VITRIC



Clearwall Limiter

USER MANUAL | VERSION 1.0.7 | UPDATED NOVEMBER 18, 2026 | MUSEHUB EDITION

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Clearwall Limiter is a mastering limiter: it makes your mix louder while keeping every peak under a ceiling you set. It keeps your bass, punch and top end clean, from gentle streaming masters to loud club and trap records. It goes last on your master bus.

This manual covers Clearwall Limiter 1.0.7 on macOS and Windows, in VST3, AU and AAX.

01 Quick start

1. Put **Clearwall Limiter** last on the master bus.
2. Pick a preset close to your genre and loudness (the default is Club master -8), or pick a **STYLE**: CLEAR for transparent masters, PUNCH for most modern music, DENSE for the loudest.
3. Leave **CEILING** at -1.0 dBTP, a safe default for streaming.
4. Set **TARGET** (under the readouts on the right): about -14 LUFS for streaming, -9 to -7 for most modern music. Loop the loudest part of the song and click **LEARN DRIVE**, or raise **DRIVE** by ear.
5. Choose **Reset the loudness meter** in Options, play the whole song, and read **INTEGRATED** for the final loudness.
6. Compare with **UNITY**, which matches the input's loudness, and click **DELTA** to hear what the limiter removes. Click **NORMAL** before you bounce.

TIP

Start from a preset close to your genre. It sets STYLE, CEILING, RELEASE, PUNCH, LINK, ATTACK, CURVE, CONTAIN and the TARGET, but never DRIVE, so your level never jumps.

02

What's new in 1.0.7

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 1.0.6

Fixed a rare crash when you load a preset, switch A/B, change LISTEN or undo while the host saves or reloads the session.

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 1.0.5

What changed since 1.0.2:

On Windows, the CODEC key shows as unavailable.

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

05

What's new in 1.0.2

What changed since 1.0.0:

DELTA and CODEC are hard to miss. The analyzer dims and says what is playing, with a **BACK TO NORMAL** key under it.

LISTEN is for monitoring, not a setting. A session always reopens in NORMAL, closing the window returns DELTA and CODEC to NORMAL, and listen changes are not undo steps.

A new black look (1.0.1), with a tighter readout column and a wider analyzer.

06 The window

Clearwall has a top bar, the analyzer with its meters and readouts, and a strip of controls along the bottom. To scale the window from 75 to 160 %, choose **Window size** in Options. The window opens at 1040 × 640 pixels each time.

The top bar



FIG. 1 The top bar: the preset browser, A and B, COPY, undo and redo, Options and bypass.

1. **Preset browser.** Arrows, the name, and its tag.
2. **A, B and COPY.** Two complete settings, and a copy key.
3. **Undo and redo.** Step through your changes.
4. **... (Options).** Window size, meter reset, visual effects, license.
5. **Bypass.** The power key.

Each marker sits just left of its key.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
PRESET BROWSER	The arrows step through the presets; click the name for the list. The small print shows the tag, target and ceiling (CLUB -8 / -1.0). A * after the name means you changed one of the preset's settings.	15 presets	Club master -8
A · B	Two complete settings. Click the other letter to switch; the first time, it starts as a copy of the slot you are on. Only the slot you are on is saved; the other is lost when the project closes.	A or B	A
COPY	Copies these settings into the other slot.		
UNDO · REDO	Step through your changes, including preset loads and A/B recalls.		
... (OPTIONS)	Opens a menu: Window size (75 to 160 %), Reset the loudness meter, Reduce visual effects (lighter drawing for slow computers), **License...** (it opens nothing in this edition), **Check for updates** and the version number. In this edition Clearwall never checks for updates itself, whatever **Check for updates** is set to.		

CONTROL	WHAT IT DOES	RANGE	DEFAULT
BYPASS	The same switch as your DAW's bypass. Clearwall plays the input, delayed by its latency so timing never jumps, with a 10 ms crossfade. The analyzer shows BYPASSED. Bypass is not level-matched: compare with UNITY instead.	On or off	Off

The analyzer

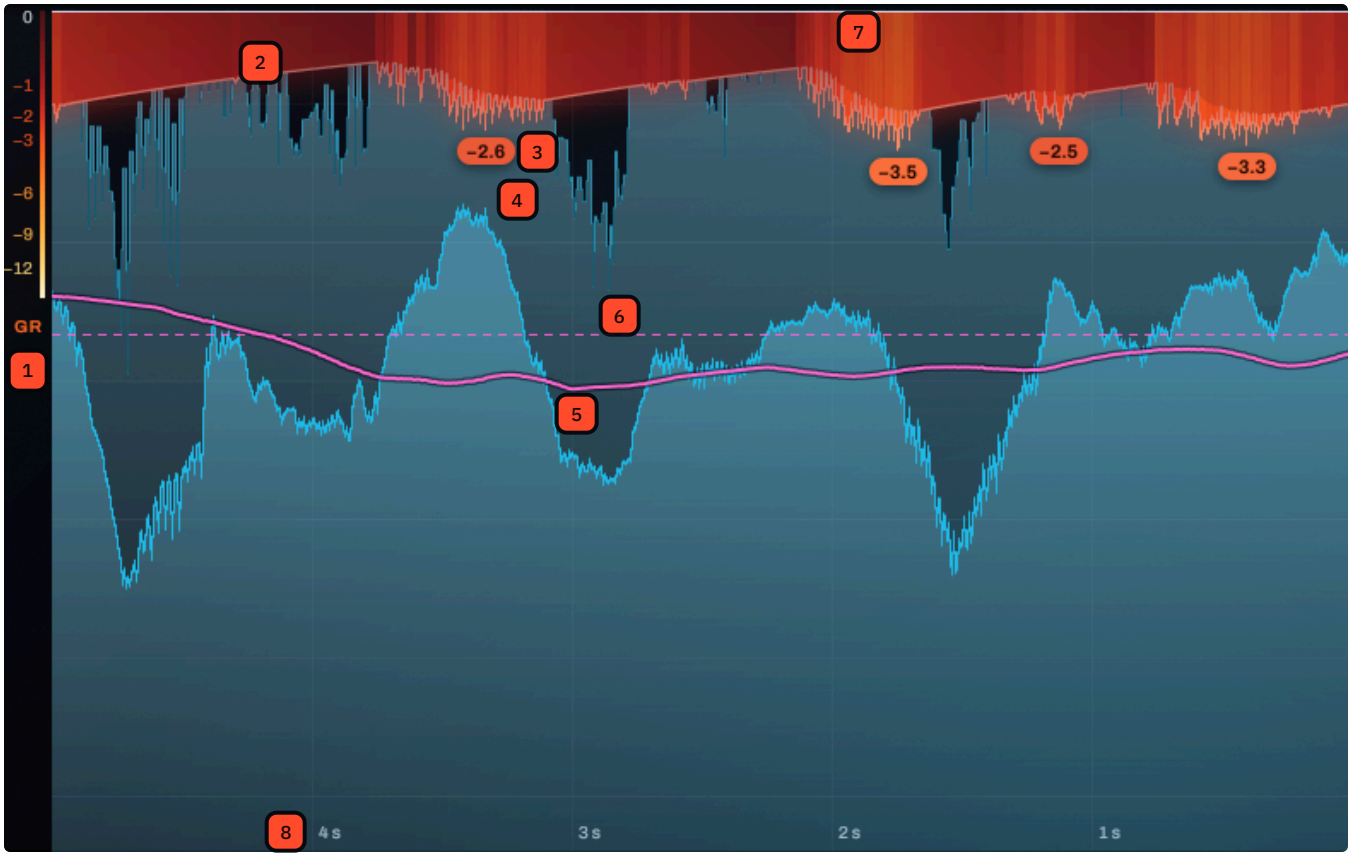


FIG. 2 The last five seconds: the output level, the gain-reduction curtain with its numbers, the loudness and target lines and the ceiling.

1. **GR scale.** Reads the curtain.
2. **Gain-reduction curtain.** As deep as the dB taken.
3. **Reduction labels.** The deepest dips show their dB.
4. **Output.** Pale peaks over a solid body.
5. **Loudness line.** Short-term loudness, in pink.
6. **Target line.** Dashed, at your target.
7. **Ceiling line.** The ceiling being held.
8. **Time axis.** Seconds ago.

The analyzer scrolls right to left over the last five seconds. The output is drawn in the style's color: a pale veil for its peaks over a solid body for its average level. The gain reduction hangs from the ceiling line as the curtain: the deeper it reaches, the more

Clearwall is turning down. While the codec margin is acting, a dotted line under the ceiling line marks the lower ceiling being held, with a CODEC tag giving its value.

The meters and readouts

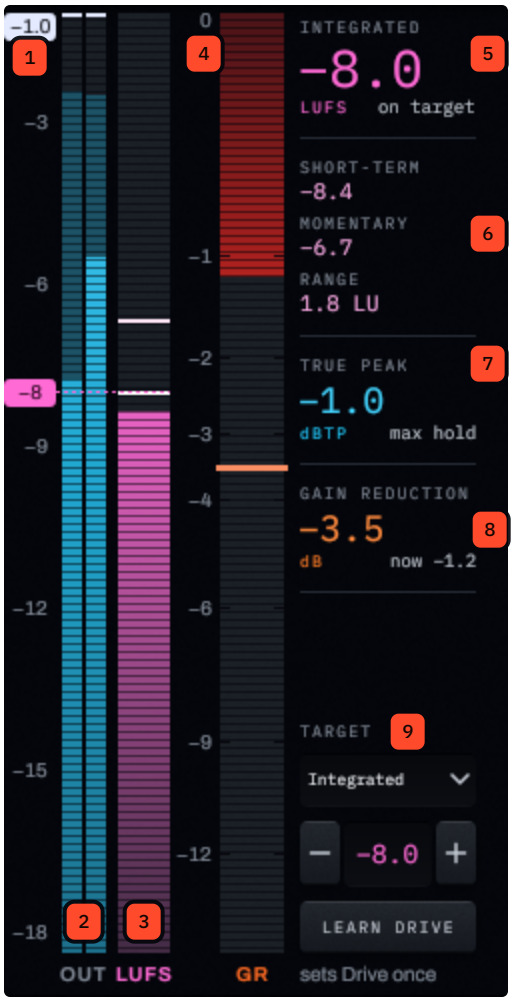


FIG. 3 OUT, LUFS and GR meters, the readout column, TARGET and LEARN DRIVE.

1. **Ceiling badge.** The ceiling on the level scale.
2. **OUT.** The output level.
3. **LUFS.** Short-term fill, momentary tick, integrated and target marks.
4. **GR.** Gain reduction, with its peak held.
5. **INTEGRATED.** Loudness so far, and how far from the target.
6. **SHORT-TERM, MOMENTARY, RANGE.** The other loudness readings.
7. **TRUE PEAK.** The highest true peak, held.
8. **GAIN REDUCTION.** Its peak and the reduction now.
9. **TARGET.** What LEARN DRIVE aims at.

All readings are measured on the output. **LUFS** measure loudness the way the ear hears it: **INTEGRATED** is the average since the last reset, **SHORT-TERM** the last 3 seconds and **MOMENTARY** the last 0.4 seconds. **TRUE PEAK** (dBTP) is the highest

level the waveform reaches, including peaks that form between samples on playback, which a plain sample meter misses. **RANGE** (LU) is how much the loudness moves across the song.

Under the integrated value, Clearwall says how far you are from the target ("on target", "0.2 under"). A pink badge marks the target on the level scale. To start the loudness readings and the true-peak hold again, choose **Reset the loudness meter** in Options, or click the INTEGRATED reading. The gain reduction shown (curtain, GR meter and readout) is the limiter's gain; the clipping of hit tips is not counted.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
TARGET	What LEARN DRIVE aims for: Integrated (average loudness), Short-term max (the loudest 3 seconds) or PLR (true peak minus integrated loudness, in dB; smaller is denser). - and + step 1 dB (`Shift`: 0.1), or click the number to type.	`Off, Integrated, Short-term max, PLR; -30 to +30 (LUFS, or dB for PLR)`	`Integrated, -8 LUFS`
LEARN DRIVE	Listens to the loudest part of your song and sets DRIVE once to reach the target (see Target and LEARN DRIVE).		

The controls

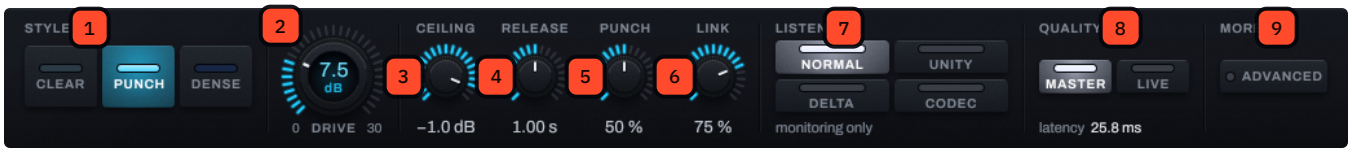


FIG. 4 STYLE, DRIVE, CEILING, RELEASE, PUNCH, LINK, LISTEN, QUALITY and ADVANCED.

1. **STYLE.** CLEAR, PUNCH or DENSE.
2. **DRIVE.** How hard you push in.
3. **CEILING.** The highest true peak.
4. **RELEASE.** How fast the slow stage recovers.
5. **PUNCH.** Snap versus clean.
6. **LINK.** Shared or separate channel reduction.
7. **LISTEN.** NORMAL, UNITY, DELTA or CODEC.
8. **QUALITY.** MASTER or LIVE, with the latency.
9. **ADVANCED.** Attack, curve, contain, codec margin, dither.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
STYLE	The limiter's voice (see The styles). All three have the same latency, so switching never shifts your timing.	`CLEAR, PUNCH, DENSE`	`PUNCH`
DRIVE	How hard you push into the limiter.	`0 to 30 dB`	`0 dB`

CONTROL	WHAT IT DOES	RANGE	DEFAULT
CEILING	The highest level the output may reach, measured as true peak, so it includes the peaks that form between samples on playback. -1.0 dBTP is a safe default.	-12 to 0 dBTP	-1.0 dBTP
RELEASE	How fast the slow stage recovers; 1 s at the middle. Longer is smoother; shorter is louder and more active.	0.32 to 3.16 s	1.00 s
PUNCH	How hard the tips of hits are clipped, within 2 dB either side of the style's tuned point. Higher gives more snap and loudness; lower, a cleaner, rounder sound. (The knob, not the PUNCH style.)	0 to 100 %	50 %
LINK	How much the two channels share the fast stage. 100 % keeps the stereo image steadiest; lower values let each side react on its own.	0 to 100 %	75 %
LISTEN	What you hear. NORMAL is your master; UNITY, DELTA and CODEC are checks (see Listening). The caption under it says what plays. Go back to NORMAL before a real-time bounce.	NORMAL, UNITY, DELTA, CODEC	NORMAL
QUALITY	MASTER is the full Clearwall; LIVE cuts the latency for playing through the master bus (see Quality: MASTER and LIVE). The readout under it shows the latency now.	MASTER, LIVE	MASTER
ADVANCED	The key under MORE. Opens the ADVANCED panel; click it again, the X, or press `Esc` to close it.		

Drag a knob to adjust, `Shift` + drag for fine control, or step it with the mouse wheel. Double-click a knob, or `Cmd` + click it (`Ctrl` on Windows), to reset it. To type an exact value, click the value under a small knob, or the number in the middle of DRIVE. On DRIVE, double-click the ring, not the number, to reset.

The ADVANCED panel



FIG. 5 ATTACK, CURVE, CONTAIN, CODEC MARGIN, DITHER and NOISE SHAPING.

1. **ATTACK.** How early the fast stage starts.
2. **CURVE.** The clip shape.
3. **CONTAIN.** A gentle roll-off above 20 kHz.
4. **CODEC MARGIN.** 1 dB of codec headroom.
5. **DITHER.** For the final export.
6. **NOISE SHAPING.** At 16 bit.
7. **Close.** Or press Esc.

CONTROL	WHAT IT DOES	RANGE	DEFAULT
ATTACK	How early the fast stage starts to turn down before a peak. The default keeps transients sharp. In LIVE it stops at 1 ms.	0.1 to 10 ms	0.3 ms
CURVE	How the clip shapes the tips of hits. CONVERTER is the hard clip the styles are tuned with; SMOOTH rounds the tips, for a touch less punch.	SMOOTH, CONVERTER	CONVERTER
CONTAIN	Gently rolls off content above about 20 kHz, past hearing, before the final true-peak stage. Converters and codecs then have less to turn into extra peaks. Leave it on unless you need the extreme top untouched.	On or off	On
CODEC MARGIN	Holds the ceiling 1 dB lower while your master is louder than -14 LUFS (see Codec margin).	On or off	Off
DITHER	Adds a very low noise that hides the harsh error of cutting the file down to 24 or 16 bits. Use it only for the final export, matched to the file's bit depth. The ceiling still holds.	OFF, 24 BIT, 16 BIT	OFF
NOISE SHAPING	Moves the dither noise toward the frequencies the ear hears least. Works only with 16 BIT dither at 44.1 or 48 kHz.	On or off	Off

07 Sound and loudness

The styles

Clearwall shares the work between three parts, and the style sets the balance:

The clip shaves the sharp tips of drum hits. PUNCH and CURVE shape it. The bass gets its own, gentler clip.

The fast stage turns each peak down just before it arrives. ATTACK and LINK set it.

The slow stage turns loud passages down smoothly. RELEASE sets how fast it recovers.

A final true-peak stage then holds the ceiling.

STYLE	SOUND	FOR MASTERS AT ABOUT
CLEAR	Clips only the sharpest tips of hits and turns the rest down smoothly. The most transparent.	-14 to -10 LUFS
PUNCH	The default. Drum hits keep their snap: their first milliseconds are clipped, not turned down. Held notes are not clipped and the bass has its own gentler clip, so sustained synths stay clean.	-9 to -7 LUFS
DENSE	For the loudest masters. Past about 3 dB of slow-stage reduction, it moves more of the work into the clip. It holds back where the bass dominates, so the bass keeps its weight.	-6 to -5 LUFS

Target and LEARN DRIVE

1. Set **TARGET** to the loudness you want.
2. Loop the loudest section of the song (the chorus or the drop) and press play.
3. Click **LEARN DRIVE**. It listens in 4-second windows (8 seconds for a Short-term max target), usually two to five of them. The caption under it counts them ("learning 2 · 40 %"), then shows the result ("Drive set to 7.5 dB"). Click it again to stop.
4. Fine-tune DRIVE by ear. LEARN DRIVE is one undo step, so undo puts DRIVE back.

LEARN DRIVE puts the section you play on the target. If the song has quieter parts, the whole song's INTEGRATED reading lands under the target. To see the final number, reset the loudness meter and play the song through.

LEARN DRIVE sets DRIVE once; it does not ride the gain.

If it cannot land on the target, it keeps the closest DRIVE it measured and the caption says "closest Drive kept". If DRIVE reaches 0 or 30 dB first, it says "Drive at its end".

DRIVE can only push a mix up, never turn it down. If your mix is already louder than the target before Clearwall, put a gain or trim plugin in the slot before Clearwall, turn the mix down, and run LEARN DRIVE again.

Listening

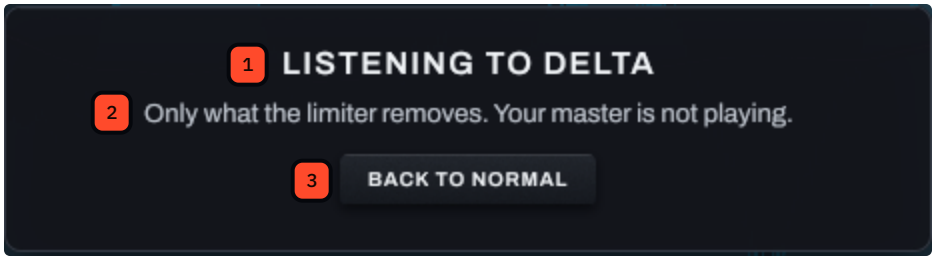


FIG. 6 The notice while DELTA plays, with BACK TO NORMAL under it.

1. **Notice.** What you are listening to.
2. **What plays.** And a reminder that your master is not playing.
3. **BACK TO NORMAL.** One click back.

Listen modes change only what you hear. An offline bounce or render always prints the normal output.

IMPORTANT

A real-time bounce, or a recording of the master bus, records what you hear. Click **NORMAL** first: UNITY stays on even after you close Clearwall's window.

NORMAL. The limited output.

UNITY. The output turned down to the input's loudness, so you can judge the sound without the "louder is better" trap. The caption under LISTEN shows how far it turned the output down.

DELTA. What the limiter removes. Silence here means it is doing nothing.

CODEC. Your master after an AAC 256 kbps encode and decode, a typical streaming format. It plays about 0.15 to 0.2 seconds late; the caption under LISTEN shows the exact delay. macOS only: on Windows the CODEC key does not respond.

While you hear DELTA or CODEC, the analyzer is dimmed and says so in the middle ("LISTENING TO DELTA" or "LISTENING TO CODEC"), with a **BACK TO NORMAL** key under it. The meters keep reading the real output.

Listen modes are for monitoring, not settings:

A session always reopens in NORMAL, whatever listen mode it was saved in.

Closing Clearwall's window takes DELTA and CODEC back to NORMAL (UNITY stays).

A listen change is not an undo step, and undo and redo never change it.

Codec margin

Streaming and download files use lossy codecs (AAC, MP3, Opus, Vorbis): data compression that throws away detail you hardly hear. On playback they rebuild the waveform, and on a loud master that adds peaks above your ceiling.

What it does: when on, Clearwall holds the ceiling 1 dB lower while your master is louder than -14 LUFS (fading in from -16 LUFS). Whenever it is acting, the ADVANCED panel says "acting now, held at ... dBTP" and the analyzer shows a CODEC tag with the lower ceiling. Quiet material keeps your ceiling.

What it does not do: it does not make every codec safe. At -8 LUFS with the margin on, peaks after AAC 256 and MP3 320 land around your ceiling. Low-bitrate files come much closer to it than without the margin, but not always under it.

The cost: 1 dB less headroom at the same loudness means 1 dB more limiting. That is why it is off by default. Try it for streaming releases, and use CODEC listen to hear the difference.

Quality: MASTER and LIVE

MASTER (default) is the full Clearwall, with a fixed latency of 25.8 ms at 48 kHz. Your DAW compensates for it.

LIVE cuts the latency to 8.5 ms at 48 kHz, for playing or recording through the master bus. To get there, it skips CONTAIN and the bass detection that steadies the fast stage over bass notes. It looks ahead only 1 ms, so ATTACK stops at 1 ms. It sounds very close to MASTER, and the ceiling still holds: LIVE keeps the true peak 0.05 dB under your ceiling, so -1.0 reads -1.1. Switch back to MASTER for the final bounce.

08 Keyboard and mouse

Keys work when the Clearwall window has keyboard focus: click an empty part of the window once.

ACTION	MAC	WINDOWS
Undo	`Cmd` + `Z`	`Ctrl` + `Z`
Redo	`Cmd` + `Shift` + `Z`	`Ctrl` + `Y`
Close the ADVANCED panel	`Esc`	`Esc`
Fine drag on a knob	`Shift` + drag	`Shift` + drag
Step a knob	Mouse wheel	Mouse wheel
Reset a knob	Double-click, or `Cmd` + click	Double-click, or `Ctrl` + click
Type an exact value	Click the value	Click the value
TARGET in 0.1 steps	`Shift` + click - or +	`Shift` + click - or +

In Pro Tools, fine drag is `Cmd` + drag (`Ctrl` on Windows) and reset is `Option` + click (`Alt` on Windows).

09 Recipes

These are starting points. Every master is different, so adjust by ear and compare with **UNITY**.

Master a club or trap record

START FROM	Club master -8 or Trap master -7
STYLE	PUNCH
TARGET	-8 or -7 LUFS, set by the preset
CEILING	-1.0 dBTP
DRIVE	LEARN DRIVE on the loudest section, then by ear

Clearwall gives the bass its own, gentler clip, and at the loudest settings that clip backs off, so the low end holds its weight.

Go as loud as it gets

START FROM	EDM master -6 or Trap master -6; EDM master -5 for the loudest
STYLE	DENSE
TARGET	-6 or -5 LUFS, set by the preset
DRIVE	LEARN DRIVE on the loudest section, then by ear
PUNCH KNOB	Turn it down 10 to 20 % if the master turns harsh or crackly

Make a clean streaming master

START FROM	Streaming master -14
STYLE	CLEAR
TARGET	-14 LUFS, set by the preset
DRIVE	LEARN DRIVE. If it says "Drive at its end" at 0 dB, turn the mix down before Clearwall
CODEC MARGIN	Try it on (it acts above about -16 LUFS), and check with CODEC listen on macOS

Track through the master bus

QUALITY	LIVE (8.5 ms at 48 kHz)
BEFORE THE BOUNCE	Back to MASTER

Export the final master

LISTEN	NORMAL
QUALITY	MASTER
DITHER	16 BIT for a 16-bit file, 24 BIT for a 24-bit file, OFF for a 32-bit float file
NOISE SHAPING	On for a 16-bit file at 44.1 or 48 kHz
DAW EXPORT	Include effect tails, so the last samples still hold the ceiling

Dither once, as the last step. If your DAW's export also adds dither, turn one of them off.

10 Presets

Each preset sets STYLE, CEILING (-1.0 dBTP), RELEASE, PUNCH, LINK, ATTACK, CURVE, CONTAIN and an Integrated loudness target. It leaves DRIVE, QUALITY, CODEC MARGIN and DITHER as they are, so loading one never jumps your level. Then use LEARN DRIVE, or raise DRIVE to the target.

PRESET	STYLE	TARGET
Club master -8 (default)	PUNCH	-8 LUFS
Trap master -7	PUNCH	-7 LUFS
Trap master -6	DENSE	-6 LUFS
Hip-hop master -8	PUNCH	-8 LUFS
Boom bap master -9	PUNCH	-9 LUFS
R&B master -9	PUNCH	-9 LUFS
Pop master -8	PUNCH	-8 LUFS
EDM master -6	DENSE	-6 LUFS
EDM master -5	DENSE	-5 LUFS
Rock master -8	PUNCH	-8 LUFS
Transparent master -10	CLEAR	-10 LUFS
Lo-fi master -11	CLEAR	-11 LUFS
Acoustic master -12	CLEAR	-12 LUFS
Streaming master -14	CLEAR	-14 LUFS
Spoken word -16	CLEAR	-16 LUFS

11 Specifications

Latency, MASTER: 25.8 ms at 48 kHz (1237 samples); 26.9 ms at 44.1 kHz, 22.4 ms at 96 kHz, 21.1 ms at 192 kHz. Fixed, and reported to your DAW.

Latency, LIVE: 8.5 ms at 48 kHz (410 samples); 9.0 ms at 44.1 kHz, 5.9 ms at 96 kHz, 4.6 ms at 192 kHz.

Tail: one latency, reported to your DAW.

Sample rates: 44.1 to 192 kHz, with the same sound at every rate.

True peak: reference detector with 8x oversampling and parabolic refinement, verified per sample.

Loudness metering: ITU-R BS.1770, EBU Tech 3341 / 3342.

Window: 1040 × 640, from 75 to 160 %.

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

Not included

There is no preset save inside Clearwall. Your DAW saves your settings with the session; to reuse them in another project, save a preset in your DAW's own plugin preset menu.

CODEC listen is macOS only.

Clearwall works on mono and stereo tracks. It does not support surround or Atmos formats.

Credits

Interface type: Archivo, copyright 2020 The Archivo Project Authors (github.com/Omnibus-Type/Archivo); and IBM Plex Mono, copyright 2017 IBM Corp., with Reserved Font Name "Plex". Both are used under the SIL Open Font License, Version 1.1.

The full license texts for these fonts and for the other third-party software in Clearwall are in the open source notices. The open source page at vitricaudio.com lists them.

12 Installation and updates

Install

1. Save your work and quit your DAW.
2. Install **Clearwall Limiter** from the MuseHub app. MuseHub downloads it and puts the plugins in place.
3. Open your DAW. If Clearwall Limiter 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. Clearwall has no license chip, and **License...** in Options opens nothing in this edition.

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 Clearwall 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 Clearwall in the MuseHub app. Your sessions reopen exactly as saved after every update.

Clearwall 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 Clearwall Limiter, so your projects open in either edition.

13 Troubleshooting

Clearwall 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`.

It went silent, quieter, or only crackles

You are listening to DELTA: you hear only what the limiter removes. Click **BACK TO NORMAL**.

Much quieter, not silent: LISTEN is on UNITY, which turns the output down to the input's loudness. Click **NORMAL**.

You are listening to CODEC and the caption says "codec late: silent" or "codec unavailable: silent": the codec preview could not keep up or could not start. Click **BACK TO NORMAL**.

It sounds harsh or crackly at high DRIVE

Turn the PUNCH knob down 10 to 20 %, or set CURVE to SMOOTH in ADVANCED. With the DENSE style, try the PUNCH style. Still harsh? Lower DRIVE or choose a quieter target.

The stereo image wanders on wide mixes

Raise LINK toward 100 %.

LEARN DRIVE says "closest Drive kept" or "Drive at its end"

closest Drive kept: LEARN DRIVE could not settle on the target, often because the music changed between its windows. Loop one loud section and run it again.

Drive at its end: the target is out of reach. At 0 dB, your mix is already louder than the target: turn it down with a gain plugin before Clearwall and run LEARN DRIVE again. At 30 dB, the mix is very quiet: raise it before Clearwall, or choose a quieter target.

My export goes over the ceiling at the very end

Let your DAW include effect tails on export. Clearwall delays the audio by its latency, so a song that stops abruptly needs that extra moment to finish its last samples.

The CODEC key does nothing

CODEC listen is macOS only. On Windows the key is there but does not respond.

Shortcuts do nothing

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

14 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 Clearwall version (it is in the Options menu), operating system, DAW and version, plugin format and the exact error if there is one.

Clearwall Limiter user manual, MuseHub edition, version 1.0.7, updated November 18, 2026.

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