on drums and bass, less on vocals)
BUS	On the master, GROUP 1
ALL SATURATION	100 %, then ride it to taste
PUSH	40 to 50 % for about 1 to 2 dB of glue (the Mix Bus Glue preset uses 45 %)

Build a drum-bus console

CHANNELS	On the drum tracks, GROUP 2
BUS	On the drum bus, GROUP 2
START FROM	The **Drum Bus Weight** preset
PUSH	70 % (the preset's value; it never takes more than 3 dB)
SPACE	25 %, for weight under the kick

Lift a chorus

PUSH	30 to 50 %
FLOOD	On for the loudest section; automate it at the transition

The loud section blooms up without a fader ride; more PUSH lifts more, never past about 4.2 dB.

11 Presets

Nine Bus presets, named for jobs. They set Bus controls only, so your Channel settings never change; a preset's ALL SATURATION value still scales every Channel's TONE in the group. Presets recall with every module on and FLOOD off.

PRESET	WHAT IT SETS UP
Default	ALL SATURATION 100 %, everything else neutral
Mix Bus Glue	PUSH 45 % for about 1 to 2 dB of glue, SPACE 15 %
Drum Bus Weight	ALL SATURATION 140 %, LOW +2 dB, PUSH 70 % against the 3 dB cap, SPACE 25 %
Analog Touch Master	ALL SATURATION 80 %, PUSH 20 %, SPACE 20 %, WIDTH 15 %, AIR +1 dB
Push Forward Rock	ALL SATURATION 130 %, PUSH 100 %, LOW +1 dB, HIGH MIDS +1.5 dB, SPACE 10 %
Warm Low End	ALL SATURATION 120 %, LOW +2.5 dB, PUSH 30 %, SPACE 40 %
Open Air	ALL SATURATION 90 %, AIR +3 dB, PUSH 15 %, WIDTH 25 %, SPACE 35 %
Subtle Sum	ALL SATURATION 60 %, PUSH 10 %, SPACE 10 %
Clean Console Off	Everything at zero, including ALL SATURATION: the Bus passes audio unchanged and the Channels lose their TONE

Your own presets

User presets live in the Bus window's PRESETS menu; the Channel window has no preset menu.

1. In the Bus window, open **PRESETS** and choose **Save preset...**, then type a name.
2. Your presets appear under **User** in the same menu.
3. **Rename preset** and **Delete preset** manage the list; **Show preset folder** opens the folder on disk.

A saved preset holds the Bus controls: ALL SATURATION, the four EQ gains, PUSH and FLOOD, WIDTH, SPACE, MIX, OUTPUT and the module power switches. It never changes a Channel's own settings or any instance's role, group or name. The files are in `~/Library/Application Support/Vitric Audio/Presets/Iron Summing` on macOS and `%APPDATA%\Vitric Audio\Presets\Iron Summing` on Windows.

12 Specifications

Roles: CHANNEL on tracks, BUS on the master; one plugin.

Groups: 1 to 8; up to 128 registered instances.

Channel: TONE 0 to 100 %, COMP (1.5:1, at most 6 dB), OUTPUT ±12 dB, mute, group solo, 32 console voicings.

Bus console: ALL SATURATION 0 to 200 %; EQ at 45 Hz, 550 Hz, 3 kHz and 22 kHz (±6 dB).

Bus dynamics: PUSH (at most 3 dB) with FLOOD (up to about 4.2 dB); WIDTH (sides above 130 Hz); SPACE; MIX; OUTPUT ±12 dB.

Metering: correlation -1 to +1, pre-master level, output 0 to -120 dB.

Latency: none.

Channels: mono or stereo in either role; WIDTH and PHASE need a stereo Bus.

Formats: VST3 and AAX on macOS and Windows; AU on macOS.

Not included

No oversampling, lookahead or linear-phase modes: Iron is always zero latency.

No noise generator and no crosstalk modeling.

No bypass button on the face: press `B` or use your DAW's bypass. Either bypasses only that instance.

13 Installation and updates

Install

1. Save your work and quit your DAW.
2. Install **Iron Summing** from the MuseHub app. MuseHub downloads it and puts the plugins in place.
3. Open your DAW. If Iron Summing is not listed, run your DAW's plugin rescan.

Use AU in Logic Pro, AAX in Pro Tools and VST3 in other DAWs. On a Mac the plugins go in the standard folders:

AU: `/Library/Audio/Plug-Ins/Components`
VST3: `/Library/Audio/Plug-Ins/VST3`
AAX: `/Library/Application Support/Avid/Audio/Plug-Ins`

On Windows, MuseHub installs the VST3 and AAX versions.

Nothing to enter

This edition opens and runs as soon as it is installed. Your MuseHub purchase is your license: there is no key, code or account to enter, and nothing to unlock. The chip at the top of the Channel and Bus windows reads MUSEHUB. It is a label, not a button, so clicking it does nothing.

MuseHub handles the purchase, any trial and any payment question under its own terms. Vitric sets no limit of its own on the number of computers: install Iron on the computers you personally use, within MuseHub's terms.

Updates

Updates to this edition are free and come through MuseHub. When a new version is out, save your work, quit your DAW and update Iron in the MuseHub app. Your sessions reopen exactly as saved after every update.

Iron never checks for updates itself in this edition and shows no update notice, whatever the **Check for updates** option is set to.

Sessions and presets are the same as in the vitricaudio.com edition of Iron Summing, so your projects open in either edition.

14 Troubleshooting

Iron does not appear in my DAW

Rescan plugins and restart the DAW. In Logic Pro, use Logic Pro > Settings > Plug-in Manager and **Reset & Rescan Selection**. On Windows, make sure your DAW scans `C:\Program Files\Common Files\VST3`.

The Bus does not show my Channels

Check that every instance shows the same GROUP number.

Use the same plugin format (VST3, AU or AAX) for the Channels and the Bus. Mixed formats, or a DAW that runs plugins in separate processes, can keep instances apart. Each Channel still processes its own track either way.

If the TRACKS view reads NO OTHER IRON INSTANCES VISIBLE IN THIS GROUP, the Channels are in another group, another format, or a separate process.

If the top bar reads 2 BUS INSTANCES IN THIS GROUP, switch the extra one back to CHANNEL or move it to its own group.

A track went silent

M (mute) is on in its Channel, or another Channel in the group is soloed.

Bypassing the Bus does not remove the color

Each Channel adds its own TONE on its track. Load **Clean Console Off** in the Bus (it sets ALL SATURATION to 0 %, which reaches every Channel in the group).

The lanes show generic names

Your DAW does not send track names to plugins in this format. Double-click a lane name in the Bus window to type one.

The mix got louder

ALL SATURATION above 100 %, high TONE and FLOOD all add level. Match levels with the Bus OUTPUT before you compare.

Solo is not saved with my session

That is by design: group solo is for listening, like a monitor-section button, and is never saved or automated.

Shortcuts do nothing

Click an empty part of the Iron window once so it has keyboard focus. Some DAWs keep certain keys for themselves; use the mouse for those.

15 Support

MuseHub provides first-line support for this edition and passes anything it cannot solve, such as a plugin fault, on to Vitric. You can also write to support@vitricaudio.com with your Iron version, operating system, DAW and version, plugin format and the exact error if there is one.

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