



# WildFilter

The opinionated character filter. Drive and motion to boldly envelope.

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## USER GUIDE

Wildflower Sound · Plugin 01 · VST3 & AAX, plus AU on macOS

## What WildFilter does

WildFilter pairs two stages in a single plugin: a **characterful saturator** (Bloom) and a **resonant, moving filter**. By default the filter shapes the sound and then feeds the saturator for color and harmonics, and you can flip that order, or run both twice, whenever you like. You can get a usable sound from the front panel in a few moves, and open the bottom drawer when you want more depth.

Turn **Bloom** for drive and character, pick a filter shape, add motion, set your mix. The extra controls live behind the *Fun Zone* drawer so the main panel stays uncluttered.

**Good for:** risers and whooshes, rhythmic and envelope-driven filtering, grit and saturation, broken-radio textures, and adding movement or energy to low end. Use it as an insert on any track or bus.

### What's under the hood

- **Bloom:** our signature saturation/drive macro, with three voices: **Warm**, **Grit**, **Mean**.
- **A resonant filter:** Lowpass, Bandpass or Highpass, with a continuously variable slope from gentle to brick-wall, resonance up to self-oscillation, and its own **Dirt** saturation.
- **Motion:** move the filter with an **LFO** (free or tempo-synced), an **envelope follower** (auto-wah), or **random** sample-and-hold.
- **A live response display** you can grab and drag, with the spectrum drawn behind it.

### How to read this guide

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

## Quick start

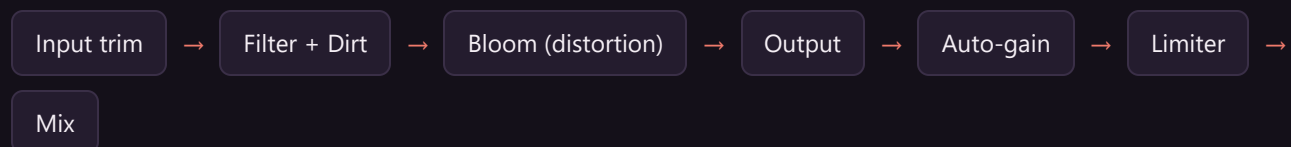
Sixty seconds to a sound:

1. **Insert WildFilter** on a track or bus (it's an insert effect; see the note on Mix below).
2. **Start from Init** in the menu at the top-right: that menu holds Init and the six factory presets.
3. **Turn up Bloom** to taste and try the three **Character** voices: Warm, Grit, Mean.
4. **Shape the filter:** set **Frequency**, pick a **Type** (LP / BP / HP), and dial **Slope** and **Reso**.
5. **Add movement:** choose a **Movement** mode (LFO / Env / Random) and raise **Amount**.
6. **Set Mix** for how much of the effect you want, and trim **Output** if needed.

**The fastest path:** start from **Init**, then move **Bloom**, **Frequency** and **Amount**. Those three cover most of the distance.

## The signal, start to finish

Knowing the order things happen in helps you predict the sound:



Filter-then-distortion is the default (the resonant peak drives into the saturator). You can flip the order, or run a double pass, in the Fun Zone (see [Routing](#)). **Movement** rides on top of all this, continuously moving the filter's frequency.

## The interface at a glance

- **Top:** the Wildflower mark, the preset menu, and a row of small controls: **Large Text** (on by default: bigger lettering, same window size), **Size** (the window size, 100% to 200%), License, Manual and the **Tooltips** switch. The version number turns red when a newer version is out; hover it for the details.
- **Middle:** the live **filter response display**: grab it to play.
- **Bottom racks:** **Bloom**, **Filter**, **Motion**, **Levels**.
- **Fun Zone:** the drawer along the bottom holds routing and the safety/utility controls.

## Bloom & Character

This is the color stage: the saturator. It's where WildFilter gets its attitude. By default it sits *after* the filter (so the resonant peak drives into it), but you can reorder the two in the Fun Zone.

### Bloom

0-100 · the main drive control

Bloom sets how hard the signal is pushed into the distortion. At **0 it's completely clean**: no color at all, so WildFilter becomes purely the moving filter. Lift it off zero and a light saturation comes in quickly; up to **97** the rest of the knob adds a more gradual push, and from **98 to 100** it jumps to a hard, heavily distorted drive.

### Character

Warm · Grit · Mean: the distortion voice

Three flavors of saturation, shown as wildflower icons (rounder = softer, spikier = harder):

- **Warm**: tape-style. Gentle, rounded, a touch of low-mid body and a softened top end. It responds to how hard you push, leaning louder and punchier as you drive it, like tape running hot. Never harsh; reach for it to thicken and glue.
- **Grit**: guitar-amp character. A singing, sustaining drive with a smooth, cabinet-rolled top end. Mid-forward and musical rather than fizzy. The everyday "make it richer and more present" voice.
- **Mean**: the hardest voice. An aggressive diode grind, rude and forward, with the very top gently tamed so it bites without turning to fizz. For attitude, destruction, and broken textures.

**Tip:** Bloom and Character interact with the filter. A resonant peak driven into *Mean* sounds very different from the same peak through *Warm*. Sweep the filter with a little Bloom in and listen to how the harmonics move.

# The Filter

The heart of WildFilter: a resonant filter with a continuously variable slope and its own grit. Watch the response display while you set these: it draws exactly what you're hearing.

## Frequency

20 Hz to 20 kHz

Sets where the filter acts: its cutoff (for Lowpass/Highpass) or center (for Bandpass). With a Lowpass, everything above Frequency is reduced; with a Highpass, everything below. Sweeping Frequency by hand or with **Motion** is where most of the magic lives.

## Type

LP · BP · HP

**Lowpass** keeps the lows and rolls off the highs (warming, darkening, the classic synth filter).

**Highpass** keeps the highs and removes the lows (thinning, lifting, building risers). **Bandpass** passes a band around Frequency and rejects the rest (telephone, radio, focus). Resonance sets how narrow the band is.

## Slope

6 to 192 dB/oct · continuously variable

How steeply the filter rolls off. Gentle slopes (6-12 dB/oct) shape tone musically; steep slopes (48 dB/oct and up) cut hard and surgical, all the way to a near brick wall at 192. The slope is continuous (you can land anywhere between), and it's **click-free even while you drag it**.

## Reso

Resonance / Q · soft below, screaming above

Boosts the harmonics right at Frequency, giving the filter its vocal, "picked-out" quality. Low settings soften the knee for a rounded, gentle filter; push it up for a thin, tall, squealing peak, and high enough, the filter self-oscillates into a sine tone of its own. This resonant peak is what gives the response display its organic shape.

## Dirt

0-100 · saturation on the filtered signal, found in the Fun Zone

A second grit stage, this time on the *filtered* (resonant) signal. Where Bloom colors the source, Dirt roughs up the filter's output: great for making a resonant sweep snarl. Clean at 0; like Slope, it's smoothed so moving it never clicks.

**Caution, resonance + level:** very high Reso (especially into self-oscillation) can produce loud peaks. Trim **Output**, or switch on the **Limiter** in the Fun Zone, before going extreme.

## Motion

Motion is what makes the filter feel alive: it continuously moves the Frequency for you. Pick a **Movement** source, set how far it moves with **Amount**, and the relevant controls for that source appear right below.

### Amount

0-100 · modulation depth

How far the movement pushes the filter. The lower part of the knob is gentle and linear; the very top "**goes hard**," ramping into extreme, rail-slamming sweeps for dramatic, designed motion.

### Input Rel.

on / off · sits beside Amount

Ties the movement to how hard you hit it. With this on, Amount stops being a fixed depth and becomes the *furthest* the filter can sweep (the label changes to **Max**): a sound that only just passes the **Thrsh** knob under it moves it a little, and one 24 dB past it moves the whole way. That Thrsh is its own control, separate from Env's, and the yellow ring on Max shows how far the signal lets it sweep now.

### Movement

LFO · Env · Random · None

Chooses what drives the motion. **None** holds the filter still (a static filter, by hand). The other three are detailed below.

## LFO: steady, shaped movement

### Rate · Shape · Sync

A repeating waveform sweeps the filter. **Rate** sets the speed; **Shape** picks the waveform: Sine  
Triangle Saw Square **Sync** toggles between *Free* (Rate in Hz) and *Sync* (Rate snaps to musical note divisions locked to your host's tempo, from 4/1 down to 1/32, including dotted and triplet values). In Sync, the Rate readout shows the division (e.g. 1/8); while your transport plays, the LFO stays locked in time.

## Env: follow the input (auto-wah)

### Threshold · Attack · Release · Decay · Sustain

The filter follows the *level* of the incoming signal, the classic auto-wah: louder input opens it further. **Threshold** sets the level at which it starts responding (its ring shows your input against it); **Attack** and **Release** set how fast it opens and closes. After the attack it settles over the **Decay** time to the **Sustain** level while the signal stays above Threshold (100%, the default, holds the peak). A small picture beside the knobs shows the shape.

## Random, Smooth & Direction

The third movement source, plus two controls that shape whatever source you picked.

### Random: stepped, unpredictable

#### Rate

Jumps the filter to a new random frequency at the chosen rate: classic sample-and-hold for glitchy, sci-fi, or rhythmic-by-accident movement.

### Smooth: soften the movement

#### Smooth

0-100 · shown with LFO and Random

Rounds off the modulation. With **Random**, it *glides* between the steps instead of jumping, turning hard sample-and-hold into smooth, drunken motion. With the **LFO**, it softens sharp shapes (saw and square edges). At 0 it's off; turn it up to take the hard corners off any movement.

#### Direction

Fun Zone · inverts the movement

Flips the modulation upside-down: what opened the filter now closes it, and vice-versa. A quick way to make an envelope *duck* instead of *open*, or to mirror an LFO sweep.

## SECTION 4

# Levels

### Input · Output

−∞ ... 0 ... +12 dB

Trim the level going in and coming out. **Input** matters because it sets how hard the signal hits Bloom and the envelope follower: turn it up to drive harder, down to clean up. **Output** sets the final level. The thin LED meters beside each knob show signal level; the top turns red when you're clipping.

### Mix

0-100% · dry/wet blend

Blends the processed sound against the untouched input. 100% is fully wet. Lower it for parallel-style effects: keeping the original intact while layering grit or movement underneath. WildFilter is designed to run as an **insert**; use Mix for your wet/dry balance rather than a send.

## SECTION 5

# The Fun Zone

The drawer along the bottom (its toggle reads ~~DANGER~~ FUN ZONE) holds the deeper controls. Everything here is optional: the plugin sounds great without ever opening it.

### Routing

Filter→Bloom · Bloom→Filter · Double

Sets the order of the filter and distortion. **Filter→Bloom** (default) filters first, then drives: the resonant peak hits the saturator for a richer, more characterful result. **Bloom→Filter** colors first, then filters: smoother and more even. **Double** runs the whole chain twice (filter → distort → filter → distort) for thick, extreme tones. The two single-pass options sit side by side at the top of the selector; Double is the wide button below.

### Auto-gain

Automatically matches the output level back to the input as you drive harder, so you can explore Bloom and Dirt without the volume running away. (It switches on automatically with Double routing, and you can still toggle it.)

### Limiter

A safety brick-wall on the output: handy when high resonance or heavy drive produces peaks. Switch it on before experimenting at extremes.

The Fun Zone is also where **Reso**, **Dirt** and **Direction** live.

## The response display

The big graph isn't just a picture: it's an instrument. It draws your filter curve over a true 20 Hz to 20 kHz scale, with the **live input and output spectrum** behind it, and a flower marker that **sweeps in real time** with the Motion.

- **Drag** the curve to set **Frequency** (left/right) and **Reso** (up/down) together.
- **Scroll** the wheel over it to change **Slope**.
- Watch the marker ride your modulation to see exactly how far and fast the filter is moving.

**Tip:** the display quietly idles when there's no sound, so it never costs you CPU for nothing: it springs back the moment audio returns or you touch a knob.

## Presets

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

- **Init:** resets every control to WildFilter's default starting point.
- **Factory:** the shipped presets (below). A great place to start and learn the plugin.
- **User:** anything you save yourself.
- **Save:** overwrites the User preset you currently have loaded (greyed out for Init and Factory presets, which stay read-only).
- **Save As...:** names a new preset and saves it to your User folder.
- **Show Presets Folder... / Refresh List:** open the folder on disk, or rescan it.

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

## Working with the controls

Beyond dragging, every knob in WildFilter 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.

**Knobs with no number under them:** a few of the smaller knobs here show their **name** at rest and reveal a value only while you drag. Typing works on those too: **double-click the name**, the field opens on the live value, Enter commits, and the label goes back to the name afterwards. Those labels do not show the text cursor, so it is worth knowing they are there.

## Factory presets

Starting points for sound-design work. All six install with WildFilter and appear under Factory.

| PRESET              | WHAT IT'S FOR                                                                    |
|---------------------|----------------------------------------------------------------------------------|
| Add Excitement      | Full-bloom high-pass harmonics, parallel-mixed: adds air and top-end excitement. |
| Dying Communication | Gritty bandpass, heavy bloom, parallel mix: failing-radio / comms breakup.       |
| Gritty Sub Movement | Grit low-pass on the sub with envelope motion: moving low-end weight.            |
| Light UI FX         | Warm high-pass with gentle envelope motion: light, airy interface FX.            |
| LowMid Energy Add   | Mean bandpass with subtle random motion: adds low-mid energy and body.           |
| Pre-Hit Whipper     | Fast envelope whip on a low-pass: pre-hit whoosh / riser.                        |

### REFERENCE

## 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.                                                                                                                           |
| Latency      | Sub-millisecond (from distortion oversampling), reported to the host and compensated (Double routing adds a few samples more than it reports). |
| CPU          | Light: built to run many instances in a session.                                                                                               |
| Automation   | Every control is host-automatable with stable parameter IDs.                                                                                   |

### A few favorite moves

- **Auto-wah:** Env movement, Lowpass, a little Reso: open Threshold to taste.
- **Tempo pulse:** LFO + Sync, square or saw shape, Bandpass: pick a note division.
- **Riser:** Highpass, slow LFO or rising envelope, high Amount: sweep it up to a hit.
- **Broken radio:** narrow Bandpass, Grit or Mean, Dirt up, Random with a little Smooth.



THANKS

## Thanks for using WildFilter

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

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