



WildAir

Open sky for the top end. Clarity and presence without added noise.

USER GUIDE

Wildflower Sound · Plugin 06 · VST3 & AAX, plus AU on macOS

What WildAir does

WildAir brings a sound **to life at the top**: it adds mid-high clarity, presence and air to anything that sounds dull, dark or muffled. Reach for it on flat foley, a lifeless whoosh, a muted texture, a string or vocal take that needs to breathe. It is *much more than a high-shelf EQ*: instead of lifting everything up top (noise and all), it **derives brand-new high content from the sound's own real energy** and rides it dynamically. So silence stays silent, room tone stays put, and pushing it hard stays usable.

It opens gently rather than loud, so drop it in and turn **Amount** up until it sparkles. Lean on **Presence** for bite and definition or **Air** for expensive sheen, and if a bright source starts to spit, add a little **Peak Guard**. This is our **simplest plugin**: a handful of controls, hard to get wrong.

Good for: dull or dark foley and cloth, muffled impacts, flat recorded whooshes, creature and processed-voice textures that need articulation, and (for music) vocals, strings and acoustic sources that want "air after the compressor." Use it as an insert on a track or bus.

What's under the hood

- **A dynamic HF exciter, not a shelf:** new highs are *generated from* a band-passed copy of the real signal, then companded, the old tape noise-reduction trick, so quiet detail is lifted a lot and loud, harsh peaks barely at all. Program-dependent and self-limiting: it never turns brittle.
- **Two voiced bands:** **Presence** (mid-air clarity, a wide band around 2.5-13 kHz) and **Air** (high sheen, a soft shelf to the top), each deriving new content from its own real energy, handing off rather than stacking.
- **A one-knob Peak Guard:** a soft dynamic tame in the harsh and sibilant zones, so you can push the air much harder before it hurts.
- **Silence in, silence out:** a per-band floor gate means the noise floor is never excited. No noise generators anywhere; every generated sample is a function of your signal.
- **A live glow spectrum:** see the enhancement breathing with the sound, and see exactly where the Peak Guard is taming and by how much.
- **Zero latency:** all minimum-phase IIR (the oversampler included). Reports 0 samples.

How to read this guide

We start with a 60-second quick start, then walk every control in plain language: what it does and how to use it. Specs and support are at the back.

Quick start

Sixty seconds to a brighter sound:

1. **Insert WildAir** on a track or bus (it's an insert effect; see the note on Mix below).
2. **Feed it something dull**: dark foley, a muffled texture, a flat vocal or string. WildAir opens gently, with **Amount** at 10 and both bands at 5, so a fresh instance is barely doing anything until you turn it up.
3. **Turn up Amount** until it sparkles. This is the excitement macro: it drives both bands together. At 0 the signal is untouched.
4. **Shape the voicing**: more **Presence** for bite and definition, more **Air** for expensive top-end sheen.
5. **Getting spitty?** Add a little **Peak Guard**: it politely backs the enhancement out of the harsh and sibilant zones when they spike.
6. **Hit Listen** to hear *exactly* what **Peak Guard** is taming: the harsh and sibilant content it removes. Silent when Peak Guard is at 0, because then it's removing nothing.
7. **Trim to taste** with Input, Output and Mix.

The fastest path: start from **Init**, then move **Amount**, **Presence** and **Air**. Those three shape almost everything.

The idea in one line

Everything WildAir adds is **made from your own signal**: high-passed, gently saturated into new harmonics, companded so it breathes, and added back in parallel at the very top. That's why it reads as air and detail rather than as a boost, and why it never lifts the hiss.

Your signal → band-pass the highs → generate + compand → Peak Guard → parallel add

The interface at a glance

- **Top**: the Wildflower mark, the version number, the preset menu, and a small row of controls: **Static Image**, **Large Text**, **Size** (the window size, 100% to 200%), License, Manual and **Tooltips**.
- **Display**: the live glow spectrum: your sound before (grey) and after (colour), with the two enhancement zones glowing as they work.
- **Amount**: the big **Bloom** knob: the excitement macro.
- **Enhancement**: **Presence** and **Air**.
- **Peak Guard**: the **Guard** knob, its **Q**, and the **Listen** button that solos what the guard removes.
- **I/O**: Input, Output and Mix, with meters.

The enhancement

Three controls make the sound: how alive the whole effect is, and how the two bands are voiced. The knob colours match the spectrum zones (**violet** Presence, **gold** Air), so the knob and the band it drives read as one element.

Amount

0-100 · default 10 · the excitement macro (our signature Bloom)

The one knob that makes WildAir come alive. It drives **both** bands together (their level and their drive at once), so quiet detail grows real new harmonics and the whole top-end blooms as you turn it up. Low is a gentle polish; high is a bold, sparkling lift. Presence and Air set the *voicing*; Amount sets *how alive it all is*. At **0** the signal is perfectly clean and untouched, and the backplate art blooms brighter as you raise it.

Presence

0-100 · default 5 · mid-air clarity (violet band)

The lower enhancement band: **clarity and definition**. It lifts a wide, gentle band around **2.5-13 kHz** and derives new content in the 5-14 kHz range from your source's own 2.5-7 kHz energy, with a warm, asymmetric saturation. This is the consonant edge on a voice, the bow texture on a string, the attack detail on foley: the band that makes a dull sound articulate. Watch the violet zone on the display glow as it works.

Air

0-100 · default 5 · high sheen (gold band)

The upper band: **air and expensive sheen**. It lifts the top with a soft shelf that starts rising around 5 kHz, and generates new content **above 10 kHz** from your source's 7 kHz-and-up energy, with a lighter, brighter voicing than Presence (a touch of octave-up rectified sheen rather than warm harmonics). This is the open, costly top that makes a sound feel finished. Its zone sits above Presence's: the two hand off rather than stack.

Presence vs. Air: if the sound is *muddy or indistinct*, reach for **Presence**: it adds intelligibility. If it's clear but *dull or closed on top*, reach for **Air**. Most sounds want a little of both, balanced by ear against **Amount**.

Peak Guard

Exciters get a bad name from two places up top: the harsh **2.5-4.5 kHz** zone and **5-8 kHz** sibilance. Peak Guard is a one-knob guard rail for exactly those zones. It listens to the full output and, when a zone gets edgy, **the enhancement politely backs out of it**: the dry signal is never touched. That lets you push Amount, Presence and Air much harder before it hurts.

Peak Guard

0-100 · default 0 · the harsh / sibilance tame

How far the enhancement ducks out of the harsh and sibilant zones when they spike. Internally it's two soft dynamic tames, around **3.2 kHz** (harshness) and **6.5 kHz** (sibilance/spit), engaged only on the moments that need it, up to about 6 dB of reduction on the *enhancement*. It's a corrective, independent of Amount: turn it up if a bright source spits, leave it low on smooth material. **It starts at 0**, which means a fresh instance has no guard at all: the knob, its **Q** and the **Listen** button all sit dimmed until you turn Peak Guard up. That is the guard being off, not the plugin being broken.

Peak Guard Q

0.4-4.0 · default 1.2 · width of the guard's cut

How **wide or narrow** the guard's reduction is. Low (0.4) is a **broad, gentle** cut across the zone; high (4.0) is a **narrow, surgical** notch on just the offending frequency. The default 1.2 is a musical middle. It sets the width of the cut, not what triggers it: the guard's detector always senses the same zones. This small knob greys out when Peak Guard is at 0 (there's no cut to shape).

Watching the guard work

On the display you'll see **red highlights** appear over the spectrum exactly where the guard is reducing, with their width tracking the Q knob and their brightness tracking how hard the guard is working. When nothing is harsh, they fade to nothing.

Listen

on / off · Peak Guard monitor

Solos just what **Peak Guard** is **removing**: the harsh and sibilant content it tames, on its own. Lit coral when on, and the **PEAK GUARD** caption lights up in guard red to show that's what you're monitoring. Use it to hear exactly what the guard is doing and to dial it in by ear. With **Peak Guard** at 0 it's *silent*: there's nothing to remove, so there's nothing to hear.

Tip: if you love the brightness but it's edgy on the loudest hits, don't pull **Amount** down: add **Peak Guard** instead. It keeps the air on the quiet detail while taming only the peaks that bite.

The glow spectrum

The display up top isn't decoration: it shows you the work. It plots your sound **before** (light grey, the input) against **after** (coloured, the output) across roughly 500 Hz to 20 kHz, so you can see exactly what WildAir is adding and where.

- The two enhancement regions, **violet** Presence and **gold** Air, **glow as they work**, driven by each band's live dynamic gain. Watch them breathe with the signal and duck to nothing in silence: an honest read on the dynamic law, not a fake animation.
- **Coral highlights** mark where the Peak Guard is reducing: their width follows the Q knob, their brightness follows the depth of the cut.

Tip: the glow only moves when audio is flowing. If the display looks still, play some sound through it, and if you don't see the violet or gold zones light up, raise **Amount** (or the matching band) and they'll spring to life.

Levels

The I/O section is our catalog standard: trim in, trim out, and a safety blend.

Input · Output

–60 ... 0 ... +12 dB · with meters

Trim the level going in and coming out. **Input** is applied before the engine, so it sets how hard the source hits the enhancement (and, because the effect is level-dependent, how much lift it gets).

Output is the final stage, so its meter reads exactly what leaves the plugin. The thin meters beside each knob show signal.

Mix

0-100% · default 100% · dry/wet blend

Blends the processed signal against the untouched input. WildAir is **parallel by construction** (the enhancement is always added to your dry signal), so 100% is the normal choice and Mix is a safety valve for pulling the whole effect back. Run WildAir as an **insert** and use Mix (or Amount) for balance rather than a send.

Presets

The menu in the top-right is your preset list.

- **Init:** resets every control to WildAir's default starting point.
- **Factory:** the shipped presets (below). A great place to start and learn the plugin.
- **User:** anything you save yourself.
- **Save As...:** names a new preset and saves it to your User folder.
- **Refresh List:** rescans the presets folder on disk for anything added since you opened the plugin.

Presets live in your Documents folder under *Wildflower / WildAir / Presets*, in *Factory* and *User* subfolders: easy to back up or share.

Tooltips and Large Text

Hover any control for a one-line description. The **Tooltips** checkbox under the preset menu turns those hints on or off, and your choice is remembered across sessions and every Wildflower plugin. Beside it, **Large Text** is on by default: it draws knob names, values and section titles at the larger size, and the window stays the same size. The version number above the menu turns red when a newer version is out; hover it for the details.

The manual

A small **Manual** button next to the Tooltips checkbox opens this guide any time. That is the copy the installer put on your computer; if it is missing, the plugin says so and offers our website instead. (The flower mark and the WILDFLOWER SOUND line open our website; the **WildAir** wordmark opens this plugin's own page on the site.)

Save your go-to: when you land a voicing you like on a kind of source (a dialogue chain, a foley polish, a "vocal air"), **Save As...** it. WildAir rewards a small personal library of starting points.

Factory presets

Starting points for sound-design work. All three install with WildAir and appear under Factory.

PRESET	WHAT IT'S FOR
Big Clarity Add	Amount up, Air ahead of Presence, a little Peak Guard: a bold, open lift that stays civil on peaks.
Midrange that Reads	Presence only, at full Amount: pushes consonants and attack detail forward so a source cuts through.
Missing High End	Both bands wide open at a moderate Amount, guard on: rebuilds top end on something recorded dark.

Working with the controls

Beyond dragging, every knob in WildAir does two more things: you can **type a value** into it, and you can **right-click it** to reach your DAW's own menu for that parameter. Both work the same way in every Wildflower Sound plugin.

Type a value

double-click the number · Enter commits · Esc cancels

Double-click the number under a knob and it turns into a small text field with the current value already selected. Type what you want, then press **Enter** to commit it or **Esc** to cancel and leave the knob exactly where it was. Clicking somewhere else commits it too. The pointer becomes a text cursor over any readout you can type into.

The number you type is read in the unit shown on screen, unless that is impossible. If the readout says *2.5 kHz* and you type *900*, 900 kHz is far past the top of the knob, so the number is read in the other unit of the same kind and you get 900 Hz. If it says *ms*, typing *250* gives you 250 ms. You can include the unit or leave it out, and a readout that shows a note division instead of a number takes that same wording (*1/16T*).

A value that still falls outside the knob's range is clamped, not rejected. Ask for more than the knob can give and it moves to the nearest end of its range: the readout then snaps to that limit and flashes once, so you can see the value that was actually used. Nothing is quietly thrown away.

Double-clicking the *dial* still does what it always did and returns the knob to its default. Text entry lives on the number, not on the dial.

Right-click for your host's parameter menu

automation · MIDI learn · per-parameter modulation, where the host offers it

Right-click a knob and your DAW opens its own menu for that parameter: writing or arming automation, MIDI learn, and in Reaper the per-parameter modulation window.

That menu comes from the host, not from us, so what is in it, and whether it appears at all, depends on the DAW you are working in. Some hosts provide no such menu. In those, right-clicking simply does nothing and the knob stays where it is. That is expected rather than a fault: it is the same menu the host would offer on its own plain plugin panel.

Specifications

Formats	macOS: VST3, AU and AAX (Pro Tools). Windows: VST3 and AAX (Pro Tools). AU is a macOS format.
Channels	Mono, stereo, and mono in to stereo out. No surround.
Sample rates	44.1 kHz to 192 kHz (4× oversampling on the generator paths below 96 kHz).
Latency	Zero samples: all minimum-phase IIR, including the oversampler. Reports 0 PDC.
CPU	Tiny: around 1% at 48 kHz. Built to run many instances in a session.
Automation	Every control is host-automatable with stable parameter IDs.
Anti-noise	Per-band floor gate: the noise floor is never excited. No noise generators; every added sample is derived from your signal.

A few favorite moves

- **Instant polish:** insert, leave everything default, nudge **Amount** to taste. Done in seconds.
- **Dull Foley to life:** more **Presence** for articulation, a touch of **Air**, **Amount** up until the detail reads.
- **Expensive top:** lean on **Air**, keep Presence modest: open sheen without added bite.
- **Vocal air after the compressor:** gentle **Amount**, some **Air**, and **Peak Guard** up to keep the esses in check: with the Q a touch high for a surgical de-spit.
- **Push it hard, keep it usable:** high **Amount**, then raise **Peak Guard** until the loudest hits stop spitting: the air stays on the quiet detail.
- **Hear the guard work:** tap **Listen** to solo what **Peak Guard** is removing, set the guard by ear, then tap it off.

Remember: **Amount**, **Presence** and **Air** shape almost everything. Reach for those first; add **Peak Guard** only when a bright source bites.



THANKS

Thanks for using WildAir

If you hit a bug, have a question, or make something you're proud of with WildAir, we'd genuinely like to hear from you. Your feedback is how the tools get better.

Web wildflowersound.io

Email support@wildflowersound.io

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