BLEVINS TONE CO.

THE SMASH PLANT

TRACKING ROOMS · RE-MIC · AMBIENCE · AU · VST3

User Manual



BLEVINS TONE CO. · VERSION 0.5.0

WELCOME

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SECTION 1

Introduction

The Smash Plant is a tracking-room re-mic plug-in. It puts a track into one of three big, celebrated tracking rooms of the 1970s and 80s, rebuilt from the original floor plans and photographs, and picks it up with three mic channels. Each channel has its own position, mic, width, pan and level.

The room sound was calculated by a room simulator using each room's real shape and surfaces and each mic's pattern. The result is 79 stereo impulse responses built into the plug-in. The window shows a photoreal picture of the chosen room, with each mic channel standing where you've placed it, above the same 1940s-style control panel as The Parlour.

Inside The Smash Plant

- **Three rooms:** Room A (the big room), Room C (the string room) and Room E (the tall room).
- **Three mic channels,** each with eight mic types and four positions: Near, Mid, Far and the room's own special pair.
- **Two ways to use it:** Re-Mic (only the room) or Ambience (the room blended with your dry track).
- **Mono or stereo source,** and Time Align to keep the room in time with the dry track.
- **A fully parametric Program EQ** and a variable-mu style **leveller** on the room sound.
- **Factory presets,** a NORMAL / HQ / HQ BOUNCE quality switch, and no added latency.

New in version 0.5

- **Levels that match your track:** the room now comes out about as loud as the track going in. Before, strong sources could push the meters into the red.
- **New starting point:** a fresh copy opens in Re-Mic with a stereo source and Time Align off.
- **Presets rebalanced:** the Ambience presets' MIX settings were raised so they keep the same room-to-dry balance at the new levels. Presets you saved yourself may need a little more MIX.
- **Your presets in the preset menu** (0.4): the PRESET box also lists the presets you have saved in Logic, and can save, delete and show your preset folder.

SECTION 2

Installing The Smash Plant

The Smash Plant 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 The Smash Plant 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. › The Smash Plant**. **Other apps:** look in the VST3 list under **Blevins Tone Co.**

If something goes wrong

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

Trial and activation

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

Start a trial or activate

- Open The Smash Plant 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 The Smash Plant, your licence activates; if not, your 14-day trial starts. Go back to your recording app: The Smash Plant 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, The Smash Plant 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 The Smash Plant 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 The Smash Plant version, never your audio or projects. See blevins.io/privacy.html.

SECTION 3

Quick start

1	**Insert it.** Put The Smash Plant on a track (Re-Mic) or on an aux bus fed by sends (Ambience with MIX at 100%).
2	**Pick a room.** Turn the ROOM selector to ROOM A, ROOM C or ROOM E (the default).
3	**Choose the mics.** Click a channel's brass nameplate to pick its mic.
4	**Place them.** Turn each channel's POSITION switch (or drag its stand in the picture) to Near, Mid, Far or the room's special pair.
5	**Balance the channels.** Set LEVEL, WIDTH and PAN. Use M and S to hear one channel at a time.
6	**Choose how to use it.** MODE on RE-MIC gives only the room. Flip it to AMBIENCE and use MIX to blend.
7	**Shape and level.** Switch in the Program EQ and the leveller, then set OUTPUT.

STARTING FROM A PRESET

Open the PRESET box in the header. **Drums Room E** is a ready-made drum room; **Default** returns every control to its starting position.

SECTION 4

The window



Room E with its three mic channels at Near, Mid and Far.

- **Header:** the PRESET box and the quality switch (NORMAL / HQ / HQ BOUNCE).
- **Room picture:** the chosen room with its size, ceiling and decay at the top left. Each channel has a tag with its number, mic and position. Drag a stand to move it between positions.
- **Control panel:** ROOM, the three mic channels, PROGRAM EQ, LEVELLER and OUTPUT.
- **Resizing:** drag the bottom-right corner. The Smash Plant remembers its size.
- Double-click any control to reset it.

SECTION 5

Two ways to use it

Re-Mic (default)

Put The Smash Plant on the track as an insert. The output is only the room, as if the track were played back in the room and recorded again with the room mics. The MIX knob doesn't apply in this mode. The room comes out about as loud as the track going in, so switching it in and out keeps your level steady. The VU meter reads 0 VU at −18 dBFS, so a hot track pushes the needle up just as it would on the dry track: use OUTPUT to bring it down.

Ambience

Flip MODE to AMBIENCE and use **MIX** to blend the room with the dry track (the knob is marked AMBIENCE ONLY). Or put it on an aux bus, feed it with sends, and set MIX to 100%.

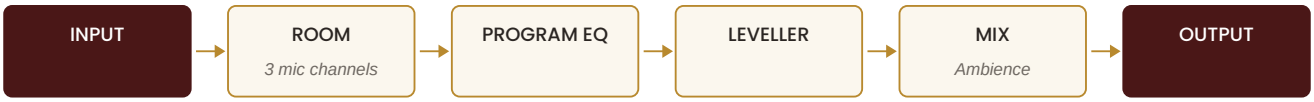
Source: Mono or Stereo

Mono plays one source in the room (left and right are summed). **Stereo** (the default) plays two speakers, left and right, so a stereo track keeps its spread.

Time Align

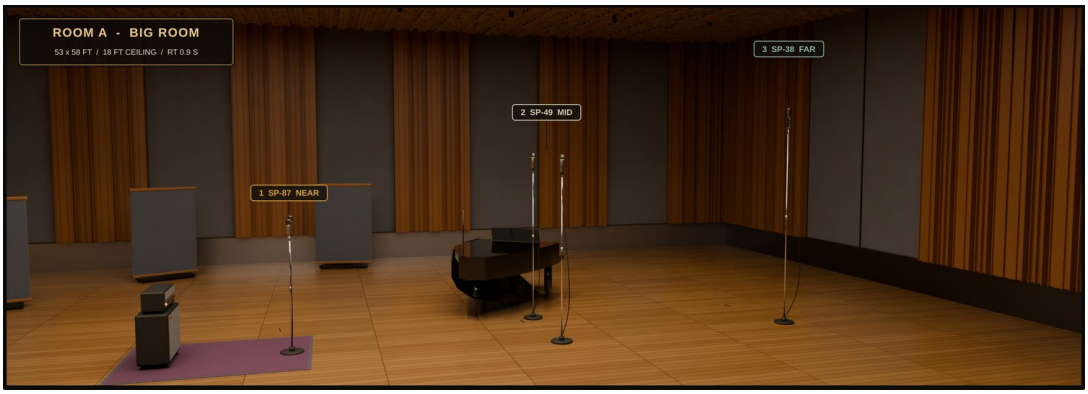
ALIGN (off by default) removes the time sound takes to reach the mics, so the room stays in time with the dry track. Off, you hear the natural delay: up to about 34 ms at Room A's Hall pair.

Signal flow



SECTION 6

The rooms



Room A, the big room.



Room C, the string room.

Room	Size	Ceiling	Decay	Special position
A, the big room	53 × 58 ft	18 ft, skyline diffusers	about 0.9 s	**Hall:** a pair high on the far wall
C, the string room	20 × 30 ft	19 ft	about 0.4 s	**Corners:** omnis hung in the ceiling corners
E, the tall room (default)	39 × 31 ft, irregular	27 ft lantern	about 0.9 s	**Lantern:** a pair 21 ft up, under the cloud

Distance from the player	Near	Mid	Far	Special
Room A	5 ft	16 ft	30 ft	38 ft
Room C	5 ft	10 ft	17 ft	23 ft
Room E	5 ft	11 ft	17 ft	20 ft

SECTION 7

The mic channels



Three mic channels. Click the nameplate to choose the mic; turn POSITION to move it.

Mic	Type, in the style of	Rig
SP-87 Workhorse	The classic large-diaphragm studio condenser	Spaced pair
SP-49 Bottle	A big vintage valve condenser	Spaced pair
SP-47 Long Body	The famous long-bodied valve condenser	Spaced pair
SP-251 Silk	A silky, open valve condenser	Spaced pair
SP-24 Twin Tube	A stereo valve mic with two capsules in one body	Coincident XY
SP-38 Corporation	A British broadcast ribbon	Blumlein (crossed figure-8)
SP-44 Broadcaster	A classic broadcast ribbon	Spaced pair
SP-07 Measure	Small-diaphragm measurement-style omnis	Spaced A-B

- Near, Mid and Far offer every mic. The special positions offer the mics that suit them; choose another and the channel shows **“uses … here”** and plays the closest substitute.
- Every position and mic is level-matched, so moving a mic changes how much room you hear, not how loud it is. Changes are crossfaded over 40 ms and the room's tail keeps going.

SECTION 8

Channel controls

Control	Range (default)	What it does
Nameplate	8 mics (Ch 1 SP-87, Ch 2 SP-49, Ch 3 SP-38)	Click to choose the mic. The line under it shows the rig and distance.
POSITION	Near, Mid, Far, special (Ch 1 Near, Ch 2 Mid, Ch 3 Far)	Where the channel's mics stand. The special position is named for the room: Hall, Corners or Lantern.
LEVEL	Off, −60 to +6 dB	Level of this channel.
WIDTH	0–200% (100%)	Stereo width; 0 is mono.
PAN	L100 – C – R100 (C)	Constant-power pan after Width.
M / S / Ø	buttons	Mute, solo and polarity; the lamps above light when each is on.
SIG	lamp	Lights when the channel is passing signal.

TRY THIS

Room A with Ch 1 SP-87 Near, Ch 2 SP-47 Mid and Ch 3 SP-07 at the Hall position. Pan Ch 1 centre and widen Ch 3 to 150% for a big, deep drum room.

SECTION 9

The Program EQ



A fully parametric three-band EQ on the room sound, after the mics and before the leveller. LOW and HIGH are shelves and MID is a bell; each has its own FREQ, GAIN and Q. LOW CUT and HIGH CUT finish it off.

Q on the shelves sets how sharp the corner is: low values give a gentle, broad slope, higher values a steeper shelf with a slight bump at the corner. On the MID bell, low Q is broad and musical and high Q is narrow, for notching out one problem note.

Sessions and presets from earlier versions of The Smash Plant keep their EQ settings: the old fixed frequencies are carried over to the new FREQ knobs.

Band	Controls, range (default)	Use it to
LOW (shelf)	FREQ 30–600 Hz (100), GAIN ±12 dB (0), Q 0.3–2 (0.6)	Weight or warmth in the room sound, or take out boom.
MID (bell)	FREQ 120 Hz–8 kHz (1 kHz), GAIN ±12 dB (0), Q 0.3–8 (0.9)	Find and tame a boxy or honky note in the room, or push presence.
HIGH (shelf)	FREQ 1.5–16 kHz (10 kHz), GAIN ±12 dB (0), Q 0.3–2 (0.6)	Air and sheen, or a darker, older room.
LOW CUT	Off, 40, 80, 120, 200, 500 Hz (Off)	Keeps low-end build-up out of the room.
HIGH CUT	Off, 12, 8, 5, 3 kHz (Off)	Rolls off the top for a vintage, distant sound.
IN	on / off (off)	Switches the Program EQ in. The lamp lights when it's in.

SECTION 10

The leveller



A variable-mu style compressor in the style of the valve levelling amplifiers of the 1950s. Its ratio rises the harder it works, so light settings just hold the room steady and heavy settings squeeze it into a dense, breathing ambience. Its valve stage adds a little warmth when pushed.

It sits after the Program EQ, so it levels the room exactly as you've shaped it.

Control	Range (default)	What it does
IN / OUT	toggle (OUT)	Switches the leveller in.
REDUCE	0–100 (30)	How far the threshold comes down. Level is made up automatically, so it changes the amount of levelling, not the loudness.
TIME	1–6 (2)	Release: 1–4 are fixed releases of 0.3, 0.8, 2 and 5 s; 5 and 6 are program dependent.
GAIN	±12 dB (0)	Make-up after the leveller.
GR meter		Gain reduction.

PUMPING ROOMS

For a classic squashed drum room, set REDUCE to 60–80 and TIME to 1 or 2, then blend it in with MIX.

SECTION 11

Output and presets

Control	Range (default)	What it does
MIX	0–100% (100%)	Dry against room. Ambience mode only.
OUTPUT	−24 to +12 dB (0)	Final level.
VU meter		A VU-style average of everything leaving the plug-in; 0 VU = −18 dBFS.
PEAK lamp		Lights at 0 dBFS.

Factory presets

Choose a preset from the PRESET box in the header, or from your recording app's preset menu.

Preset	What it sets up
Default	Every control at its starting position: Re-Mic, stereo source, Time Align off.
Drums Room E	Room E in Ambience mode, stereo source, Time Align off, about 34% room. SP-87 Near, SP-49 Mid and SP-38 Far. The Program EQ cuts below 200 Hz, takes out low-end weight and lifts the top; the leveller holds the room steady (Reduce 34). Output −3.8 dB.
Glue	Room C in Ambience mode at about 32%: SP-87 Near, SP-49 Mid and the corner omnis, with the same EQ and firmer levelling.
Big Room A Drums	Room A with SP-87 Near, SP-47 Mid and the Hall pair wide, about 33% room, levelled.
Room A Hall Ambience	Re-Mic: an SP-38 Far and the SP-49 Hall pair, for a big, distant room on its own.
String Room Corners	Room C with SP-251 Mid, SP-44 Far and the corner omnis, about 77% room.
Tight Room C Kit	Room C with SP-87 Near and SP-38 Mid, about 32% room, quick levelling and a little top.
Lantern Ambience	Re-Mic in Room E: the SP-24 stereo mic Far and up in the Lantern, with a 12 kHz high cut.
Vocal in Room E	SP-49 Mid and SP-251 Far, mono source, about 49% room with a 200 Hz low cut.
Smash Room Crush	All three channels in Room E, the leveller squashing hard, about 39% room.

SAVING YOUR OWN

Save your favourite settings with your recording app's preset menu. Everything, including the window size, is saved with your project.

SECTION 12

Quality: Normal, HQ and HQ Bounce

The three buttons in the header choose how much The Smash Plant oversamples its leveller, the only part that adds harmonics. Oversampling stops those harmonics folding back as harsh, unrelated tones.

Setting	What it does	When to use it
NORMAL	2x oversampled leveller	Everyday use; lowest CPU
HQ	8x oversampled leveller	Heavy levelling, 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

- The Smash Plant adds no latency in any setting.

SECTION 13

Tips and troubleshooting

If you hear…	Try this
The room is too loud in Re-Mic mode	That's all you hear in Re-Mic. Switch to Ambience and use MIX, or lower OUTPUT.
A channel shows “uses … here”	That mic isn't offered at the special position; the closest substitute is playing. Choose a listed mic, or move to Near, Mid or Far.
Muddy, boomy room	Raise LOW CUT to 120 or 200 Hz, or cut the LOW shelf.
The room smears the timing	Turn ALIGN on, or use Near and Mid positions.
Not enough room	Use Far or the special position, or choose Room A or E.
Nothing at all	Check that no channel is muted, that a solo isn't on elsewhere, and that LEVELs aren't at OFF.

SECTION 14

Specifications

Item	Value
Formats	Audio Unit (AU) and VST3 effect; universal binary (Apple silicon and Intel)
Channels	Mono or stereo in; stereo out
Rooms	Room A, Room C, Room E; 79 stereo impulse responses calculated from each room's real shape and surfaces
Mic channels	Three, each with eight mic types, four positions, level, width, pan, mute, solo, polarity
Program EQ	Low shelf 30–600 Hz, mid bell 120 Hz–8 kHz, high shelf 1.5–16 kHz, ±12 dB with Q; low cut to 500 Hz, high cut to 3 kHz
Leveller	Variable-mu style with valve stage; six time constants; 2x oversampled (8x in HQ)
Latency	None
Presets	Ten factory presets, from the PRESET box or your recording app's preset menu
Requirements	macOS 11 or later; a 64-bit AU or VST3 host

SECTION 15

Legal

The Smash Plant software, panel designs, artwork and this manual © 2026 Blevins Tone Co. All rights reserved. Use of The Smash Plant is governed by the licence agreement supplied with the software.

The Smash Plant 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.

The rooms are an original Blevins Tone Co. re-creation for reference. The Smash Plant is not affiliated with, or endorsed by, any studio, and the mic names are original.

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